SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART III.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

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PART III.
THE ANTIGONE.
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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; Phidias, 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, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the

1 In his able work, The Age of Pericles (vol. II. p. 131), Mr Watkiss Lloyd makes an interesting remark with reference to the Antigone. Thurii stood near the old site of Sybaris. Téllys was despot of Sybaris when it was destroyed by Croton (circ. 510 B.C.). Shortly before that event, he had put some Crotonian 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 Téllys, 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.

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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. Antigone's heroism presupposes a legend that burial had been refused to Polyniæs. 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. Similarly Pausanias records a Theban legend that the corpse of Polyniæs was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle. The refusal of burial was evidently an Attic addition to the story.

1 Salustius, in his Argument to this play (p. 5), notices that the fortunes of the sisters were differently related by other writers. Mimnemus (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.

2 Pind. Ol. 6. 15; Nem. 9. 24.
3 Paus. 9. 18. 3.
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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 Laïus, the Oedipus, and the Seven against Thebes. 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 Polynoeices. Antigone at once declares her resolve; she will bury Polynoeices. 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.

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

1 With regard to this trilogy, see Introd. to the Oedipus Tyrannus, p. xvi (and 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 Polynæices, 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 Polynæices, 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.

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 Polynæices, 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 Polynæices. 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 Polynæices.

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 Polynæices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

A guard arrives, with the startling news that unknown hands have already paid burial-rites to Polynæices, 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.

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.

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.

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

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.

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
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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.

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

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial-rites be at once paid to Polynoeices. 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 Polynoeices 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 symbolic sepulture to Polynoeices 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, Polynoeices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolic 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 polluted State, from which his impiety had alienated the gods above.

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

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

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

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

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

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 chorale of a graver cast here serves the same purpose of contrast as in the Oedipus Tyrannus, the Ajax, and the Trachiniæ. The catastrophe is approaching.  

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

1 See note on v. 1044.  
2 See note on v. 1115.
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\(^1\), 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 \((1025 \text{ ff.)})\). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from ‘the signs of his art’; indeed, the play tells us that he was so \((1094)\).

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

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

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse upon a bier. He bewails his own folly as the cause of his son's death. Amid his lamentations, a Messenger from the house announces that Eurydice 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 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 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.

\[i.e.,\] 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.

§ 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 έξω τῆς τραγωδίας), 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
manner which he has chosen, he had a consciously dialectical purpose. 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.’

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

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

2 Religionsphilosophie, II. 114.
of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

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

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

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

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

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

§ 9. The next point to be considered is, In what sense, 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

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
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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. From both alike those laws which each believed to be ‘the unfailling statutes of Heaven’ claimed an allegiance which no human law could cancel, and it was by the human

1 Mr Long’s beautiful picture, ‘Diana or Christ,’ will be remembered by many,—and the more fitly, since it presents a counterpart, not only for Antigone, but also for Creon and for Haemon.
ruler, not by his victim, that the conflict of loyalties had been made inevitable.

§ 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 Polynoeices, 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 Polynoeices; wrong in punishing
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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.

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

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the Oedipus Coloneus—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to recon-
cile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unflagging 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).

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' (περισσαὶ πρᾶσσειν, 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.

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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 insensitivity. 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.

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.

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 Dirce and the holy ground of Thebes’; these, at least, will be her witnesses. In her last words, she is thinking of the dead, and of the gods; she feels sure of love in the world of the dead; but she cannot lift her face to the gods, and feel sure that they are with her. If they are so, why have they allowed her to perish for obeying them? Yet, again, they may be with her; she will know beyond the grave. If she has sinned, she will learn it there; but if she is innocent, the gods will vindicate when she is gone. How infinitely touching is this supreme trouble which clouds her soul at the last,—this doubt and perplexity concerning the gods! For it is not a misgiving as to the paramount obligation of the ‘unwritten laws’ which she has obeyed: it is only an anguish of wonder and uncertainty as to the mysterious ways of the powers which have laid this

1 From the Niobe of Aeschylus (fr. 157): οἱ θεῶν ἀγχλαποὺς, | οἱ Ζημὼν ἐγγός οῖς | ιδαίων πάγον | Δίος πατρῷον βομός ἐστ’ εἰν αἰθέρι, | κοβιὸν ὅν ἐγιγνομεν αἷμα δαι-μόνων.

2 v. 839.
obligation on mortals,—a surmise that, as gods and men seem alike without pity for her, there has perhaps been something wrong in her way of doing the duty which was so clear and so binding.

§ 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
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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 Messénienes, is Sophoclean where he describes the last moments of Joan of Arc:—

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

1 C. Taylor's translation.
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Tranquille elle y monta; quand, debout sur le faîte,
Elle vit ce bûcher, qui l’allait dévorer,
Les bourreaux en suspens, la flamme déjà prête,

Sentant son cœur faillir, elle baissa la tête,
Et se prit à pleurer.

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

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

1 Quoted by M. Patin in his Études sur les Tragiques grecs, vol. ii., p. 271.
2 Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the Alcestis?—πάντας δ’ ἐδέξασ καὶ διεξελθὼν φίλον, | πατέρα, γεραῖον δ’ ἡ σφ’ ἔτικτε μητέρα, | οὗχ ἦπερ πλην γνωμικός ὡστὶς ἥθελε | θανεῖν πρὸ κείνον μηδ’ ἐτ’ εἰσοραμ’ φῶς. (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 Polynoeices 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 Polynoeices 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,
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. 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 Polynices in a manner which violates religion.)

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

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1 See especially the note on 1044.
skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare her,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 f.). 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
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marriage. Some of the fragments confirm the belief that the love-motive was prominent. 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

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1 All that we know as to the plot is contained in the first Argument to this play (see p. 3 below, and notes on p. 4): 'The story has been used also by Euripides in his Antigone; only there she is detected with Haemon, and is given in marriage, and bears a son Maion.' In the scholia at the end of L we also read, 'this play differs from the Antigone of Euripides in the fact that, there, she was detected through the love of Haemon, and was given in marriage; while here the issue is the contrary' (i.e. her death). That this is the right rendering of the scholiast's words—φωβαθείσα ἐκείνη διὰ τὸν Ἀμονὸν ἔρωτα εξεδόθη 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. 71. 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 (σταροῖ) 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 Tragiques grecs, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean Antigone are these lines (Eur. fr. 165, Nauck);—ἐκουσον' ὁ γὰρ ὁ κακως πεπραγήτες | σὺν ταῖς τύχαις τοὺς λόγους ἀπώλεσαν. This evidently glances at the Antigone of Sophocles, vv. 563 f., where Ismene says, οὐδ' ἐσ ἐν βλάστη μένει | νοῦς τοῖς κακως πράσσουσι, ἄλλ' ἔξασται. (For similar instances of covert criticism, see n. on O. C. 1116.)

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2 Eur. fr. 160, 161, 162 (Nauck). The most significant is fr. 161, probably spoken by Haemon:—ἡρων' το μαίνεσθαι δ' ἀρ' ἰ' ἔρως βροτοῖς.—Another very suggestive fragment is no. 176, where the speaker is evidently remonstrating with Creon:—'Who shall pain a rock by thrusting at it with a spear? And who can pain the dead by dishonour, if we grant that they have no sense of suffering?' This is characteristic of the difference between the poets. Sophocles never urges the futility of Creon's vengeance, though he does touch upon its ignobleness (v. 1930).
eloquence and spirit, but give no clue to the plot. 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." 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. The first represents a group of three figures,—the

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

2 *Denkmäler*, pp. 83 f.

3 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\(^1\),—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. Eurydice, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann\(^2\) refers this picture to the lost play of Euripides. Heydemann\(^3\) (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\(^4\) (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.

\(^1\) Mon. Inst. x. 27.
\(^2\) Ann. Inst. 174, 1876.
\(^3\) See footnote above, p. xxxviii, note 1 (3rd paragraph).
\(^4\) Περὶ εἰκῶν Ἀντιγόνης κατὰ δραχιῶν δοτρακῶν, μετὰ διεικονισμοὺς. 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 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. It may be added that the Covent

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1 On March 25, 1845, Mendelssohn wrote to his sister:—'See if you cannot find Punch for Jan. 18 [1845]. It contains an account of Antigone at Covent Garden, with illustrations,—especially a view of the Chorus which has made me laugh for
Garden stage-manager improved the opportunity of the joyous 'dance-song' to Dionysus (vv. 1115—1154) by introducing a regular ballet.

To most lovers of music Mendelssohn's Antigone is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer's notice by an accomplished scholar\(^1\). 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.

§ 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\(^2\), 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 Priene, 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\(^3\). (2) The second expedi-

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

2 See below, p. 3.

3 The Greek Life of Sophocles says that he served as general 'in the war against the Anaeanst' (\(\delta\)α\(\varepsilon\)α\(\varepsilon\)ας). Anaean was a place on the mainland, near Priene. 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.

'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

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. And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful ruse by which he had amused the company,—that he was practising generalship, as Pericles said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

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

1 p. 603 E. Müller, Frag. Hist. ii. 46.
2 Arguments against the genuineness have been brought, indeed, by Fr. Ritter (Vorgebliche Strategie d. Sophokles gegen Samos: Rhein. Mus., 1843, pp. 187 ff.). (1) Ion represents Sophocles as saying,—Περικλῆς των με την, στρατηγεὼν δὲ οὐκ εὐπορειμένος. Sophocles (Ritter argues) would have said φήνη, not την, 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, την, 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, ὃ ἐκτρήμων ἔθι. 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.

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

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1 See Curtius, *Hist. Gr. ii. 472* (Eng. tr.).
2 This fragment of Androton has been preserved by the schol. on Aristides, 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 Khai Scholiis*, p. 13 (Greifswald, 1877).

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

Androton gives (1) the names, (2) the demes of the Generals, but not their tribes. The regular order of precedence for the ten Cleisthenecan tribes was this:—

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

§ 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 (φασὶ) 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; the other—also quoted in the Life—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, Περὶ διδασκαλίων—‘Chronicles of the Stage’—which Athenaeus cites. At the time when these works—and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the strategia of Sophocles was due to his Antigone, one inference, at least, is fairly secure. We may believe that the Antigone was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was strategus in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

1 The Argument to this play, and the Βίος Σωφοκλείου, have already been cited. See also (1) Sirabo 14. p. 638 Ἀθηναίοι ἔ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σωφοκλῆ τὸν ποιῆσαι κακὼς διδήκαν ἀκελαστικὸς τοὺς Σαμίους. (2) Schol. on Αἰ. Ραχ 696 λέγεται δὲ ὅτι ἐκ τῆς στρατηγίας τῆς ἐν Σάμῳ ἥγη τουτοίς (ὅ Σωφοκλῆ). (3) Suidas s.v. Μέλαιος [but referring to the Samian Μέλαιοι: cp. Diog. L. 9. 24] ἵππο Σαμίων στρατηγῆσαι ἐναντίον τῶν Σωφοκλῆ τῶν τραγικῶν, διμετεῖτο ἡ (Ol. 84 = 444—441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, strategus in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

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

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ten strategi was held annually, at the same time as the other
official elections (ἀρχαρείαι), 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 con-
sider 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 emerg-
encies 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. 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.

§ 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 ἀντι-λαβή—is avoided, as it is by Aeschylus. It is admitted in the

1 Dem. or. 4. § 26.

2 One of Aelian's anecdotes (Var. Hist. 3. 8) is entitled, δῆτο ὁ Φρύνχος ἤτοι τὶ πολέμῳ στρατηγός ἤ τε Ψ. Phrynichus, he says, 'having composed suitable songs for the performers of the war-dance (πολέμισται) 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 anapaest in announcing the entrance of Creon, Antigone, Ismene, Hæmon. In the case of Ismene, these anapaest do not follow the stasimon, but occur in the midst of the episodion (see vv. 526—530). (c) Anapaest are also admitted, for purposes of dialogue, within an episodion (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.).

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

1 Ἀλέκται δὲ τὸ δράμα τούτο τριακοστῶν δεύτερον. Bergk (Hist. Gr. Lit. III. p. 414) proposes to read, διδάκται δὲ τὸ δράμα τούτο τριακοστῶν δεύτερον η. 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 ἐποικισθαι, applied to Sophocles in the Argument, would suit the winner of the second prize,—as Aristophanes says of his own Δαμοθέη, which gained the second prize, ἔρωτ' ἕκοιβεται (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.
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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
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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 irreconcileable with the allusion in the Antigone (v. 50). But, if such differences existed between the Choephoros 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 Coloneus¹, and that the latter is connected with the Antigone by finely-wrought links of allusion². In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

¹ See Introd. to Oed. Col. p. xxi. § 3.
² See Oed. Col. 1405—1413, and 1770—1772.
§ 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 Other cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), M (late 13th or early 14th), V* (probably 14th), with the following 14th century mss.,—V*, V*, Vat., Vat. b, L*, R. Some account of these has been given in the Introduction to the *Oedipus Tyrannus*; cp. also the Introd. 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* (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 *φάστονσα* in v. 40; another, *φονόσαυσα* in v. 117; the third, *δεδραγμένος* in v. 235.
§ 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 µᾶς, while A and others
have εἰς δέον. Some editors, indeed, prefer εἰς µᾶς: 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, ζην τοῦτον, ἀλλ' ἐµψυχον ἡγοῖµαι 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 ζην τοῦτον, ἀλλ'
ἐµψυχον ἡγοῖµαι 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. of 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.

§ 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.

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.—103 Herwerden.—112 Kvičala.—234 Göttling.—187 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.—623—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 δή for μη in 685.—691 Nauck.—838 Dindorf.—831 Hermann.—1045—1047, 1047—1052, 1069 f., Morstadt.—1080—1083 Jacob.—1092—1094 and 1096 f. Morstadt.—1111—1114 Bergk.—1159 Nauck.—1167 Hartung.—1176 f. Jacob.—1215 Dindorf.—1232 Nauck.—1247 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 ἀντίπαλους...δράκοντες (with Emenda-indications of correction to ἀντίπαλος...δράκοντος), I propose with tion.
some confidence the simple emendation ἀντιπάλω...δράκοντος. In ν 606 I give πάντ' ἀγρεύων for παντογήρως. In 966, πελάγει for L's πελάγεων (sic). In 1102, δοκεῖ for δοκείσ. In 1124, μεθρόν τ' for μεθρον. The note on ν. 23 f., suggesting δίκης | χρησεί as a correction of δίκη | χρησθεὶς, 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 ν. 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 c. 250 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, ϕ, of which the musical equivalent is the quaver, ♩. The long syllable, —, has twice the value of ϕ, being musically equal to ♩.

Besides ϕ and —, the only signs used here are the following.

(1)  — for —, when the value of — is increased by one half, so that it is equal to ψ — ϕ, — ϕ, or — —.

(2)  >, to mark an 'irrational syllable' (συγλαβή ἀλογός), i.e., bearing a metrical value to which its proper time-value does not entitle it; viz. ϕ for —, or — for ϕ. Thus ἐργαω means that the word serves as a choree, — ϕ, not as a spondee, — —.

(3)  ψ — ϕ, instead of — — ϕ, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of ϕ. This loss is divided between the long syllable, which loses 1/4 of its value, and the first short, which loses 1/2. Thus, while the normal dactyl is equivalent to ♩ ♩ ♩, this more rapid dactyl is equivalent to ♩ ♩ ♩ ♩. Such a dactyl is called 'cyclic'.

(4)  — — ϕ, instead of — — — ϕ, in choreic verses. Here, again, the dactyl has the value only of — ϕ. But in the cyclic dactyl, as we have seen, the loss of ϕ 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.), αφεδευτον... ἔτοι ρες ἀθροισι: and ib. 2nd Strophe, per. 1., vv. 1, 2 (vv. 354 f.) καὶ φθεγμα... καὶ ἐκδικήσατο. (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879) ούκ ἐστί μοι τὸ δὲ λαμπάδος. 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, ανερχ*). It is here marked ο or ‾-, according to the metre: *e.g.*, ἵργων, if the word represents a choree, or ἵργα, if a spondee.

_Pauses._ At the end of a verse, Λ marks a pause equal to ο, Λ a pause equal to ‾-, and Λ a pause equal to ‾-ο.

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, ο is written over them. In v. 1115 the first two syllables of πολυώνυμε form such an anacrusis. (Analysis, No. VII., first v.)

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_ (*λογαοιδικός*),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, ‾-ο, and the cyclic dactyl, metrically equivalent to a choree, ‾-ο. 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

_∼ ο ‾- ο ‾- ο ‾- θ _

followed by a Second Glyconic: πολλα τα | δεινα | κοινεν | ανθρο | ωπον |

_δεινοτερ | 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 tripod,—called ‘Pherectatic,’ 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, Pherectatic:

_και σ ουτ | αθανατ | ον | φυξιμος | ουδ | εις Λ_.
METRICAL ANALYSIS.

(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

\[ \sim \sim \sim \sim \sim \sim \]

(v. 134), \textit{antistich} | \textit{on d epi} | \textit{γ每一个人} | \textit{tantal} | \textit{ωθ} | \textit{εἰς A}.

(d) The logaoedic verse of two feet (dipody) occurs once in this play, as an \textit{έπιθεσις}, or postlude, to a choral strophe, v. 140 \textit{δεξιο} | \textit{σεμών} (= 154 \textit{Βάκχις} | \textit{άρχος}); Parodos, Second Strophe, period \textit{πρώτος}. This is the \textit{versus Adonis}, which closes the Sapphic stanza.

2. \textit{Choreic} measures are those based simply on the choree (or ‘trochee’), \textit{ω}. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. Thus in vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody: see Analysis, No. V., Second Strophe, period \textit{πρώτος}, vv. 1, 2 \textit{οία} \textit{φίλων} \textit{άκλητους...τάφου ποταυίων}. As the Analysis will show, choreic measures are often combined with logaoedic in the same strophe. The first Strophe of the First Stasimon affords an instance.

3. \textit{Dochmiacs} occur in the closing kome (1261—1347, No. VIII. in the Analysis). A dochmiac has two elements, viz. a bacchus, \textit{ω} \textit{ω} \textit{ω} (= 5 short syllables), and a shortened choree, \textit{ω} \textit{ω} \textit{ω} (= 2 short syllables). Thus odd and even were combined in it. The name \textit{δόχυμως}, ‘slanting,’ expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimer (with anacrusis) is \textit{ω} \textit{ω} | \textit{ω} \textit{ω} | \textit{ω} \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω}. The comma marks the ordinary caesura. As Dr Schmidt has noticed, the dochmiacs of the \textit{Antigon} 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’:

\begin{center}
\textit{Rebel! Serfs, rebel! Resent wrongs so dire.}
\end{center}

This is a dochmiac dimer, with anacrusis, written \textit{ω} \textit{ω} | \textit{ω} \textit{ω} | \textit{ω} | \textit{ω}| \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω} | \textit{ω} |

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. i.) is merely a symbol of the following statement. ‘There are here two verses. Each contains three rhythmical groups or ‘sentences’ (κόλα); 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.

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| I.  | ακτίζ | άελι | ου το | καλλ | ιστάν | επταπώλ | ψ φαν | ευ |
| II. | ετάς δ υπ | ερ μελαθρ | ων φόν | ωσ | αισων | αμφίχαι | ων κυδλ | ψ |

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| 2. | ε : φανθ | ης πτοτ | ω χρυσε | ας | αμερ | ας βλεφαρ | ον Διρκ | αι |
| II. | ε : βα | πρυν ποθ | αμερ | ων | αματ | ων γεννο | ων ιερο | ην |

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| II. | τον λευκ | ασπίν | αργοθεν | εκ | βαντά | φωτα | πανσαγι | ζ Λ |
| II. | πενκα | ενβ ηφ | αστόν ελ | ευ | τους | αμφι | νωτ εταθ | η |

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| 2. | φυγαδα | προδρόμουν | οιντερ | ψ | κινήσ | ασα χαλ | ιν | ϑ Λ |
| II. | παταγος | αρεος | αντισαλ | ψ | δυσχερ | ωμα δρακ | αυτ | οι |

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After the first Strophe follows the first system of Anapaests (110 δς...116 κορύθεσι): after the first Antistrophe, the second system (127 Ζεῦ...133 διαλάξει).
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 (―ο― | ―ο―) as epode.

1. αντιτιτ | α δ ετι | γα πεσε | τακταλ | ωθ | εις Λ
αλλα γαρ | α μεγαλ | ωνμοι | νθε | νε | α

2. πυρφοροσ | ος τοτε | μαινομεν | α ξυν | ομη | θ Λ]
τα πολυ | αρματω | αντιχαρ | εισα | δηβ | θ

II. 1. βακχευ | ον επεπν | ει ρεπ | αις | εκςιστ | ων ανεμ | ον Λ
εκ μεν | δη πολυμ | ων των | κιν | θεσθαι | ληψομαι | αν

2. ειχε δ | αλλ | α τα | μεν Λ]
θεων δε | αυ | οις χορ | οις

II. αλλα δ επ | αλλ | οις επε | νωμ | α στυφελ | ιζ | ων μεγας | αργη | δεξιο | σεμορος]
παρνετ | οις | παρτας επ | ελθ | ομην ο | δηβ | ας δ ελε | εκςων | βακχιον | αρχοι

I. 6
II. 4 3
III. 4 4
6 = επ.

After the second Strophe follows the third system of Anapaests (141 ἐπτά...147 έμφω): after the second Antistrophe, the fourth system (155 αλλ' δε...161 τέμψας).

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.
METRICAL ANALYSIS.

I. 1. πολλα τα | δεινα | κουδεν | ανδρ | ωπον | δεινοτερ | ου πελ | ει Λ ||
    κουφον | ου τε | φιλον | ορω | ιδων | αμφιβαλ | ουν αγ | ει

2. τουτο | και πολι | ου περ | αν | ποντου | χειμερι | ψ νοτ | ψ Λ |
    και θηρ | ων αγρι | ων εδυ | η | ποντου τ | ειναλι | αν φιο | ω Λ

II. 1. χιρ | ει περ | εβρυχι | οισ | ειν Λ
    σχερ | αισ | δικτυ | κλωστ | οισ

2. περ | ων υπ | οιδμασ | ειν Λ
    περ | ι φραδ | ης αν | ηρ

3. θε | ων τε | ταν υπ | ερτατ | αν γαιν |
    κρατ | ει δε | μηχαν | αισ αγρ | αιλον

III. 1. αφθιτον | ακαματ | αν απο | τρινεται ||
    θηροσ αρ | εσαβατ | α λασι | αικενα θ
    ω | ω | ω | ω | ω

2. ἀλλομεν | ων αροτρ | ων ετος | εις ετος |
    ιππον ωξι | αζεται | αμφι λοφ | ουν ευγων

3. ιππ | ει | ψ γεν | ει πολ | ευ | ων Λ |
    οιρ | ει | ου τ α | κυνητα | ταιρ | ον

I. \[
\begin{pmatrix}
4 \\
4 \\
4 \\
4 \\
\end{pmatrix}
\]

II. \[
\begin{pmatrix}
4 \\
3 \\
4 \\
\end{pmatrix}
\]

III. \[
\begin{pmatrix}
4 \\
4 \\
6 = επιμδος \\
\end{pmatrix}
\]

SECOND STROPHÉ.—Choreic.

I. 1. και | φθεγμα και | ανεμο | ειν Λ ||
    σοφ | ου τι | το | μηχανο | ειν

2. φρον | ημα και | αστυνομ | ους οργ | ας εδι | δαξατο | και δυσ | αυλ | ων Λ |
    τεχν | ας υπερ | ελπιδε κα | ων τοτε | μεν κακον | αλλον επ | εσθλον | ερπ | ει
METRICAL ANALYSIS.

I. 1. παγ : ουν εν | αυθρ | εια | και δυσ | ομβρα | φευγ | ειν βελ | η Λ ||
νομ : ουν γερ | αρ | ων χθαν | οι θε | οι τεν | ορκ | οι δυκ | αν

2. παντο | πορος α | πορος επ | ουδεν | ερχετ | αι Λ ||
υψ | πολις α | πολις ο | τω το | μη και | ον

3. το : μελλον | αιδ | α μον | ου | φευξιν | ουκ επ | αετ | αι Λ ||
ξυν : εστι | τομ | αι χαρ | οι | μην εμ | οι παρ | εστι | οι

4. νοσ : ον δ α | μηχαν | ουν φυ | ας | ξιμπτε | φρασται ||
γεν : ουτο | μητς ις | ουν φρον | ουν | οι ταθ | ερδει

Note.—In Period III. of the first Strophe, and in Period I. of the second, the apparent dactyls (marked — ο) are choreic dactyls; i.e., the two short syllables, ο—ο, have the time-value of one short, ο. This is proved by the caesura after ὀργάς 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. 3 = προφοδος.

II. 4

III. Second Stasimon, vv. 582—625.

FIRST STROPEH.—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.

J. S. III.
METRICAL ANALYSIS.

II. 1. ουδεν ἔλλειπ ἐι γενε γας ἐπι πληθος ερσον ουδ απ ἀλασσ ἐι γενε αν γενοι ἀλλ ερ εἰκε

2. ομ οιον ὠστε ποντι οἰς οἰδμα δυσπνο οἰσ οτ αν άρ θε ὄν ησ εχσ εἰ λυν ων θνη γαρ εσχατ ασ ντ ἐρ

3. θρησσαι αἰσιν ερεβον υφαλον επιδραμ η πνο αις άρ ποι ἀοι τετατο φαος εν οιδτ ου δομ οις

III. 1. κυλ ἢν ει βυσσο θεν κελ αιν αν θινα και άρ κατ αν ων φοινιν α θε ων των κερτερ ων

2. δυσ ανεμ οι στον ω βρεμ ουσυν αντι πληγες ακτ άι άρ αυ και φρεν ων ερ ων ων

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

I. 1. τε αν ζευ δυνασ ων τε σιν ανδρ ων νπ ερβασι πει α κατ αςχοι αυ γαρ δη πολυ πλαγκτος ελπ εις πολλ ὀις μεν ου ἀσιν ανδρων

2. ταν ουδ υπνος αυρ ει ποθ ο παιντ αγρ ευ ων άρ τολλ ὀις δ απατ εα κοιφων ουν ερ ωτ ων

II. 1. ουτε θε ων α κματ οι μηνες α γηρ ω νε χρον ω άρ ειδοι δ ουδεν ερπ ει πΧν υρκ θερμ ω ποδα τε ις

2. δυν αστ ας κατεχ εις ολ ωμπον μαμμαρο ἐσσαν αγγλ αν άρ προσ αν το κλινον επ ος τε φαν ται
METRICAL ANALYSIS.

IV. Third Stasimon, vv. 781—800.

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

I. 1. ἐρ ὑς α ὅκι αθε μαχ αν ἐρ ὅς ὅς έν κτημασι πεπτεις
     4
     4
     6 = ἐπυθός.

II.

3


III.

6 = ἐπω.

I. 1. φοιτ ὂς δ υπ ἐρ ποντιος εν τ ἀγρονμι οἰς αὐλ αἰς Λ
     νικ ο. δ ἐν αργη δι βλεφάρι ων ἰμερος εν λεκτρου
     >

2. καὶ σ αυτ αθανατ ων ὕψειμοι σουδ εἰς Λ
     νυμφασ των μεγαλ ων παρεδρο σαρχ αις
     >

3. σουδ ἀμερι ὅν σε γ ανθρ ὁπ ὅν ο δ εχ ὅν με μην ἐν Λ
     θεος ὅν ἀμαχ ὁσ γαρ εμ παίζει ἐν θεος ἀρ ροδ ἡτ α

f 2
METRICAL ANALYSIS.

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

I.  
II.  

V. Kommos, vv. 806—882.

FIRST STROPHE.—Logaoedic (Glyconics).

1. ὁρ : ἀτ ἐμ | ὦ | γας πατρι | ας πολ || ἵται | ταν νεατ | ἀν ὅτα | ὦν Λ |
   ἓ : ουσα | ὃ | λυγροτατ | ἀν ὄλ || ἑθαι | ταν ϕρυγ | ἀν ἕν | ἀν
   − ♯ − ♯ − ♯ − > − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ − ♯ -
METRICAL ANALYSIS.

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

I. \[ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \\ 4 \\ 2 = \epsilon\varphi\varphi\delta\sigma. \end{array} \]

II. \[ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \\ 4 \\ 4 \\ 4 \end{array} \]

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

1. \( \omega\ \delta\varphi\kappa \ | \ a\i\i \ | \ \kappa\rho\eta\nu \ | \ \alpha\i \ \Lambda \ | \ | \)

2. \( \theta\eta\beta \ | \ a\i \ \tau \ | \ \alpha\\alpha\mu\alpha\nu \ | \ \alpha\lambda\sigma\sigma \ | \ \epsilon\mu \ | \ \pi\alpha\ \xi\mu \ | \ \mu\alpha\tau\rho\mu\alpha\sigma \ | \ \nu\mu\mu \ | \ \i \ | \)

3. \( \omega\ \pi\omicron\lambda\i\i \ | \ \omega\ \pi\omicron \ | \ \epsilon\omicron\nu \ \pi\omicron\lambda \ | \ \upsilon \ | \ \kappa\tau\mu\omega\nu\omicron\eta\omicron \ | \ \alpha\nu\delta\rho\omicron \ \i \ | \ \eta\mu\tau\alpha\nu \ | \ \alpha\tau\o\i\i \ | \ \gamma\epsilon\nu\nu \ | \ \eta\nu \ | \ \omega\ \pi\alpha\tau\kappa \ | \ \delta\nu\sigma\mu\omicron \ \omicron \ | \ \i \ | \)

I. \( \omega\ \phi\omicron\lambda \ | \ \omicron \ \alpha \ | \ \kappa\lambda\alpha\upsilon\tau\omicron\sigma \ | \ \omicron \ | \ \omicron \ \i \omicron \ \omicron \ \omicron \ \omicron \ \omicron \ \epsilon \ | \ \epsilon \ | \ | \)

\( \omicron \ | \ \omicron \ \epsilon \ | \ \omicron \ \pi\omega\theta \ | \ \alpha\ \tau\alpha\lambda \ | \ \omicron \ | \ \phi\rho\omicron\nu \ \epsilon \ | \ \phi\nu \nu \)
METRICAL ANALYSIS.

2. προς ἐργά | τυμβό | χωστόν | ἐρχομ. | αἱ ταφ. | οὐ ποτ. | αἰν. | οὐ Λ. 
προς | οὐς ἀρ. | αἰ | αγαμ. | αὖ ἐγ. | ὦ μετ. | οἰκος | ἐρχομ. | αἱ

3. ἦ | ὁ δυσταν | οἰς βροτ | οἰς | οὐ τε νεκρ | οἰς κυρ. | οὐσ | α Λ. |
ἤ | ὁ δυστομ | ὁν κασ. | ἦ | γνῆπτε γαμ. | ὁν κυρ. | ησας

4. μετ. οἰκος | οὐ | ζωσιν | οὐ θαν | οὐσ | οὐ Λ. |
θαν | ὁν ετ. | οἰς | αὖ κατ. | ηναρ | ἐμ. | ΜΕ

I. 6
II. 4
III. 6

6 = ἐπ.

THIRD STROPHÉ.—A single period. Choreic.

1. προς βασ. επ. | εσχατ. | οὐ θρασ. | οὖς Λ. |
σεβ. | εἰν μεν. | εἰνεβ. | εία | τίς

2. υψ. ηλον | εἰς δικ. | ας βαθρ. | οὐ Λ. |
κρατ. | οὐ δο. | τῷ κρατ. | οὐ μελ. | εἰ

3. προσ | επεσες | ὁ τεκν. | οὐ πολ. | οὐ Λ. |
παρ. | αβατον | οἰδαμ. | οὗ Πελ. | εἰ

4. πατρ. | ω | οὐ δ. | εκτιν | εἰς τιν | α βλ. | οὐ Λ. |
σε δ. | αὐτ. | ο | γνωτος | ὁλεσ | οργ. | α

6 = ἐπ.
METRICAL ANALYSIS.

EPODE (vv. 876—882).—Choreic. The choreic dactyls (−ο) serve to vary and enliven the movement.

Ι. 1. α ἐκλαυτός | ἀλέος | αἰνιγε | αὶ | οὐ ταλ | αὶ | φρων ἀγομ | αὶ Λ |
    − ○ − − ○ − ○ − ○ − ○ − ○ − ○

2. ταῦτ ἐκ | οὐμ | αν οδ | ον Λ ]
    − ○ ○ ○ ○ − ○ − ○ − ○ − ○ − ○

Ι. 1. οὐκετι | μοι τοδε | λαμπαδο | ιρον |
    − ○ ○ ○ ○ − ○ − ○ − ○ − ○ − ○

2. ομμα | θεμις ορ | αν ταλ | αινι |
    − ○ ○ ○ ○ − ○ − ○ − ○ − ○ − ○

3. τον δ ἐμ | ον ποτμ | ον αδακρ | ιτον ||
    > − ○ − ○ − ○ − ○ − ○ − ○ − ○

4. ουδ : εἰς φιλ | οὐν ὅτεν | ας | ει Λ ]

I. 4
4 m. [m. = mesode.]
4

II. 4
4
4
4

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 | καὶ δανα | ας | ουραν | ον | φως Λ |
       ζείχθη δ | οξυχολ | ος | παις ο δρ | αντ | ος
    > − ○ − ○ − ○ − ○ − ○ − ○ − ○ − ○ − ○

2. αλλαξ | αι δημαι | εν | χαλκωδετ | οις αυλ | αις Λ ]
       ηθον | ον βασιλ | ευς | κερτομι | οις οργ | αις
    > − ○ − ○ − ○ − ○ − ○ − ○ − ○ − ○ − ○

II. 1. κρυπτομοεν | α δ εν | τυμβηρ | ει δαλαμ | ψ κατ | έζειχθ | η Λ |
       εκ διο | νυσυν | πετρωδ | ει κατα | φαρκος | εν δεσμ | ψ Λ ||
SECOND STROPHE.—Periods I. and II. are logaoedic: III. is choreic.
METRICAL ANALYSIS.

I. 6

II. 6

2. m. [m. = mesode.] 6

3. 6

4. = ἐπ.

III. 6

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 (Pherecratic). Per. III. consists of one logaoedic and one choreic tetrapody.

I. 1. πολὺν : ὠνυμένη | καθμετε | ἀσ νυμφ | ἀσ άγ | ἀλμ | άλ |

σε δ νυ : ἐπ διλοφ | ου πετρ | ἀσ στερ | οψ οτ | ὦτ |
2. καὶ δὲ ὁ βαρὺς ὑπηρεμεῖ σα ἔλει

λέγων ἐνθα δὲ κατὰ πτωκις ἀν

3. γεν οὐ κλυτ αὐ οἱ ἀμφεῖπ εἰς κε ἔ

στειχ ὁ εὔσει νιμφαι βακχεῖδ εἰς

4. ἑταὶ ἀν μεδ εἰς δὲ κε Α

κασταὶ ἀς τε ναμ άρ

5. παγκοῦν οἰς εἶ ἔουσιν ἀς Αδκ

καὶ σε κε νεσαὶ ὡν ἁρι ὡν

6. δὴ οὐς ἐν κολύσι βακχεύν βακχ ἀν Α

κυσσ ηρ εἰς οἰχαὶ χλωρα ῥ ακτ ά

II. 1. ὁ ματροπολ ὑν θηδ αὐ Αδκ

πολ ἡνται ὁτ πεμ ἐν

2. ναιετ ὡν παρ γγ ὁν Αδκ

ἀφροὶ ὡν ἐκτ ὡν

III. ἴσμυν ὁν ρεῖθρ ὁν τ αγρή ὁν τ ἐπ ἦ σοπορ ἂ δρακ ὁντ ὁν Αδκ

ἐναι ὁνταὶ ὑποται ἂς ἐπ ἴσκοη ὁντ ἀγ ὁ ά ἄσ

I. 6

II. 3 4

III. 3 4

* The first ι of 'Ἐλευσινιάς is here shortened, as in Ἡμ. ἱμην. Κερ. 105 Ἐλευσινιάδα δυνατες, ib. 166 παιδες Ἐλευσινων. The metre forbids us to suppose that the ι is long, and that was form one syll. by synizesis. Vergil avoids the ι by using the form Eleninim (C. 1. 163).
SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

1. ταν ἐκ πασ' αι τιμ. θς υπερτεθερατ' αν πολε μον.
2. ματρι συν κερ αυνι αι νοχος.
3. και νυν ὡς βιας ος εχετ' αι νον
4. πανδαμ ος πολις επι νοσ' ουν.
5. μολ' εἰν καθ' ιρσι θυμι νοτ' παρν' οσι' ον νοτ' ὑπ' κλει' ον.
6. η στον εντα πορθμ ονν νο.

[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.
METRICAL ANALYSIS.

2. φρεν : ὠν δυσφρον | ὠν αμ | ἄρτηματ | α Λ |
   i : ὠ δυσκαθ | ἄρτοι | αἰδὸν λιμ | ην

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

4. ὃ κτανυτ | ας τε και |
   ὃ κακαγ | ελτα μοι

5. θαν : οντας βλεπ | οντες | εμφυλ | ους Λ |
   προ : πεμψα αχ | η τιν | α βροις λογ | ον

II. 1. ὃ : μοι εμων αν | ολβα | βουλεμματ | ὠν Λ |
   αι : αι ολωλοτ | ανδρ επ | εξεργασ | ὃ

2. i : ὃ παι νε | ος νε | ψ ενν μορ | ψ Λ |
   τι : φης ὃ παι* | τυν λεγ | εις μοι νε | ον

3. αιαι αιαι
   αιαι αιαι

III. 1. ε : βανες απελυθ | ης Λ |
   σφαγ : ὅν επ ολεθρ | ψ

2. εμ : αις ουδε | σαισ | δυσβολη | αις Λ |
   γνρ : ακειον | αμφι | κεισθαι μορ | ον

* ται 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. 166 φηρ : ὀμαν βουκ | ὄν, and see Schmidt's Rhythmic and Metric, p. 77. Here, some read conjecturally, τι φης, ὃ τιν ab λέγεις μοι νέον. See cr. n. on 1289.
METRICAL ANALYSIS.

1. The exclamation ά, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as ομοι in the Second Strophe, and αλαί αλαί in the Third. Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (Rhythm. and Metr., p. 190), verse 3 must be regarded as a bacchic dipodia (the bacchius = - - - ), shortened at the end (or ‘catalectic’). The symbol A denotes a pause equal in time-value to - - . Verse 4 consists of two paons of the ‘cretic’ form (cp. Rhythm. and Metric, p. 27).

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

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

1. ομοί
   ομοί
   ομοί

2. εχ : ω μαθών δείξ | αιός εν δ' εμ | ω καρφ Α ||
   κακ : ων τοδ' αλλο | δευτερον βλεπ | ω ταλα

3. θε : οσ τοτ' αρα | τοτε μεγ | α βαρος μ εχ | ων Α ||
   τις : αρα τις με | τοτος | ετι περιμεν | ει

4. ε : παισεν εν δ' ερ | σεεσεν αγι | αις δοιους Α ||
   εχ : ω μεν εν χειρ | εσσων αρτι | ω τεκυφ

5. ομ : οι | λακπατ | ητον | αντεπ | ων χαρ | αν Α ||
   ταλ : ας | των δ' επ | αντα | προσβλεπ | ω νεκρ | ον

6. φευ : φευ ω πον | οι βροτ | ων δυσπον | οι Α ||
   φευ : φευ ματερ | αθλι | α φευ τεκν | ον

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METRICAL ANALYSIS.

Schmidt observes that verse 5 cannot be regarded as a dochiatus followed by a choreic tripody, i.e., \( >:--\mid --\mid -\mid - -\mid \). Such a verse would be wholly unrhythmmical. Nor, again, can it be a dochiastic dimer, since the second dochiatus (\( \alpha\nu\rho\theta\rho\tau\epsilon\varsigma \gamma\alpha\rho\epsilon\omega \)) would be of an unexampled form, \( --\mid -\lambda\)). He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, viz., the pause (equiv. to \( \sim \)) on the second syllable of \( \omega \mu \mu \). This χειλικς iambic trimeter forms a mesode, while the dochiastic dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.

\[
\begin{align*}
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
&\text{dochm.} \\
\end{align*}
\]

THIRD STROPHE.—Dochiastic.

I. 1. αιαί αιαί
   \( \iota \omega \iota \omega \)

   \( \sim \) - - - - - - - - - - - - - - \\

   2. \( \alpha \nu \) : \( \epsilon \tau \tau \nu \phi \beta \mid \chi \tau \mid \mu \mid \iota \nu \chi \alpha \mu \tau \alpha \mid \alpha \nu \lambda \mid \)
   \( \phi \nu \alpha \) : \( \eta \tau \omega \mu \rho \mid \omega \nu \sigma \mid \kappa \alpha \lambda \iota \sigma \epsilon \chi \mid \omega \nu \)

   \( \sim \) - - - - - - - - - - - - - - \\

   3. \( \epsilon \) : \( \pi \alpha \sigma \epsilon \tau \iota \iota \mid \alpha \mu \phi \mid \theta \kappa \tau \tau \epsilon \iota \phi \mid \epsilon \iota \lambda \)
   \( \epsilon \nu \) : \( \omicron \iota \tau \epsilon \tau \mu \mid \alpha \nu \alpha \gamma \mid \omega \nu \alpha \mu \rho \mid \alpha \nu \)

II. 1. \( \delta \epsilon \iota \lambda \) : \( \alpha \iota \sigma \varepsilon \gamma \omega \alpha \lambda \mid \alpha \iota \lambda \mid \)
   \( \iota \nu \) : \( \alpha \tau \sigma \iota \tau \omega \iota \iota \alpha \mid \omega \)

   \( \sim \) - - - - - - - - - - - - - - \\

   2. \( \delta \epsilon \iota \lambda \) : \( \alpha \iota \delta \iota \mid \sigma \gamma \kappa \alpha \mu \iota \delta \nu \mid \alpha \lambda \mid \)
   \( \sigma \nu \) : \( \omega \mu \mu \kappa \epsilon \tau \mu \mid \alpha \mu \rho \mid \alpha \lambda \epsilon \iota \alpha \iota \delta \mid \omega \)

I. \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)

II. \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \)
   \( \text{dochm.} \) [m. = mesode.]
**METRICAL ANALYSIS.**

**FOURTH STROPE.-** A single period. Dochmiac.

1. ω : μοι μοι ταδ | ουκ επ | ἀλλον βροτ | ὦν Λ | αγ : οἱ τον ματ | αἰων | ανδρ εκποδ | ὠν

2. ε : μας αρμοσ | εἰ ποτ | εξ αιτι | ας Λ | ος : οἱ παῖ se τ | οιχ εκ | ὦν κατεκαθ | ὠν

3. εγ : ω γαρ σ εγ | ω ε | κανον ω μελ | εος Λ | σε τ : αν τακδ ω* | μοι μελ | εος ουδ εχ | ω

4. εγ : ω φαμ ετ | μον ε | ὦ προσπολ | οι Λ | προσ : ποτερον ιδω* | πα κλιθ | ὦ παντα | γαρ

5. αγ : ετε μ ωτι ταχ | ιστ αγ | ετε μ εκποδ | ὦν Λ | λεχρ : ιε ταν χερ | οιν τα δ | ἐκι κρατι | μοι

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

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 παῖ in First Strophe, Per. II., v. 2.
ΣΟΦΟΚΛΕΟΥΣ
ΑΝΤΙΓΟΝΗ

J. S. III.²
ΣΟΦΟΚΛΕΟΥΣ
ΑΝΤΙΓΟΝΗ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

'Αντιγόνη παρά τιν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφοράθη, καὶ εἰς μνημεῖον κατάγειν ὕπεθείςσα παρὰ τοῦ Κρέοντος αὐθήνθηνει ἐφ' ἦ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ἔξει δανόν διεχειρίσατο. ἐπὶ δὲ τῷ τούτῳ θανάτῳ καὶ ἡ μὴτηρ Εὐρυδίκη ἐαυτὴν ἀνέπτει.

κεῖται ἡ μυθοποιοῦ καὶ παρὰ Εὐριπίδη ἐν 'Αντιγόνη πλην ἐκεῖ φωτοθεία μετὰ τοῦ Αἴμωνος διδόται πρὸς γάμου κοινωνίαν καὶ τέκνων τύχη τῶν Μαίων.

ἡ μὲν σκῆνη τοῦ δράματος ὑπόκειται ἐν Θῆβαις τοῖς Βουλικαῖς. ὁ δὲ χορὸς συνεστήκειν ἐς ἐπιχορῶν γερόντων. προλογίζει ἡ 'Αντιγόνη ὑπό τοῦ κεῖται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιον ὅστι τάφος Πολυνείκους, 'Αντιγόνης ἀναίρεσις, θάνατος Αἴμωνος καὶ μάρτυρος Εὐρυδίκης τῆς Αἴμωνος μητέρος. φασὶ δὲ τὸν Σοφοκλῆ ήξισταθῇ τῇ ἐν Σάμῳ στρατηγίας εἰδοκυμένα αὐτῇ τῇ διδασκαλίᾳ τῆς 'Αντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τρικαστόν δεύτερον.

15

1 ἀνήρτηται] An aorist, not a perfect, is required: ἐφοράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνήρτηθη, Wecklein ἀνήρτησεν ἡσύχη, which Bellermann approves. But ἀνήρτηται, 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 υποθέσεωι 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, τῷ δὲ γὰρ δημοσιώσατε ἀπεμισθώσατο, the schol. has ἐπὶ μονοθρὶ δεδώκασιν. As here we have ἐφοράθη—ἀνήρτηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλίμωξε τοὺς Ἐκτείνη, καὶ λύσα τοῦ ἱκετῶν, πάλιν σφάγη. Δεύτερον τις τὸς ἐαυτοῦ κόρας ἐπιδέθωκε καὶ ἀνήλλαξε τοῦ λιμανὸ ἐν τοῖς. So, too, on Thuc. 2. 95 the schol. has ὡς δὲ οὖθεν ἀπεδέθωκε πρὸς αὐτῶν ὁ Περίκλεας ἀπερ ὑπέσχετο, ἔστράτευσε καὶ αὐτὸν. 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 διεχρησάτο L, and so most recent edd.: διεχριστέθαι is thus used by Polybius, Plutarch, and others. The commoner reading here was διεχρήσατο, as in the Argument to the *Ajax* διαχρήσασθαι (where now διαχρισάσθαι is usually read); and in the same Argument εωτόν διαχρήσαι (v.l. διαχριστέται) is still generally retained. 7 μετὰ τοῦ Λίμωνος L: τῷ Λίμωνι cod. Dresd. D. 183, which may be a corruption of μετὰ τοῦτο Λίμων, as Bellermann thinks. 8 Μαίωνa Nauck, comparing *II*. 4. 394 Λίμων Λιμώνιτι—αλίμων L, and so Dindorf, who says that L has μαίδων in the margin; but it seems rather to be μαίμονa.

ARISTΟΦΑΝΟΣ ΓΡΑΜΜΑΤΙΚΟΣ Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the ms., but incorrectly: see Oed. Tyr. p. 4. Though the genuineness of this prose ἐνθοθύς 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 ἔχρησαι 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 μεμειον κατάγειον ἐντεθείη παρά (instead of ὑπὸ) τοῦ Κρέθωτος (l. 2)—a later (and modern) use of the prep. which does not surprise us in Salustius (Arg. II. I. 11 παρὰ τοῦ Κρέθωτος) καλέσαι, 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 Ἀρτεμίς] Only some 21 small fragments remain (about 40 verses in all), and these throw no light on the details of the plot. 8 τῶν Μαίωνa. This reading is made almost certain by the mention of 'Μαίων, son of Ηαμών' in *II*. 4. 394, coupled with the fact that L has Μαίωνα in the margin (see cr. n.). But the reading μετὰ τοῦ Λίμωνος 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 Λίμωνi (which would explain the v.l. τῷ Λίμωνι) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless αὐτωργός, as in the case of the Euripidean Electra—to whom Euripides married Antigone: and he reads τίτει τῶν Λίμωνa. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the αὐτωργός. At the end of the scholia in L we find these words:—Οἵτινες διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὐτή, ἐτί φοράθησα ἐκείνη διὰ τῶν Λίμωνος ἐρωτα ἐξεσθῆ πρὸς γάμον ἐνταῦθα δὲ τοιχωμένων. 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 ἑρμηνείαις] The traditional ἑρμηνεία of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction. 15 τριμοστοτέτων δεινοτέρων] Written ιβ in L. The statement seems to have been taken from Alexandrian διάσκεψεις which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., *act. 18*. See Introd.
ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασίζεται δὲ τὰ περὶ τὴν ἡρωίδα ἱστοροῦμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην ὁ μὲν γὰρ Ἰωάννης ἐν τῶι διθυράμβους κατατηροῦσαν φθεῖν αὐτοῖς ἐμφατεῖς ἐν τῇ ἵρῳ τῆς Ἡρας ὑπὸ Λαοδάμαντος τοῦ Ἑσεικλέους. Μίμνερμος δὲ φησὶ τὴν μὲν Ἰσμήνην προσωμολούσαν Θεοκλημένην ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσαν τελευτήσαι. 5 ταύτα μὲν οἷον ἔστι τὰ ξένα περὶ τῶι ἡρωίδων ἱστοροῦμενα. η μόνοι κοινῆ δόξα σπουδαίας αὐτῶι ἐπιλήφθη καὶ φιλαδέλφως δαμοίως, ἦ καὶ οἱ τῆς τραγῳδίας ποιηταὶ ἐποίησαν τὰ περὶ αὐτῶι διατέθειοι. τὸ δὲ δράμα τὴν ὀνομασίαν ἐχειν ἀπὸ τῆς παρεχούσης τῆς ὑπόθεσιν Ἀντεγόνης. ὑπόκειται δὲ ἀταφον τὸ σῶμα Πολυνύκιος, καὶ Ἀντεγόνη βάπτειν αὐτὸ παρῳ 10 μὲν παρὰ τοῦ Κρέοντος κωλύσαι. φωραίευσαι δὲ αὐτῇ θάπτοσα ἀπόλλυσαι. Ἀξίων τε ὁ Κρέοντος ἔρων αὐτῆς καὶ ἀφορήτως ἔχων ἑνὶ τῷ τουαύτῃ συμφορά αὐτὸν διαχειρίζεται; ἐφ’ ὦ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τῶν βιῶν ἀγχόνη.

4 Λαοδάμαντος Brunck (ep. Apollod. 3. 7. 3): Λαοδάμαντος MSS.
9 τὴν ὀνομασίαν L: τὴν ἐπηγραφὴν cod. Paris. ἡχοῦση L (i.e. παρεχούση): παρεχούση 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 στασίζεται, pass., 'are made subjects of dispute,' i.e. are told in conflicting ways, are 'discrepent': a late use of the word, which cannot be deduced from the older, though rare, active use of στασίζω (ἐν τῷ πόλω, etc.) as 'to involve in party strife.' 2 Ἰωάννης Of Chios, the poet and prose-writer, flor. circ. 450 B.C. His dithyrams are occasionally mentioned (schol. on Ar. Pax 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (33 E): but only a few words remain. 4 Μίμνερμος] Of Smyrna, the elegiac poet, flor. circ. 620 B.C. 5 Θεοκλημένη] 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 Ἑσεικλῆς, an Argive who was one of the seven leaders against Thebes (O. C. 1316 n.). 6 Ἐρώτις] i.e. in a way foreign to the version followed by Sophocles. 14 ἄγχονη] Eurydice kills herself with a sword (1301). Possibly ἄγχονη should follow ἀπολλύσαι in l. 11 (cp. Arg. III. l. 10 ἀπολύσαι ἄγχονη): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the Oed. Tyr.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.
ΙΣΜΗΝΗ.
ΧΩΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.
ΚΡΕΩΝ.
ΦΥΛΑΞ.

ΑΙΜΩΝ.
ΤΕΙΡΕΣΙΑΣ.
ΑΓΓΕΛΟΣ.
ΕΥΡΥΔΙΚΗ.
ΕΞΑΓΓΕΛΟΣ.
ANTIGONH

The parts may have been cast as follows:


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.
3. ἐπισώδιον πρῶτον, 162—331.
5. ἐπισώδιον δεύτερον, 384—581.
7. ἐπισώδιον τρίτον, 631—780.
9. ἐπισώδιον τέταρτον, 806—943, beginning with a κομμός, 806—882.
10. στάσιμον τέταρτον, 944—987.
11. ἐπισώδιον πέμπτον, 988—1114.
12. ὄπερχημα, 1115—1154, taking the place of a fifth stasimon.
13. ἔσοδος, 1155—1352, including a κομμός, 1261—1347.
ANTIGONH.

'O KÖINON αυτάδελφον Ίσμήνης κάρα,
ἀρ' οἶνθ' ὃ τι Ζεὺς τῶν ἄτ' Οἰδίπου κακῶν
ὀποίον οὐχὶ νῦν ἕτι ζωσάω τελεῖ;
οὔδεν γάρ οὖτ' ἀλγεύν' οὖτ' ἅτης ἄτερ
ουτ' ἀσίχρον οὖτ' ἀτιμών ἐσθ', ὅποιον οὐ
tῶν σῶν τε κάμων οὐκ ὀπωπ' ἔγιν ὄκακων.

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. \( ' m s s . ' \) after a reading, means that it is in all the MSS. known to the editor.

2 1418 σωμ. Wecklein Ar. Soph. em. 52: μοῦνον M. Schmidt.
2 θα' ὀλθ' \( δ, \) τι L. For the emendations proposed here and in \( ν. \) 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 βασιλείας θύρα) is that which in \( ν. \) 18 is called αὐτέως πόλις, as being the principal entrance to the αὐτή of the house.

1—99 Prologue. At daybreak (\( ν. \) 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 κοινόν (kindred) αὐτάδελφον (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—κοινόν strengthening αὐτάδελφον much as in O. C. 535 κοινόν γε πατρός αὐτάδελφον ('yea, very sisters of their sire').

κοινόν 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, 203, 606) is merely a poetical strengthening of αὐτάδελφος, and does not necessarily imply (as it might here) what prose expresses by αὐτάδελφος ὀμοίως καὶ διαμεᾶς (Lys. or. 42 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as αὐτάδελφος αἷμα καὶ κοινόν πατρός (Aesch. Eum. 89).—κάρα: the periphrasis (as with κεφαλή) usu. implies respect, affection, or both (cp. Horace's tan 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 θ' ὀλθ' \( δ, \) τι L. For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read \( δ, \) τι, pron., not θ', conjunction, and supply ἔσθ'. In the direct question, τι ὅπως ὡ τελεῖ; we understand ἔσθ' with \( τι. \) In the indirect form, it is simplest to say οὐκ ἔσθ' \( δ, \) τι ὡ τελεῖ; and we certainly could not say, οὐκ ἔσθ' \( δ, \) τι [έσθ'] ὅπως ὡ τελεῖ, if \( δ, \) τι came immediately before ὅπως. Here, however, the separation of \( δ, \) τι from ὅπως by Ζεὺς τῶν ἄτ'' Οἰδίπου κακῶν makes a vital difference. The sentence begins as if it were to be, ἀρ' ὀλθ' \( δ, \) τι Ζεὺς ὡ τελεῖ; But when, after an interval, ὅπως comes in, the Greek hearer would think of the direct form, τι ὅπως ὡ τελεῖ; and so his ear would not be offended. This, too, suggests the answer to the objection that Ζεὺς ought to follow ὅπως. Certainly Eur. I. A. 325, οὐκ ὅταν Ὅδωροις, τι \( στ' \) καμαὶ πηματεί; would be parallel only if here we had ἀρ' ὀλθ', ἔσθ'. Nor could we have (e.g.) ἀρ' ὀλθ' ὅταν Ζεὺς τῶν νίκων οὔτε ὡ τελεῖ; But since \( δ, \) τι might be acc., Ζεὺς seems to be placed naturally; and when, afterwards, the sentence takes a shape which makes \( δ, \) τι non., 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.

For the proposed emendations, see Appendix. — Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—ōv δεινῶν εἰδότων B. Todt. The 1st hand in L wrote οἰχί (thinking of v. 3), but the letters δείης ἄτερ is not, in itself, at all suspicious: cp. Tr. 48 θυμων ἄτερ: Aesch. Suppl. 377 βλάψης ἄτερ, 703 ἄτερ θυματος: Ag. 1148 κλαματων ἄτερ: Th. 683 αἰγοχών ἄτερ: Ch. 338 τι 8' ἄτερ κακῶν; Eur. Het. 841 οὐκ ἄτερ τῶν. (4) The gentiestic remedy would be οἴς for the second οὐ: '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 ἄτερ, might seem desirable: I had thought of ἀγρόφορον (cp. δικηφόρος). (6) Donaldson's ἄτερ ἄγαν can be supported by fr. 325 ἄτερ δ' διαθόνων δεινῶν ἀληθεῖ αἰγεί, and fr. 856. 5 ἐν κύνη τὸ παῦ, ἐπιστεάνων, ἵππων, ἐς βιάν ἄγαν. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for ἄτερ ἄτερ being so old. We cannot assume marginal glosses (as δείης) in mss. of 30 B.C.

A E. a λαχρόν, shocking the moral sense: λαχρόν, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (O. T. 1489 ff.). Thus aigokhōn in a manner balances the subjective aigkōn, as the external aigim corresponds with the aigē. Cp. O. T. 1282 ff.—ἀγένων οὐ...οὐκ ἑμείς. The repetition of the negative is warranted by the emphasis: cp. Ph. 416 οὐὶ ὁ Τοδέως γαροι, | οὐδὲ οἰμακλύτος Σεβορών Λαερίῳ, | οὐ μὴ δικηποὶ: Tr. 1014 οὐ πῶρ, οὐκ ἄγαν τις ἀνθρώπων οὐκ ἐπιτρέφει; Aesch. Ag. 1634 δ' οὖκ, ἀπεθ' ἐκολοουσα μαρὸν, ὁ δὲ αἰγεί οὐκ ἐστὶν αὐτοκτόνων: and so oft. after οὐ μά, as EL 616. We need not, then, change οὐ (in v. 5) to δ' with Blydes, nor οὐκ ἄτερ to εἰδότων' with B. Todt.—τῶν...κακῶν, sc. δ', possessive (or 'partitive') gen. with
ΣΟΦΟΚΛΕΟΥΣ

καὶ νῦν τὸ τοῦτο αὖφασί πανδήμω τόλει κήρυγμα θείναι τῶν στρατηγῶν ἀρτίως;
ἐχεις τὴ κείσθηκοσας; ἦ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

ΙΣΜΗΝΗ.

ἐμοὶ μὲν ὑδαίς μύθοις, Ἀντιγόνη, φίλου
οὐθ ἤδεις οὔτε ἀλγεῖν ὕπερτερον, οὔτε εὐπροκούσα μᾶλλον οὔτε ἀτομένη.

χί were afterwards era-ed.—For oί, Blaydes conjet. ὄν. 10 τῶν ὑγίς Blaydes.

δόστων.—"which I have not seen as belonging
to, being in the number of," our woes.
For the omission of ὑγίς cp. O. C. 694 ἔστω δ᾽ ὅλον ἔγω γὰρ Ἀσίας οὐκ εἰπακοῖον.

爽 αὖ is oft. thus joined with the interrogative τις ("what new thing?"): cp. 1172, 1181: O. C. 327 νῦν δ᾽ αὖ τίν ἡκεῖς μύθοι... | φέρουσα...; id. 1507 τί δ᾽ ἔστιν...

νεότερον αὖ:—πανδήμω τόλει, the whole body of the citizens: so 1141, El. 981: πανδήμων στρατοῦ Ai. 844. For the adj. compounded with a noun cognate in sense to the subst., cp. βίος μακρών (O. T. 518), εὐπροκούσα πλατά (O. C. 716 n.).

ὦ θεία, not ὑθεῖα. τίθημι νόμον
denotes simply the legislative act as such;
hence it is fitting when the lawgiver is
supreme or absolute; as Athena says, θεία...θῆσαι (Aesch. Eum. 484). τίθημι
νόμον further implies the legislator’s
personal concern in the law; hence it
is said of legislative assemblies (Ar. Plth. 4. 1. 9): but it is said also of the
despot, if his interest is implied: Plat.
Rep. 338 ἐ τίθεται δ᾽ ἐ γε τοῖς νόμοις ἐκάστη ἢ ἀρχή πρὸς τὴν ἀνθρώπων,
δημοκρατία μὲν δημοκρατικοῦ, τυραννίσ
dὲ τυραννικοῦ. τῶν στρατηγῶν. Creon is
already βασιλεία χώρας (154), having
become so by the fact of Eteocles falling
(173). She calls him στρατηγὸς 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 στράτος

ὦ θεία, τοιχίτων ἱδιαί: Tr. 318 οἴοδ
όνομα πρὸς τῶν ἐξημικροῦ τῶν ἐχθρῶν;—
κείσθηκοσας. simply 'heard' (not, 'given
heed to'), as O. C. 1645, Ai. 318, Tr.
321, 414.

τῶν ἐχθρῶν κακᾶ, 'that evils belong-
ting to (proper for) our enemies are
coming upon our friends'; i.e. that our
brother Polynices is to share the doom of
the Argive dead, by being left un-
buried. As appears from vv. 1081 ff.,
Soph. supposes that burial was denied to
the slain foemen generally, and not to
Polynices alone. 'No legend was more
familiar at Athens than that of Theseus
recovering the Argive corpses from Creon
(Eur. Suppl.). Cp. 1161, where, as here,
ἐξηρῶν are the Argives,—the πολέμιοι
in their relation to individuals. Isemen, 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 κακὰ
has none; but cp. 365: O. T. 1530 τῆτα
τοῦ βίου.—We might take τῶν ἐχθρῶν κακὰ
as 'evils planned by our foes' (i.e. by
Creon): cp. Plh. 422 τὰ γε | κεῖσαν κακά
ἐξηροικε: id. 512 τὸ κεῖσαν κακάν. So
schol., τῶν ἐχθρῶν μηχανήματα ἐπὶ
τοῦς φίλους ἑσκοτα. But (a) the author-
ship of the decree having been already named,
we now expect a hint of its purport: and
(b) ἐξηροικο 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.

18 δυο has been made from δω in L, 0 being also written above. 14 θανότων

[Notes on the text are included here, discussing various linguistic and textual issues.]
18 π. ἱδί: see on O. T. 1525. καλότε has a slightly ironical tone (O. T. 1008), glancing at Ismene’s apathy. —ἀλευριν πυλαί, the outer door (or gate) of the court-yard, the ἀλευρίων (or ἀλευρί) θύρα of the Homeric house (Od. 18. 239), in distinction from the θύρα μεγάρων, or inner door from the court into the men’s hall. This was the ἀλευρίων θύρα, or front door, of the later Greek house, in distinction from the μέταυσις θύρα leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύρα, for these outer doors of the palace: cp. Eur. Helen. 431 πῦλα τε σεμών ἄνδρος δόξην τινὸς προσήλθαι; id. 438 πρός ἀλευριαν ἔστηκαν πυλαί. ἥξεσαν, ‘sought to bring thee forth’; the act., since she had herself fetched or called Ismene; the midst, meaning to summon by a messenger, O. T. 951 τι μ’ ἥξεσαν πόρον τῶν δομάτων; cp. on 161, 165. The imperfect, because she speaks of the motive present to her mind while the act was being done: cp. O. C. 770 τόν ἥξεσαν καλότε αἰλίας, n. 20 π. θυτί; marking surprise (O. T. 319 n.). δηλωτι 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... μείζον γεγενημένοι. There is a really intransitive use of δηλωτι in [Andoc.] or. 4. § 12 δηλώσει δὲ ἢ τῶν συμμάχων ἔχετα πρῶτον, etc., unless δηλώσει 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 added from classical Greek requires δηλωτι to be intransitive: Her. 2. 117 (subject τόδε): 5. 78 (ἡ ἒμφασις): Plat. Gorg. 483 D (ἡ φύσις). In Her. 9. 68 δηλοὶ τὲ μοι ὅτι τὸν... ἔρημο... ἐκινή... λέγοντα... ἔρθον, the real subject is the clause with ἐκ (the fact of their flight shows me).

καλχαίων ἐστι τι (for the enclitic τι placed before its noun, see on O. C. 280 f.), ‘that thou art troubled by some tidings.’ The verb is intrans., ἐστι being the ‘internal,’ or cognate, accus. (Ph. 1326 τοσοί τὸν ἄλγον): for its sense cp. O. C. 302 τὰς δ’ ἔθος ὁ κείμεν τοῦτο τοῖς ἄγγελοις; From κάλχη, the purple limpet (perh. connected with κόχλης, κόχη), comes καλχαίων, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. Her. 40 ἄμφοτε καλχαίων τέκνων. Hence perh. Κάλχης, the seer who darkly broods on the future. The descent of this metaphor is curious. φυρ, the root of πορφύρω, signified ‘to be agitated,’—like heaving water, for instance (Skt. bhūr, Lat. fætus, Curt. § 415). In ll. 14, 16 ff. a man’s troubled hesitation is likened to the trouble of the sea just before a storm, while as yet the waves are not driven either way: ὡς δ’ οὔτε πορφύρη πέλαγος μέγα κύματι κυκφή (not yet breaking in foam)...ὡς ὁ γέρων ὑμώοις δαίσαμεν κατὰ κυμάω. The Homeric image is thus subtler than that of a storm in the soul (Vulv. curaturum tristes in pectore fluctus, Lucr. 6. 34). (1) Then πορφύρα is said of the mind itself: ll. 21. 551 ἔστη, πολλὰ δὲ οἱ κραδὴ πορφυροῖς μένοντες, ‘was troubled.’ (3) From πορφύρα, 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 καλχαίως
ANTIGONH

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

Is. What? '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.

καλώς κ.τ.λ. 28 οὖν δίκη | χρησθῆς δικαία καὶ νόμω MSS. (δίκαια for δικαία R). In the margin of L the first corrector has written δικαία (sic) κρέεσι χρησάμενος.

is figuratively used like the Homeric ἐφόριον. In τοποφέρω the idea of territory precedes that of colour: in καλχαίω, νίκε ἠκορά.

21 οὖν γὰρ, 'what, has not,' etc., introducing an indignant question, as Αἰ. 1348, Ph. 249. τῷ κασταγνάσὶ...τὸν μὲν τὸν δὲ, partitive apposition (σχῆμα καθ' ὀλοκλήρωσιν 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: θυσ. 2. 92 δών υψικλέουσι τῷ μὲν βουλόμενον ἀναγήγεις, τῷ δὲ αὐτὸς ἀποδοῦναι.—The place of τάφου before τῷ κασταγνάσι shows the first thought to have been,—'of a tomb, he has deemed our two brothers, the one worthy, the other unworthy': but προτίσις, which has taken the place of a word in the sense of δίκαιος, substitutes the idea of preferring one brother to the other. Thus τάφου is left belonging, in strict grammar, to δικαίωσις only; for the genit. with which, cp. O. C. 49.—δικαίωσις ήξις = a perfect, O. T. 577.

28 οὖν δίκη | χρησθῆς δικαία καὶ νόμω, 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 χρησθῆς as = χρησάμενος, since in classical Greek χρησθῆναι is always pass., Her. 7. 144 (the ships) σύν ἐκρησθήσαν, Dem. or 31. 11 εἶτον ἀν ἐκρησθή (γε ἐσθή); of oracles being delivered, O. T. 604, O. C. 355: in Polyb. 2. 32 εἰς θυσίαν συγκρηθείς ταῖς...διάμεικαι, συγκρηθείς 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 σών δίκης | χρησίμ δικαία καὶ νόμων, 'with righteous observance of justice and usage [νόμων could be retained, but would be harsh; and the corruption of δίκης would have caused that of νόμων]. δίκης, following σών, was changed to δεικνύσι, and then χρησίμ became χρησθῆς, in an attempt to mend the sense. σών χρησίμ δικαία δίκης καὶ νόμων = δείκης καὶ νόμων δικαίως χρήσαμον. For the latter, cp. Antiphon or. 5 § 87 χρησθῆι τῇ δίκῃ καὶ τῷ νόμῳ. Eur. I. A. 316 ὅπως τῇ δίκῃ χρησθῆι θέλει. The substantival periphrasis (σών χρησίμ πιστὰ for χρησάμενος τίνι) is of a common kind; e.g. Thuc. 2. 39 δὲ...τῷ τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπτείμησεν: 5. 8 ἄλλον προφήτῃ...αὐτῶν (ἐπὶ την προφήτην αὐτοῦν).—Schultz (1876, Jahrh. f. kl. Phil. p. 176) proposed χρησθῆς 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 (τὰς) after the sense had become obscured. But χρησθῆς δικαίως τῷ νόμῳ appears somewhat too prosaic and cold, and, in so lucid a phrase, would δικαίως have been likely to become δικαία;—νόμῳ, of funeral rites, cp. 519: το νόμῳ (Thuc. 3. 58), τα νομισματα ποιεῖν (insta facere): Plut. Sull. 38 κυρίαις τῆς νομισματεμήνης, the usual obsequies.

28 τοῖς ἄνθρωποι ἐν τέτοιοι νεκροῖς, ethic dat., in their sight (O. T. 8 πάντα κλέος, cp. O. C. 1446). The dead repelled the spirit of the unburied from their converse: H. 23. 71 (the shade of the unburied
索福克莱乌斯

τὸν δ’ ἀθλίως θανόντα Πολυνέκους νέκνων
ἀστοίοι φαιν ἐκκεκηρύξαι τὸ μή τάφῳ καλὺσαι μηδὲ κωκῦσαι τινα,
εἰν δ’ ἀκλαυνον, ἀταφον, οἰωνοῖς γλυκῶν
θησαυρῶν εἰσορωσὶ πρὸς χάριν βορᾶς.
τοιαύτα φασὶ τὸν ἄγαθὸν Κρέοντα σοι
cάμοι, λέγω γὰρ κάμε, κηρύξας᾽ ἐχεῖν,
cαὶ διέφυν νεῶντα ταῦτα τοῖς μὴ εἰδῶσιν
σφαγή προκηρύξουτα, καὶ τὸ πράγμα ἄγειν

For conjectures see comment. and Appendix.

29 ἀταφὸν ἀκλαυνόν (which a late hand sought to change into ἀκλαυ

27 φαιν made from φησιν

30 θησαυρῶν] θησαυρὸς Heimrich, from schol. (Beitr. p. 9).—εἰσορωσὶ εἰσορωσὶ is an anonymous conject. mentioned by Burton. ὥστε φησίν Semelotos. Nauck would omit the verse.

Patroclus to Achilles) δάντε μὲ ὁτὶ
tάχιστα, πῶλα Ἀδαιρ παρῆρα, τῇ μὲ
ἐδρψιν ψυχαί, εἰδῶλα καμήτων, ἐσθὲ μὲ
τὴν παρασυλλεῖ ὑπὲρ παντοῦ εἰσόρωσι.

26 θανόντα ... Πολυνέκους νέκνων,
by enallage for θανόντος, but also with a reminiscence of the Homeric νέκνων καταθηκησιν: cp. 512 ὁ καθαρῶν νέκνων.

27 ἐκκεκηρύξαι = προκεκηρύξαι, as in 103. The compound with ἐκ usu. = 'to banish by proclamation' (O. C. 430 n.).—τὸ μῆ...καλύμα, instead of the ordinary μῆ καλύμα: cp. 443: O. C. 1739 ἀρψε... ἐδείκτῃ τὸ μῆ πίθως καλῶς.

Though τὸ μῆ καλύμα might be viewed as subject to ἐκκεκηρύξαι, 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 ἰᾶν δ’. Since τῶν can mean
πάντα τῶν, it is not necessary to supply
πάντας as subject for ἰᾶν, though in O. T. 238 ff. we have μὴ...εὐθεῖαν μὴ...προσφυγεῖν τίνα...ἀθικὸν δ’ ἀπ’ οίκων
πάντας. —L has ἄταφον ἀκλαυνόν. For this order it may be said, that a tricolon contained in one word forms the second foot in Ph. 1235 πῶλα, id. 1314 πάτρα, Aesch. Ch. t χάριν. Also, ἄταφον thus gains a certain abrupt force, and the order corresponds with καλὺσαι...κωκῆσαι. But against it we may urge:—(1) The other order was the usual one: H. 22. 386 καὶ τὰ φθοραί νέκνων ἀκλαυνόν ἄταφον: Eur. Hec. 30 ἀκλαυνόν, ἄταφον. (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 ἀκλαυνόν ἄταφον. There is no ground for distinguishing ἀκλαυνόν, as 'not to be wept,' from ἀκλαυνόν, 'not wept' (see O. T. 361 note in Appendix on γνωτός and γνωτός). L gives the form without sigma here, as below, 847, 876, and in O. C. 1708; but the sigmatic form in El. 912.

30 θησαυρῶν: schol. θησαυρὸς, εἰσορωσὶ, taking it as merely 'treasure store'; but here 'treasure' evidently implies 'store' (cp. Ph. 37 θησαύρωμα); the carrion-birds can return again and again to their feast.—εἰσορωσὶ, when they look down upon it from the air. There is no ground for saying that εἰσορωσὶ was specially 'to eye with desire': in Xen. Cyr. 5. 1. 15 οὐδε ποῦδος ἀπομάκρυνος...οὐκ ἔπεται καλῶς εἰσορωσὶ, it is simply 'look at.' The conjecture εἰσορωσὶ, to be taken with πρὸς χάριν βορᾶς, 'swerving 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 desert the corpse below.

Take πρὸς χάριν βορᾶς with γλυκῶν
θησαυρῶν, not with εἰσορωσὶ: 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 ἀφροδίτης
χάριας. πρὸς χάριν is used either
adverbially or with a genitive. (1) As

33 τοῖς
But the hapless corpse of Polyneices—as rumour saith, it hath been published in the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they esp'y 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.:** τῶςl Heath. **προκηρύσσετα L,** made from **προκηρύσσετα** the first of the two σοι almost erased. **προκηρύσσετα r.—** ἀγείν | ἔχειν r, 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. 1126) κορσαί τῆςμα πρὸς χάριν, to glut their beaks on him 'as they will': (b) when the χάρις is another's, 'so as to give pleasure,' 'generously,' as O. T. 1123 ὑπὲρ χάριν μὲν ὡς ἐπίτε θεός. (1) A genitive after ἐπὶς χάρις can denote (a) that in which the χάρις consists, as βόσκας here: or (b) the person or thing subject: the χάρις is, as below, 908, τίνος νόμου...πρὸς χάριν; 'in deference to what law?' Eur. Med. 538 νόμου τε κρήνης μὴ πρὸς λαῦκος χάριν, 'not at the pleasure of force.'—i.e. not so that force can do what it pleases. Here, πρὸς χάριν βοσκα differs from a simple χάριν βοσκ by implying the same notion as the adverbial πρὸς χάριν in Ph. 1156 quoted above: 'to feast on at their pleasure.'—Eustathius on Il. 8. 379 (p. 719. 9) defines carrion-birds as τοῖς πρὸς χαρῖν ὀρνηστῖς βοσκῖ τῆς ἀνδρὰς τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had ἐσωροσκε: but, using the simple ὀρνηστῖς, he has made a new phrase, 'looking to pleasure in food,' and his words afford no argument for joining πρὸς χάριν with ἐσωροσκε here.

**Σ. I. σοι,** like κάμοι, depends on κρήνηστα ἐχειν (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.' Parenthesis lie in γὰρ καὶ ἐστὶ prompted he 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.—τῶν ἄγαθον, ironical, as O. T. 385 Κρήνοι ὡς πιστὲ, Ph. 873 ἄγαθον στρατηλάτας. Λέγει γὰρ καὶ ἐστὶ (instead of καὶ ἐστι), a constr. most freq. when the acc. is a proper name, as Dem. or. 34 § 6 προεκήρυξαι ἄνθρωπον πολέμῳ... ἄνδρον ἔλεγε. So Tr. 9. Ph. 1361. Aesch. Th. 609, Eur. Her. 642. On the other hand cp. Dem. or. 3 § 9 τὸν ἄκατον δύναμιν τὸν τῶν τίνων ἄτομων ἐνοικεῖον λέγει, χρηματα λαμβάνει: Aesch. fr. 160 ἀλλ' ἀντικεῖσαι ἀσάνθη Σίνθης, τῆς σῇ λέγει τοι ἐμπρός. In Ai. 569 where L has ἔρμοισα (sic) λέγει, most edn. now give the dat.

Two other explanations may be noticed. Both make σοι enclitic. (1) Taking σοι as ethic dat. with τοιαύτα: 'There is the good Creon's proc'amation for you,—aye, and for me too, for I count myself also amongst those forbidden' (Campbell). Thus κάμοι 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 ἄγαθον: 'your good Creon, aye and mine, for I own I too thought him so' (Kennedy).

But Antigone is too much occupied with the edict itself to dwell with such emphasis at such a moment on the disappointment which she has experienced as to Creon's amiability.

**8. νεοθάνειον** pres. (Od. 15. 88); Eur. has νεώθε (Alc. 737) and νεώθεμοι (in lyr. El. 723); otherwise the word is not tragic. —τοῖς μὴ ἐλέον, synizesis, as 263, 535, O. C. 1155 ύπ' μὴ ἐλεῖν· αὐτὸς, Tr. 321 καὶ ἐμμορφάς τοι μὴ ἐλέον.
οὐχ ὃς παρ' οὔδεν, ἀλλ' ὃς ἀν τούτων τι δρᾷ,
φῶνον προκείμενοι ὑμᾶς ἔχει σοι ταῦτα, καὶ δεικεῖς ταύτα.
εἰτ' εὐγενῆς πέφυκας εἰτ' ἐσθλῶν κακῆ.

18. τι δ', ὁ ταλαίφρων, εἰ ταῦτα ἐν τούτοις, ἑώ
λύσοι ἢ ἐπιτύπωσα προθεῖμην πλέον;

20. ἢ γαρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

40. ἢ τάπωσα μετὰ. The true ἢ φάτουσα is indicated by the schol. in L,
who first explains the Vulgate, λύσα τοῖς κύων καὶ δάκτοις τῶν ἀδελφῶν:
and then proceeds, εἰ δ' ὑπ' ἢ τάπωσα (the θ in a gen.-acc.), ἀντὶ τοῖς, λύσα
τοῖς κύων ἢ εἰπεβεβαιοῦσα αὐτόν. Brunck restored ἢ φάτουσα.—λοιπ' ἂν εἰδ'

38. παρ' οὔδεν: cp. 466: O. T. 983
ταῦτα' δὲν | παρ' οὔδεν ἥν. The addition
of οὖν serves to mark Creon's point of
view more strongly: cp. O. C. 733 πώς
γαρ οὖν ὃς δρᾶ τι βουλήσει, n.—δὲν ἀν...

39. ταλαίφρων, 'my poor sister':
cp. ἀσθλοῖς (1036), διάστομα (O. T. 888),
μέλεις, etc.—εἰ ταῦτα ἐν τούτοις: cp. O. C.
1443 ταῦτα... | ...τοῦτο φίλω. The plur.
ἐν τούτοις means either (1) 'in these
circumstances,' as here, and Plat. Phæd. 101 C: or (2) 'meanwhile,' inter hanc, as
Plat. Symp. 220 B. The sing. ἐν τούτῳ
usually = 'meanwhile'; more rarely 'in
this case' (Thuc. 1. 37), or 'at this point'
(id. 7. 8).

40. λύσω...ἡ φάτουσα, 'by seek-
ing to loose or to tighten the knot,'—a
phrase, perhaps proverbial, for 'meddling
in any way.' She can do no good by
touching the tangled skein. The Greek
love of antithesis naturally tended to
expressions like our 'by hook or by
crook,' 'by fair means or foul,' 'for
love or money,' 'good or bad,' etc.
 Cp. 1109 οὗ τ' ἄτατε οὗ τ' ἄτατοι (n.):
Eur. Bacch. 800 ἀκόρον ἡ τῆς συμπε-
τλημέθη ζησόν | δ' ὅστε τάχων ὅστε
δρῶν συγχεται, which is plainly collo-
quial,—meaning "who will not hold his
peace on any terms" for though τάχων
suits the recent τάτοι τοῦ ὀἰνό-
συσ, δρῶν could be definite, "as a
free agent." Yet we may see a
nose that some such ὅστε πῶς ὅστε
ἄτατοι (Plat. Crot. 241 B) δέ ἄτατοι ταῖ
δρῶν ταὐτὸν ἔστιν ἡν ὅστε, as being "by no
possible means ἢ θάπτουσα is sou
light, but, whose disobeye in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

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

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

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

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

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

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the poet has refined a colloquialism by modifying ἀντωσα into ἐφασσα, just as τι δρων ἢ τι ληγων (cp. Aesch. P. V. 660) appears in O. T. τι as δ τι ἢ δρων ἢ τι φωνων. 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 ιι. 1317 ει μη ξυκανων δια αφιδοις ταιε, 'not to embroil the feud, but to help in solving it'—cp. Eur. Hesp. 670 τινας νυν τινας κλημεν ἢ ληγους | σφαλειας καισαμα λεειν ληγουν; 'to lose 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. λουσα το νυμος, ἢ βεβαιωσα αυτον).

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. ἐφασας is rare: Tr. 933 τοβρουν ὧς ἐφασιν, that he had imposed the deed on her (by his fierce reproaches).—Pind. O. 9. 60 μη καθιλον μν αιων τωτον εφαυς ἢ δροσυν γενεσι. Was Porson right in conjecturing ειθε ἀντωσα? For it, we may observe:—(1) An opposition of the simple λης and ἀντει suits a proverbial phrase: (2) η and ειθε are elsewhere confused, as O. C. 80 (n): (3) the single ειθε is found in O. T. 517 ληγουσα ειθε ἐργουσα, Tr. 236 πατρας ειθε βαρβαρον; Against the conjecture is the fact that ειθε ἀντωσα would have been much less likely to generate the η δατουςa of our MSS., since the intermediate ει λατουςα, being obviously unmeaning, would have been likely to cure itself.—

Lastly:—cp. O. C. 797 προς την ενθεμεν χαιρω, n.—πλοιον, 'for thine advantage': O. T. 37 οδηγειν εικεις πολων, n.

41 ει ξυκανισε is the more general word,—'co-operate'; ἐνπραξισα, the more explicit,—'help to accomplish the deed.'—ποιον τι και, cognate acc. to the verbs in 41: cp. O. C. 344 κακα | ἐπηροιονισα, n.—Read του γυμνος...ει (from εναι):—cp. Ελ. 330 του τοτε ει φρενος.

The question between του and τοι here is one of sense, not of idiom. τοι γυμνα...ει (from εναι) would mean, 'to what thought will you have recourse?'—Cp. O. C. 170 του τοι φρονισον ηθυι; (n.), Tr. 705 οδηγον εχω...τοι γυμνα ποσον. But the meaning here is, 'what can you be thinking of?'

42 ει ει sc. σχημα.—Join ειν της χερι: she lifts her hand. —κουφαειν, take up for burial: cp. Αι. 1410 πλευρασ συν έμοι | τασι τετικουβος (the dead Ajax): and the common phrase ἀναμεισθαικειν. —ἡ γαρ marks surprise (O. C. 64).

The absence of casemera in the first three feet allows each of the two important words (οναις βαταςιν) to fall slowly from the astonished speaker's lips.—ἀντάφθητον, acc. neut. in appos. with βαταςιν σφε: Plat. Gorg. 507 ε ἐνθυμαι...πηκρον, ἀνθρωπος κακον. —πολιν, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. Phoen. 1657 ενιο σφε δαβης, εις ἀνταφθητα πολιν. —σφε = αυτον, as 516, 1226. αυτοι can be s. or pl., m. or f.: μν, s. or pl., m., f. or n.
45 ΣΟΦΟΚΛΕΟΥΣ

ΑΝ. τὸν γοῦν ἐμὸν, καὶ τὸν σόν, ἦν σὺ μὴ θέλης, ἀδελφὸν οὐ γὰρ δὴ προδοῦσ᾽ ἀλώσομαι.

ΙΣ. ᾧ σχέτλια, Κρέοντος ἀντειρηκότος;

ΑΝ. ἀλλ᾽ οὐδὲν αὐτῷ τῶν ἐμῶν μ᾽ εἶργειν μέτα.

ΙΣ. οἷμοι φρόνησον, ᾧ καστηνήῃ, πατήρ ἃς νῦν ἀπεχθὴς δυσκλής τ᾽ ἀπύλετο, πρὸς αὐτοφωρῶν ἀμπλακημάτων διπλᾶς ὀφεις ἀράξας αὐτὸς αὐτογύο χερὶ.

ἐπετα μήτηρ καὶ γυνῆ, διπλῶν ἔπος, πλεκταῖσιν ἀρτάναι ἅρμαται βιῶν τρίτον δ᾽ ἀδελφῷ δύο μίαν καθ᾽ ἡμέραν

55

46 Ξ. I. points thus: τὸν γοῦν ἐμὸν καὶ τὸν σὸν: ἦν σὺ μὴ θέλης ἀδελφὸν, etc.—Benedict (Obser. in Soph., Leipzig, 1810, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

46 ξ. τὸν γοῦν ἐμὸν κ.τ.λ. To the question—Do you really mean to bury him?—the simple answer would have been, τὸν γοῦν ἐμὸν ἀδελφὸν. I certainly mean to bury my own brother. But the word ἐμὸν—reminding her that he is equally Ismenius's brother—prompts the insertion of the reproachful clause, καὶ τὸν σὸν, ἦν σὺ μὴ θέλης. Thus the contrast between τὸν ἐμὸν and τὸν σὸν anticipates the emphasis on the word ἀδελφὸν. The whole thought is,—I will certainly do my duty,—and thine, if thou wilt not,—to a brother. Since the ἐμὸν 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 duty due from both. Remark that γοῦν often emphasizes a pers. or possessive pron. (as here ἐμὸν): 565 σοὶ γοῦν: Αἰ. 537 πρὸς γοῦν ἐμὸν: O. T. 636 τὸ γοῦν ἐμὸν: Ε. 1499 τὰ γοὺν σ᾽.—Two other versions are possible, but less good. (1) Taking τὸν... ἐμὸν καὶ τὸν σὸν as = 'him who is my brother and thine,' and σος as = 'even if.' But for this we should expect τὸν γοῦν ἐμὸν τε καὶ σόν, and ad.: (2) Taking καὶ with σος, 'I will bury my brother, even if thou wilt not bury thine.' But (i) the separation of καὶ from σος is abnormal; (ii) the mode of expression would be scarcely natural unless ἐμὸν and σὸς were different persons.

Didymus (civ. 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 stichomithia to be broken by two or more verses for the same speaker. See the stichomithia in 401—406, broken by 404 f.: O. T. 356—369, broken by 366 f.: ἰβ. 1000—1046, broken by 1002 f. and 1005 f.: O. C. 579—606, broken by 583 f. and 599 ff. Further, verse 46 is Sophoclean in three traits: (a) ἀδελφὸν emphasised by position as first word, with a pause after it: cp. 71, 525: O. T. 278 δειξαι: O. C. 1628 χωρεῖν. (b) ὅ γὰρ δὴ in rejecting an alternative: O. T. 576 ἐκμᾶθαι: οὐ γὰρ δὴ φονεύς ἀλώσομαι. Cp. O. C. 110 n. (c) The phrase with the aor. part.: Αἰ. 1267 χαῖρε διαρρεῖ καὶ προδοσίᾳ ἀλίσκεται. Lastly, v. 45, if alone, would be too bald and curt.

47 ᾧ σχέτλια, 'over-bold.' The word primarily means 'enduring' (ὑσχεν, σχέτ-ίν). Hence: (1) Of persons, (a) 'un- flinching,' in audacity or cruelty,—the usual Homeric sense, as Od. 9, 494 σχέτλια, τίτ' ἐθέλεις ἐρμηθίμεν ἄγριον ἀδρά; So Ph. 369, 930 ἃ σχέτλια, Eur. Alc. 741
ANTIGONH

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. καὶ τῶν σω: M. Schmidt, τῶν καὶ σω: Nauck, ἐγὼν τῶν ἐμὼ, τῶν σω. 48 μʼ was added by Brunck, from the schol., ἐργεῖν μὲ ἀπὸ τῶν ἐμῶν. 58 [πῶς] πῶς was a variant. Ὡ has ἔτος in the text, with πῶς written above by the first corrector (S). Other mss. (as A) read πᾶδος in the text, with γρ. ἔτος.

σχέδεια τὸδε. (b) 'Suffering,' = τήλεως, as Aesch. P. V. 644 (of Iod), Eur. Hec. 783. Neither Homer nor Soph. has this use. (2) Of things, 'cruel,' 'wretched,—a use common to all the poets: so Ai. 887 σχέδεια γὰρ (tis cruel), Tr. 879.

48 οὐδὲν, adv. μετὰ = μετέχει: τῶν ἐμῶν (masc. or neut.) only: cp. E.S. 536 ἀλλʼ οὐ μετὰν αὐτοῦν τὴν γὰρ ἐμὰν κτακίζων. Plat. Apol. 19 c ἐμὸν τούτων... οὐδὲν μετέχει. For the plur. cp. O. T. 1.448 ἀρσόν τῶν γε σών τελεῖς θερ (thou wilt meetly render the last rites to thine own,—locastia).

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

51 τὸ πρὸ... ἀπαλάτεν... ἀφίκατο, 'impelled by them to strike his eyes': cp. O. T. 1.336 (τῆθησθεν) πρὸς τίνος πόλοις; —ἀντιφέρων = ἄ αὐτὸν ἐφορέω (cp. fr. 768 τὰ πλείστα φωρῶν αἰχρά

φωράεις βροτῶν), detected by himself, when he insisted on investigating the murder of Latus (cp. O. T. 1.105). Elsewhere αὐτόφωρος = φωραίς ἐν' αὐτῷ τῷ ἕργῳ, 'taken in the act': Thuc. 6. 38 καλάξω, μὴ μόνον αὐτόφωρον (καλέων γὰρ ἐπίνειξαν), ἀλλὰ καὶ ἐσώθηκαν μὲν, διότι αὐτῷ ὡς: and so in the adv. ἐν' αὐτόφωρον λαμάκεσαν etc.—ἀφίκατο, with the golden brooches (πέρασα): O. T. 1.176 ἕραμεν ἐπάλαμον ἐπιβάρα. —αὐτὸς αὐτοπροφήτης, emphatic, like αὐτὸς πρὸς αὐτόν (1.177), but not strictly pleonastic, since αὐτός = 'by his own act,' i.e. 'of his free will,' while αὐτ. χρησιο refers to the instrument, 'with hand turned against himself.' Cp. on 56.

58 ἐπιλούων ἔτος, a two-fold name (for the same person): as conversely Aesch. P. V. 209 ἐμοὶ δὲ μὴ τρῷ... ὀδύμῳ καὶ Γαῖα, πολλῶν δνωμάτων μορφῇ μόνα. Valckenär on Eur. Phoen. p. 153 cites Heracleitus Alleg. Hom. 11 (of Hera) διπλῶν δύομα φόνεσι καὶ συμβίωσις, 'a name signifying at once birth and marriage' (since she was comitum levis et soror). Seneca Oed. Tyr. 389 mixtunique nomen consiti, nat, patris. (The feeble ν. l. πάδος for ἔτος meant, 'a double calamity,' since both mother and wife perished.) —ἀπαλάτεν: cp. O. T. 1.164 πελεκατών αὐτοῦν ἐμπιστεύεται... 58 660. μαί: see on 53. —αὐτοπροφήτης 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 αὐτοφέρων, αὐτότροφος, αἱροσ...
αὐτοκτονοῦντε τῷ ταλαιπώρῳ μόρον
κοινὸν κατεργάσαντι ἐπάλληλον χερῶν.
νῦν δ' αὖ μόνα δὴ νῶ λελειμένα σκόπει
ὡς κάκιστ' ὀλομεθ', εἰ νόμον βία
ψήφου τυράννων ἡ κράτη παρέξεμεν.

60 ἀλλ' ἐννοεῖν χρῆ τούτῳ μὲν γυναῖ' ὅτι
ἐφυμεν, ὡς πρὸς ἄδρας οὐ μαχουμέναν
ἐπειτα δ' οὖνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκοῦεν κατὰ τῶν' ἀλγίωνα.

65 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ἐξύγγυον ἴσχες, ὡς βιάζομαι τάδε,
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. 1, therefore, asking the Spirits Infernal to pardon, seeing that force is put on me herein,

Semitelos. ἀλεμίας. 88 In L the first hand wrote νῦν αἰδ.: a later inserted β': νῦν δ' αἰ τε. 60 ἡ ἀράτθι καὶ ἀράτθι Αξτ. 66 ἔσελθα δ' ὁλένα] ἔσείοι 'ιδούν'κε

Wecklein.—κρίστων' λ, with σο written above by an early hand. 82 In

turn') cp. 7.—μόνα δή, 'all alone': Tr. 1663 μόνη με δή καθελε: Λι. 932 ἤταντων δή: so esp. with superlatives, ἰδ. 858 παντατότων δή: Thuc. 1. 50 μεγίστη δή.

60 ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. O. T. 666 μὴ μ' ἀπλὴν κάθησι | ψῆφον, δικήν δὲ, i.e. not by thine own royal voice alone, but by mine also.—τυφρονόν, i.e. Creon: allusive plur., as 67: O. T. 366 ν., καθένα, the powers of the king, as 173 (cp. O. C. 392 n.). The disjunctive δὴ (for which Αξτ 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 τότο μὲν is not governed by ἐπεί, but is adv., 'on the one hand,' answered by ἄστεια δ' (63) instead of τότο δὲ, as elsewhere by τοῦτο αὖθις (167), τοῦτ' ἄλοι (O. T. 605), εἶτα (Ph. 1346), or δὲ (O. C. 441).—ὁς, with αὐτῷ μαχοῦμαι, 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 φωις ποιεῖν τι, in regard to nature's intention or tendency (De Anim. Gen. 4. 10, etc.).

88 δ' ὅλένα, 'that' (as O. T. 708, O. C. 1395, and oft.): not, 'because,' as some take it, supplying καί with ἄκοινα.—ἄκοινα, as from the head and fount of authority; so El. 26.4 καὶ τῷ ἀπ' ἄκοινα: cp. O. C. 67 n.—ἀκοιναν, infin. expressing consequence ('so that we should hearken'), without ὡστε, as 1076 ληφθῆραι. We find ἀκοινὸν τιτός, 'to obey a person,' but not ἄκοινον τι, as 'to hear (and obey) a command.' Here τωτά and ἄλγονα are accusatives of respect, 'in regard to these things,' as τῶν in El. 349, τῶν κρατούσων ἕστι πάντ' ἄκοινα, '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, Λι. 1335.

66 εἶπον μὲν οὖν, μὲν (with no answering δ') emphasises εἶπον (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. —τοῦτο ἦν τὸν Χιλόνε, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied P. troclus (Il. 23. 6x), can have no rest till sepulchre has been given to the corpse. Cp. O. C. 1775 τῷ κατὰ γῆς (Oedipus): for the allusive plur., El. 1419 ἕσων οἱ γὰς ἕπα τελέων (Agamemnon). In ref. to the nether world, Attic writers regularly join ὑπὸ with gen., not dat.: El. 841 ὑπὸ γαῖας... ἄνασει: Tr. 1007 τῶν θ' ὑπὸ χιλόνων, 'Αἰδώλ...σκληράκα: Plat. Phaedr. 249 ἀ τὸ ὑπὸ γῆς δικαστηρία. Indeed ὑπὸ with dat. is altogether rare in Attic prose, except as meaning (a) under an authority, as ὑπὸ πάσιν, or (b) under a class, as Plat. Symp. 205 οἱ αὐτὸ ὑπὸ δάσω την τέχνην εργαζάται. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 οἵ̂ τ' ὄλμασιν.—μιθομαί ταῦτα, pass. with cogn. acc., as 1073 μιθομάτω τάθει. Cp. Ph. 1.156 καὶ ἀναγκάσει τάθει: and below, 219.
22

ΣΟΦΟΚΛΕΟΥΣ

tois in telai bebówsi písoamai to yar periosséa prássew ouc échei vouè oudeina.

AN. ou't an kaielousai, ou't an, ei theleis epi prássew, émou 'y an héews dróphi's méta.

ALL' istor ótopía soi díkei keiwnon dè égëw tháwos kalou moi toútou pouüss thainev.

filè mé' aútou keiwsama, filon méta, ósia panourgiássai' etei pléiswn chrównos

ou deç µ' árêsekein tois kàtw tw ton évabhè.

ékei yar aëi keiwsama soi dè eì díkei,

I. the first hand wrote to yar | periosda prássew émou 'y an héews dróphi's méta. He then effaced periosda, and added one of the omitted verses (68) in the margin, and the other (69) in the text, between 67 and 70.

70 émou 'y] émou y Meineke.

—hèews] ámeuèsa Lehrs.—dróphi's] dróphi'se Mekler, understanding prássos. 71 ótopía soi díkei L: ótopía r. The Schol. knew both readings: 'érgwose ótopía su theleis, to

67 Σ. tois en telai bebòwsi = πυράων in 60, i.e. Creon. bebòwsi. as El. 1093 moirà mên ouk en éthelo | bebòwsi: O. C. 1358 év πύρα ταύτω βεβώσαι. Elsewhere Soph. has the simple phrase: Ai. 1353 κλίνω...tòv en têlai, and so Ph. 385, 921. ou en têlai are 'those in authority,' —têlai meaning 'final or decisive power,' as Thuc. 4. 118 têlai éxontes éwos, 'let the envoys go as plenipotentiaries. Pindar's têlai duxedamnôs ('an office held for a year'), V. 11. 10, is perh. poetical. As synonyms for oi en têlai we find (1) oi tâ têlai éxontes, Thuc. 5. 47, and (2) tâ têlai simply,—'the authorities,' sometimes with masc. part., as Thuc. 4. 15 évsoi aútôi...tâ têlai katazántai bouléveis. Xen. Helen. 6. 5 has tâ mégiasta têlai, 'the highest magistrates' (like Thuc. 1. 10 ékouw twv basilelwn kai twv malštata en têlai: cp. 2. 10).—to yar | prássasen: for the art. in the 6th place, with its noun in the next v., cp. 73: O. T. 234: O. C. 265, 351: Ph. 674.—perissote pr.: cp. 780: so Tr. 617 periosô brása, = polla prástein, polupragêmenein. —óuk exei vouè osoi = ánges xéxi en i: prop. of persons, as Tr. 553 gynaike vouè ékoun. 68 Θ. ékówn, yel. —at some future time: so El. 66 (kai époxw) âtrown ân lâmpwnein el: Tr. 257 doulousan eti (he vowed that he would yet enslave him).—prássew...dróphi's (instead of prássos): for such substitution of a synonym cp. O. T. 54 dróphi's...kratei's (n.): O. C. 1501 safhis...imphôsi. With dróphi's we have a double ãv, the first after the negative, the second after the emphatic émou 'y: cp. O. T. 339 n.—Objection has been made to héews on the ground that it ought to mean, 'with pleasure to yourself.' Weeklein, indeed, takes that to be the sense, supposing ye to be misplaced; i.e. the proper order would have been, héews ye an émuo k.r.: but the position of émou in the verse sufficiently shows that ye must go with it. ãmou 'y (Meineke) would leave méta awkward: and ámêntas (Lehrs) would not have been displaced by héews, which the old scholia confirm. All the difficulty has arisen from failing to distinguish between (1) óuk an héews dróphi's, and (2) óuk an méta émou héews dróphi's. In (1) héews 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 ãmou ye indicates, she means héews émou. Cp. Plat. Rep. 436 c 3...an sphi...hêsiata theraei, i.e.'whoever serves them most acceptably' (not, 'most gladly'). Ar. Nub. 79 poi...ës an hêsiata aíton evgeiriaim; (i.e. most pleasantly for him). 71 istor 'from eliω: 'be such as thou wilt,'—show what character thou wilt. Cp. Ph. 1049 ou yap touiçon deĩ, touiçon eliω 'épô: ib. 1171 touiçon ësca touiçon ëkous: El. 1012 ìskei touiçon vouè dì aiwôs mi-
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 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,

πείθεσθαι τοῖς τυράννοις' ἡ τοιαῦτα γενός ὡστὰ βούλει. 70 atel L, as in iambics O. C. 1530, 1534, Tr. 16, El. 305 (but made from del), 650, 917: in anapaests Ph. 148. But L has atel (d) in iambics O. T. 786, 1513, O. C. 1584, in anapaests El. 218, in lyrics six times (El. 1243, Ph. 172, 717, O. T. 481, O. C. 682, A. f. 599).—σοὶ δ' Elms., Dindorf, Hartung.

νειν: O. T. 435 ἡμεῖς τουλὶς έφημερε. —ὅστις
σοι δοκεῖ (= τοιαῦτα) ὡστὰ (= οὐσίαν) ἐβαίνε
δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since ὡστὰ σοι δοκεῖ, 'of any kind you please,' was felt almost one word, ὡσταίσσετο; just so δτ βουλεῖ (μοιχία), instead of ὡστὰ δτ βουλεῖ, Plat. Gorg. 517 ά μη-
ποτέ τις τῶν τῶν ἕργα τουαίτα ἐργάσεται
ολα τοιῶν δτ βουλεῖ ἐγρασταὶ: Crit. 432
Α ωτερ αὕτη τά δεκά ἡ δας ταῖστι βουλεῖ
ἄλλοις ἄρθροι.—Those who read λεθ' (from οίδα) ὡστα σοι δοκεῖ compare El.
1085 ἀλλ' ελ εύσετα τυχάναις δοκεῦναι
tι φρονεῖν, φρονεῖ τοιαίτα. But εἰδοῦν
is not φρονεῖν. In Attic, λεθ' ὡστά σοι
dokei 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, πεπτυμένα εἶδος ('wise of
heart'), ἀδεξίματα εἰδὸς, ήτια οίδα ('he
has kindly feelings,' Od. 13. 405), etc.,
have no counterpart in the Attic usage of
eidōn. In 301 διοιδεῖαν εἰλέμαν, and
in Ph. 660 δοκεύσωσιν οὖν εἰλέμα κακῶν,
the verb means simply 'to know.'
72 2. ὅψασθαι; emphatic by place and
cause: see on ἀδέλφων.—φλῆ...φλών,
loved by him, as he is loved by me: Ai.
267 κοῦν ἐν κοῦναι: ἵν. 610 ἀφίλε παρ'
ἀφίλας.—μέτ' αὐτοῦ κελεομαί, i.e. in
the same world of the dead (76). The repetition
of met' serves to bring out the reci-
ciprocity of love more strongly: φλῆ μετ'
αὐτοῦ κελεομαί, μετά φιλῶν (κελευθέρων),—
instead of the simpler φλῆ μετά φίλων
κελεομαί.
74 2. δοκεῖ τανούρησαν': having
broken a human law in a manner which
which the gods permit,—viz., in order to ob-
serve a divine law. Creon uses the
word τανούρης below, 300. δοκεῖ is
peculiarly appropriate since the word was
familiar where duty to heaven was dis-
tinguished from duty to man: cp. Polyb.
23. 10 παραθῆκαι καὶ τά πρὸ τούτων ἀνθρώ-
ποι κελεύῃ καὶ τά πρὸ τούτων δοκεῖ δοκεῖ.
The phrase is an ἄξιον ἄρθρον (a paradox with a
point), like 'splendide mendax'; i.e. the
qualification (δοκεῖ) seems contrary to the
essence of the thing qualified. Cp. Milton
(Technicorum), 'Men of the most renoun-
ited 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.—οτι κ. τ. λ.: (I will obey gods
rather than men), for the other world is
more to me than this.—τοῖς ἄδεοις δημοῦ: O. C. 567 τῆς εἴ οἱ ἀσίων στρέφει
cπλέον μοι σοί (= ἐν σοί) μετεστρέψομαι.
76 2. κελεομαί, though we have had
the word in 73. For other examples of
such repetition, see n. on O. C. 554, and
cp. below 163 ὄρθωσιν, 167 ὄρθοι: 207
ἐκ γ' ἐμοῦ, 210 εἰ ἐμοὶ: 613, 618 (ἐκπρεται):
614, 615 (ἐκτὸς Ἀτα):—σοὶ 8' is better
than Elmsley's σοὶ 8', 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.
516 ἀλλ' εἰ δοκεῖ, πλέωμεν: ib. 645 ἀλλ' εἰ
dokei, χαρώμεν: ib. 1403 εἰ δοκεῖ, στειχώ-
μεν.—τα τῶν δικά ἔμμα, the honoured
tά τῶν θεῶν ἐντὶ καταμαζοὤ ἐχε.

ΙΣ. ἐγὼ μὲν οὐκ ἄτμα ποιοῦμαι, τὸ δὲ βίᾳ πολιτῶν δραίν ἐφυν ἄμηχανος.

ΑΝ. σὺ μὲν τάδ' ἀν προούχοι· ἐγὼ δὲ δὴ τάφον χῶσον ἀδελφὸς φιλτάτω πορεύσομαι.

ΙΣ. οἴμοι ταλαίπης, ὡς ὑπερβοδοκα σου.

ΑΝ. μὴ μοῦ προτάρβης τὸν σὸν ἐξόρθου πόμον.

ΙΣ. ἀλλ' οἴν προκίνησις γε τοῦτο μηδενι τούργον, κρυφὴ δὲ κεϋθε, σὺν δ' αὐτῶς ἐγὼ.

ΑΝ. οἴμοι, καταίδα: πολλὸν ἐχθὼν ἔσει σιγῶς, ἐὰν μὴ πᾶσι κηρύξεις τάδε.

ΙΣ. θερμὴν ἐπὶ ψυχροῦ καρδίαν ἐχεις.

ΑΝ. ἀλλ' οἴδ' ἄρεσκουσ' οἶς μάλιστ' ἄδειν με χρῆ.

78 Between μὲν and οὐκ I, has an erasure of some letters (οἰμ;).

73 μὴ μοῦ προτάρβης MSS. μὴ μοῦ Schaefer, Donaldson, M. Seyffert: μὴ έμοι Nauck, Wecklein.—πόμον] In L, S has written χρ. βιον above; some of the later MSS. read βιον.

85 αὐτῶς MSS.: αὐτῶς Hermann, Bergk.

things of the gods; the laws which are theirs (454 θεῶν νόμιμον), held in honour (by them and by men). τὰ τοῖς θεῖοι ἑντὶμα (25, El. 239 ἑντὶμοι τοῦτοι) would have presented the gods only as observers, not also as authors, of the laws.—Ἀτμα-

80 f. τάδ' ἄν προδόχοι, 'thou canst make these excuses' (ἐς εἰ βοδολον) Aesch. Ag. 1394 χαλροί δ' εἰ χαλροί· εὐγό δ' ἐπευχομαι. For προδόχοι see a0 = προφανεῖς (Thuc. 1. 140 ὀτέρ μελὰτα προ-

78 f. ἐγὼ is slightly emphasised by μὲν (see on 11), which goes closely with it, and does not here answer to the following δὲ.—ἄτμα ποιοῦμαι = ἄτμα ἁβολα. cp. O. C. 838 δι' οὐδενος ποιε. —τὸ δὲ [ ... δραίν. see on 67 τὸ γάρ [... ὑπάρσε. 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., ἄμηχανος δραίν: see n. on O. C. 47 οὐλο ἐμῶ. τοσοννιστάναι. [... ἐστιν ἁθρος.

80 f. τάδ' ἄν προδόχοι, 'thou canst not make these excuses' (ἐς εἰ βοδολον) Αesch. Ag. 1394 χαλροί δ' εἰ χαλροί· εὐγό δ' ἐπευχομαι. For προδόχοι see α0 = προφανεῖς (Thuc. 1. 140 ὀτέρ μελὰτα προ-

δε, 'now,' as the next thing to be done: cp. 173. —τάδ' χὰν σιγου, prop. to raise a mound on the spot where the remains of the dead had been burned: Η. 7. 336 τόμβων δ' ἀμβρι ποτὶ ἐνα ἄμορφος. So Η. 24. 799 σήμα ἔχειν, —after placing the bones in an urn (λάρναξ), and depositing this in a grave (κατετο). She speaks as if she hoped to give him regular sepulture. This is ultimately done by Creon's command (1303 τόμβω...χώρας), though the rites which Antigone herself is able to perform are only symbolical (355, 429).

82 f. Join οἴμοι ταλαίπης, 'alas for thee, unhappy one': O. C. 1309 οἴμοι κ λειώθων τῆς έμὐς διαφαξίων, | οἴμοι δ' έταρων: but the nom. when the ref. is to the speaker, as El. 1143 οἴμοι ταλαίπω τῆς έμὐς πάλαι τροφής.—μὴ μοῦ προτάρβει (or, as some write it, μὴ έμοι) is clearly right. If we read μὴ μοῦ προτάρβει, then the emphasis is solely on the verbal notion. 'I fear for thee.'—Fear not so: make thine own fate prosperous.' But the stress on τὸν σὸν renders it certain that the poet intended a corresponding stress on the preceding pronoun: 'Fear not for thyself make thine own fate prosperous.' And μὴ μοῦ is no more objectionable than μὴ γῶ in El. 472. προτάρβει, as Tr. 89 (with gen. πατρός). Distinguish προδίπασας, 'afraid beforehand,' O. T. 90 (n.).—ἐξόρ-

δου here = 'straighten out,' i.e. guide in a straight or prosperous course: cp. 167 ὀρέσιν πόλιν, 675 ὀρφευς. Elsewhere ἔξωθω is usu. 'to correct, amend' (Plat. Phm. 90 D); more rarely, like ἐξορθοῦ (O. T. 51), 'to set upright' (τὸ πεῦκω,
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.

**πολλὸν** μᾶλλον Porson, and

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

66 ἃλλα όντα...γε. In this combination ἄλλα is like our 'well'; ὅντα = 'at any rate' (i.e. if you must do it); and γε emphasises the word which it follows.

Cp. El. 233 ἃλλα όντα εὐνοια γ' αὐδώ, 'well, at any rate (i.e. though you will not listen to me) it is with good-will that I speak.' Ph. 1305.—κρυφή ἃ: here ἃ: = ἄλλα: Thuc. 4. 86 ὅντα εἰπεν κακῷ, ἐκ ἐλευθερωσεν ἃ:—σῦν ἃ: adv., sc. κείσων: cp. A. 1288 ἢτ' ὁ πράσασι πάτα, σῦν ὅ ἐγὼ παρὼν.—ἀυτοῖς (adv. of autós, see on O. T. 931), in just that way—likewise: Ττ. 1040 ὅταν αὐτοῦ ὦ μ. ἄλεσθ. 66 καταβά, sc. τὸ ἄστρον, 'denounce it.' The word occurs only here, the pres. used in this sense being καταγωρεῖ (Thuc. 4. 68 καταγωρεῖς τις εὐνειδός τοῖς ἑτέροις τὸ ἐκπροδέμειμα); aor. καταίχων.—πολλὸν: this Ionic form occurs also Ττ. 1196 πολλὸν ὅ ἄρεν ἐκτεινώθη ὁμιῇ ἄγονθ θλαμον, though in no other cases of tragedy. And Soph. also used the epic form ποιλόντος in a trimeter, fr. 286 νῦν πρὸς ἄγονθ, σῶμα ποιλόντν ὅις: πόρος, κ.τ.λ. Porson on Eur. Hec. 618 wished to read in our verse either πλεῖον (which is inadmissible, as Nauck observes, Eur. Stud. 2. 27), or μᾶλλον, which some edd. receive. But πολλὸν is manifestly better than μᾶλλον.—συγκεκριμένον is explained by εὖ...τάς, while the thought is strengthened by πάσιν: she is to tell the news to all.

66 θερμήν εἶπεν ψυχρῷς 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 pre-ago of death. εἰτ ὥν with dat. here = 'with a view to' (Xen. An. 3. 5. 18 εἰτ θύσαις θεοῖς: not 'in,' like εἰτ ἔγοις ταῦτα O. C. 1368 (n.). Cp. 157. θερμὴν has suggested ψυχρὲς, and the thought of the dead has helped (cp. O. C. 621 νίκαι ψυχρῶσ). In Asch. P. V. 693 δειματά are said ἀμφαίες κέντρον ψυχεῖν ψυχάν (to chill,—where Meineke's ψήφες, 'to wear,' is improbable). Cp. Ar. Ach. 1191 συνεργὰ τάδε κρένερα τάθεια: Eur. fr. 908 κρενερα Διόνυσ τεθαινει περιμεθαί τελευτ. For the verbal contrast, Schütz cp. Ad Herenn. 4. 15. 21 in re frigidissimi fallis, in ferventissima friges, and Hor. A. P. 465 ardentem frigidus Attuam insituit. 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 joyous things' (cp. on 650): but this would be weak.

69 ἅδων, an aor. inf. used in II. 3. 173, as also by Solon (fr. 7 ἤγισσων ἐν μεγάλοις τάσις ἅδων χαλεπῶν). Here, and I find. This is the only place in classical Attic where any part of the aor. ἅδων occurs.
\( \text{σοφοκλέους} \)

\( \text{ις. ει καὶ δυνήσει γ' ἀλλ' ἀμηχανών ἔρας.} \)
\( \text{αν. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.} \)
\( \text{ις. ἀρχὴν δὲ θερᾶν οὐ πρέπει τάμηχαν.} \)
\( \text{αν. εἰ ταῦτα λέξεις, ἔχθαρεῖ μὲν ἐξ ἐμοῦ, ἔχθρα δὲ τῷ θανόντι προσκεύσει δίκη.} \)
\( \text{ἀλλ' εὰ με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν παθεῖν τὸ δεινὸν τοῦτον πείσομαι γὰρ ὑπὸ τοσοῦτον οὐδὲν ὦστε μὴ οὐ καλῶς θανεῖν.} \)
\( \text{ις. ἀλλ' εἰ δοκεῖ σοι, στείχετε τοῦτο δ' ἵσθ', ὅτι αἴνους μὲν ἔχρει, τοῖς φίλοις δ' ὀρθῶς φίλη.} \)

so Nauck, Wecklein: see comment.

\( \text{91 In L the first h. omitted μὴ: S added it.} \)
\( \text{92 ἔχθαρεῖ ἔχθαρθν ἰ., with γρ. ἔχθαρθ from a later hand in marg.} \)

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

\( \text{91 Since οὐκοῦν (‘well, then’) precedes, δὴ is best taken as giving precision to ἔρας,—‘so soon as,’—πεπαύσομαι, ‘I will cease forthwith’: so ἵστ.} \)

\( \text{92 ἀρχὴν, adv., ‘to begin with,’ at all,—in negative sentences; often placed, as here, before the negative word: E. I. 439 ἀράχι αὐτὸς δὲ ὄνω δὲ...ἔκτες: Pl. 1239 ἀρχή κλέων ἀν οὖδ’ ἀκόμα εἰσέβαλλον: He. 3. 39 ἐφ᾽ ἃρχῃ κείμενοι ἀμέσως ἀποδοθοῦν τὰ διάλεγον ἀρχήν μηδὲ λαβὼν. In affirmative sentences the art. is usu. added: Andr. or. 3. § 30 ἔχρει γὰρ αὐτοῦ καὶ τὴν ἀρχὴν ἐσωτερικοῦν ὧν ἀρχὴν ἐαυτῶν ἔγειν: so Isocr. or. 15 § 472.} \)

\( \text{93 ἔχθαρεῖ, pass.: so, from liquid stems, ἐπικόινος: O. T. 272 φθείρεσθαι: A. 1155 ἐπικόινοσ. The ‘mild.’ fut. in σ affords numerous examples, as below, 210, 637, 726: see n. on O. T. 671 and O. C. 1185. ἐς ἵστα, ‘on my part’ (ep. 95), rather than simply ‘by me’ (ep. 63).} \)

\( \text{94 ἔχθρα...τῷ θανόντι προσκεύσετε δίκη, thou wilt be subject to the lasting enmity of the dead.’ The word προσκεύσετε means literally, \textit{will be attached to...}; i.e. \textit{will be brought into a lasting relation with}; and ἔχθρα defines the nature of that relation. The sense is thus virtually the same as if we had, ὃ θανῶν ἔχθρον σοι προσκεύσεται, ‘the enmity of the dead will cleave to thee.’ The convertible use of προσκεύσεται is illustrated by 1443 ἀνθρ. πρόσκευσαι κακῶς, as compared with E. 1104 σοὶ πρόσκευσαι κακῶς, and ib. 240 ἐς τῷ πρόσκευσαι χρηστῷ. Here, προσκεύσει expresses merely the establishment of the permanent relation between the two persons. It does not mean, ‘you will be brought, as his foe, into dependence on him’ (i.e. under the power of his curse); as in Eur. Tr. 1185 τῷ πρὸσκευσαι δοβά θλάμων; ‘to whom have I been assigned as a slave?’ (i.e. by the casting of lots:—the answer is, ἐγὼ οὔτως καὶ ἐκεῖνος λήρων). Nor, again, ‘you will press upon the dead as his foe,’ i.e. be hostile and grievous to him: for, as δίκαι shows, the punishment is to be hers, not his. The idea might have been expressed in a converse form by τῷ θανόντι ἔχθρον προσκεύσει (cf. Xen. Cyr. 2. 4. 12).} \)

\( \text{Lehrs proposed ἄκαθ, i.e. ‘you will fall under the chastisement of justice.’ Donaldson, following Emper, reads ἔχθρα... δίκαι, as iure iniuritum aedū mortuum eris: i.e. on the part of the dead you will be deemed to have only the rights of a foe. This is impossible. The ordinary reading is sound.} \)

\( \text{95 ἐς. ἐς, one syll. by synizesis, as O. T. 1451 (n.).—τὴν ἐς ἵστα δυσβ.}, the folly proceeding from me, the folly on my part, for which I bear the sole blame: Bk. 519 ἀλλ' ἡ γὰρ ἐς σοὶ δυσβ. διαμέθει καὶ τὰ σά ἐς ἐξακατατέθη με, ‘it is the enmity on thy part,’ etc. Tr. 631 μὴ
ANTIGONH

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.

πρ' λέγους αν τον πόθον τών εξ εμού, πρ' εἴδομαι τάξειθεν εις ποθομέθα. Κρ. O. C. 453 n.—τό δεινόν τούτο, ironical: cp. El. 376 (Electra in answer to her sister's warnings φρ' εἴπε δή τό δεινόν.—παθομαί γάρ οὖν: for the position of the negative (which belongs to the verb, not to τούτων), cp. 223. O. C. 172 ἐρεθίζα γὰρ οὖν ἐρ'. We still write οὑ here, not οὖ, because the sentence runs on without pause: but 255 τιμῆς μὲν οὖν. Λ. 545 ταρδεσθε γὰρ οὖν, since in each case a comma can follow the negative.—μὴ οὖν, not μὴ, because the principal verb πεισομαί is negated: O. T. 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils: which is not death, but an ignoble death.' Cp. frag. adesp. εἰ οὖν καθάνειν γὰρ δεινόν, ἀλλ' αἰσχρός δέων.

Ἠν τοῖς φίλοις ὅς ὀρθός φιλὴ, '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 (ὡς) that Ismene's love is undiminished. ὀρθός = ἀληθῶς, as Diphilus frag. incert. 20 τὸν ὀρθόν εὐγενῆ. Others make φιλὴ active,—'a true friend to thy friends' (i.e. to Polyneices); which is certainly the fittest sense in Eur. I. T. 609 οὖς οὖν εὐγενῶς τοὺς μείζον τέκνα, τοῖς φίλοις τ' ὀρθῶς φιλοῖ (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 ἀξίτοις to 109 χαλώψ = 1st antistrophe, 117 στάς to 133 ἀλαλέξαι. (3) 2nd strophe, 134 ἀντιτόπτα 140 δεξίοντος = 2nd antistrophe, 148 ἀλλά γὰρ 154 ἄρχον. Each strophe and each antistrophe is followed by an anaepaestic system (στίστημα) 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 anaepaestic march. But something of the same character is given to this ode by the regularity of the anaepaestic systems. In the Parodos of the O. C., on the other hand, though anaepasts 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 κομψός: 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 (138). 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’. ἀκτίς ἄειλου, τὸ κάλλιστον ἐπιτάύλῳ φανέν
100 ἡθήβα τῶν πρωτέων φάος,
3 ἑφάντης ποτ᾽, ὦ χρυσέας
4 ᾨμέρας βλέφαρον, Διρκαίων ὑπὲρ βεθρῶν μολύσα.
5 τὸν λεύκαστον Ἀργόθεν *ἐκβάντα φῶτα πανσαγία
106 ἰ φυγάδα προδρομῶν ὅτετερῳ κυνηγασα χαλινῷ:

100 ἀεὶνο L. The first hand wrote ἀεὶνο, which is also in the lemma of the scholiwm. An early hand then changed it into ό. Hence Bothe, ἀεὶνο κάλλιστον (omitting τὸ). 102 τῶν πρωτέων L.: τῶν πρώτων A, Brunck, Blaydes. 104 βλέφαρον Nauck.

106 ἀργόθεν | φῶτα βάντα mss. A syllable is wanting (cp. 113). For Ἀργόθεν, Erfurd t

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

100 ε. ἀεἰνο. Dor. for the epic ἄλλον, with ἀ as usu. (808. O. C. 1142), though it is sometimes used with ὁ, as Tr. 833, Eur. Med. 1253.—τὸ κάλλιστον...

φάος. Two constructions are possible: I prefer the first. (1) Θήβα λασαν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphacizes,—the very fairest,—a common use, as Plat. Hipp. 289 β οὐκ ἦ καλλιστη παρθένου αἰσχρὰ φανεῖται; Od. 17, 415 οὐ μὲν μοι δοκεῖσθαι ὁ κάλλιστος ἄμαχος. (2) τὸ Θήβα λασαν κάλλιστον φάος, the art. going with φανέρι. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὡς ἄριστοι...οἱ παρεντείς (Plat. Prot. 337 c), as is here we had ἡ φανερία. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὡ τίς ἀκτίνις τοῦ ἄλλον φώς, τὸ φανέρι κτ.λ.—epithet of Θήβη in Od. 11, 163. Hes. Opr. 161, as ἐκαταμύλιον in II. 9, 383 of Θήβαι Λαςτίται.—τῶν πρωτέων: cp. 1112 f.; Thuc. 1. 1. 10 στρατελεῖα...μεγαλιό🇮...τῶν πρὸ αὐτῆς. Tacitus Hist. 1. 50 solus omnium acut 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 ihnen Schwärzen die beste.

108 ε. ἐραίνεις with an echo of φανέρι (παραπραίνω): cp. O. C. 794 σώμα | ...στόκασθαι...κρυαλλά, with ὡ as O. T. 157, 188. So Pind. Pyth. 4. 4 ἐβαφτο ποτὲ χρυσέας Δω ἀλίτων παράδος. The ὡ 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 το: for, as χρυσοῦ ἀκριστήρ (II. 1, 13) shows, the Homeric χρυσος (etc.) must be treated as disyll. by synizesis.—βλέφαρον = ἄμα: Eur. Pho. 543 νικῶ τ᾽ αφρεγώμεν βλέφαρον (the moon). Cep. 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 Δίρκη τε Στροφή τε μελαμψηριδος ἔχουσαν | Ἰσμενου 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 μεθέρωσαι τε Δίρκας...και παρ' Εὐρώπω (Isthm. 1. 29). Cp. 844.

108 τῶν λεύκαστων...φάστα, in a collective sense: so ὣς Προσθή, the Persian army, Her. 8. 108, etc. Cp. Aesch. Theb. 90 ὣς λευκαστὸς λέως (Dind. λευκαστηρί) Eur. Pho. 1099 λευκάσσων εἰσορώμεν Ἀργίου στρατῶν. The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκὴς χίλος πετρῶς of 114. The choice of white as the Argive colour may have been prompted by a popular association of Αργος with ἀργός.

The words τῶν λεύκαστων Ἀργόθεν answer metrically to 123 πεκακαθ' Ἡραϊστον ἐλείν. Instead of Ἀργόθεν (-) we therefore require ——. The short final of λευκαστῳ is legitimate, the metre being Glyconic (see Metr. Analysis). In the anti-strophic verse, the H of Ἡραϊστῳ is 'irrational,' i.e. a long syllable doing
Chorus.

Beam of the sun, fairest light that ever dawned on Thebè of the seven gates, thou hast shone forth at last, eye of golden day, arisen above Dirècè'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;

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 'Ἀγγόθεν ἐκ βῶτα φῶτα, and to suppose that, after the loss of ἐκ, βῶτα and φῶτα were accidentally transposed. Cp. O. C. 1088 where ἰβης τῆς κεινέων is certainly the right order, but the ms. reverse it. (See also above on v. 79.) Dindorf reads ἐκ φῶτα βῶτα, assuming tmesis: but tmesis of ἐκ in Soph. occurs elsewhere only before μῦ (Th. 1053) or δὲ, and there was no motive here for interposing φῶτα. Hermann reads 'Ἀγγόθεν ἐκ as = ἐκ 'Ἀγγόθεν: but elsewhere ἐκ comes before, not after, such forms (ἐκ λειγομένων, Π. 8. 304: ἐκ ἀλβετοῖς, ἐκ οὐρανοῖς, etc.). If 'Ἀγγόθεν is not genuine, then it was probably a gloss on some other form in Θερ. Had γὰς Ἴη Πέλοπος (or Δαναοί) been in the text, a scholiast would have been more apt to paraphrase with do or ἐκ 'Ἀγγόθεν. This is against such conjectures as 'Ἀγγόθεν, 'Ἀγγόγγηθ', 'Ἀγγόλοκος, 'Ἰναξίδος, 'Ἰναξίδος, as is also the fact that βῶτα suggests a mention of the place whence. 'Ἀπιδέθε (Arens) would mean 'from Απίδεως, but we require from 'Ἀπίδεως', (ἡ, the Peloponnesus, O. C. 1303 n.), i.e. 'Ἄπιδες: cp 'Ολυμπίλεως. I had thought of 'Ἰναξίδος, which Mekler, too, has lately suggested, though he has not supported it by argument. The points in its favour are: (a) the order φῶτα βῶτα can be kept; (b) after 'Dirècè'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 αχθέν, if ω had dropped out after λεικαστιν. But I hesitate to displace 'Ἀγγόθεν, esp. when a direct mention of Argos here so naturally corresponds with the direct mention of Thebes in v. 101.

107 Ἡ πανσυγή (only here) = παν-

σύλια, modal dat. σάγη (for accent, cp. Chandler § 72)= 'what one carries,' and so, generally, 'equipment' (Aesch Chor. 560 ἔσως γὰρ εἰς, παρελθεῖ ἀγαθὰ ἔσοντα) or, specially, body-armour: Aesch. Pers. 120 ἔκαθε στάδιος καὶ φεραίωμεῖς σάγης (opp. to the light equipment of the τοβότη). — φυγάδα πρ., proleptic, with κυρίως, 'having stirred to flight,' etc. cp. O. C. 1292 εἰς ελήμασι φυγάδ. πρόβρομον, 'running forward,' i.e. 'in headlong haste': Aesch. Th. 271 εἰς δαμαδὸν πρόβρομον ἢν ἄραξα βρέττη. In prose, always of precursors (as heralds, or an advanced guard).—δεύτερον καλοῦν, 'in swifter career,' dat. of manner with φυγάδα πρόβρομον. Cp. O. C. 1067 (where the Attic horsemens are described rushing in pursuit of the Thebans), γὰς γὰρ ἄρατέσσει καλοῦν, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the καλοῦν, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δευτέρον. 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.—δεύτερον does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. δεύτερον (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. 112 (describing the Argive besiegers) διέθετο δὲ τοι γενέων ἕκαστον καταφόρατα (μυϊράτα Ἡ. Dind.) φῶνα χαλυβ. Th. 152 ὅποιον ἄρματας ἀμφῶς πᾶσα κλω. Our passage suggests horsemens rather than drivers of war-chariots: perf. the poet imagined both, as in O. C. 1062 καλλονὲς ἡμιφαρμάτων 'προεγείνετε ἀμβλέπων.
ΣΟΦΟΚΛΕΟΥΣ

σωτ. α. ές έρ ήμετέρα γά *Πολυνείκους
άρδεις νεικέων εξ αμφιλόγων
όξεα κλάξων
αιτέως εἰς γᾶν ὡς υπερέπτεσσα
λευκῆς χιόνος πετρύγι στεγανός,
pολλῶν μεθ ὀπλῶν
ἐξιοῦ ἔ ἱπποκόμους κορύφεσσι.

ἀντ. α. στάς δ' υπέρ μελάθρων, *φωνόσασιν αμφιχανόν κύκλω
2 λόγχαις ἐπτάπυλον στόμα,

δεξιόνως ὑπέρ ἐξωτόμως: Ναυκ, ἐξουκρυπτότως. 110 Π. I. has δς ἐρ ήμετέρα (the first hand wrote ήμερα, but added τε above) γά Πολυνείκους ἄρδεις νεικέων εξ αμφιλόγων οξεα κλάξων αἰτέως εἰς γᾶν ὡς (hisci) υπερέπτεσσα. All MSS. have accus. δς and nom. Πολυνείκους. Scaliger conject. ιτς...Πολυνείκους.—Dindorf gives γά, γᾶς, υπερέπτεσσα instead of the Doric forms. 112 Before οξεα κλάξων, Erfurdt conjecturally supplies εὑρέων-θοὺς δ': J. F. Martin, ὄρεν' κεῖνος δ': Παλλις, ήθος ο δ': Ναυκ, ήθαν' εὗρον δ',

110 Π. The mss. have δς...Πολυνείκους. If this were sound, it would be necessary to suppose that after αμφιλόγων a dipodia has been lost, such as Nauck supplies by < ήγαγεν εὗρος δ' > οξεα κλάξων. For (1) a verb is wanted to govern δς, and (2) the description of the eagle, beginning with οξεα κλάξων, clearly refers to the Argive host, not to Polynice ines only. But if, with Scaliger, we read δς...Πολυνείκους, no such loss need be assumed. The correspondence between anapaestic systems is not always strict, and the monometer οξεα κλάξων could stand here, though the nd system has a dimer in the same place (139). The ms. reading δς...Πολυνείκης probably arose from a misunderstanding of the scholium: άντικα στρατῶν ἄρρενις, εξ αμφιλόγων νεικέων ἄρδεις, ήγαγεν ὁ Πολυνείκης, οἷον ἀμφιλογία χρησάμενοι πρὸς τόν ἀδελφόν διὰ βραχέων δὲ εἴπετο αὐτῷ, ὡς γεράμοι οὕση τῇ ὑπερέπτεσσα. The Schol. wrote ἄρδεις, to agree with Πολυνείκης, and not ἄρτντα, to agree with στρατῶν, because it suited the form of his paraphrase, ὁ οἷον ἀμφιλογία χρησάμενοι πρὸς τόν ἀδελφόν. By διὰ βραχέων δὲ εἴπετο αὐτῷ, the Schol. meant not merely the indefiniteness of νεικέων εξ αμφιλόγων, but also the compactness of Πολυνείκους ἄρδεις ἄρρενις ὡς στρατῶν ἄρτντα ὁ Πολυνείκης. But a transcriber, noticing that the Schol. joined ἄρδεις with Πολυνείκης, might easily infer that δς...Πολυνείκης ought to stand in the text, and might take διὰ βραχέων as meaning that the verb ἦγαγεν could be understood.—L has the Doric γά, and presently γᾶς, υπερέπτεσσα, which I keep: see Appendix.

Πολυνείκους...νεικίων, playing on the name, like Aesch. (Th. 577, 628, 819): as elsewhere on that of Ajax (Ai. 431 αἰδέας), and of Odysseus (fr. 877, πολλοί γὰρ ὑδόσαντο δισμεῖς ἑμοὶ, have been bitter).—ἄρδεις, having set forth: so Her. i. 105 ἄρδεντες ἐκ τῶν Θυευνείων ἐπέλευεν: 9. 52 (of a land-force) ἄρδεντες ἀναλλάσσοντο. Attic prose similarly uses the act. ἄρας, either absolutely, or with dat. (ταῖς καινή, τῷ στρατῷ), or, more rarely, with acc. (τὰς κατὰ Θου. 2. 52). Here the choice of the word suits the image of an eagle soaring.—νεικίων εξ αμφιλόγων, lit. in consequence of contentious quarrels, i.e. his claims to the Theban throne, against his brother Eteocles. Eur. Med. 636 αμφιλόγους ἀργάς (contentious moods) ἀκόριστα τε νεικί: Ph. 500 ἀμφιλέκτος...ἐρας. The prep. as O. C. 620 εἰ σομφιδρο λόγον.

112 Π. οξεα κλάξων: Homeric, Il. 17. 88 (of Hector) οξεα κελέτων: Il. 16. 429 μεγάλα κλάξωτε (of vultures fighting): so Aesch. Ag. 48 (the Atreidae) μέγαν ἐκ θυμων κλάξωτες Ἀρη.—αιτέως εἰς γᾶν ὡς υπερέπτεσσα seems clearly right. If δς is omitted, we have a metaphor instead of a simile, with harsh effect. If we read αἰτέως δς, and omit εἰς, γᾶν υπερέπτεσσα 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 ἐγαγα' κεδών δ'. 118 εἰς γὰρ ὄς ὅσ is omitted by Hermann: εἰς by Blaydes, who places ὅσ before γὰρ.

117 στάς) πέτα K. L. Struve, Nauck (referring to Lobeck Phryn. p. 235).—φωνιαίων MSS.: Schol. τάις τῶν φώνων ἐρώτεις λύχναι, whence Bothe and Boeckh restored φωνιαίων. In such a MS. as L, where φων[ιαίων is thus divided between two verses, the corruption would have been easy. 119 λύχναι] χελάι Blaydes.—ἐπτάνυλων] ἐπτανυλος Semitelas.—στάδ] πόλις Nauck.

of these descriptive verses should not be broken by a paraenemic before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paraenemic, that would not require a paraenemic here.—σκέφτηκε.

The act, strong aor. ἔτηθ (as if from ἔτηθ) occurs simple only in the Baira-chomoychias (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 πελεκυχνια κύρων πτω, '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 τρόφων (a bold front): El. 19 ἄντων εὐφόρῃ (starry night): Eur. Ph. 1491 στολή...τροφῆς (a luxurious robe): ib. 1516 γαλακτω...μαστοῖ (milky breasts).—στεγανός, pass. here, 'covered'; butact. in Aesch. Ag. 326 στεγανός δίκτων: cp. Xen. Cyr. 7. 1. 33 αἱ δεσποτὰ...στεγαζομεν τα σώματα. —πτερωμα...κορώνων. 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 βαλάς and κόρωνες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in τεσσι cp. 926 χειρεσί. ἱπποκόμοις, 'with horse-hair crest' (II. 13. 132 l. κόρων). For ἔνν denoting what one wears or carries, cp. O. T. 207, O. C. 1258, Ai. 30 τρύβωντα πετάλα ἔνν νεορωπήν ἱφίες. There is no real difference here between μετά and ἔνν: Donaldson refines too much in suggesting that μετά means merely 'by their sides,' while ἔνν 'denotes a closer union' (i.e., on their heads').

117 πελεκυχνια στάς δ' ὑπὲρ μελαθρών 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 ἔσχαρος 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 θῆβη πεδίον ἀμφώταις τῷ). Struve's πτερωμα (a partic. not found elsewhere except in composition with a prep.) seems improbable, and also less forcible.

The words φωνιαίων ἄμφεσαν... λύχναι 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 ἄμφεσαν suggests a monster opening its jaws. The word was perhaps suggested by II. 33. 79 ἵελ μὴ κήρ ἄμφεσαν στυγηρὰ (hath gasped 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.—φωνιαίων: the word is not rare in later writers, but in classical Greek occurs only here and Ph. 1200 φωναί, φωναί νῦν ἤκοι. Cp. τομᾶ (AI. 582).—ἐπτάνυλων στόμα, prop. the access afforded by seven gates: fr. 701 Θῆβας λύχνης μοι τάς τύλας ἐπτα- στόμους (seven-mouthed as to its gates). Nauck changes στόμα to τόλμας'to avoid hiatus: but cp. O. T. 1202 βασιλέως καλεῖ | ἐμο, n.
δέ βα, πρὶν ποθ’ ἀμετέρων
4 αἰμάτων γένυσιν πληθυναί τε καὶ στεφάνωμα πύργων
5 πευκάεθ’ Ἡφαιστον ἐλείν. τοῖος ἀμφὶ νότ’ ἐτάθη
6 πάταγος Ἀρεος, ἄντιπάλῳ δυσχείρωμα δράκοντος. 126

συν. β’. Ζεῦς γὰρ μεγάλης γλώσσης κόμπους
ὑπερεχθαίρει, καὶ σφας ἐοιδῶν
πολλῶν μᾶντι προσνυσομένων,
χρυσοῦ καναχῆς ἑυερπλάσις, 130

122 πληθύνα καὶ μσσ. A short syllable is wanting before καὶ, since the corresponding strophic words are Δρυκαλω ὤπρ. (v. 105). For καὶ, Triclinius gives τε καὶ: Blaydes νῦν (suggesting also σφ καὶ, γε or τι καὶ, and το τε). Supposing the syllable to be common, Wolf writes καὶ παίρνω, while, keeping the simple καὶ, Boeckh changes πληθυναί to ἑυερπλάσις, and Semelinos to πληθύνα. Naber’s γένυν (for γένυν) ἐψωπηθῇ καὶ still leaves a syllable wanting. 123 ἄντιπάλῳ—δράκοντι Ἑ, with ou written above ὠμ, and so above ὕ, by an early hand. I read ἄντιπάλῳ—δράκοντος. One of the later mss. (v. 13th or 14th cent.) has ἄντιπάλῳ—δράκοντος, but prob. by accident: the rest agree with Ἑ, some (as Α) having the correction, ou—ου, written above. 124 πληθύνα, emphatic by place: cp. 46.—πρὶν ποθ’, ‘or εὑρ’, as Tr. 17.—
αἰμάτων, streams of blood, as Aesch. Ag. 1293 αἰμάτων εὐδοκιμῶν | ἀπορρέουσων (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,’ αἰματα σφγών, Eur. Ph. 1503).—γένυν: might be locative dat., ‘in’; but seems rather instrumental, ‘with.’ After πληθύνα the missing short syllable is best supplied by τε (Triclinius). The constr. is, πρὶν (αὐτῆς) τε πληθύνα, καὶ Ἡφαιστον στεφάνωμα πύργων ἔλειν. For τε irregularly placed, cp. O. T. 258 n.—στεφάνωμα: Eur. Hec. 910 (of Troy) ἀπὸ δὲ στεφάνων κέκαρα | πύργων: cp. n. on O. C. 15.—πευκάεθ’ Ἡφαιστον, the flame of pine-wood torches (Verg. Aen. 11. 786 rhenis aindor). Cp. 1007, Π. 2. 426 εἰπάχυνα δ’ ἄρ’ ἀμπελαντες εἰπέρχου Ἱπαθατοῦ. 124 πληθύνα, introducing the reason; O. C. 947 n.—ἐτάθη, lit. ‘was made intense,’ here suggesting both loud sound and keen strife. —Cp. Π. 12. 436 ἐτί λα Μάχη τέτατο τπλέμεσ το: 23: 375 ἐπικοι τάδη δρόμως: Aesch. Pers. 574 τέω τδε δυναμικὸν | βοῶν ταιαίς αἰδών.—
πάταγος, cluster of arms (a word expressive of the sound), as distinguished from βοῦς, a human cry; cp. Hr. 7. 211 σε δε βαρέους δρόμος φείγουσιν βοῦς τε καὶ
πατάγοι ἔνθεσαν. 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., ἄντιπάλῳ—δράκοντι and ἄντιπάλῳ—δράκοντος, arose. I feel sure,
from ἄντιπάλῳ—δράκοντος (V) has ἄντι-
πάλῳ—δράκοντος. For the gen. after this
adj., cp. Pind. O. 8. 94 μένος γῆρος
ἀντιπάλων, a spirit that wrestles with old
age: Eur. Alc. 932 ύμεναλος γῆς ἀντι-
πάλως wails contending with marriage-
songs.

The interpretation of the passage turns
primarily on two points.

(1) The δράκοντος certainly means the
Thebans,—the σταυροῖ (O.C. 1534) sprung
from the dragon’s teeth sown by Cadmus,
and thence called δρακοτογενεῖς (schol.),
Ovid’s amsgigenes (Met. 3. 531): cp. 1125
ἐπὶ σπορά δράκοντος. Poetry often re-
presented a struggle between an eagle and
a dragon or snake (δράκοντος could mean
either, the ‘dragon’ being conceived as
a sort of huge python); as Π. 12. 201,
Hor. Od. 4. 4. 11.

(2) The δοιον 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,
μέγας. In post-Homeric poetry ὑπερφήσις is a freq. epith. of overwhelming strength (ὑπερφέρ, ἔχε, ἕχω, etc.).—Other readings are:—(1) χρωσοὺ καραχῆς θ᾽ ὑπερφήσις, 'and haughty in the clang of gold.' This involves an improbable change; the subst. ὑπερφήσις, too, is unsuitable here, and cannot be defended by Theocry. 22: εἶπον τάτα παλαιότατος ἡθ᾽ ὑπερφήσις. Wecklein, reading ὑπερφήσις, keeps καραχῆς in the sense, 'hoftärtig aus'; but a genit. after ὑπερφήσις could not denote that in which one takes pride. (2) χρωσοὶ καραχῆς ὑπερφήσις, or ὑπερφήσις, i.e., 'Zeus, a despiser of the clang of gold.' (3) χρωσοί καραχῆς ὑπερφήσις, 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 χρωσοὶ is harshly joined with π. ῥεωμάτο.—Aesch., too, gives prominence to gold in picturing the Argive chiefs: Capanes has golden letters on his shield (Th. 434). Polyneices has the image of a warrior in golden armour, with a golden legend (644, 650).—καραχῆς of metal, as H. 16. 105 ἀνήλικη βαλλομένη καραχῆς ἐγε. 181 Σ. παλάτε πυρι, i.e. with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. Av. 1714 πάλαἱ χραιμηνω, στερεφρόνω Δῶς βῆλος—βαλλίδων ἐν ἀκρω, at his topmost goal, i.e., at his goal on the top of our walls. ἀκρω might mean merely 'uttermost,' but is rather associated in the poet's mind with the object meant by βαλλίδων. In Eur. Ph. 1180 Capanes is struck by Zeus at the moment that he is surmounting the γέιτα τειχων, the coping of the walls. The βαλλίδες 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.—διαυλο: for the partic. as subst., without either art. or τι, cp. El. 607 δεινὲν αὐτὸν ἐν τειχων δρογεῖν: Plat. Gorg. 498 a ΚΑΛ. εἰναι. ΣΩ. τι δὲ: καὶ ἔχεται λατυφολμένοι καὶ χιαρωτα: The name of Capanes 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 Capanes was said to have been made at the Ἀλκετρα ταύλα on the s. side of Thebes (Aesch. Th. 433, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—νικη, cogn. acc. with διαλάβαι, to raise the cry διαλαί for victory: Ar. Av. 1763 διαλαί, ἡ παρθόνοι, τῆς καλλις. 184 ἀντίτυπα, restored by Purson (Adv. p. 159) for ἀντίτυπα, is certainly right. Adjectives in or, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιλησθη, ἐμφαίθη, ἀντιθε (Od. 13. 378), ἐμφαίρω (Ili. 2. 389), ἀπεδείχθη (II. 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλλα as well as ἡ ἐναλλα, ἡ ἐντυχία as well as ἡ ἐντυχία.
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, who so lately, in the frenzy of the mad onset, was raging against us with the blasts of his tempestuous hate. But those threats fare not as he hoped; and to other foes the mighty War-god dispensed their several dooms, dealing havoc around.

The scribe had written τα 3° Δλα (his eye running on to τα 4° Δλας): then, on perceiving the error, he deleted 3°, but, in the narrow space between τα and Δλας, could not write μέν at full length. With regard to the last word of the v., Campbell thinks that the first hand wrote Δλας, and that the corrector made this into Δλας: but I doubt whether the ι was ever v. —The only noteworthy variation in the later mss. is that, instead of L's second Δλας, V has δεσφ, prob. a grammarian's conjecture.—For

As regards the sense, ἀντίτυπος was regularly used of hard surfaces, which, as it were, ἰσπέφ that which strikes them (for the accent ἀντίτυπος, not ἀντίτυπος, though the sense is act., see on O. T. 400). Arist. Probl. 5. 40 0...ἐν ἀντίτυποι περίπατοι. Lucian Amor. 13 τίν το στις ἀντίτυπος οὕτω καὶ κατετείχε τοῦ λιθοῦ φιάζον. So, fig., Plat. Crat. 410 D το...ἀναγκαίοι καὶ ἀντίτυποι, what is necessary, and what resists us.—πανταλαλάλω, 'swooning,' 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 ἀντίτυπος expresses the crash when he struck earth. This form of the verb occurs only to Athen. Arist. uses both ταλαλαλόμας (pass.) and ταλαλαλόν (act. intr.) as 'to sway to and fro.' The Schol. explains by διασώθησις (i.e. 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἔντε] μελαμφόλων δάφνα χάλαρ τ' ὁλαρα τανταλίζε (where the subject was perhaps a god, or the wind).

188 Π. πυρόφορος, 'torch in hand': so of Prometheus (O. C. 55, where see n.) and Artemis (O. T. 207). Aesch. Th. 433 φλέγει δε λαμπαδί διά χερών ὑπλαμΐσθην ἤ χεροίς δε φωεις γράμμασι, πρῆσις πάλιν.—βακχευόμενος: so oft. Eur. H. P. 898 δίσσα βακχευόμενοι: but this is the only place where Soph. connects eiti frenzy with the name of a god whom this same Ode invokes (154).—πυρόφορος...άνθρωπον. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For μέν, 'blasts,' cp. 999 and O. C. 1428 n. So Aesch. Th. 63 τιν καταγιγαμαί πνεαί;—'Areus.'

188 Π. αἰών 3° Δλα τα μέν, 'but those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): Δλα 5° εν' Δλομάς μέγας Ἀρες ἐπικυρώνει, '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, εῖτι 3° Δλας τα μέν Δλαι τα 5° εν' Δλομάς, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled Δλομάς, (2) by τα μέν, τα θε. It is in favour of our reading (Erfurt's) that it helps to account for this, since it supposes that τα μέν was answered by Δλας θε. Cp. O. C. 1671 ού τα μέν, Δλομάς δε μέν: Π. 6. 147 τα μέν τ' ἄνω καμάδι κέπα, Δλας δε θ' θλι ηπεθδωσια φοί. It is immaterial that, here, τα μέν means, not, 'some things,' but, 'those things;' since the latter is its first sense also where we render it by 'some.' Further, with regard to Δλας, remark that this form of adverb is used elsewhere also in ref. to the course ordained by gods or fate: O. C. 1443 ταύτα δ' εν τω δαίμονι, καὶ τ' θεόν φωνει χαίρερα: Aesch. P. V. 511 ού ταύτα ταύτη μοίρα πωλ τελεσφόρος κράσαν πέρωνα. For other proposed readings, see Appendix.—Εἰβάνα: Aesch. Eum. 310 λάθη τα κατ' ἄνθρωπος | ὑπ' ἐπικυρών στάσεις ἀμα, apportionings.—στυφελής (στυφελ-, 'firm, στέφειν, to compress), 'striking heavily'; Π. 1. 581 εἰ τάχοι στυφεληθάν.
Ἀμφιαραυς, Τυδες, Ετεοκλος, Ηππομεδων, Καπανες, Παρθηνοπαυς, Πολυνεικ. (Αστρατος, ο οποιος εγκαταστησατο επι την δεξιαν αλεων ζυγωσται)

emendations, see Appendix.  

In L the first ι of δεξιοσειρος 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 γεναθος ο γαρ λαχανοι ιτων εις την δεξιαν σειραν ζυγωσται
a mighty helper at our need.

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

But since Victory of glorious name hath come to us, and 188 τὸ ἄρματος. Another schol., in the left-hand marg., has δεξιόχειρος in its lemma, and explains both readings. The later mss. have δεξιότερος. Blaydes conject. δεξιόγυνος.

παιων (old Att. τρωπαῖον) 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. 93). 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 Δίας τρωπαίοι ἔτασαν βρέτας (i.e. a wooden image of Zeus Tropais), οἱ δὲ αὐτίδας συνήθεις ἀργίες ἀκράτον σκυλεύματ᾽ ἐσχάλεται τειχῶν ἐπέκτωμεν. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. Ag. 577, Th. 276).

144 Πλὴν τ. στυγροῦ, 'wretched' (as Ph. 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polynices 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 ἡττα...λίπων...πληθούσι τοῖς στυγροῦ, 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' αὐτῶν = κατὰ ἄλλης. Cp. Dem. or. 40 § 39 ὃν ἐν αὐτοῖς διαστηκὼς γυνὴ καὶ ἄρη. Plat. Prot. 347D λέγοντας τε καὶ ἄλλος ταῦτα ἐν μήπει αὐτῶν.—δυκατείς ἄμεθα, two spears, each of which was victorious over the wielder of the other. So Αἰ. 251 δυκατείς ᾿Ατρείδαι, two Ατρείδαι, each of whom is a king. That is, δυκατείς is equiv. to two distinct epithets (δῶο and ἐμπότω) : cp. O.C. 1055 δυ-
2 τα πολυαματω αντιχαρεία Θήβας,
3 εκ μεν δη πολέμων
4 των νυν θέσθαι λησμοσύναι,
5 θεών δε ναούς χοροίς
6 παννυχίους πάντας ἐπέλθομεν, δ' Θήβας δ' ἔλειχθων
7 Βάκχιος ἄρχοι.

Δια τέω δη Βασιλεύς χώρας,
Κρέων ο Μενοκέως, οο - νεοχοῦς
νεαράτι θεών ἐπὶ συνυχαι
χωρὶς, τίνα δη μήτις ἔρεσσων,
ὅτι σύγκλητον τήνει γερόντων
προύβεθο λέοντη.

140 ἀντιχαρεία] M. Schmidt conject. ἀρτι φανεία, which Nauck adopts. Blaydes, ἀρτι χαρεία. 181 θέσθε I. The second ε has been made either from ω (as Dübner thinks), or from αι (as Campbell). Almost all the later mss. (including Α) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πάς νυν θέσα: Nauck, χρὴ νυν θέσα. —λησμοσύναι L.,—ν Bruck. 188 παννυχίος L.: παννυχίοι ι.—

smile, as in ἀντιλέπω of light to light, or in ἀντιθεργαμα of sound to sound. I do not take ἀρτι here to mean merely 'over against,' as when Pind. Ol. 3, 19 says ἔστι γάρ αὐτῷ...[...οφθαλμοὶ ἀντιθεργαμα Μήνα, the (mid-month) moon showed the light of her eye over against him.
—Not (1) Ιον αὐτῆς χαρεία (schol.), i.e. merely, 'rejoicing as Thébes does,' which extenuates ἀντιχαρεία into συνχαρεία.
Nor (2) ἀρτι τῶν κακῶν χαρείας, i.e. rejoicing in requital of past troubles.

150 Εἰ...πολυμένων τῶν νυν, 'after the recent wars.' For Ικ., cp. Ph. 271 ἐκ πολλῶν ὀθέου ἐθάντω, sleeping, sleeping long on the sea. For νυν referring to the recent past (= 'just now'), cp. Dem. or. 18 § 13 ἡλία νυν ἐπερράγη καὶ διεξῆ: X. αἰν. 7. 1. 26 ἀναμεθέθησαν τὰ νυν ἐν γεγενήμενα (i.e. the events of the Peloponnesian war, which had ended four years before).—θεότης (L.), as infor. for imperative (O. C. 481 n.), has a certain solemnity which seems to make it better here than θεότης, though the latter is not excluded by ἐπέλθομεν. The last syll. of θέσθαι answers to the second of εὐθείας in 137; each is an 'irrational' syllable (for -); see Metr. Anal. —θεῶν, monosyll. by synizesis (O. C. 964 n.). —παννυχίος, since a παννυχίος was esp. grateful to the city's tutelar god Dionysus (1147), whose rites are νυκτῶρ τα πολλά (Eur. Bacch. 486). —4 Θήβας (gen. sing.) ἔλληχθῶν, = ὅ τιν θεώς χήθων ἔλληχθων, shaking the ground of Thebes (with his dances): for the objective gen., cp. O. C. 333 λόγων αὐτήγελος.—Βάκχιος = Βάκχος, as Eur. Bacch. 212 τίνι ἀνομίας προσθέ διέγει τόυ Βάκχιος, and oft. —ἄρχοι sc. τῆς χορείας (schol.). Cp. 1146.

158 Εἰ...γάρ: see on 148.—

Κρέων, monosyll. by synizesis, as πλέων Od. 1. 183; in Aesch. Ag. 1493 ἐκπέτας is a spondeon. Cp. O. C. 1073 Ἐρας, a monosyll. —Μενοκέως = ——, as O. C. 1003 Ἑστάως (—), and so oft. —νεοχοῦς νεαράτι. Neither adj. is suspicious; προ προ events have made a new ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 ἔστι νυν ἔνθι μόρφι: Αἰ. 735 νέας | βουλαῖς ποιὼν ἐγκατάστασα τρόποι: O. C. 475 οὖν...νεαράς νεοχοῦς μαλλιῷ: ι. 1289 γερίν γέρων συγκατάστασαν πίνοι: Τρ. 613 καὶ καυὴν ἐν πεπωλμα, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νέαρα ἔξωρα (N. 8. 20). Three views of the metre have been taken. (1) That νυν 156 should be enlarged to a dimeter by supplying one anaapaste or its equivalent. (2) That νυν 156 should be reduced to a monometer by omitting νεοχοῦς or Μενοκέως. (3) That both νυν 156 and νυν 160 should be made dimeters by supplying three anaapests or
with joy responsive to the joy of Thebê 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 Thebê.

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,

their equivalents. See Appendix. I prefer the above-meaning ‘ruler,’ has probably dropped out before νομοῦς. Seyffert’s κρατοῦσα is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as Κρατοῦσα—which had an epic form Κρατοῦς, as conversely Pind. and Aesch. use κρατοῦσα—this would be rather a feebly pun than a strong παράξειας. Either ἀρχων ora παγός is possible. —ὅτι...συντυχεῖα, fortunes sent by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. Ph. 1116 πότισι...δαίμονσιν: Eur. Acol. fr. 37 τίς δε δαίμονς τίχας; δοτέμενος κάλλητι, ἄνθρωπος οὐδείς. (In O. T. 34 δαίμονος συναλλαγάς is different.) ἐκ τῶν συντυχειῶν means that the fortunes are the conditions which have made Creon king; this ἐκ with dat. of attendant circumstance sometimes = our ‘in,’ as O. C. 1368 ἐκ ἑρων πάσι (n.), sometimes ‘for,’ as Ar. Eel. 466 εἰς ἐκεῖνος (i.e. to celebrate them), cp. EL. 1320: here we could say, ‘under the new dispensations of the gods.’ (Distinguish 88 εἰς χρυσίς as = ‘for’ in the sense ‘with a view to.’)

158 Σ. μὴν ἢρσον, consilium animo volutans, ‘turning it over’ busily in the mind. ἢρσον, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. J. A. 139 ἢρσων εἰς πόλις. Then also of activity in speech, as Ai. 251 ἢρσοσών ἀτελές, ‘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: ‘advertens, i.e. patefacturus,’ Ellend.)—σύγκλητος, specially convocated,—implying that there were other and regularly appointed seasons at which the king met the γρώμονες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρωτανὰ (a period of 35 or 36 days): these were κυριας (though the term may once have been restricted to the first of them), or νόμμησις. An extraordinary meeting was σύγκλητος or κατακλησις. Pollux 8. 116 σύγκλητος ἐκκλησία δὲ ἐνασφάλεια ἐποίησεν μετίσθεν χρέως ἐκλαβήσεις: ἐκελεύουσα δὲ καὶ κατακλησιᾶ, δότι καὶ τοῖς ἐκ τῶν ἄρχων κατεκλοῦσα δοσον τῷ δαστὶ. Arist. Pol. 3. 10 ἐνίοτε ὅτι ὅτι δῆμος, οὐκ ἐκκλησίαν κομίσων ἀλλὰ συνκλητοὺς, ‘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 πρωτανὰ, ἐκκλησίαν, δραχμα, ψήφωμα, etc.—προθεοὺς is another example. The presidents of the ecclesia were said γρώμας προθεοῦσας when they invited a discussion. Thuc. 6. 14 ὅ πρωτανα...γρώμας προτείθη αὐτῶν Ἀθηναίοις, ‘lay the question again before the assembly.’ Id. 3. 42 τοὺς προθέτησιν τὴν διαγωμήν. Cp. Xen. Mem. 4. 2. 3 τῆς πόλεως λόγον περὶ τοῦ πρωτάτους. Lucian Menipp. 19 has προ̂̂θετρον τοῦ πρωτάτους ἐκκλησίαν, ‘gave notice of’: but for this the usual phrase was that of Aeschin. or. 2. 86 προγράφας τοῦ πρωτάτους ἐκκλησίας δόθη. Here, ἡσύχαισιν is
κοινῷ κηρύγματι πέμψας;

ΚΡΕΩΝ.

αἵδες, τά μέν δῇ πόλεως ἀσφαλῶς θεοὶ
pολλῷ σάλῳ σείσαντες οὐρωσάν πάλιν;

ιᾷς δ' ἔγα κομποιοῦν ἐκ πάντων δίχα
ἔστειλ' ἴκεσθαι, τούτῳ μέν τά Δανοῦ

σέβονται εἰδὼς εὖ θρόνων αἰει κράτη,

τοῦτ' αὕτης, ἦν' Οἰδίπους ὀρθού πόλιν,

κατεί διώκετο, ἀμφὶ τοὺς κεῖνον ἐτέ

παῖς μένοντας ἐμπέδους φρονήματι.

162 πόλεως I. (it was never πόλεος): πόλεος ὦ.

167 τούτ' εἰρ' Keisig.

Wecklein suspects the loss of a verse after 167, such as τούτῳ βεβαιούσ ὦτας.

not the meeting, but the discussion which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γρίμασ μονέων rather than with ἐκκλησίας προσέχεων. Herod. uses λόγη of a public discussion (q. 71): cp. O. C. 167. The midd. προθετα suggests Creon's personal interest in the question; the active would denote the mere act (see on 8 θεία). Cp. 1249. προθετα 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 κήρυγμα is the mandate which κήρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμψαν, cp. Thuc. 5. 43 πέμπει εἴδος ἐκ Ἀργοῦ ἰδίᾳ: and so oft. (Not, 'having sent for us,' μετακερδήμας: cp. on 19.)

162—881 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 dismisses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

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

162 Σ. τά μέν δῇ πόλεως . . . ἦν' 8'.

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.—πόλεως occurs only here in Soph., but twice in the trimeters of Aesch. (Th. 318, Suppl. 344), and thrice in those of Eur. (Or. 897, El. 412, Ion 595). Eur. has also in trimeters βρεῖν (Bacch. 1017, 1331, Suppl. 703), and κάνειν (Cycl. 641). In Comedy we find βρεῖν (Ar. Th. 468, Plut. 1044), and φάνει (Vesp. 1281, 1448). Such forms, which metrical convenience recommended to Attic poets, must not be confounded with the Ionic genitives in 4, 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.

The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, Carm. i. 14.), fr. 18.

The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: καὶ φορμέθη σιω μελανα | χειμωνι μαχρευτες μεγάλῳ μαλα, k.t.l. It is only through Heracleides Alc. Homer, 5 that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (Th. 2, 62, 708 etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest,—ἀφθονων, made upright, ‘righted’; but below 167, ἀφθόνω was keeping straight: cp. on 83.

164 ζ. εκ παντών, (chosen) out of all, δικαίως adv. (with ἵκατημα) apart from them: cp. 656 τολως, εκ τασι φωγη, 1137 τῶν εκ πασῶν τιμάς: El. 1351 δει τοι πολλῶν ἑγὼ | μοιων προσφύγον πιστῶν. In other places, where δικαίως is prep. with gen., we find it similarly connected with another expression of like purport, as Αι. 749 εκ. κύκλων | μεταστάσαν οσις Ατρείδων δίκα: δικαίως ἤκατημα: lit., by means of messengers I caused you to set forth, so that you should come (ἐρεπομ. inf.): Ph. 60 οι σε εκ λιταντεσ στέλασε εις ολων μωλεν. But στέλλεσαι (midd.) ‘to summon to oneself’ (O. T. 434): cp. n. O. T. 860—τοιούτο μέν, answered by τοιούτῳ αὐτό: see 61 n.—ἀφθονως, like μάντος (169), part. of the imperf., = ὅτι ἰσθήτε: so 1192: O. T. 835 τοι παρούσι (n.): and cp. on O. C. 1565 f.—φθόνων .. κράτην, powers belonging to the throne: cp. 60, 173.

167 ήτις. ὁδώτως k.t.l. The only obscenity arises from the use of the plur. κέιμαι in 168. κέιμαι πατίδας ought to mean, ‘the descendants of Laius and Oedipus,’ viz. Eteocles and Polyniceus. But, as the sentence stands, it must mean, ‘the offspring of Laius and of Oedipus respectively;’ viz. Oedipus, the son of Laius; Eteocles and Polyniceus, the sons of Oedipus. The relative clause, ἦτις .. ἀφθονός πόλιν, induced the poet to add immediately the other relative clause to which the same person is subject, viz. εἰς θέαν διώκειν, instead of inserting, after ἀφθονός πόλιν, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after ἀφθονός πόλιν, we were intended to supply mentally, καὶ τα ἐκεῖνον προσφυγόν κράτη στέλοιται. But against this is the fact that, after τοιοῦτο μέν .. τοιοῦτῳ αὐτό:—‘in the first place’ .. ‘in the second place,’—καὶ (in κατέ) would scarcely have been thus used to introduce a distinct third clause. Evidently καὶ links ἦτις ἀφθονός to εἰς θέαν διώκειν. ἦτις. φρονηματίς, with steadfast sentiments (of loyalty), modal dat., as oft. προφυματίς, εἰς τοιοῦτον φρονηματι (Thuc. 2. 63), etc. Hartung, whom some recent editors follow, adopts ἀφθονος on the strange ground that Soph. must otherwise have written ἐμφύισται. But μάντος αμφὶ τοιοί κέιμαι πατίδας = ‘remaining around them,’ and the modal dat. is added no less legitimately than the causal dat. in Eur. Ερ. 701 διήλαθε μέκιν, ‘to remain through cowardice.’ Soph. could have said ἐμφύισται φρονηματι, as he has said συντρόπου ὄργαν ἐμπεδοὶ (A. 639): but ἐμφύπνοι is better here, both (a) be-
cause a series of accusatives has preceded, and (b) because, as μενοται has already marked their constancy, we now want an epithet for their φρονηματα.

170 Σ. oti causal, O.T. 918 n.—pros δειπνη μ.: cp. 14 n.: for pros, 51 n.: for δειπνη μ.: 13 n. —πασαντες...πληγιντες...

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

178 άγα...δη...I now: where δη nearly = ὑπερ, O.T. 968 n. Aesch. Ευνιμ. 3 (after Gaia came Themis) ἢ δη τὸ μητρὸς δευτέρα τὸ δέτετο μαυτειν.—κρατη: cp. 166.—γένους κατ’ ἀγχυστεια τῶν δλ., by nearness of kinship to the dead, γένους ἀγχυστεια forming one notion, on which the genit. τῶν δλ. depends, as on words meaning ‘near.’ The neut. plur. ἀγχυστεια (only here) would most properly mean ‘rights’ or ‘privileges’ of such nearness (cp. ἀρατεια, πρωτεια, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχυστεια. In Attic law ἀγχυστεια was any degree of relationship on which 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 ἀμφιβαινει κατ’ ἀγχυστεια: to claim on the ground of relationship, ἀμφιβαινει κατ’ ἀγχυστεια. συγγενεια, consanguinity, might, or might not, constitute ἀγχυστεια: e.g. Isaeus says of the relationship of mother to son that it is συγγενεσατον μὲ τῇ φωτι αὐτων, ἐν δὲ ταῖς ἀγχυστειαις ὃμολογομεθαν σωτ’ ἐστιν (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 ἐχθατη ρῆσι (509).

175 ἄμηχανον δι. ‘You were loyal to the kings whose successor I am. Now (δι) 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 δι merely marks the transition to a new topic. It is not directly adverbative, 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.

Demosithenes, in his speech on the Embas-y (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 ποσατες (ποσατες). The erasure of the original σ was necessary in order to make room for αυ.

\[178 \text{πασω} \] 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).

\[177 \text{ψυχη} \], ‘soul,’ the man’s moral nature generally: φρονησις, the ‘spirit’ of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 τοιαυτα ειμι φρονησις): γνωσις, the intellectual aspect of the man, his ability and judgment. In Her. 5. 174 ψυχη ουκ άροτριστομεν αυτοι την ψυχην, the word = ‘fortitude.’ But the usage of Soph. favours the more general sense here: cp. 227, 929, Ai. 1363 συναριθμους...ψυχην, Εδ. 119 εις διωυχον ετευσαι αει | μιντα πολιος. Plato has the phrase την ψυχην την γνωσιν for ‘the intellect’ (Legg. 672 β).

\[176 \text{δραχαι} \], duties of administration. It might be explained as a generic plur. of δραχη, in the sense of ‘sovereignities,’ as Isocr. or. 3 § 15 αι μοιραχαι, § 16 τα τυραννιδα, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. τυραννιας has a general sense: the king is concerned with τυρανα both as μοιραφολεις and as νομοθετης: but, as the context suggests, it is of law-giving that Creon is more particularly thinking. Tournier has suggested δραχη τε και θρασους, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—αντρωπες, συναριθμες: Plat. Legg. 705 ε ένεργητο γε οδηγουμεν γεγονα τη τοιαυτη τεχνη, φανερα ‘be found,’ without αυ, as Pind. Ρ. 5. 107 τεφορατις θ αρματιατα σοφες: Thuc. 1. 8 Κάρμας εφαγοντος (found were to be found). Not ‘be revealed, by being conversant.’ Cp. Arist. Eth. N. 5. 3 τοιλα τερον εν μεν τοις οικελοις τη δραχη διωγομενα κριθηκα, εν δε τοις προς έτερον διωγομενας καλ δι τοιοτο εν δοκει έχειν το τοιου θλατος, δι τη άρχη άγαρ δειξει προς έτερον γαρ και εν κοινωνια ήθεον δε άρχουν. Besides Bias of Priene, others of the εται σοφοτατα,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Plut. Sull. 30 (Sulla) εικος οροτυπισασα τοις μεγαλαις έξωναις διαβελον ις τα έθεη μεσεικ οι εικοσα εκεί των εις αρχης τρόπων (as not allowing characters to be constant under the influence of habits formed in office), αλλα εικοσα και μεγα και επικαιρως πολυσυστασα. Shaks. γιατ. Πα. δια. ii. 1. 12 He would be crowned d.—How that might change his nature, there’s the question....The abuse of greatness is, when it disjoins | Remorse from power.

\[177 \] ιμων γαρ. A ground for the preceding statement is introduced by γαρ, though the compression of the thought slightly obscures the connection. ‘A man cannot be known until he has been tested in power. For (γαρ) 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.’ πασω...πολις, the whole city, as 656 πολεως...εκ πασης, 776 πασα...πολει, Ai. 851 εν παση πολει (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 τη τελει παση, 4. 87 έξωνατο τη τελει, 2. 65 η έξωνατα πολεως); but its omission in poetry being so common, it is strange that πασω should have been suspected here.—μη...εκτελειται, not αυ, since the relative clause is general (‘such an one as does not...’ Lat. qui with subjunct.): cp. Ο. C. 1175 ά μη | χρησκει. Instead of δετις μη εκτελεται we should more often find δετις αν μη εκτελεται: yet the instances of the indic. after δετις in general statement are not rare even in prose; cp. Thuc. 2. 64 αυτους...ηκειται λυπουται,
αλλ’ εκ φόβου του γλώσσαν ἐγκλήσασε ἔχει,
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ
καὶ μείζων ὡστὶς αὐτὶ τῆς αὐτοῦ πάτρας
φίλων νομίζει, τούτων οὐδαμοῦ λέγω.
ἐγὼ γὰρ, ἵστω Ζεὺς ὁ πάνθ’ ὄρων ἄκι,
οὐτ’ ἀν σωσθήσαμι τὴν ἀτὴν ὀρῶν
οτείχουσαν ἄστοις αὐτὶ τῆς σωτηρίας,
οὐτ’ ἀν φίλων ποτ’ ἄνδρα δυσμενῆ χιονὸς
θείμην ἐμαυτῷ, τοῦτο γιγαντώσκων ὑπὶ
ἡδ’ ἐστὶν ἡ σοφοῦσα, καὶ ταύτης ἐπὶ
πλεντες ὀρθώς τοὺς φίλους ποιούμεθα.

180 ἐγκλήσασε L: ἐγκλήσασ Elmsley.
Cp. on O. T. 1388. 182 μείζων] In L. the first hand wrote μείζων: another hand
added ‘after ν, indicating μείζων, but left the circumflex unchanged. μείζων, which
Wakefield conjectured, is read by Nauck and others.—αὐτός] αὐτὸς L. 184 ιτωπ
Nauck conject. λτωπ.
186 ἄστοις] ἄστοις is conjectured by Dobree (Adv. I. 436)

ἔργῳ δὲ μάλα ἀντίχεισαν: ἀθι. ὡστὶς
λαμβάνει.—ἐκ φ. τοῦ: cp. 111 μείζων ὡς
ἀμφιλογῶν.—ἐγκλήσασα ἤρξεν (cp. 22), = a
perif., in the sense ‘has shut once for all,’
‘keeps shut.’ Distinguish the prose idiom,
Dem. or. 9 § 12 θεραὶ...ἐχει καταλαθῆναι,
has seized, and keeps.—νῦν τε καὶ πάλαι,
an emphatic formula (‘seems, and has
always seemed’), El. 670, Ph. 966: cp.
El. 1049 πάλα δεδοκτα ταῦτα καὶ νεωτί
μοι: II. 9, 105 οὖν ἑγὼ νοεώ, ἦμεν πάλαι
ἡδ’ ἐν καὶ νῦν.
182 L. μείζων: whoever recognises
a friend more important than his country,
—i.e., with stronger claims upon him:
dιὰ τῆς...πάτρας instead of the simple
gen., or ἐκ with accus., as Ττ. 376 ὡς
μᾶρθ’ εἰσέλθω | στέψει γιγαντία κεῖσο
ἀντί σου πάλων. Cp. 618 (γάμος) μείζων
φέροντα, more important to win: O. T.
773 τῷ γάρ ἐν καὶ μείζων | λέξαμ’ ἐν ἡ
σολ... ‘to whom more important,’ i.e.
with a better claim on my confidence,—
nearest and dearer. μείζου (which was
written by the first hand in L) is specious,
—‘a more important thing,’ a greater
good: cp. Eur. Or. 784 μέγα γάρ πηγὰς
κεῖσαν, Andr. 100 ἢ Λάκκαν μὲν πόλις
μέγ’ εἰσι. But Demosthenes, at
least, seems to have read μείζων: for,
in applying the verses to Aeschines,
he paraphrases thus (or. 19 § 248):
τοὺσ ὥστε Ἀλκηνίδα ἔτει πρὸς αὐτὸν
ἐν τῇ πρεσβείᾳ, ἀλλ’ ἄντι μὲν τῆς πόλεως
τῆς Φιλίππου ξεινίαν καὶ φιλίων πολλῷ
μείζων ηγήσατο αὐτῷ καὶ λυσιτε-
λεστέραν, ἐφορεῖ οὐκ ἔρρησα τῷ
σοφῷ Σοφοκλεί.—οὐδαμοῦ λέγω: Aesch.
Pers. 497 θείοι δὲ τίς τῷ πρῷ νομίζειν
οὐδαμοῦ, τὸν ἰχθυον. Eur. Andr. 210
Σκυρων ὁ αἰγός τόδ’ (μήλον ἐν ὁμίῳ
λυθείς). Xen. Mem. 1. 2, 52 ὡς μηδα-
μοῦ παρ’ αὐτοῖς τοὺς ἄθλους εἰναὶ πρὸς
αὐτῶν, ‘so that the rest were nowhere with
them in comparison to him.’ So οὐδένος
λόγου (σι ἐν οὐδείς λόγῳ) ποιεῖσθαι, ἐν
οὐδείῳ μορίᾳ ἀγενή, etc.

184 ἐγὼ γὰρ. Here, as in ἐμοὶ γὰρ
above (178), γὰρ introduces a reason;
but here, again, the connection is ob-
scured by the form of the sentence. The
reason is contained in τούτων γιγαντώσκων
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 pri-
vate welfare depends on the welfare of
the State; and so I should never commit
the faults which I have just condemned
in others.’—ιτωπ is confirmed against
the conjecture λτωπ (or ιτωπ) by those pas-
sages in which it is joined with an accus.,
as Π. 7, 411 ἦςκε καὶ ιτωπ, 15. 36
ἰτωπ ἂν τὸ δῆμος Ἀία, etc.

185 οὕτ’ ἐν συμπέρασμα: Applied
to the actual case, the words mean,
‘I should never be actuated by fear of
popular murmurs (εἰσατείοι) from publish-
ing such an eulogy against burying Polyneices,” —I early 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. 187 χθονος] L has πόλεως written above by S (not by the first hand). It was prob. a mere conjecture suggested by the schol., οὖκ ἂς κτησίματι φιλῶν τῇ ἐκή πόλεως δυνμῆς: Nauck, however, places πόλεως in the text.—Lugebil conjec. οὐθ' ἂν τὸν ἄδρα δυναμὴν πόλεως φιλῶν. 188 τοὺς φίλους] Goepertz suspects these words: Mekler conjec. πλούς

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

186 στείχοντας αὐτοῖς. Demosthenes paraphrases this by στείχοντας ὑμῶν (or. 19 § 248); whence Dobree and Shilleto surmised that he read ἅσσον (cp. O. C. 312 στείχοντας ἡμῶν ἅσσον). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschyines (see above, n. on 182): τὴν δὲ ἄτηρ ὅρον στεί-

χοντας ὕμοι, τὴν ἐκτι Φωκίδαις στρα-

τειάς, οὐ προέτειν ὁδέ προεξήγειλεν. The ἄτηρ which Aeschyines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said στεί-

χοντας αὐτοῖς, this must have seemed to refer to the fellow-citizens of Aeschyines,—the Athenians. The orator therefore modified the poet's phrase by substituting ὅροι,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—ἄτηρ τῆς στρατος, added for emphasis; 'ruin, and not welfare, which is bound to promote,' (The art. τῆς is merely generic, as in τὴν ἄτηρ.) So Tr. 167 φανερὸς δὲ δοῦλος ἄνδρος ἄτηρ έλενθρον, a slave, and not a free man (as he ought to be): O. T. 1430 κεκλαμέναί τις οὖν ἐξετάζει τῇ τεωρείας.

187 ζ. ἄδρα δυναμῆς χθονος; cp. Plat. Lysis 213 b τὸ φιλῶν ἂν εἰρήνης ἐν τῷ φιλῶν τοῦ χθονοῦ...τὸ μισόν ἁρὰ πάλιν ἐχθρῶν τοῦ μισομένου. Andoc. or. 1 § 96 (in a χθενος) πολέμως ἔστω ἄθρωμον.—μακρι-

τὶ with φιλῶν. Some MSS. of Dem. (or. 19 § 247) give ἔμαυτον in the quotation, but here the dat. is clearly better. θάνατον 'hold' (rather than 'make'); cp. Tyrt. 12. 1 οὐθ' ἂς κτησίματι οὐθ' ἐν λαμπρᾷ ἄνδρᾳ τιμεῖν.

188 έ. ης στρατος, 'who bears us safe.' φίλων was esp. said of a ship or its captain: cp. Plat. Gorg. 511 D ἐν...εξ ἄγνοιας δεύτερο σῶη, if she (ἡ κυκλεπη-

τικὴ) 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. ὀρθής (like ὀρθωσαν in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by ύπολοισ..στρα-

τειας...παυληται in 716 (where see n.). So Cic. Ep. ad Fam. 12. 25. 5 ἔτι ἐστὶν ἐπιπλασίον (navem).—τοὺς φίλους σωφρονεῖ, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἄφιλοι. For the use of the art., cp. Thuc. 2. 40 όυ...παγαντεῖς εὖ ἄλλα δρόμους κτώμεθα τοὺς φίλους. The thought is like that ascribed to Pericles by Thuc. 2. 60, ἐγὼ γὰρ ἐγὼ καθ᾽ ἐν τῶν πολιτῶν ἐν τούς ἐν τῶν συναφῶν ἄφιλοι τοὺς ἵκας τῶν πολιτῶν ἐκτός ἀθέλους δὲ σφαλλωμένως. κα-

λος μὲν γὰρ φερόμενος ἐντὸς τὸ καθ᾽ ἕκα-

τον διαφθειρόμενης τῆς πατρίδος οὐδέν ἥσον ἔσωσεν ἐκατοίκων, κακοτυχών δὲ ἐν


Ε'νυχρόνης πολλοί μάλλων διασφάλισε. 'Δερείς φυλάττει. 'Αριστοκρατίας και θεούς τέτοιος ευθύμεσσας δορή, τάφω τε κρύση. τά πάντα" εδώρασαι α' τούς αισθητούς έρξαται κατά νικρός; τόν δ' αυ' εύσωμον τώδε. Πολυμήκην λέγω, δ' γε φιαλών καὶ θεοὺς τοὺς εὐγενεῖς φυγας κατελθών θέληστε μὲν πυρὶ πρῆσαι κατ' ἀκρας, ἀδεμέως δ' αἰματος κοινοῦ πάσασθαι, τοὺς δὲ δολωτὰς ἀγαν, χάλων. 191 αὖεὶ Schneidewin conj. ἄειν, or τοῦθεν' ἄρισ ἀρέσ. 192 ὅμοιον τοῦτον, with εἰ (i.e. exact) written above by S. 196 ἐφαγνίσας.

191 νόμισεν, here, rules of conduct, principles, as Ετ. 1043; cp. O. C. 907. αὖεὶ, pres. (used also in Attic prose): the Attic fut. was αὖεἰς. The pres. here expresses purpose ('I intend to make Thebes prosperous'). Cp. Plat. Legg. 731 η φιλοσειτίται δ' ἡμῶν τὰ πρὸς ἀριστήρα ὅ γάρ τοιοῦτος αὐξεῖ τὰς πώλεις.

192 ἄδελφα τύδε, the more usual constr.: but O. C. 1261 ἄδελφα τοίς θεοῖς (n.). This use of the word is frequent in Attic prose, as Plat. Phaedr. 246 ὅ δ' ἡμῶν ἀδελφόν ὅ τ' ὄντως ἀδελφὸς. In regard to origin, ἄδελφος is properly said of parents, ἄδελφος of ancestors: Isocr. or. 12 § 81 τοὺς μὲν ἀπὸ θεῶν, τοὺς δ' ἀπὸ αὐτῶν τῶν θεῶν γεγονότα. Cp. 465, 471, 1666; Ph. 160 παῖ πατέρως ἐ' Αχιλλείως. Aι. 292 καθώς ἂν ἑρεμεύθη. But poetry oft. has ἄδελφος of the parent, as O. C. 571 καθ' ὅ ττι καθ' ἀδελφον γεγονεί: while, again, εἰ oft. denotes merely the stock (including progenitors above the parent): cp. 1956: so ἄδελφοι και ἐς ἄδελφον (Plat. Phaedr. 246), etc. The poetical indifference on this point is well seen in fr. 194, where τοὺς μὲν δισετειρικαὶ κατὰ τ' ἄριστά στάτας is opposed to τοὺς δ' ἀντα ἀδελφον ἐκ τε γεγονότα έμα | γεγονότα. 196 οὔ was the ordinary Attic form, occurring in prose (as Thuc. i. 128, 4. 98), and was prob. used by Soph. as well as ὅραμα, which metre requires in O. C. 610 (n.), 1314, 1386: cp. n. on O. C. 1304. τὰ πάντα ἐφαγνίσας, to perform all due rites over the grave; i.e. to make the proper offerings to the dead (ἐναγγελῶν, O. C. 402 n.), esp. libations, χοαν. For ἐνέκτησα in the compound cp. Ετ. 440 χοαν. | οἷς ἐν τοῖς, ὅ γε ἔκτενε, τιμῇ ἐνεκτήσα: O. C. 484 τάμιϊ ἐπενεκτήθησα λιτάς, i.e. 'over' the rite. ἐφαγνίσας is the reading of L; the force of the prep. is rightly given in the glosses, ἔν τῷ τάφῳ ἐναγνίσα τὰ πάντα, and ἔν τῷ τάφῳ οὖν ποιήσα. Though ἐφαγνίσας is not elsewhere extant, there seems no reason to question it. ἐφαγνίσας has been preferred by some, merely because that compound is recognised by the old grammarians (Suid., Hesych., Phrynichus in Bekk. Anecd. 26). But ἐφαγνίσας meant esp. to purify from guilt (ἐξερήμα): Paus. 2. 31. 8 (of Orestes at Troezen) ἐδάμασεν καὶ εἰκάζεως, ἐς άφθαρτος, 'until they had purged him.' Similarly in midd., Eur. Alc. 1145 προτ' ἐν θεοίς τοιχὶ νερόνοις, ἐφαγνίσας, until
she has made expiatory offerings to them. So ἄφαγενοι in Plut. Mor. 943 c (the souls of the good are to suffer only so long) δόσω ἄφαγενοι καὶ ἀποκέφαλοι τοὺς ἀπό τοῦ σώματος... μασσαῖον ("to purge away": perh. we should read ἄφαγενοι). The force of ἀφαγεῖσαι is thus the same as in ἀφοινισθήκονται, and in ἀφοινισθῆκον as used by Aesch. Eum. 451 ("I have been hallowed," i.e. purified). The case of καρφαγεισθεὶς below (247) is different from that of ἄφαγενοι here: it is, I think, for καρφαγεῖσαι.

197 τοῖς ἄριστοις, implying that, in his case, the αὐτόγερο πλασμα (172) is to make no difference. Cp. Ai. 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), μηδὲν ἀνελείποντων, δοσῷ ἡμῖν ἧμερας ἄριστοις πολέμιοι σωσίων βροτοῖ σ. ἐρχεσία κατω: the κοιλια were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. Ch. 164 ἐχει μὲν ἐπὶ γάτον τοὺς κολοφονίας πτωπικι ταῖς: cp. Od. 10. 94. Eur. Hec. 533 ff. The dat., as O. T. 711 χρυσόν... ἀπελοῦσα. 198 Ἡ λασὶ Πολυνεκην here, but Πολυνεκη in O. C. 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -η was to pass from the 3rd to the 1st declension. Attic inscriptions of c. 410—350 B.C. give the acc. in -η more often than that in -η. From c. 350 to 30 B.C. the gen. in -ον is far more frequent than that in -ου. Even proper names in -εθής, which kept the acc. in -εθής to c. 300 B.C., afterwards formed it in -εθή (No Attic inscrip. gives -εθήσ).—Μέγιστος: see n. on 32 λέγον γὰρ καὶ ἢμων. 199 ημὴν πατρίδαν... καὶ θεῶν...

πατρίδαι: cp. Aesch. Th. 582 (of Polynic-
The traditional ἐκκεκτηρύχαί τάφῳ can be explained only by supplying λεγό or the like. But in 196 κρυβαί and ἧφαγεν depended on κηρύξας ἐξω 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 ἐκκεκτηρύχαι τάφῳ, and (2) Nauck’s ἐκκεκτηρύχαι λέγω. In favour of (1) remark:—(a) τάφῳ is not, indeed, necessary, with κτερίζαι, which can be used absolutely; as τ. 11. 455 αὐτῷ εὖ τι καὶ θάνατο, κτερίζαι με δίαν ἱλάσαι, 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 κτερίζαι is plainly desirable here. (b) The misplacement of μήτη is due to the thought of κακωμαίαν having come only after τάφῳ had been uttered (μήτη κτερίζαι μήτη having been preferred to μή κτερίζαι μήτη), and is not bolder than (e.g.) the misplacement of τὲ in Ph. 1411 f. αἰδήν τὴν Βρακέλλαν ἄκοψ᾽ τε κλείων λεόντος τ᾽ ὤν. (c) The MS. error may have arisen from a reminiscence of ἐκκεκτηρύχαι in 27. The line of Carneades (Diog. L. 4. 64), τοῦτον σχολὴ τῷ ἐκκεκτηρύχαι 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 ἐκκεκτηρύχαι in a different sense from the poet’s (‘I proclaim that he is banished from this school’: see on 27).

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—touching this man, it hath been proclaimed to our people that none shall grace him with sepulchre 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 υ and τ is consistent with his having meant αἰκισθέντες.—αἰκισθέντες τ᾽ τή. 307 έκ γι έμοι Λ, with γρ. εί μοι written in the marg. by S. 308 τιμή MSS.: τιμή Pallis. 311 Κρέων] L has κρέων, but the e has been made from o by erasure. Cp. on O. T. 637. For Κρέων, Seyffert conject. κυρέω: Martin, τούτω: Bellermann, τό δραί. Keeping Κρέων, Nauck would alter soi ταύτ᾽ ἄρακει τούτο στάτα δραίεις: Hartung would write soi ταύτ᾽ ἄρακει δραίεις, Μενοκτέων ταί Κρέων (and so Blaydes, with ταύτ᾽ for a constr. of προβάλω occurs nowhere else. But the objection to rendering, ‘shall have the advantage of the just in honour’ (τιμήν as acc. of respect) is that, after προβαλεῖς in this sense, the point of advantage was regularly expressed by the dat. see examples on O. C. 1007. τιμή (A. Pallis) is most probable, since either ΤΙΜΗ or τιμή might easily have become the accus. before the verb. Hermann read πρόσευσον (which I do not understand) because of the hiatus (but cp. O. T. 351 προσίστα, ib. 107 αὐτούτας); and because the honours claimed for Polynices 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.—τιμήσαται: cp. on 93.

311 f. I print Dindorf’s κας for καί 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 φίλους τε μέμψετε καί θεοῦς ἄμαρτάνετε. Cp. Plat. Κρότ. 538 ἐπιγόνων τε δρᾶσαι ή εἰσέχει εἰς αὐτόν ('with regard to them'). For the place of the prep., cp. 367, O. T. 734 Δαλφίων κάτω Δαυίδ. With the ms. reading, the accusatives in v. 212 must be governed by soi ταύτ᾽ ἄρακει as = soi ταύτα δρᾶσαι διαφορι. Greek was bold in constructions κατά αἴσθημα, 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. Ιον 572 τοῖτο κάι' ἔχει πόθεν—πόθο τοῦ καίγων τούθου: Aesch. Αγ. 814 φοβάται... ψήφου θέντο: Σφούν. 533 γέος—πέλαος αἰσθ.: Theb. 289 ἠπτομάθη τάρβος...λέων: Dem. or. 19 § 81 τενθάλι τῷ φόβῳ...εἶναι. Nor can the accusatives in v. 212 be explained as mere accus. 'of respect'; nor as if, by a euphemism, ταύτες were understood.—There is much in favour of the view that Κρέων in v. 211 has displaced an infin., such as ταύτα, λαβεῖν, λαξεύν, τούτων, or το δραί. In v. 1098 Λ. has εὐθαλασία δεί, ταί Με-

νοκτέων, λαξεύν, where later MSS. have Κρέων in place of λαξεύν: see n. there. If Κρέων is not genuine in v. 211, then it is much more likely to have been a mere gloss on ταῖ Μενοκτέων than a cor-

ruption of a similar word. The conjecture κυρέω, then, merits no preference; though the acc. ταύτα could stand with it (Aesch. Ch. 714 κυροῦτον...τά πρόσοφα, Eur. Ησ. 699 εἰ' αἴσθανεν κυροῦ).—Bruck wrote ταύτ᾽, understanding ἄρακει (με) ταύτα σοι, ‘my view is the same as yours.’ But ταύτ᾽ 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 inter-

preted by vv. 216, 210, 276. Cp. Her. 1. 119 (Harpagus to Astyages) ἥψο... ἄρακει εἰναὶ πᾶν τὸ ἐν βασιλείς ἔρησι. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

J. S. III.
ΣΟΦΟΚΛΕΟΥΣ

tον τιδε δύσων "κας τον εύμενη πόλει νόμω δε χρησθαι παντι πού γ' ενεστι σοι και των θανόντων χαπόσοι ζωμεν πέρι.

ΚΡ. ώς ἄν σκοποί νυν ἤτε των εἰρημένων. 215
ΧΟ. νεμάτω ἔτω τούτῳ βασταζέω πρόβες.
ΚΡ. ἀλλ' εἰσ' ἐτομοί τοῦ νεκροῦ γ' ἐπίκοποι.
ΧΟ. τί δῆτ' ἄν ἄλλο τούτ' ἐπεντελλοσ εἰτ;
ΚΡ. τὸ μὴ' πιχωρεῖν τοῖς ἀποστούσων τάδε.
ΧΟ. οὐκ ἔστων ὑπάνω μωρὸς δὲ θανεῖν ἔρα.
ΚΡ. καὶ μὴν ὁ μυσθὸς γ' οὕτως ἀλλ' ὑπ' ἐλπίδων ἀνδρας τὸ κέρδος πολλάκις διάλεσεν.

ΦΤΙΛΕΞ.
ἀναξ, ἐρω μὲν οὐχ ὅπως τάχους ὑπο
ταύτ'. 212 Leaving v. 211 unchanged, M. Schmidt and Todt conject. δ' αν τῶν τε δύσων: Wecklein, ἐτοὶ τε δύσων. Dindorf would merely change και to καὶ.
213 τοντι πού (iic) ἐνεστι σοι L. The later MSS. have τού τ' or ποῦ' ἐνεστι σοι. Erfurti conj ect. ποῦ γ': C. Winckelmann, σοι γ' ἐνεστι ποι: Dindorf, formerly ποῦ μεταστι σοι, then ποῦ παρατε σοι. 216 ὡς ἄν σκοποί νυν ἤτε MSS. Schneidewin conject. ὡς οὖν... τοῖς: Ζοτείδος. Dioccupied. τότε: Nauck, καλισ' σκοποι τοῦ λέτο: Semiteles, ὡς οὖν σκοποι μενείτε. 217 νεκροῦ' L: the τ' is somewhat like τ, but the first hand certainly did not mean γ', as may be seen by comparing 207, (ἐκ γ'), and 221(μοθον' γ'). The error is like ποον' in 213.—νεκροῦ' γ'

212 In τοντι πού γ' the enclitic ποuí closely adheres to τοντι, and γ' emphases the whole expression; as in Ελ. 1506, ὅτις πέρα πράσεων γ' τῶν πτερίων θέλετ, the γ' emphases the whole phrase πέρα πράσεως. The transposition σοι γ'...ποι is open to the objection that τοντι, not σοι, claims the chief emphasis. τοντι πού τάρεστι has also been proposed. But ἐνεστι is slightly more suitable to this context, because more suggestive of τατις disapprob.: ‘It is possible for you’ (‘but we doubt whether it is expedient’). τάρεστι σοι is generally said rather when the speaker means, ‘it is easy for you,’ or ‘it is open to you,—in seconding a wish of the other person, or in making an offer to him. Ph. 364 τάλλα μὲν τάρεστι σοι | πατρ' ἔλεος. Cr. ᾍ Τ. 756.—τοντι ποuí μενεστι 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 (ἡμωι) to κατοδου ζωμεν is understood, ποι can stand at the end of the verse, since such a relative clause was felt as a noun-case: see on 35. Cp. Eur. Ion 760 ὁ δίκων δῆσ' αἱ μ' ἐφοσα; (=τῶν φωστερῶν).
215 ὡς ἄν...τέτι can be explained only by an ellipse of επημεληθε or the like. After verbs of ‘taking care,’ the usu. constr. is ὅτις with fut. indic.; but ὅτι ποι subj. is sometimes found, as Xen. Hippiarch. 9. 2 ἐπημεληθαι ὡς ἄν πραξηθῇ...ἀρ κι τις ἐπημεληθη ὡς ἄν ταῦτα περαιρηται. In elliptical phrases, where a precept or charge is given (ὅρα, etc., being understood), the regular constr. is ὅτις with fut. ind., as Lys. or. i. 21 ὅτις τοίνυν ταῦτα μηδεὶς ἀνθρώπων πει. εται. The elliptical ὅτις μη with subjunct. is different,—‘take care lest,’—a deferential way of hinting an objection (Plat. Craf. 430 D), like the simple elliptical μη with subjunct. O. C. 1180. Since, however, επημεληθαι could be followed by ὥς ἄν with subjunct., it is conceivable that Soph. should write ὥς ἄν σκοποί ἄτε instead of the usual ὅτις σκοποί ἄτε. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—'In order that ye
touched 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

Brunc. 218 ἀλλὰς L, with ὀ written over ὦ by the first hand. ἀλλὰ and ὀ ῃ. Brünck conject. ἀλλὰ τοῦτο: Pallis, ἄλλας ἐκ τοῦτο (or ἐκ τοῦτο). 219 'πειρέως L first hand, but an early hand has changed ω to ei. Schol., μὴ ἐπιτρέπως μὴ δὲ συγχωρεῖς τοῖς ἐπιτρέποντο—showing that he, too, read πειρέως, which almost all the later MSS. have. L² has ἐπιτρέπως, but with the gloss ἐπιτρέπειν (see Campbell).

228 ΦΙΛΑΣ] In L the designation of the speaker is ἄγγι, with ε written above (ἄγγελος): below, at v. 384, it is ἄγνη, but with φωλάς in the margin. In L's list of the Dramatist Personae (prefixed to the play) it is φωλας ἄγγελος. τίχους MSS.: σπουδής Arist. Rhei. 3. 14.

may be watchers of my mandate,'—being about to add, μὴ πειρέωτε. —Dindorf's τὸς δὲ...έτη εἰσ…ἐτη is supported by usage, as O. T. 1. 765 τπὸς τὸ μόνον διδό τόμον ἡμῶν ἐν τάξις τῶν; Nauck (Cur. Eur. 11. 79) refuses etem and ετε to tragedy, but is not convincing. In O. T. 1. 106 ἐδείκτι (for ἐδεικτε) is certain; and ἐδείκτι ἐδείκτη is strictly parallel. ἐδείκτη occurs in Od. 21. 105 τοῦ τι μετὰ ὀδοιπόρων, εἰ τοῦτον ἐδείκτι; In Eur. Alc. 912 ἢμεν might replace ἢμοι: though in Ηηρ. 349, at least, the opt. ἢμοι seems required. But τοῦ ὃς ἢμεν is here less fitting than ὃς ἢμεν, because a request is less suitable than an injunction.—σκότος, φίλακε, who watch to see that no one breaks the edict.—ννν is better than νννν. —τῶν ἄρε, the commands: cp. Aesch. Αγ. 1620 ὁμοφωνῶν ἐκρημνον, Her. 7. 16 ἐρήμου συλλεγεθαι…στρατον.

218 ο. τι δήτο...ἐπιτρέπεται = τι δήτο...ἐπιτρέπεται...δι...ἐπιτρέπεται; cp. O. C. 647 μεγ' ἐκ λεγομω δώρημα: Ph. 26. —The reading ἀγγελ毫米 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.—ἐπιτρέπεται, accedere, to join their side: Thuc. 4. 107 δεξιόντων τοὺς ἐπιτρέποντας ἐπικυρώνεια...κατὰ ταίς σπουδάς. Arist. Μεταμ. 133 τοῦτο τῷ ἐπιγραμματεῖ ἐπικυρώναι καὶ ὁ τόπος ἐκέεις (corroborated it).—ἐπιγραμματεῖα = ἐπιστολος: 381, 656.—τινά, cogn. acc.: cp. 66.

220 ο. ὅτι (instead of ὅτε) ὅτι, a constr. most freq. in negative sentences, usu. with ὅτι (Dem. or. 1 § 15 τις ὁνευσίς ἐστιν...ὅτι ἀγωστοι, or ὅτι ὅτι and opt. (Plat. Rep. 360 B oidheis ἐκ γένους ὀβρων ἀδαμάστους, ὁ ἐν μείναις). But it occurs also in affirmative sentences, as Eur. Andr. 170 καὶ τοῦτο ὅτι ἦκεν ἁμαρτιας...τοιοῦτος. 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 μοιδόθε emphatises that word. 'And I can tell you that the
δύσπνους ἰκάνω, κοῦφον ἐξάρας πόδα·
pολλὰς γὰρ ἐσχὼν φροντίδων ἐπιστάσεις,
όδοις κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν·
ψυχὴ γὰρ θηδὰ πολλὰ μοι μυθομείη·
tάλας, τὶ χωρεῖσι οὐ μολὼν δύσεις δύκην;
tημών, μὲνεις αὖ; κεῖ τάδ’ εἰσται Κρέων
ἀλλον παρ’ ἀνδρός, πῶς ὁ δὴ οὐκ ἀλγυνεῖ;
τοιαῦθ’ ἔλισσων ἦντων σχολὴ βραδύς,
χοῦτως οἶδο βραχεῖα γίγνεται μακρά.
τελὸς γε μὲντοι δεῦρ’ ἐνίκησεν μολεῖν

§ 11, and so Dindorf, Hartung, Nauck, Wecklein. 225 ἐσχὼν L: ἑσχὼν τ.—φρον-
tίδων] Nauck conj. δεῦρ’ ἐως. 229 μενεις αὖ;] In L the first hand seems to have
written μὲν εἰ σαῦ (μὲν εἰ αὖ); a corrector has wished to make this into μενεις αὖ; the
reading of most of the later MSS. (including A), but has left the accent on μὲν (cp. n.
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 laggard steps, and thus a short road was made long. At last, however, it carried the day that I should come hither—to on 181). This accent suggests that the scribe of L had mēnes in his archetype.—καλ, but by correction, prob. from καλ, which some of the later mss. (as A) have, while others have el. 281 σχόλη βραδός mss.: schol. in marg. of L. γρ. ταχύς. Seyffert

288 Η. τάλας...τάλιμον, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so O. C. 185 οὐκ θάλας, ib. 753 οὐ τάλας ἐγώ, Eur. Med. 61 οὐ μάρας. —μένος is better than μενέα, since, 'are you tarrying again?' (his halts having been frequent, 225) is more graphic than, 'will you tarry again?—αὐ cannot mean here, 'on the contrary' (i.e. instead of going on).—ποι...οίμα, as O. T. 937, 976, etc.—άλητων, pass.: cp. on 93 οἰδιαρέω.

281 ἔλασσον, turning over and over in the mind: cp. on 118 ἐρόσων.—ἀντικατότητος (ἐκ τῆς ὅδως), gradually made my way (impf.); whereas ἄνωθεν would have suited a quick journey. Cp. this impf. in Plat. Symp. 117 c σκόαμα ταίνη ἄνωθεν, 'they could make no progress by that means.' Soph. has this tense also in Tr. 319 (φρένι ἄνωθεν): cp. below, 805. In Dem. or. 21 § 104 our mss. give διήλθεν ἃνωθεν. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (όσσος) ἡμέρων ἀχρί εἰσίναι τρώγων καὶ δέκα ἀνάσα. The Attic pres. seems to have been ἄνειν as = 'to accomplish,' or 'to make way,' but ἄνειν as = 'to hasten.' Ar. Plit. 413 μὴν διατρεφθείν ἀλλ' ἄνειν: Ran. 666 ἄνειντο: though in Plit. 666 οὐ μέλλειν | ἄρκοντα, ἀλλ' ἄνειν, some mss. have ἄνεισαν (see Pors. on Phoen. 463). This is the distinction meant by the grammarian in Bekk. Aisch. 411. 28 ἄνεισαν (ἰσι) ἅ Ἀττικοί ἄλλοι ἢ ἡμεῖς. ἄνειν δὲ τῷ σφεδρᾷ. (The aspirated forms lack good evidence.) Cp. ἄρρηξιν, Attic ἄρρητον.

σχόλη βραδός, reluctantly and slowly; the opposite of σκόαμα ταχύς (Pl. 1223), with eagerness and speed. σχόλη oft. = 'at a slow pace' (τοπεφθανεῖα, Xen. An. 4. 1. 16; ὑποκωρία, Thuc. 3. 78).

As βραδός could mean 'sluggish' (O. C. 306), we might here refer σχόλη to pace, and βραδός to reluctance; but, though the common use of σχόλη in regard to pace helps to make it suitable here, it is better, in this context, to give σχόλη the moral and βραδός the physical sense. For σχόλη combined with another word in such an expression, cp. Polyb. 8. 30 σχόλη καὶ βάθος παρείνα ζη τῷ τοπεφθανεῖα. There is no lack of point. Such a messenger ought to have come σφεδρῷ ταχύς. The conjecture σφεδρῷ βραδός is (I think) not only wrong but bad. It would mean, 'slow in my haste'; eager to arrive, yet moving slowly. σφεδρῷ βραδός, to which it is supposed to allude, meant, 'never remit your efforts, but advance circumspectly towards your aim': festina lente (on which see Erasmus in the Adagia): "Eile mit Weile; Goethe's Ohne Hast, ohne Rast. (σφεδρῷ βραδός was a favourite maxim of Augustus, Suet. Aug. 25; Gellius to. 11 § 5, on whom, as often, Macrobius has drawn, Sat. 6. 8. 9.) The frightened and irresolute φόβος, —sent, sorely against his will, on a hateful errand,—had no more σφεδρῷ than Mr Facing-both-ways. Wecklein, keeping σχόλη, supposes the Guard to mean, 'this was a case of σχόλη βραδός, not σφεδρῷ βραδός,—an improbably obscure and feeble jest at such a critical moment. The variant given by the schol., σχόλη 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.
σοι· κεί τὸ μηδὲν ἐξερω, φράσω δ' ὅμως.
τῆς ἐπίδος γὰρ ἐρχομαι δεδραγμένος,
τὸ μὴ παθεῖν ἀν ἂλλο πλῆν τὸ μόρσυμον.

KR. τὶ δ' ἐστὶν ἄνθ' οὐ τύμδ' ἔχεις αἰθυμίαν;
ΦΤ. φράσαι θέλω σοι πρὸτα τάμαντον· τὸ γὰρ
πράγμα οὔτ' ἔδραα' οὔτ' ἐδοῦν ὅστις ἦν ὁ δράων,
ου' ἄν δικαίως ἐς κακὸν πέσομι τι. 240

KR. εὐ γε στοχάζει καποδράγυσαι κύκλῳ
τὸ πράγμα· δὴ λοίς δ' ὡς τι σημαντοῦν νέον.

κειμένων τῆς πόλεως. Τὸ μολένιον should not be regarded as the subject to ἐνίκησον, is shown by such an example as Her. 8. ὁ ένικα τὴν ἡμέραν ἐκινήσεις αὐτῶν μοι, κατὰ τα ἐκλεισθέντα μετέχεια κόσμος παρέχεται περισσότερα, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμην...περισσότερου.

234 σοι with μολένιον. Κατασκευάσων, δ' ὅμως. In Attic prose a dat. of the person after ἐρχομαι 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 Ἀμετοκλῆς Σαμίων ἦλθεν '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 αὐτῶι...ἐκληθον ἐγελοι: Plat. Prog. 321 c ἀποροῦντι δ' αὐτῷ ἐρ-χειται Προμηθέης. 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. 328 ἀλλ' ἤλθεν αὐτῷ Ἰππός ἄγρυψον βλέπον. So here, μολένιον σοι is not strictly a mere equiv. for μολένιον πρός σε, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of σοι, cp. 273 (and 46 n.) for the pause after the first syllable of the verse, 150, 462. —καλ., 'and if:', not, 'even if.' If καλ. were taken as 'even;' there would be a very harsh asyndeton, whether the stop were at σοι, or (as Nauck places it) after μολένιον. It is true that καλ. could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσων for φράσω δ'; but the latter is confirmed by O. T. 302 εἰ καὶ μὴ βλέπετε, φρονίς δ' ὅμως (where see n.), —δ' introducing the apodosis after a concessive protasis. For καλ. as 'and if,' cp. Ait. 447, 1057. The transposition καὶ σοι is improbable, as destroying the significant emphasis and pause on σοι. —τὸ μηδέν, what is as nought,—a tale of simple discomfort: since he can only report the deed, without giving any clue to the doer. Cp. Th. 1107 καὶ τὸ μηδέν ὡς: Ait. 1275 ἦν τὸ μηδέν ὡς τρεῖρα ὁδόσ.
thine; 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.

δεδραμένος ('on account of my deeds').

238 πρώτα L: πάντα r. 241 στοχαζεῖ MSS.: Hartung conject. στοχάζει (others, στιχίζει): Emper, στιχίζει: F. Jacobs, στιχίζει.—From Arist. Ρητ. 3. 14. 11 Bergk and others adopt τι φρουμάζει; Wecklein suggests ευ φρουμάζει.—κάτοφραγμυναι MSS.: κατοφραγμυναι Dindorf. 242 σημαίνων L: σημαίνων r. Didymus (cir. 30 B.C.) read the latter, as appears from the schol. on Αι. 1255 Δήδωμι κα δήδως είσων ὦ τι σημαίνων νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and Αι. 326 κα δήδως είσων ὦ τι δρα-

πάομαι ἄν, depending on ἐπιδείκνυσι...δερ. as εἰς τίτικον: for the art. with infin., cp. 78 n.—τὸ κύριον: i.e. if you do kill me, then it was my destiny to be killed.

237 οὗτος, εἰκ. on account of which:
Ο. Τ. 264 ἄνθρωπος: Ei. 282 ἄνθρωπον.—
τὸ γάρ | πρᾶγμα: cp. on 67. γάρ prefaces the statement: Ο. Τ. 277 n.: cp. below, 478, 999.

241 εὐ γάρ στοχαζεῖ 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 στοχαζεῖ and Κατοφράγμυναι 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. στοχαζεῖ was familiar in a sense akin to that which it has here: cp. Plat. Lach. 178 B στοχασμένοι τοῦ συμβουλευόμενον ἄλλα λέγοντι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὅρθολοι δὲ ἄνθρωποι οἱ δημάρχοι τὸ δοκοῦν τῇ δήμῳ καὶ μάλιστα στοχαζόμεθα τῇ τούτου βουλήσεως. So here the verb suggests a designing person, whose elaborate pre-amble covers a secret aim. Creon is quick to suspect bribery (221). Cp. 1033 ὡστε τοξίτρια σκοτοῦ | τοξευτὴν ἄνδρος τοῦδε. Schneidewin thought that στοχαζεῖ might here be a term of hunting or war, with ref. to the erecting of nets on poles, or of palisades. στοχαζεῖ was so used, of nets in hunting (Xen. Cyne. 6. 8). But στοχος is from τι στιχ. while στοχος is from a probably distinct τι σταχ (σταχνα), σταχ (perhaps lengthened from στατι). In Ar. Ρητ. 3. 14 § 10 the citation of v. 223 is immediately followed by the words τι φρουμαζει; which Nauck (with Bergk) substitutes for εὐ γάρ στοχαζεῖ 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. 1162 τι φρουμαζει σοικοι; ἑξάδα σαφῶν. A schol. on Arist. I. 1. says, τὸ δὲ τι φρουμαζει ἐν τι σει των 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. —κατοφραγμυναι. Inscriptions of the 5th cent. B.C. show φάρσα (not φράσα) to have been the old Attic aor. (Meisterhans p. 89), and so ναθάρακτος, etc.: but the analogy of the pres. φάρσα recommends φάργυμα rather than φάργυμα. For the constr., cp. Thuc. 8. 104 ἐβολεύοντο κατοφραγμυναι αὐτοῖς οἱ διανόμειοι (to shut them off).—τὸ πράγμα, so soon after 239: cp. on 76.—δηλοί δὲ ὑπὸ τι σύ.: see on 20.


ΦΤ. τὰ δεινὰ γὰρ τοι προστίθησι’ οἴκον πολίν.  
ΚΡ. οὐκ οὖν ἔρεις τοῦ, εἰπ’ ἀπαλαθεῖς ἀπει;  
ΦΤ. καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως  
θάψας βεβήκε καπ’ χρώτι διψίαν  
κόνων παλύναι κάφας ἑτένες ἡ κρή.  
ΚΡ. τί φησι; τίς ἄνδρον ἦν ὦ τολμητὰς τάδε;  
ΦΤ. οὐκ ὄδ’ ἐκεὶ γὰρ οὐτε τοῦ γεννήτου ἦν  
πλήγμα, οὐ δικέλλης ἐκβολη’ στύφλος δὲ γῆ  
καὶ χέρσος, ἄρρωξ ὁ’ ἐπιμαξεύμενη  
τροχίσων, ἀλλ’ ἀστίμος ὀφράτης τις ἦν.  
ὅπως ὁ’ ὁ πρῶτος ἡμῶν ἡμεροσκόπος  
δείκνυσαι, πάσι βαῦμα δυσχερές παρην.  
ὁ μὲν γὰρ ἣπαντο, τυμβίρης μὲν οὖ,  
λεπτὴ δ’ ἄγος φεύγοντο ὡς ἐπὶν κόνις.  

σελὼν κακὸν. 429 In L τὸν has been made from τοῦ by an early hand (perh.

248 Σ. τὸ θεῖα, dangers.—i.e. the  
κακά, ἔτη (277) which he brings: γὰρ  
(yes, I am cautious) for. etc.—ποτ’,  
tandum aliquando, O. T. 335 ν.—ἀπαλ-  
λαθεῖς, ‘having been removed,’ i.e.  
‘having taken yourself off;’ cp. Ar.  
Vesp. 384 δο’ δ’ ὡς πρὸς τὸν θεῶν, ὑμεῖς  
ἀπαλαθεῖτε μοι;  

248 Σ. καὶ δὴ, without more ado:  
O. C. 31 ν.—-debugas, because the essential  
rite was the throwing of earth on the  
body: cp. on 80, and below, 256.—The  
καὶ in καὶ τι (is ‘and’ rather than ‘both,’  
answering to καὶ in 247); it introduces  
an explanation of ὑφάγεις. δυσλαίον, as  
Aesch. Ag. 495 πηλοῦ εὐφορος δινία κόνις:  
Lucr. 2. 376 βιβλα...αρχα.—καφαγι-  
στενώς (καὶ α.) ἐπί, i.e. having made the  
due offerings, perh. flowers (El. 890), or στέφανος of wool. We may doubt  
whether the poet thought of any χαῖ as  
having been poured by Antigone at this  
first visit: see n. on 439.—ἀγαφιστενώς  
eπὶ αἰφαγιστενῶς are equally possible,  
but I prefer the former, because here,  
as v. 256 suggests, the idea is that of  
ἀφοσιωμένοι.—having avoided an ἄγος  
by satisfying religion: see on 196 ἐφαγιν-  
σαν.  

248 Σ. ἄνδρον: he does not think  
of women. —οὔτι τοῦ γεννήτου. οὐ δικαλ-  
λης. For the enclitic τοῦ so placed, cp.  
20 n.: for οὔτε...οὐ, O. C. 972 ν. γεννής,  
γενής (only here), is prop. an adj., an  
implement with a γένος (jaw), or blade:  
El. 485 αμφάκης γένός, the two-edged  
blade (of a bronze axe). Hesych. γεγονὰ-  
ἀξίως, πέλεκυς (referring, as the acc.  
shows, to some other passage): and here  
the γεγος is prob. the same as the ἀξίων  
below (1109), which was to be used in  
raising the mound (1103). We may  
render ‘pickaxe,’ since this properly has  
a blade as well as a point. The γεγος  
would break the hard surface. Then the  
earth would be thrown up (ἐκβολῆ) with  
the ἄκελα, which was a sort of heavy  
two-pronged hoe, used, like the Roman  
ligus or bidens, in hoeing up soil: the  
μάκελα (μία, κέλω to drive forward)  
being a like tool with one prong. The  
σμονιότι was like the δικελα, a two-pronged  
hoe. ‘Mattock’ is the nearest word for  
it. ‘Spade’ would better suit ἄνω (or  
the Homeric λατρον), though this was  
prop. rather a shovel. For the combi-  
nation cp. Shaks. Tit. Andr. 5. 3. 11 ‘Tis  
you must dig with mattock and with  
spade.—ἐκβολή, throwing up of earth  
by mattock (possessive gen. denoting the  
subject, ἦ γαρ ἡ δ. ἐκβολής): ἐκβ.,  
abstract for concrete, like τροφή  
(O. T. 1 n.). In Mod. Greek  
ἐκβολαίες is a mining term, ‘out-put.’—  
The epithets στύφλος (‘hard,’ cp. 139),  
κρησος ‘dry,’ tell something which  
the preceding words, and the following  
ἀπροφ, 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 ἠρώτας L: ἀρώτας r. 254 θαυμα] Nauck conject. φασάμα.

why no foot-prints were traceable.—ἐπιτραβηκμένη, lit. 'traversed (i.e. furrowed) by a carriage' with its (fool) wheels, ἐπροχός ἀμέσως κεκαραςμένη: ἦν, not ἦ, since as Eusth. says (on II. 18. 485) τό...ἀπειρά αἵ μὲν παλαιοί ἁλοίναι, ἵνα τοὺς νεώτεροι Ἀττικοὶ ἐδάδοναι. (Cp. n. on ἀναφ. p. 753.)—ΔLL ὁ ἐρώτητος δεσμός τε ἦν: for τι added to the predicate, where the subject has the art., cp. O. T. 618, Aesch. Thesb. 491 ὁ σώματοργός δ' ἐν τις εὐτέλει πρ' ἦν: Arist. Ph. 726 ὡς φιλότοξος τις εσ' ὁ βαῦμα καί σοφός. Not: ὁ ἐρώτης τις (the doer, whoever he is) δεσμός ἦν, like ὁ κύριος τις (O. C. 288 n.).

258 2. 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 ἡμεροκόστος, 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 somehow elsewhere. (Afterwards, they all watched, 413.) ἠμεροκόστος, in prose ἠμεροφόλαι (Xen. H. 7. 2. 6), as opp. to ἠμεροφόλαι (id. Ait. 7. 2. 18).—δοξηρο[...πορην: historic pres. combined with past tense; cp. Lys. or. 1 § 3 ἐπείθη δ' ἐν οἷς παιδόν γινεται, ἐπίστευν ἄδει καὶ τάτα τα ἐμαυτοῦ ἐκεῖνῃ παρέβακα. —δυσχερά, not merely 'perplexing,' but 'distressing' (Ait. 1395). since they foreboded punishment. So δυσχερεία, molesta (Ph. 473). 258 οἱ δ' ἀπειρά answered by σκοτία 8' (257)—τρόμοις μὲν οὖ (cp. on 96), not entombed: i.e. there was no τόμος, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. τυμβρ., prop., 'provided with a mound,' but below, 9. 6, merely 'tomb-like'; and so in Ar. Th. 886 Euphrides says τυμβρεῖς ἑδρας, 'seat on a tomb.'—ἀνεπτυκφι 8'...ἐπνύν, instead of ἀνεπτ. de κόσμο κεκαλυμμένος, (as in Ph. 545 βοδάμων μὲν οὖ, τκ'χει δε...ἐρμαθέως): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἀγος φαινόντος ὡς εκ. τυμ. (O. T. 619 οὗτος κακῶς γ' ἄγοντος, 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 γάρ κεκρον ἄρωται ἀπαφόρων, καὶ μὴ ἐπιμαργάρισεν κόσμος, ἐπηγεῖς εἰς τοῦ κόσμου. Aelian Var. Hist. 5. 14 νόμων καὶ οὕτω Ἀττικός, ὁ δὲ ἀτάφω περτόχι σύμφωνα ἀδραμόν πάντως ἐπιβάλλει αὐτός ἢ ἄν τις ἐκ τρόπο δυνάμει βλέπωται. So, too, Aelian says of the hawk. Hist. Aitun. 1. 49, κεκρον δ' ἄθρωτοι ἰδών ἠραξά, ὡς λόγοι, πάντως ἐπιβάλλει γήρα τ' ἀτάφου καί τούτῳ μὲν αὐτῷ ὅσι κελεύει Σέλων, ὡς Ἀθηναοὺς ἐκαλοῦν δράν (though our school ascribes the precept to a prehistoric
σημεία δ’ οὔτε θηρός οὔτε του κυνῶν ἑλθόντος, οὐ σπάσαντος ἑξεφαίνετο.

λόγοι δ’ ἐν ἄλλῃς ὑπὸ ἐρροθοῦν κακοί, φύλαξ ἐλέγχων φύλακα: κάν ἐγκνεύτω

πληγῇ τελευτῶσ’, οὔδ’ ὁ κωλύσων παρῆν.

ἐάς γὰρ τις ἡ ἐκαστὸς οὐξειργασμένος, κούδεις ἐναρκής, ἀλλ’ ἐφευγε μὴ εἰδέναι.

--- ἡμεῖς δ’ ἔτοιμοι καὶ μύδρους αἵρεων χερῶν, 258 ἑλθόντων] Naber conject. ἑλεύντων. 260 ἐφευγε τὸ μὴ εἰδέναι mss.: Erfurdt deleted τό. Blaydes reads πᾶς δ’ ἐφευγε μὴ εἰδέναι: Dindorf. ἀλλ’ ἐφευγε πᾶς τὸ μὴ:

Bouγγή): and of the elephant, *H. A.* 5. 49 τῶν ἑλέφαντα θυσάσμενος ἑλάφας νεκρῶν οὐκ ἀπαγόρευτο, σιρὶ τῆς προδοσίας ἀκάμμαν καὶ ἐπιβαλλόμενο, διὰ τὰ πολλὰ ἁπάντητον ἐπὶ τῆς κοινῆς φύσεως τελῶν ('fulfilling some mysterious law of piety imposed by Nature'), καὶ φεύγων ἀγωνίευτο τῷ γὰρ τῷ μὴ δρασάτοι τούτο ἐναγγελεί. It was remembered as a disgrace to Lyons that, having put to death some prisoners of war, οὐδὲ ἀποθανόντων ἐπῆπεν γῆν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντως διὰ τοῦ ἀνθρώπου νεκρῶν γῆς κρίναν. Hor. Carp. 1. 28. 33 premitus non lineatus inligiis, Teque pia cultra nulla resoluta...lucet istucque ter pulvere curras.

257 οὖθεν, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—τοῦ with θήρος also: Eur. *Hec.* 370 οὐ ἐλεύνομεν γὰρ οὕτως τοῖς ὁδηγοῖς ὡς ἥρως παρ’ ἡμῖν.—οὐ στάσαντος. The negatives in 257 affect ἑλθόντως: and οὐ stands with στὰσαντος as if we had simply οὐκ ἑλθόντως, οὐ στὰσαντος, σημεία ἦν. οὐ is not here an irregular substitute for ὡσε, as in 250: this would be so only if we had οὐκ ἑλθόντως. Either οὐδὲ στ. or οὔτε στ. would be correct, but the latter would suppose an οὕτως understood before ἑλθόντως. For στὰσαντος 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 στὰσαντος οὐκ ἑλθόντως (i.e. ‘or even having come’), because, ἐν ἡδουν. καὶ ἐπισακαν αὐ.

260 οὐ λόγοι δ’...φύλακα. The regular form would be, λόγοι κακοὶ ἐρροθοῦν ἐν ἄλλῃς, ἐλέγχωτες φύλαξ φύλακα (or ἄλλος ἄλλω), φύλαξ being the part in apposition with the whole (ἡμεῖς). The irregularity of the form in the text is threefold. (1) For λόγοι κακοί ἐρροθοῦν we have an equiv. in sense, though not in grammar, λόγοι κακοὶ ἐρροθοῦν. (2) In spite of this, in ἄλλῃς is retained, whereas ἐν ἡμῖν is now needed. (3) As a puer. part. would have been awkward after λόγοι, we have φύλαξ ἐλέγχων φύλακα, which thus is virtually equiv. to a gen. absol., φύλακες ἐλέγχωτον 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 πεπεφυγμένοι μοι ἄλλοι ἄλλης διωκόμενοι (instead of διωκόμενοι). It is only the first of these three points that this passage has in common with others to which it has been compared. ‘They disputed, some saying this, some that,’ often appears in Greek as ‘there was a dispute,’ etc., without causing οἱ μὲν...οἱ δὲ to be changed into the gen. absol. Her. 8. 74 πολλα ἐλέγχοντες...οἱ μὲν...ἐκροκότων ἐκ πολλῶν, Ἀθηναίοι δὲ ἢτο. Thuc. 4. 23 τω ἀμφοτέρων...ἐπολεμητὸς, Ἀθηναίοι μὲν περιπλέκοντες...Πελοπόννησον δὲ ἢτο. Aesch. *P. V.* 200 στάσει τ’ ἐν ἄλλῃς ὑπὸ ἀροθοῦντο, ὁ μὲν ἰδέται...οἱ δ’ ἢτο. (This illustrates the use of ἐν ἄλλῃ. here, but is less bold, since the noun is sing.) Eur. *Ph.* 1462 ἢν δ’ ἐπὶ στατηλαίας, οἱ μὲν πετάντα...οἱ δ’ ἢτο. *Bacch.* 1131 ἦν δ’ ἐπὶ οὐδ’ ἰδέαν, οἱ μὲν στατῆσαν...οἱ δ’ ἢτο. For ἐρροθοῦν, of a confused noise of angry tongues, cp. 290. ὑθοὺς (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc. : then, fig., Aesch. *Pers.* 406 Περιήθος
And no sign met the eye as though any beast of prey or any dog had come nigh to him, or torn him.

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

Seyffert, ἀλλ' ἐφη τὸ μὴ εἰδέναι. 264 αἱρεῖ] ἔχειν L, with ἀρ. αἱρεῖ written above

γλώσσης ὑδάτος, of an unintelligible jargon. —Ἀδριάντης, questioning (434. O. T. 333, 783: Ἐλ. 1353), here, in the sense of 'accusing—καὶ τὸν ἑγγύνοντο: 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.)—τελευταύς, 'at last,' the adverbial use, found even with another partic., as Thuc. 6. 53 τοιαύτα χαλεπτελευτά τελευτάτους γενομένα. —Δ καλυπτον: cp. O. T. 305.

263 Ε. ἦν...οὐκήρυξ, was the doer (in the belief of his comrades).—ἔφηγης, manifestus facti: O. T. 535 ληστὴς τ' ἐφηγής.—ἀλλ' (ἐκαστός), evolved from οὐδὲς: fr. 377 ὅμως δ' οὐδὲς δοκεῖ | εἶδε, πέντε ὡς, ἁνήσου, ἀλλ' δ' ἔτι συνετέν. Dem. or. 38 § 74 μηδὲς φθόνῳ τὸ μέλλων ἀκούομεν, ἀλλ' ἀν ἀληθεῖς τ' σκοπεῶμεν.—ἐφους μὴ εἰδέναι, 'pleaded in defence that he knew nothing of it.' For this pregnant use of φθονον cp. Aesch. Suppl. 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, δει τοι σὲ φθόνου κατὰ ὁμοία τῶν ἄκοβεν | ὡς οὖκ ἔχουσι κύρος οὔδεν ἀμφί σου; you must plead, in accordance with Egyptian law, that they have no right over you. So defendes, Cte. In Pison. 10. 5 si triumphum non curabis, cuius tandem rei te cupiditate arisse 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 οἵτινς τού τῶν μὲν σαρών εἴδοτας τὰ ἡμέτερα ἐφήγε μη- δὲν διαγιγνάται περὶ αὐτῶν, ἐπὶ δ' ὡς τούτοις οὐδὲν τῶν ἡμέτερον ἀκρυβῶς ἐνυπαίθενον εἴδουσιν (which means: 'he has avoided any decision on the case being given by those who knew our affairs thoroughly, but has come to you,' etc.): nor, with Paley, Xen. Hellen. i. 3. 19 ὑπαγό- μενος θανάτῳ...ἀπεφύγεν, διε οὐ προ- δοῖ τῷ τῶν 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 οὐ) εἰδέναι, as after verbs of denying, Arist. Eth. 577 ἡμόιοτο μὴ πεποίηκατα. Only one other version is tenable, viz., 'shrank from knowing it'; but this could hardly be said in the sense, 'shrank from confessing that he knew it.'—Others understand τοις ἀλλοις as subject to εἰδέναι, 'shrank 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 ἔφηγεν.

264 μῦδρον, lumps of red-hot iron. μῦδρον = a molten mass, from rt μῦδ, whence μῦδος, 'moisture,' μῦδω, etc.

Cyrl. Adv. Iulian. 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 μῦδω... διχοτομήματω). It is probably the oldest trace in Greek of ordeals analogous to the medieval 'judgments of God.' The word μῦδρον occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phoenecians μῦδραν συλλέγουσι κατεκτώτων, swearing not to return till it should float. Plut. Artizid. 25 δ' Ἀρείπην ὅραετε μὲν τοὺς Ελλήνας καὶ ὁμοῖαν ἐντέρ τῶν Ἀθηναίων (to observe the defensive league against Persia, 479 B.C., Grote s. 257). μῦδρον ἐπι- βαλὼν ἐπὶ ταῖς ἀραισι (in sanction of the curses on traitors) εἰς τὴν θαλάτταν. I conceive that in these passages, as elsewhere, μῦδρος has its proper sense,
a red-hot mass of metal, and that the custom was symbolic of an older use of the μίδος in ordeals by fire. This would explain how the Alexandrian poets of the 3rd cent. B.C. (Lycophron, Callimachus) came to use the word μίδος, in defiance of its etymology, as simply 'a lump' (or even 'a stone'). They supposed that the μίδος had been cold masses.

268 Σ. πύρ διήρετευν 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 πύρος ἔβαι ('to go through fire and water'); Xen. Symp. 4. 16 ἐγὼ ἀληθῶν μετὰ Κλεινίου καὶ διὰ πύρος ἀφελέσκει, Ἀτ. Λυσ. 133 διὰ τοῦ πύρος | ἐθέλη βαδίσειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἄνισον ἀτέρμος τοῦ κατα τῶν παιδών (by the lives of one's children, cp. or. 29 § 26) ἄνωστος καὶ διὰ τοῦ πύρος, i.e. swearing that one is ready to undergo the test by fire. It has been suggested that ἄνωστος has fallen out after πύρος, which seems improbable. But the phrase may be rhetorical. Cp. Verg. Aen. 11. 787 (the Hirpi): medium fricti picatid per ignem Culores multa premissimus vestigia pruna.—Becker Char. 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's blood; if impure, she died (Paus. 7. 25. 13). Perjury, and some other crimes, were assayed by the accused mounting the steps of an altar for burnt sacrifice (ἰσχάρα): if he was guilty, flames appeared (Heliod. Aeth. 10. 8). Incontinence was tried by the test of entering a grotto of Pan at Ephesus (Achilles Tatius 8. 6). —θεος ὅρκ., to swear by the gods; the acc. is cognate (the god being identified with the oath), like δρέκον ὄμνια: Xen. Cyr. 5. 4. 31 ταῦτα...δικαιοῦν τινα θεοὺς,—τοῦ μὴ δρ. : for the art., cp. 236. —μήτ' εἰργασάμεν: the conjecture μὴ' is needless, since μήτ' can be understood before βουλεύσατο: see O. T. 239 n.

268 εἶναι: cp. 40.—λέγει, between two past tenses: cp. 254.—τοις εἰς. It is at first sight tempting to write τοῖς, εἰς δὲ πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And τοις εἰς sometimes =εἰς τοις: Thuc. 6. 61 καὶ των μιᾶν νύκτα καὶ κατάδρομοι Plat. Soph. 235 B (ὁδερ' ἐκφεύγεσθαι) τὸ μὴ οὗ τοῦ γόνου εἶναι τοῦ τῶν θανατωτων τοις εἰς: Parm. 145 δ' ἐν τοις γάρ ἐνι μὴ δὲν εἶναι καὶ ταῖς τοῦ δίκαιον ἐν γε ἔπαιρε εἴναι.

270 Σ. προύτρεψεν, impelled, here ἀνάγκης: cp. O. T. 358 n.—οὐ γὰρ εἰχομεν κ.τ.λ.: 'for we did not know how to gain say 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 mishance 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. ἔτως δ. 278 ΧΩ.) L omits this indication, which Triclinius added.
τοῦργον τὸν, ἡ ἐξώνοια βουλεύει πάλαι.

ΚΡ. πάσαι, πρὶν ὄργης καὶ με μεστῶσαι λέγον,

μὴ ἂνερθῆς ἄνους τε καὶ γέρων ἁμα.

λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγον

πρόνοιαν ήσχεω τοῦτο τοῦ νεκροῦ πέρι.

τοῖρον ὑπερτιμώντες ὡς ἐνεργήτην

ἔκρυπτον αὐτόν, ὅστις ἄμφικοινας

ναοὺς πυρῶσων ἠλεί καναθήματα

καὶ γην ἐκείνων, καὶ νόμους διασκεδῶν;

ἦ τοὺς κακοὺς τιμώντας εἰσορὰς θεοὺς;

οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως

ἄνδρες μόλις φέροντες ἐφράθουν ἔμοι,

κρυφὴ κάρα σείοντες, ὥδ' ὑπὸ γηνυ

λόφον δικαίως ἔλχον, ὡς στέργειν ἐμέ.

279 τὸν, ἡ ἐξώνοια] Nauck has now withdrawn his former conjecture, τὸν ἡ ἐξώνοια.
280 καὶ με] καὶ μέ [sic] L. 284 ὑπερτιμώντας L, ὑπερτιμώντες ἡ. Nauck would delete ν. 287 μ., and re-write thus:—τοῖρον ὑπερτιμώντας ὡς ἐνεργήτην, ἡ ναοῦ ἐκείνων ὅστις ἄμφικοινας καὶ γην πυρῶσων ἠλεί καναθήματα; ὥστιν κ.κ.κ.λ.


—ἡ ἐξώνοια, the art. being equiv. to a possessive pron., as τοῦ τοῦ γλύσασαν, τῶν νοῦν.

Cp. Plat. Rep. 571 E eis σύνωναν αὐτὸς αὐτῷ ἄφωνοιν.—πάλαι, i.e. ever since the φάλας spoke (249).

Cp. 189.

280 πρὶν ὄργης 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 μέ.

Cp. O. T. 772 τῷ γάρ ἐν καὶ μέλον | λέξαιμ | ὁ: ἵν. 989 ποιάς δὲ καὶ γυναικός ἐκφοβεῖσθ' ὑπ' 

where in each case καὶ goes with the verb. We must distinguish the ordinary combination τοῖρον 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 ἄλογα, πρὶν ἡμᾶς κανενώσωσθ' λέγουν (before we have even renewed our talk): Ag. Aes. 1013 πέμπωνων ἢν ἤκαστον | ἐπὶ τὴν πόλιν, 

πρὶν καὶ πεθαίνω τοῖς θείοις: Plat. Gorg. 458 η πάλαι,..., πρὶν καὶ ἡμᾶς ἐλθεῖν,...

ἐπεδεξιοῦμαι.—καὶ would be unmeaning: no one else is angry.—μεστῶσαι: Plat. Rep. 330 εὐποίσα...καὶ δείματος μεσῶς,
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 conject. κεφάσσων.—νύμφων] Herwerden conject. δώμων. 291 κρυηφῇ
αἰγὸν Meineke, from Plut. Mor. 170 e; see comment. 292 Λόφων διακαίων
εἰχον, Hartung writes νὰ τεράλως εἰχοτε: for ὅς στέργει γέμε, Nauck, εἰδώφων
φέρει: see comment.—ὑπὸ In L the ơ has been added by S; but the scribe's oversight
obviously arose through the next word beginning with ὁ, 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 II. 9. 404: at Thebes the ήμηνων (O. T. 21) also seems to have been rich in them. After ἀναθήμα the gen. denotes either ὁ ἄναθης (as more oft., or, as here, the divine owner.—γῆν ἑκάστων (depending on ποιρός
σων), i.e. the territory of Thebes (cp. on 199), since the land belongs to the θεός ἑγχώρων and πολιοδόχοι: not merely the τεμένη attached to their shrines.—νόμων διασκεδάζων, to scatter the laws abroad, i.e. to shatter the fabric of civil order: cp. Tennyson, Red ruin, and the breaking up
of laws. Cie. Agr. 2. 37 disturbare... legem. So διασκεδαστικός of breaking up a
 treaty (O. C. 620), or a king's power (ib. 1341).—διασκεδάζω would suit ἀνα-
θήματα, as if the latter meant 'State'; hence it must be taken with νόμων only.

288 τοὺς κακοὺς τιμήντας...θεοὺς; owing to the natural emphasis on τοὺς
cakoi, the ambiguity is only grammatical. Cp. Her. 7. 150 ἐνὶ δὲ σφαξ
τακαλαμβάνει τοὺς Ἐλλήνες, oblique for ἐνὶ δὲ σφαξ τακαλαμβάνει οἱ Ἐλλήνες.

289 2. ταύτα, the edict, depending on μᾶλις φέροντες (negate foresees): καὶ
πόλεις, even from the moment when it was proclaimed; cp. 279, where πόλεις
only refers back to 249.—πόλεως ἀνδρῶς, like γῆς πῆρει τι (O. T. 136 n.).—ἀρρα-
βόνου, muttered: 259 n.—ἱμόλ, against me, dat. of object, as after χαλκεώνω, με-
φομα, etc.—κάρα σολομᾶς, ‘tossing the
head,’ in defiant menace (so caput gua-
sans, Verg. Aen. 12. 804), instead of
going quietly under the yoke. Plut. Mor.
170 E τοὺς τυράννους αστάσθονται...ἀλλὰ
μεθύσεις σιγῇ κάρα σελοττα (alluding to
this v.). So, acc. to Suidas, s. v., Soph.
used αναχαίτισειν (prop. said of a
horse throwing the mane back, rearing
as=ἀκτίβειν καὶ ἀντίστειν, ‘to be resi-
tive.’)—ὑπὸ Ἰγγ. Cr. Aesch. Ag. 1639
ζεύγω βαρελαίς (ζεύγλαις).—λύφων,
the back of the neck, a word used of draught-
animals (of the human nape, perh. only
175 ὥσις δὲ πρὸς τὸ πίστως εὐθωμος
φέρει | τὸν ἑαυτῷ, οὗτος ἥκον ετέ 
ἀλλό-
bios. id. 760 κάρτα τοῦ τολυθέσεων
ἐν τοῖς τακαλάμβανει διελόφων φέρει κακά,
‘impatiently.’ (Shakspe. Henry VI. Pt.
III. 3. 16 yield not thy neck To fortune’s
yoke. )—Nauck writes the verse thus, νῦ-
tων διακαίων εἰχον εὐθωμος φέρεισ, beca-
use Eustathius, in alluding to it, once repre-
sents it by νῦτων εὐθωμος εἰχον (on Od.
5. 285), and twice by νῦτων εὐθωμος φέ-
ρεισ (on II. 10. 573, Od. 10. 160). But
Eustathius, was quoting, or rather paraphr-
sing, from memory, and confused our verse with Eur. fr. 175 (quoted above);
also, perhaps, with Lyco-
phron 776 εὐθωμος νῦτω φέρεισ. His
references to Sophocles are often loose
and inexact. See Appendix.—δυκαλαί,
loCALLY. Donaldson had a too ingenious
view that the word here meant, ‘with
equal poise' (New Crit. 371.)—ός = ὁστε (O. T. 84): στέργαιν, i.e. are: Tr. 700 (Lichas advising Deianeira with regard to Iole) στέργε τῇ γεναικῇ, be patient of her.

283 ἡ τούδε, masc., the malcontents, (for ἐκ, cp. 63.)—τούτοις, the watchers of the corpse: the pronouns joined as in 39 (n.).—ἐξερύσσασθαι is best taken with έξερύσσασθαι: cp. 1092 ἐπι-
στάσεσθα...άυτον...λάκειν. The inf., instead of the participle, with ἐπιστάμαται, seems unknown in Attic prose, except, of course, where the sense is 'to know how. Cp. 472. The inf. might, indeed, depend on παρτχρύμονοι, as ἐπάγω (to induce) oft. takes an inf.: but (a) as a matter of fact, an inf. seems not to occur after παράγω in this sense: and (b) it may be fact 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 ταλινος...λέγει παραχθέντες ἀπέκτειναι: Dem. or. 5. 10 ὡς ἐπα-
χθέντες ιμεῖα...προσεϊθε θεώδει. For this participial expression of the leading idea, see n. on O. C. 1038.

288 Σ. νόμος, institution. This primary and general sense of the word was almost confined to poetry (Aesch. Th. 58. 'Ελληνοκ τό νόμον θυσίαν βοήθειαν τοις αὐτοῖς νόμοις), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμον (or νόμος). Hence in Ar. Nub. 247, when So-

289 ἔκ των τούτους ἐξερύσσασθαι καλῶς
παρτχρύμονοι μισθοίσιν εἰργάσται τάδε.
οὔτεν γάρ ἀνθρώποισιν ὅλοιν ἄργυροι
κακοῦ νόμομι ἐβλάστητε. τούτο καὶ τόλμεις
προστεθείν, τόδε ἄνθρωπον ἐξανθίσθησιν
tούδ' ἐκδιδάσκει καὶ παραλλάσασθ' θέρεσιν
χρηστάς πρὸς άιταχρὰ πράγμαθ' ἵστασθαι βροτῶν.
πανουργίας δὲ ἐδειξεν ἀνθρώποις ἑδειν
καὶ πάντος ἔργου δυσεξείων εἰδεναι.
ὁ οὐσὶ δὲ μισθαρμοῦτες ἤνυσον τάδε,
χρήσει ποι' ἐξερύσσαν ως δοῦναι δίκην.
ἀλλ' εἴπερ ἵστατε χεῖρις ἐτ' ἔμοι σέβας,
ev οὖτ' ἐπιστάται' ὅρκιον δὲ σοὶ λέγω,
ei μὴ τὸν αὐτόχειρα τούδε τοῦ τάφου

Mekler's theory that L's archetype had εἰχον...ωσφέρειν, and that the letters εἴλοφ had become illegible.

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χθέντες ιμεῖα...προσεϊθε θεώδει. For this participial expression of the leading idea, see n. on O. C. 1038.

298 Σ. τούς, καὶ παραλλάσσει, this trains and perverts good minds of men, ἵσταται πρὸς άιταχρὰ πράγμα, to address themselves to base deeds. παρα-
αλλάσσει (= '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, κακών νόημα'. 299 βροτωσ L (accentless) with ων written above.


7 § 7 αι ψυχαί παρεστραμμέναι τῇ κατὰ φύσιν ἔχουσι (their minds being warped from their natural condition). Since παραλλάσσω implies a bad training, it can be followed, like θηλέω and like words, by an infin.: it is unnecessary, then, to make ἵσταται, in its relation to παραλλάσσω, merely exegetically (‘so that they set themselves’); though it might, of course, be so. Wecklein takes καὶ παραλλάσσω as parenthetic = παραλλάσσωσα: but this, too, is needless, nor is it supported by 537 (where see n.).—ἵσταται πρὸς τι means here, ‘to set oneself facing it,’ so ‘to turn to it, address oneself to it,’ just like τρέπονται πρὸς τι: cp. Plat. Κερ. 452 ε πρὸς ἀλλοὶ τινα κοπόν στησάμονοι ἄν τοῦ ἄγαθον, ‘having set himself to some other aim,’ etc. Distinguish some other phrases with ἵσταται and πρὸς which are not really similar: Thuc. 3. 11 πρὸς δ τι χρή στημα (a power to which they could rally): 4. 50 πρὸς τὴν ἐκπονον γυμνῶν δει ἵστασαν (they had always sided with the Athenian policy): 6. 34 πρὸς τὰ λεγό-μενα καὶ αἰ γνώμαι ἵσταται (men’s minds adapt their attitudes to what is said).

300 θανατοφυγασ...ἐξεώ: showed men how to practise villainies. For ἔχεω of the moral habit, cp. Od. 1. 358 μη-στήρῃ ὑπέρβαινοι βρῶσιν ἔχουσι: Πτ. 9. 305 λοιπάν ἔχουσι δέλοις. The inf. might be epegegetic, but really depends on ἴδειται as implying ‘taught’: cp. Eur. Μεδ. 195 οὐδείς λόσαι | γερετο | μοι πάτειν (has found out how to...). δείκνυμι of invention, as Αἰ. 1195 δε στυγνοί θείες εῖλαν | Βιλλας κως | 'Αρη: fr. 396. 6 στρατοῦ φρυκτωρα | ἴδειται, κακώρηταν οὖ δεδημένα (Palamedes).—ἀδύνα, ‘to know,’ i.e. to be conversant with (cp. on 71) παντός ἔργου δυσεξία, imperity of (shown in) any deed, παντὸς δυσεξίας ἔργων (cp. 603 λόγου τ’ ἄνω): for κιν. cp. O. C. 701 n. Note παντός ἔργων: the familiar use of πανομωρία ex-tenuates the force to which etymology entitles it, while in πᾶς ἔργον that whole force is felt: so πᾶς ποιεῖν is stronger than πανομωρίας, and πᾶς λέγει πανομωρίας (Plat. Απ. 39 λέγει πανομωρίας καὶ λέγειν). Cp. Ph. 407 παντὸς ἐν λόγω κακόν | γνώσθη διήγηται καὶ πανομωρίας, where πανομωρία must be supplied, showing how πανομωρία could be used without direct reference to its derivation.

302 θ. ἑρων: cp. 231.—χρῶν ποτί, at some time or other: i.e. they will be caught sooner or later. With δικαία δίκην: Ph. 1041 πιόναθεν, πιόναθεν ἀλλὰ τό χρῶν ποτί. —ἐξετάζων ὡς (= ὡς, 291), as Aesch. Περ. 732 καὶ τὸ ἀναρέας, ὡστε Βοσκορός κλέψαι μεγάς: The verb is here ironical; cp. Plat. Κορ. 479 ἂ τὸ αὐτὸ διασκεφαλίζων εἰοί μονον ἀν τις τοῖς μεγάλοις νομίμαι συνεχώμενο διαπέφαξε μη δίδω τὴν δίκην τόσον λατρεῖο, μηδὲ λατρεῖσθαι.

304 Ζ. Ζέων, in his quality of Βασιλεία (Xen. Αν. 3. 1. 12), is fully invoked by a king who vows that he will uphold the royal authority. Cp. 487.—δρομος, adverbial: O. C. 1637 κατάρρευσι τάδε δρομοι (n.). Cp. 823 (Ἀγρόταρχα).—τόν αὐτόχρα, 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 = τάφης, as 490, 534, O. T. 1447: in a symbolical sense like that of θάψαι (246).
ΣΟΦΟΚΛΕΟΥΣ

ευρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμοὺς,
οὐχ ύπὲρ Ἀδης ποιονὰς ἀρκέσει, πρὶν ἂν
ὡς μαύρο κρεμαστὸ τό τάραντα ἔμφρων,
ἐνδοτέσ τὸ κέρδος ἐνθην οἰστέον
τὸ λυποῦ ἐρπάζητε, καὶ μάθητ' ὅτι
οὐκ ἐξ ἀπαντός δεῖ τὸ κερδαινεῖν ψυχῆν.
ἐκ τῶν γὰρ αἰσχρῶν λημμάτων τοὺς πλείονας
ἀτομένους ἰδοίς ἂν ἢ σεσωζόμενους.

ΦΤ. εἰτεὶν τι δώσεις, ἡ στραφὲς ὦτος ἦν;
ΚΡ. οὐκ οἴσθα καὶ νῦν ὡς ἀναρῶς λέγεις;
ΦΤ. ἐν τῶν ὦτῶν ἑτ' τῇ ψυχῇ δάκνει;
ΚΡ. τὴ δὲ ὑπομίζεις τὴν ἑκάστην λύπην ὅπον;
ΦΤ. ὁ δρῶν ὑπ' ἀνίκας φρένας, τὰ δὲ ὦτ' ἐγώ.
ΚΡ. οἷς ἡ λάλημα δῆλον ἐκπεφυκός ἐλ.

310 Ἐκ τῶν...σεσωζόμενους. Βερκ γερίκει ταύτα ἄριστα; Μ. Σχιτσιούδος θαγγόρης τις οὐδεὶς. Παραλλαγές οὐκ εἴναι μετακομιδήνων. 

311 Λ. ἄρπαζῃτε, ἄρτηστε. Τὸ ἔργον τὸ ἔργον ἄρπαζῃ ἄρπαζῃ ἄρπαζῃ. Ὁ λέοντα ὁ λέοντας ὁ λέοντας ἀρνάμενος. 

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and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thieve with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten 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 τοι, in which i has been made from u:
i.e. the scribe had first written ὅν τοῖς, but the scribe wrote ἄλλαμι, or he had begun to write ἄλλαμι, but perceived the error before he had written τοῖς. The later mss. have ἄλλαμι. The schol. has ἄλλαμι in the lemma, but interprets ἄλλαμι,—τὸ περίγραμμα τῆς ἀγορᾶς, ὅπως πανοράμα. M. Schmidt writes ὅμως, ἄλλαμι ὅπως ἄλλαμι: for δῆλον, Burges δείκνυσιν.

πείν. In O. C. 807 ζῶς ἄπωτος ἐλέγει = speaks well on any theme (starting from anything).

318 λ. τι suits a timid appeal: cp. O. C. 1414 ἐκεῖνος ἐν πεισθήραι τι μου. δι (Boeckh), though favoured by L, could not be justified as an expostulatory 'now.'

διασ: O. C. 1287 διάλογοι ἐμοί | λέγειν.—

ὀντος, 'without more ado,' ἀπείρο ἔσχο: Ph. 1066 οὐκ οὗ ποιήσῃ ἄγειν γενόμενοι παραφθαρμῖν ὅποι οὐτως ἀπειρό: Plat. Phædr. 237 c ὅποι μὲν ὁμοῦ ὀμοί ὅποι εὐτείν (off-hand).—ἀπείρο, delib. subjunct., somewhat rare in pres. (O. T. 651).—καὶ καὶ γὰρ ὡς ἔσχος καὶ καὶ: for the hyperbaton of ὡς, cp. Ai. 590, E1. 949, 1243, etc.—

ἀνάρησιν, with ὑπ': but Eur., like Ar., has ἀναρίσκει (Or. 230 etc.). Aesch. does not use the adj., though he has ἀναρίσκει (i) is used by Soph., but not by Aesch. or Eur.

317 ἐν with δῶραν, through association with such phrases as Aesch. Pers. 605 βοώς ὡς ἐκλάνισι.—καὶ with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here = our 'in': cp. II. 11. 55 τῷ ἱππῷ ἐντι ἀρετῇ ἄλλη ἡ ἀρετή.

318 φίλε is right, not τι δαί (L): see Appendix.—ῥυθμίζει, bring under ῥυθμίζω, i.e. reduce to a clear form, ἀργεῖν (ἐστι), with respect to its seat, i.e. whether it is in the ears or in the mind.) Cp. Arist. Metaphys. 11. 10 ἐν μὲν ῥυθμίζει τις, unless one reduce (the opinions) to a clear form, or method. So he oft. associates ῥυθμίζει with σχῆμα, as Phys. Ams. 8. 3 τὸ σχῆματιζόμενον καὶ ῥυθμίζόμενον, what is being reduced to form and system. For the epeexegetic ὅσιν cp. Ai. 103 η οἰκοτικοταύτον κἀκεῖνον ἐξήραν μ' ἐνοι; ἤθος 890 ἄνθρωπο τὸν λοίπον ἐνοι.—Cp. Shakspr. Troil. 4. 5. 244 That I may give the local wound a name, And make distinct the very breach where Hecker's great spirit flew.

319 τοῖς φίλοις . . . τοῖς τινὶ, acc. defining σοι: Ph. 1301 μέθες μὲν χειρί: cp. on O. C. 113.—οὐκ ὡς, impatient, as Ar. Acr. 590 οὐκ ὡς τεθρήσκει: elsewhere in Soph. it expresses pity or grief (1170, Ai. 354, 587).—ἀληθή stands for Creon's contemptuous impatience. The schol. (see crit. n.) prob. read ἀληθὲς ('a knave,' lit., 'fine meal,' from ἄλλως) cp. Ar. Av. 430 ταῦτα ἄληθεν ἄλοχ. But if Creon used that word, he would seem to give the man credit for real sublety: he would be taking him too seriously. Thus άληθές is the word applied by Ajax to his mortal foe, Odysseus (Ai. 381, 389), who is similarly called πανοράμα κρατήρα in fr. 827: cp. Ph. 927 πανοράμας | διηθεὶς τέχνῃ | ἐχθρῶν (Neopolemus). Cp. 756 δολοφών: O. T. 85 κηθήμα (n.).—δῆλον, like ἐναργεῖ cp. on 163).
ΦΤ. οὐκοῦν τὸ γ' ἔργον τούτο ποίησας ποτέ.
ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδοῦσ.

ΦΤ. φεῦ.
�� δεινόν, ὃς δοκεί γε, καὶ ψευδὴ δοκεῖν.
ΚΡ. κόμψεων νῦν τὴν δόξαν· εἴ δὲ ταύτα μὴ
φανείτε μοι τοὺς δρᾶτας, ἐξερείθα ὦτι
tὰ δειλὰ κέρδη πημονᾶς ἑργάζεται.

ΦΤ. ἀλλ' εὐφεινὴ μὲν μάλιστ'. ἐὰν δὲ τοι
lηφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχῃ κρυνέ,
οὐκ ἔσθ' ὡσποδ' ὅσει σὺ δεῦρ' ἐλθόντα με·
καὶ νῦν γὰρ ἑκτὸς ἐλπίς γνώμης τ' ἐμῆς
σωθέοι ὅφελος τῶν θεῶν πολλὴν χάριν.

στρ. α'. ΧΟ. πολλὰ τὰ δειλὰ καυδέν ἀνθρώπου δεινότερον πέλει·

321 τὸ γ' Reiske: τῷ' MSS. 322 φεῦ in the verse L.—η' L.—ὁ δοκεῖ] L has ὁ and ἦ written above ὡα and εἴ, by the first hand. ὁ δοκεῖ Ῥ (including A.)—δοκεῖ] δοκεῖ L.—Vauvilliers conject. ὃς δοκή γε καὶ ψευδή δοκεῖν: Κυκάλα, ὃς δοκή γε, καὶ ψευδή
dοκεῖ: Hartung. ὁ δοκεῖ οὐ, ὃς δοκεῖ δοκεῖ: Anonym, in Class. Journ. xvii. 57 ὃς δοκεῖ
γε, τὸ ψευδὴ δοκεῖ: Pallis. δὲ δοκεῖ γε καὶ ψευδὴ δοκεῖν (that a man of repute should
have false opinions). 323 νῦν L.—For τὴν δόξαν, one late MS. (Aug. b, 14th

321 'At any rate (ὁν—babble or
not) I certainly have not done this deed.'
eiμι is supplied with ποιήσας. For ὁσκο-
ουν... γε cp. 903. Ph. 907 NE. ἀσχόρος
φανούμαι... Φι. ὁσκον ἐν ὀίς ἔργος· ἐν
ὀσ' ἀδόξα, ὅκων: 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,
ἐπικίνδυνον καὶ παῦσαν goes with the parti-
ciple (προδοσία): cp. O. T. 37, El. 614
tὴν τεκνίαν ὑπαγόν, καὶ παῦσαν τῆς ἀγάλματος.
So Lat., hominem... studiis optimis dedicat,
idem a pueris (Cic. Fam. 13. 16).

323 ἀνθρώπον. Creon has pronounced
the Guard guilty on mere δὸξα, without
proof. The Guard says, 'It is grievous that,
when a man does harbour suspicions
(ὡς δοκεῖ γε), those suspicions should at
the same time (καὶ) be false.' γε means that,
in such a matter, hasty δὸξα should be avoid-
at altogether. It is always bad to assume
a man guilty without proof; it is worse
when the rash assumption is also erroneous.
Cp. δοκεῖ οὔς ἀγρόσ, 'a blind suspicion'
(Ο. Τ. 681), and ἦδ. οὖν ὡσποδ' ἄδοξα μὴ
με χαρᾶς αἰτεῖ. Eur. Hecch. 311 μὴ ὅσ
δοκεῖ μὲν, (ἢ δὲ δῶξα σοι ποιεῖ) | φορεῖν
dοκεῖ τι.——Nauk supposes a play on two
senses of δοκεῖν, ὃς δοκεῖ (or, as he reads,
δοκή) having been suggested by ἐδοξὰ τῷ
dήμῳ, etc.: 'Tis monstrous that he who
decides should have false views.' But,
even if the absolute ὃς δοκεῖ could be thus
used, the colloquial frequency of δοκεῖ (μοι
ποιεῖν τι) in Aristophanes suffices to show
that ὃς 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 'dis-
poses.'——Schütz makes δοκεῖν depend on
dοκεῖ: 'Tis grievous when a man is re-
solved 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 κόμψεω... τὴν δόξαν, make neat
sayings about it,—referring to the rhetori-
cal form of the last verse, with its παρά-
χρησις, δοκεῖ...δοκεῖν. Not necessarily,
'quibble upon it,'—as if δοκεῖν had been
used in two different senses,—a view of
κόμψεων which has been brought to sup-
port the interpretations of v. 333 men-
tioned above. The verb is usually midd.,
often with acc., as Eur. I. A. 333 εἴ
tεκόμψεως ποιήσῃ ('thou hast given
subtle form to wicked pleas'): Plat. Lach.
197 τὰ πρέπει...σοφιστὰ τὰ τοιαῦτα μᾶλλον
κομψαταί.—τὴν δόξαν, that δὸξα of
yours: cp. 96: El. 1110 οὐκ ἀδά τῶν σημ
GU. May be, but never the doer of this deed.
CR. Yea, and more,—the seller of thy life for silver.
GU. Alas! 'Tis sad, truly, that he who judges should misjudge.
CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows.

[Exit.

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks.

[Exit.

CHORUS.

Wonders are many, and none is more wonderful than man; 1st strophe.

κληδών' (the κληδών of which you speak), not merely, 'the word δόξα.' If the ν. l. τό δόξαν (see cr. n.) was intended to mean the latter, it should have been τό δόξα.—γνών ('very well,' like ὧν) is better than γνών, which would mean 'for the present' (as opposed to the near future).—

ταῦτα...τόσα δρώντας = τούτων ταῦτα δρώντας: cp. 384: the pron. gains emphasis by its place.

826 διëlā, as involving mean treachery towards king and city. Theognis 835 ἄλλαν ὑπάλλαξιν τε βίγ καὶ κλῆρα διέλα καὶ θρύμα τοῦκυ αὐτὸν ἐκαθήθη θρύμα (sc. ἡμεῖς).—διέλα (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 ἐπιστάλλασσα, where the first λ has been made from ν: and O. C. 1164, where μόρος has been restored from μολότ'.

827 διέλα prefacing the wish (O. C. 401): εἴσαρεν sc. ὧ δρών (319): μόλων', denoting the best thing that could happen (O. T. 926 n.)—καί for καί is needless. We find καί έτω...καὶ έτω: έτω τε...έτω τε: but, as a rule, έτω (or έτω τε)...καί [not καί έτω] μή: e.g. Eur. Hec. 751 καί τόξων καί μη τόξων: Plat. Legg. 660 κώ τέ μέγαι...καί τέ εμμέρσθη...καί ('and') έτώ κλειστή καί μή. For the conjunctive form in stating alternatives, cp. O. C. 488 n.

330 καί with γνών, not with γάρ,—

γνώρισι, of reasonable forecast, cp. O. T. 1057.


The Chorus had not thought it possible that any one should brave death to bury the corpse (320). But the deed has been done, and without leaving a trace (353). And Creon has silenced the suggestion that gods did it (378). 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 corephyes speaks the closing anapaests (375—383).

828 τολλά...καθόθην. Schol. έν σκή-ματι έτων, άντι τού, πολλών κατά των δεσμών. Ωθέν έτων ἀνθρώπων δεσμέων. The σκήμα is the rhetorical parataxis,
2 τοῦτο καὶ πολυόν πέραν πόντου χειμερίω νότω 335
3 χωρῆ, περιβρυχίων
4 περών ὑπ’ οὐδομασών.
5 θεῶν ταῖς ὑπερτάται, Γαив
6 ἀφθιτον, ἀκαμάταν ἀποτρέπαι,
7 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,
8 ἵππεϊσ γενεὶ πολεύων.

335 πόντων made from πόντων by the first hand in L. 338 θεῶν τε] τ has been corrected from θ (or δ) by an early hand in L. After τα] a point has been erased. 339 L. ἀκαμάταν] ἀκαμάτων Semiteloς (as Trichinus read), joining it with ἀρότων, which he substitutes for ἀρότρων.—ἀποτρέπεται ἰλλομένων L, the ο after λ made from ω: schol. in marg., ἃρ. ἀποτρέπεται ἰλλομένων. A mis-writing of the latter, with λ for αλ, caused the error, ΑΠΟΤΡΕΠΕΤΑΙΠΟΛΕΥΩΝ (IΙ for Ι). The

καὶ being equiv. to 'and με': cp. Τρ. 1049 ὡ τολά δὴ καὶ θεᾶ διὸν λέγον
καὶ ἀπεχθάνετας τῇ | καὶ οὐ κατοιχίζον οὖν ἄκοις ἡ Δόλα | προπηλεύειν κ. τ. λ. It is stronger to say, 'they are great; and he greater': than, 'though they are
great, he is greater.'—τὰ δεῖν, not 'dread,' nor 'able,' but 'wonderful.' There is a
certain resemblance to Aesch. Ch. 585 ff. τολά μὲν γὰρ τρέφει | δεῦσα δειματῶν
ἀχλὰ... ἰδίᾳ ἐπερολομος ἀλὸς ἀρνίων καὶ λέγον, but here δεῖν: = 'dread,' and the
scope is limited to the importance of human passion.

334 τοῦτο, sc. τὸ δεῖνω, this wondrous power, man. The schol. quotes
Theoc. 15. 83 σοφῶν τοι χρῆμα καθώρισθοι. Not adverbial with χωρῆ, so (in a
way corresponding with his δεῖνω, as Bellermann takes it, comparing O. T. 1005 (τοῦτον τον θεον, where see n.—πέραν, properly, 'the further side of'
(τρινα). The point here is the man
dares to cross the sea. πέρα (μιντα), which Blaydes prefers, would imply wanderings (not merely over, but) beyond
sea. A European visitor to New York
goes πέραν πόντου: to San Francisco,

336 χειμαρίον νότω with χωρῆ, goes (driven) by it: cp. Od. 14. 253 ἐπιτέλουσ
Βορέται ἄθισψ, and ib. 299 (of the ship) ἡ ἐθέν Βορέιων ἄθισψ. The dat. might be
merely 'with' (dat. of circumstance), but
is better taken as instrumental. Cp. 588 ποναι. Some make χειμαρίον νότω a tem-
poral dat., like ὃ ὑρα χειμαρίων, which it
hardly can 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
wait χειμαρίων' εἰπίνατα νότοι τε δευς
ἀθανασία | ὁ τε ὑμείς ἀπεταθησα Προσαρκτησ
wódος ὑμείων | ἰπποκρέων χεῖρα τὸν θηλήν χεῖρα τὸν τόντον θηλήν. The epithet χειμαρίων
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 περιβρ...ὑπ' οὐδόμας, 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 en-
gulf it. Verg. Aen. 1. 106 his unda
dehiscens Terram intus fluctus aperit.
βρόχες, 'of the depths' (βροχεῖς...χιος
βροτᾶς, Aesch. P. V. 1082), is formed
as if from βρῶξ, of which Oppian uses
acc. βρόχα ('depth of the sea,' Hal. 3.
588). υποβρόχες = 'under water,' and
so neut. pl. adv. υποβρόχεα (Od. 5. 319
eicc.). περιβρόχες occurs only here. For
the i before ὕπ' cp. 348, 1104, 1117.
The schol's ἐχώδεισι means that περι-
βρόχες was taken as 'roaring around'
(βροχάομαι), where the u would be long,
against metre (cp. 347). The Homeric
ἀμφί δὲ κυών | βροχεῖσθαι ῥόδων (Od. 5.
411) might suggest this view.

338 ὑπερτάταιn, highest, as eldest,
παμύθωρ (Aesch. P. V. 90), and παμ-
βώσις (Ph. 392): Plat. Tim. 40 e ὑπ...
πρώτων καὶ προσβιτάτην θεον δεις ἐντός
οὐδαμοῦ γεγόνας.

339 ἀκαμάταν: this form of the fem.
occurs only here, unless ἀκαμάτοι (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 ἀλωμένων (as V), εἰλομένων (as Vat.), or παλαμένων (as A).—έτος εἰς ἄταο Λ. Some later mss. have έτους εἰς ἄτος. Musgrave conject. έτους εἰς ἄτος, from the schol., περικυκλώσων τῶν ἀρτρών ἄτου εἰς ἄτος. 341 πολέων (corrected from πόλεων) Λ: πολεών Ῥ.

not ἀκράτως) χρῆσαι be right in Hes. Th. 747, but is warranted by similar epic forms in tragedy, as ἀθάνατος (gen.) Aesch. Ch. 619, Eur. Ph. 235: ἀθάνατος Soph. El. 1238 (and -η in dial. O. C. 1321). For the initial α, cp. the epic ἀθάνατος, ἀγορασθή, etc. (and see Intro. to Homer, Appendix, note 5, p. 195): but in El. 164 we find ἄκριμα.—ἀπόπτοιον, prop., wears away for his own purposes (midd.)—fatigai, 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 ἀπόπτοιον ἔλθε, to wear it out.—Not, ‘wearies himself by tilling’ the soil.

340 ἔλευμένων ἀρτρών, as the ploughs go backwards and forwards, —turning at the end of one furrow, and going down the next. Cp. Nicander Ther. 478 φεύξε δ’ ἐκ σκόλυη τε καὶ ὄ μιαν ἀρτακνόν ἔλευ, ‘in flying (from the snake), always make your course wind (ἔλευ) from side to side, instead of keeping it straight.’ Xen. Cyr. 6. 15 κίνητε ἔλευσον τα ἔργα, ‘puzzling out the tracks,’ i.e. going backwards and forwards till they have found a clue. As to the spelling ἔλευς versus ἔλευς, see Appendix. It is needless to write ἔλευτον, ‘ploughing-seasons’ (Tr. 825), and to use ἔλευμένων as = περιτελέμένων. The picture of the ploughs at work is more vivid; and, with ἀρτρών, ἄτος εἰς ἄτος would be feebly redundant.—ἔτος ἐς ἄτος, an adverbial phrase, like ‘year in, year out’; for the use of the simple acc. in temporal adverbs (like δισερίαν) see O. T. 1138 ο.; for εἰς, Od. 9. 124 μελα καὶ βαθὺς λύκων ἂτε | els κερά ἀναμέραν (‘as each year comes round’): Theoc. 18. 15 κή ἄτος εἰς ἄτος: so εἰς νύστα (next year), and the Mod. Gk χρόνο σε (= εἰς) χρόνο, ‘year after year.’

341 ἰππεύρ γένε, ‘the offspring of horses,’ meaning ‘mules’; which are ‘far better than oxen to drag the jointed plough through the deep fallow’ (II. 10. 352). Arist. Rhet. 3. 2 § 14 ὁ Σωκράτης, ὅτε μὲν ἔδιδω μισθὸν δόλων ἀνθρώπῳ δικαστῆς τοῖς ὁρείσι, οὐκ ἦθελεν τούθεν ὑπερχείρων εἰς ἡμῖν οὐκοῦν ἔτει δικαίως ἐκεῖνον ἑτοιμήσας, ἑτοιμήσαι καὶ ἐπιτρέπει, ἐπιλογοῦνθαι ὅργαντες ἐπιτρέπει. As this story suggests, the very fact that the ordinary Attic word for ‘mule’ was ἡμίλος (adj. ὁμιλε) might lead an Attic poet to prefer such a periphrasis as ἰππίνευρ γένε. The objections to taking ἰππεύρ γένε as simply γένε 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 γένε as a double sense—rather awkwardly, I think.—πολέων, κατὰ ἄττας ἀνά τοῦτο. Cp. Od. 11. 90 ἔδοξε δ’ ἐκθέσαν Θηβαίον Τερεσίαν, | τόντων σηκὴ | τόντων: 16. 476 μέθησιν ἵππη τὸ Τηλήμαχον, | ἐκ πατρό τοῦ δραματέως ἰδών: II. 11. 690 ἐλθὼν γὰρ ἐκάκωσο ρήμα Ἡρακλῆσθε. But as Soph. would write ΠΟΛΕΤΩΝ, it was the easier to read πολέων.

348—349 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 (ἀμφιβάλλεις στεφανοε ἀκτυσκλωστοι), in its threefold sporting use, as applied to fouling (ἀκτυσκλώς), hunting (ἀμφιβάλλεις), and fishing (πόλτος φθον). Secondly, those conquests which aim at reducing wild animals to man’s service. These are effected by μυξανοί (349)—arts of taming and training. And their result is aptly expressed by the word
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.

κοφονῶν is merely a general epithet, 'light-hearted,' 'blithe and careless:' Theognis 380 ἀμφίβαλος κοφῶν ἔχοσα νῦν: cp. the proverbial phraseology of Athens, ἄνθρωπος ἄριστος κοφῶν ἔχοσα νῦν, ἄνθρωπος, ἀτέχνητος, οὐδὲν οὐδὲν ὑπ' εἰς τούτων μένων (Arg. Λυκ. 169).

The epithet is given to ἔρφαι below (617), and to ἐρυθή in Aesch. P. V. 382.——Not, 'quick-witted' (and therefore harder to catch),—ἀμφιβάλων with σπείρωμαι ἵπται it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

Σ. πόντων...ἐναλλαίον φόνων, a brood living in the waters of the sea, the tautology being only of the same order as in πόντους ἄλας, ἄλας ἐν πληγέσισι, πελάγιοι θαλάσσης, etc.—σπείρωμεν δικτυωμαλ. instr. dat. with ἀμφιβάλων, 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 εὑρημένοι πλάσμα.—Ar. Λυκ. 528 mentions ἔρξη, νεφέλας, δίκτυα, πηκτάς as nets used by the fowler (ἀρεστηκτής). In hunting the lion, bear, boar, deer, hare, etc., various nets were used; the δίκτυον, to enclose large spaces; the ἐνόδιον, to close passages; the ἄρκως (cassis) or tunnel-net. The chief fishing-nets were the ἀμφιβληστρόν (casting-net), and the σαγὴν (drag-net, whence seine, seain).

τευχραδῆς. Eustath. p. 135, 25 φανθῆς...δεδούσιν ὁ παρά Σωφροκλη ἀριστοβραδῆς ἄντρ. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with ἀριστοβραδῆς ἄντρ. though Aesch. has ἀμφικράτους, ἐρασίματος, ἐρασιμώμων.

Σ. ηθικαίς. μαχαίραις in Λ. 181 and μαχαίραις in Aesch. Th. 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—ἀργαῖλον, having his aδή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. Bacch. 1187 πρέπει γ' ὑπ' ὧν καὶ ἄργαλος φθίνῃ. For the combination with ὀρεινοτέρα cp. Plat. Crat. 394 ο ὁ θεῖος φεύως καὶ το ἄργαλον αὐτοῦ καὶ το ὀρέιον.

Σ. λασπαίχην θ'. The elision at the end of the verse (ἐνσωιαλαφή) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πυκτώμερ', 864 αὐτογένητη'.

Σ. ὕμαζεται, he tames, ἀμφί λόφου ἵγων, putting the yoke about its neck. ὕμαζαμ (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. Ei. 816 (Thessalians honour a man) ὡτες ταῖρον ἀρταμει (cuts to pieces) καλᾶ, ἐπι- πους τ' ὕμαζει. Schol. on Apollon.
ANTIGONH

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.

And speech, and wind-swift

after a, perhaps v. 831 λασιάσθενα θ' ἵππου ἔχεται αὖφιλοφον ἴππον L. Schol. in marg. (on 352) ἀπὸ κορού τὸ ἑπὶ ἴππων ἔχεται, with a written over ι. The later MSS. have ἔχεται (A), ἔχεται, ἔχεται. See comment. and Appendix. 832 ἀκυκτα L, ἀκύκτα r.

Rhod. 1. 743 κυριοὶ ἀπόκα ὁμόπασα τὸ ἱππόν ἐπὶ καλύμιν ἀκυκτά ἐπὶ ἱππὸν. 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 προασφορεῖα 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 ὁμόπασα ὁ ἀμφιλοφον ἵππων: but the ms. ἔχεται indicates that the verb, whatever it was, was of the midd. form. ὁμόπασα was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed ὁμόπασα ἀμφιλοφον ἵππων, and seems to ascribe ἵππων to Franz and Schöne; though Franz, at least, proposed ἀμφιλοφον ἵππων. ἵππων has lately been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write ἀμφιλοφονίζοντον, and thus ἵππων changes no letter. Aesch. used the fut. ἵππων (fr. 110), and Soph. has the verbal ἵππων (El. 702). To ἀμφιλοφον ἵππων it may be objected that, being clear, it was not likely to become ἰππων: but, when ἀμφιλοφον had once been written, ἵππων (or ἵππων) would easily become ἵππων. As to the schol. on ἀμφιλοφον,ἀπότιον, περιβάλλων, as τού τῶν ἱππῶν, ἐπιτῆς, it cannot fairly be urged for ἵππων (or for any partic.) since it may be merely a paraphrase of ἀμφιλοφον.—Schütz's ᾠδήτου is attractive; for the acc. he cp. Aesch. Eum. 409 βρέτας...ἐφημερή, Eur. Helen. 1493 ἔνωρ
2 φρόνημα καὶ ἀστυνόμους ὀργάς ἐδιδάξατο καὶ δυσ-

3 πάγων ἐναίθρεια καὶ δύσωμβρα φεῦγειν βέλη,

4 παντοπόρος ἀπόρος ἐπ᾽ οὐδέν ἔρχεται

5 τὸ μέλλων "Αἴδα μόνον φεῦξιν οὐκ ἐπάξεται:"

365 φρόνημα Scaliger (so, too, Valckenaer and Bergk). φρόνημα Semitels. ἀμέροφορν νόμα Schneidewin.—ὀργάς] One of the later MSS., V (11th cent.), has ὀργάς, prob. a late conjecture, if not a mere error. Valckenaer conject. ὀρχάς: Musgrave, ὀρχάς ('bounds,' Hesych., ὀρχαῖς: frangol): Melker and Semitels, ἀγοραίς: Gleditsch, ἄγορας (and ἀστυνόμους σφαῖραν). 366 ἐδι-

Δαξατο L, with ε over the first a from the first hand. 367 ἀθέα MSS. (marg. gloss in L, ψωλης). ἐναύθρεια Helmke; ἐναύθρεια Boeckh. Musgrave had already proposed ἀθέα, which, however, does not satisfy the metre (cp. 368). Blaylyes would prefer ἐναύθρεια οἱ ὀναύθρεια. 370 παῦρ ὄπορος L first hand (πᾶστ' ἀπορος?): a later hand has accentuated the second o. L has a point after βέλη, and none after παντοπόρος. 361 Αἴδα L, with ε over the second a from the first hand: the

beginnings of speech. . . Speech is the de-

velopment, through imitation, of a ca-

pacity of man—the capacity of making a

noises. . . . This is quite compatible with ἐδι-

δαξατο.—ἀνεμέν φρόνημα: cp. Π. 13. 360 ὧν δ" ὕττα ἀδέξυ νοῦς ἀσέφος... ὧν κρατον ἡμειᾶς διήθεται: Od. 7. 36 τῶν ἔνων ὀτειρὸν περὶ νόμης: Ο. C. 1381 ἀστυνόμους ταχυρρωτοι τελεῖαι: fr. 621 ἀσ-

ταῖς φωναί. Not 'lively,' in which sense ἀσέφος 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.

365 ἀστυνόμους ὀργάς, '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 ὀργάς, cp. Αί. 639 συντρό-

φος | ὀργάς, the dispositions that have grown with his growth: Eur. Τρ. 53 κτίστις ὀργας νῆκος. The relation of φέμινα to ἀστυνόμου ὀργάς is illustrated by

Arist. Pol. 1. 2 § 12, where he is showing that man, more than any other ἀγελαῖοι ἔρων, is πολιτείᾳ: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and un-

just. 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.'

366 ἐδιδάξατο here = simply αὐτὸς ἑαυτὸν ἐδιδάξε. The notion, 'men taught
each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκωμαι as = μανθάνων is freq., but I can find no parallel for the use of the aor. midn. here. For the ordinary use, cp. Plat. Μενο 93 d τὸν ἱδὼν ὑπέτει... ἐδιδ-

δαξατο (had his son taught to ride): so Plat. Κρ. 467 e (διδασκαλεῖσθαι, 'when we have had them taught'); [Plat.] Theag. 122 e, De Virt. 377 ὑ; Xen. Πτχr. 1. 6. 2, Mem. 4. 4. 5, Ατ. Νομ. 1338. Once or twice ἐδιδάσκαμεν is merely ἐδιδάξαμεν with the idea of the teacher's interest superadded : Pind. O. 8. 59 τὸ δίδασκαιθαι εὐδοκεῖν δέθε-

τοι: so Simonides fr. 145 (of himself) διδασκαλεῖσθαι χρὸνον (unless he meant, 'caused to be trained'). In Ατ. Νομ. 783 διδασαμίν ων (Elmsley) should prob-

be read. It is rare for any midn. 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 ε). The exceptions are chiefly words of the toilet, as λοφομαι. The dative of the re-

flexive can be more easily understood, as Thuc. 6. 40 τόλις...οὐκ...αὐθαίρετον δου-

λελον ἐπιβαλεῖται, sibi impeoet. 368 πάγων κ.τ.λ. Construe: καὶ (ἐδι-

δαξατο) φεῦγειν ἐναίθρεια βέλη δυσαίχων πάγων, καὶ δύσωμβρα βέλη. He learned to build houses, to shelter himself from frost and rain. παῦρ δύσωμβρα = fros
t which make it unpleasant to bivouack in the open: cp. Aesch. Αγ. 525 δουλαλεια. ἐναίθρεια = under a clear (frosty) sky: cp. fr. 154 6 πάγων φαινόμενοι αἰθρίον ('a clear frost') χειμῶν | κρύοτταλλον ἀράσεως. Nauck takes δυσαίχων 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 i have been erased.—μήνων L, with ov (not ou) over ov from the first hand. 882 ἐτάξεται Heindorff conject. ἐτάξεται. Schneidewin, ἐπέστη (so Semitelos, placing a stop at ἐπέστη, and reading τὸ μέλλων ἄλλως μήνων | θέλειν οὐκ ἐπέστην, 'only he will not find the spell which can charm Hades'). Rauchenstein, οὐκ ἐπέστη. Pallis, ἐπέστην. M. Schmidt, ἐπέστη π. Seyffert, ἐπέστηται. Wecklein, ἐπέστηται.

pitiable hills,' citing Moschion fr. 7. 5 (Frag. Trag. p. 633), who describes primitive man as inhabiting ὄρεις ὕπταλαι: but the context is against this. As corrections of the ms. αἴθρα, there is little to choose between ἐναιθρία and ἐναίθρεα: Aesch. Ag. 335 has ἐναιθρίων πάγων: but after πάγων the loss of οὐ would be easier than that of ὀὐν. The οὐ of αἴθρα could be long (as Solon 13. 12): but οὐ is not elsewhere found in the derivatives; for in Cratinus Δήλοδες fr. 5 we must read Τέρπορείου αἴθρα τιμῶται στέφα (not, as Blaydes gives it, Ἀστέρων αἴθρα). The spelling ἐναιθρία is conjectural, but in O. C. to88 L has ἐπαισίες, as metre requires, for ἐπαισίη. Below, v. 814, ἐνυψαμείας has been conjectured: see n. there.—βλάστης, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. Legg. 873 ἐ κερασόν, ἢ τι παρὰ θεὸν τοιούτων βλάστων (some such swift and sudden visitation): Aesch. P. V. 371 βλέπει πυρπόν ᾱδης (sent forth from Αἰτέης): II. 1. 53 κῆλα θεός (of the pestilence).

880 παντοστόρος is at once a comment on the achievements already enumerated (cp. περιφράσθης 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 παντοστόρος,—καὶ σχέδιό ἐπαρτα τί δ' ἡμών μετημηχανήματα λόγοι ἡμῶν ὅσιον ὀ συγκατακεφάλασθαι. We must not point thus: βλάστης παντοστόρος, ἀτρόμος κ.τ.λ., when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδὲν...τὸ μέλλων = οὐδὲν οὐ μέλλει (ἔσεθαι), nothing that is to be (cp. the absolute τὸ μέλλων, τὰ μέλλοντα). So Plat. Lach. 197 ζ ἐγγεγραμμένα καλῶς οὕτω θηρία οὕτω διόλω οὐδὲν τὸ τά δεμά υπὸ ἀγολίας μὴ φοβομένων οὐδὲν οὐκ φοβεῖται. This negative form is as correct as (though actually rarer than) the positive τὸν τὰς σκέψεως (Plat. Rep. 381 λ.), for πᾶν διὰ λόγως ἔχει. Donaldson took τὸ μέλλων adverbially: 'in regard to the future, he comes to nothing without resource.' Cp. 728, μὴν τὸ μὴ δίκαιον, where μὴν is subst., not adv. 881 οὐκόν and μήνον are alike admissible; μὴν means 'the only thing that he will not achieve is to escape death'; μήνων, 'the only thing that he will not escape is death.' In this general view of human achievement, μήνων seems a little the better. φεύγων...ἐτάξεται, procure means of escape from death. ἐναγεθεῖα, 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 συμμάχους δὲ οὐδέποτε...ἐπαγόμεθα: id. 1. 81 ἐς θάλασσαν ὅ δέσωται ἐπαγόμεθα. Then often fig., of calling in anything to one's aid: Plat. Legg. 823 λ τὸ δ' ἐς παρὰ ἡμῶν τὸν οἶνον μάρτυρα ἐπαγόμεθα: θηρία μὲν δὲ ἔνυψαμεία: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' Gorg. 492 καὶ τοῦτο δειπνόντων ἐπαγόμεθα τὸν τῶν πολλῶν ἁθρόων τόμον τε καὶ λόγων καὶ φάσματος (καὶ σεί θ' to rule them). Menander Τάρκλ. fr. 2 ὑπατεῖα δυνατοτείχας, τὼ τά δ' ἀτούκας ἐπαγόμενον λάθην, ἀνέμφημα πάλμ ('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' ἀμηχάνων φυγάς ἐξμπέφαρσται.

ντ. β'.

365 σοφὸν τι τὸ μηχανόν
2 τέχνας ὑπὲρ ἐπίτιδ' ἔχων τοτὲ μὲν κακῶν, ἄλλοτ' ἐπ' ἐσθόλων ἔρπει
tοτὲ μὲν κακῶν, ἄλλοτ' ἐπ' ἐσθόλων ἔρπει

3 νόμους *γεραιρῶν χθονὸς θεῶν τ' ἐνορκόν δίκαι,
4 ὑψιστὴς ἀπολίς, ὡς τὸ μη καλὸν
5 ἐξεστὶ τόλμας χαρίν. μὴν ἐμοί παρέστιον
6 γένοτο μητ' ἵσον φρονῶν, ὅς τάδ' ἔρδει.

268 ἀμηχάνων L., with ὁσ written over ὁσ by a late hand. (Dübner says, 'ὡς ex ὁσ factum a m. rec.'; but ὁσ is not from the first hand, and has not been touched.)
270 ὑπὲρ ἐπίτιδ' L. (not ὑπερπελείδ'). ἔχων τ.: cp. 344. 307 τοτὲ L., πιτ. τ.
275 παρείρων MSS. (with glosses πληρῶν, περίγρ., στέργ.ων).—Reiske conject. γεραιρῶν.

quarter can he find help. It is surprising that so many recent critics have no
confidently condemned περπέφαρσται, and
to replace it by conjectures (see cp. n.).
275 σοφὸν τι, such as seem to baffle all treatment: El. 140 ἀμηχάνων | ὁποτ': Simonides ἀρ. Plat. Prot. 344 σοφὸν εὐμφαινά. ἀμηχάνων

799 λέκτρων μοι, means of escape from the union; cp. Ar. ἐφ. 759 κάτω τῶν ἀμηχάνων πόρους εὐμχανοντι ποριζών. —


280—285 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 subtility which leads to ruin. The implied contrast with Creon—ὑψιστὴς by his care for the laws—is effective in view of the destined περπέφαρσται.

285 Σοφὸν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφὸν τι is predicate, and in apposition with τὸ μηχανόν τέχνας. Cp. Thuc. 1. 89 μέγα τι τῆς διονυσίας τοῦ βίβλων ἔχοντες ἀκτιλομένου: 'They are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering σοφῶν into δεινῶν, τοίων, or the like. —τὸ μηχανόν τι, the inventive quality in his skill: for τέχνας, cp. O. T. 380 n.; for the absence of ἔχων, cp. above, 10 (κακόδ). Cp. Thuc. 1. 90
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 heart, never think my thoughts, who doth these things!

Semitelos, παροικος ('dwellers' in the land), with εἰρηκος (= 'φυλάττων εὐερετώ') for ἦρρηκον. 870 ψυτελος] μυστελος Iernstedt. 873 μη τε μαν (not μην τε μαν) L. μην' εμει τ. 874 μην' τοι] In L more than one letter has been erased after τ (Dibner suggests μ, Camph. ed.). 878 ἔπει L (not ἔπει: the e is clear, and has not been touched).

5. 67 ἐτλων των Ἀδριπων και δη προς τα πάθην αυτον τηρακοις, χαροις εγκαρμος. Απ. Τα. 960 γενος Ὅλωμων θεων | μὲςτε καὶ γερανε φωνή.

869 Θεων τ' ἔρηκον δικαιο, Justice, which men swear to observe, taking oaths by the gods (ἔρηκοι θεῶ: O. T. 647 n): ἐδρος θεων κεκυμενην.

870 Ζ. ψυτελος seems best taken as ψυθλην πολω έγων: cp. Pind. P. 8. 22 α δικασθην...πασος (Aegina). In O. 2. 8 Theron, tyrant of Acragas, is called θρήσκος in an active sense, asθρησκος την πολιν. In O. T. 510 αθρησκος = αναδεν κω τη πολις: but it is harder to suppose that ψυτελος 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 τωνωδετ' εγω νωμασι τη θα αεων πολιν). —Αποδος. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer left is childless. So Creon had described law-breaking as ανηρ...αντω (185). The contrast with ψυτελος shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (Lys. or. 21 § 55 αυλι ...πολιων αντωδος). The central thought is the power of human wit to make or mar the πολις, according as the man is moral or immoral.—το μη καλον, the generic μη, such a mood as is not good.—τολμας χαριν, by reason of ('thanks to') his audacity, with εξωτω, not with απολον (τοτη). In O. T. 888 διστητων χαρων χιλιδαι is not precisely similar, since it goes with κακα νων ξυλοτο μοιραι. Others point at ευνοει, taking τολμας χαρων with 'μη' εμει κ.τ.λ.: but μη should clearly be the first word in that sentence.

873 Π. τηρεντος. Cp. O. T. 249 π, where Oed. invokes a curse on himself, should the murderer become ευστοσιον with him: also ib. 240 n. Hor. Carm. 3. 2. 16 vetado, qui Cereri sacrum Vulgaris arcana, sub isdem Sit trubibus, fragi- lenue mecum Salvat phaselon. Schneidewin cp. also Eur. fr. 848 (the dis-honourer of parents) μη μοι γενοτο μισε

878 Ιδει, 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 νικηφ ς ς τα παν ομω μελεν συνολεν. It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. ιδει would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

878 The choral ode has closed with an allusion to the unknown man (δε: cp. 248 τις ήνδρων, 319 ο δρω): At this mo-
ment Antigone is led in by the Guard.—

διμινώον: cp. O. C. 316 (where Antigone can scarcely believe her eyes, on seeing Ismene,) ἃς ἐστιν; ἂς οίκ ἐστιν; ὃς γνω-

μη πλαικτ; For ἢς, cp. φοβείσαντες τι, O. T. 980 n.—διαμόνων πάροικο, a portent sent by gods, so astounding as to require a

supernatural cause. Xen. Mem. 1. 3. 5

εἰ τι μὴ δαμακίνης

377 ἡ πώς εἶδος κ.τ.λ.: ‘How, when

I know (that she is Antigone, 3. ὡς ἐστιν), shall I maintain that she is not?’ (ὁς εἶναι = δης οὐκ ἐστιν). A simple verb of

‘saying’ regularly takes ὡς with inf. in

oratio obliqua: λέγω οὗκ εἶναι = δης οὐκ ἐστιν. If this verb of saying is negated, the negative with the inf. is still ὡς:

πῶς λέγω οὐκ εἶναι. Here, ἀπαλογεῖσαι

has the construction of a simple verb of saying: πῶς ἀπαλογεῖσαι οὐκ εἴπαι; Hermann con-

jectured μὴ ὡς ἐστιν; εἶναι (which is palaeo-

graphically very improbable). μὴ οὐκ εἴπαι would be the normal constr. after πῶς ἀπαλογεῖσαι, if ἀπαλογεῖσαι were viewed in

its special quality as a verb of ‘denying,’ ἀροῦθαμι μὴ εἴπαι: πῶς ἀροῦθαμι μὴ οὐκ (or simply μὴ, O. T. 1388 n.) εἴπαι; Cp.

below, 443 n. It may be noted that, when

ἀντιλέγει means to ‘deny,’ it is more often

followed by ὡς (or ὡς) ὡς with the finite

verb; when followed by μὴ and inf., it

more often means ‘to protest against’ a

measure; Thuc. 3. 41 ἀντέλεγε…μὴ ἀπο-

κτέσαι Μυτιληναίοις: Xen. Cyr. 1. 2. 30

ἀντιλέγει τῷ μὴ οὐχί τόν πλεῖστον ἑως ἢ…μέγελον ἀξίωσαι.

ἀντιλέγει might be deliberative aor.,

but is rather fut. ind. (cp. O. T. 1419,

O. C. 310).

379 ζ. ἡ δυναμία: nom. for voc.,

O. C. 185 n.—δ. πατρός, gen. of origin:

O. C. 214 n.—Οἰδιπόδα occurs as gen. in

O. T. 492, but as voc. Ἰ. 1104.

381 ζ. ἡ πότις; Cp. Ph. 1210.—οὐ

δὴ πότις: cp. O. T. 1472 οὐ δὴ κλάω

πότις;—ἀπεισώρασα = ἀπεισώρασα, cp.

219, 656.—ἀγοριν. It is far more proba-

ble that the final ὅς of βασιλείας should have dropped out in L (see cr. n.) than that Soph. should have written ἀγοριν. At

Athens, ἀπάγω and ἀπαγω εἰς technical terms for a process of summary

arrest by which any citizen could bring

before the magistrates a person taken in a

criminal act (ἰστ. ἀυτοφορών). We have

seen (on v. 158) that a word with a
technical Attic sense was not necessarily

excluded from Attic poetry. But ἀγοριν

would surely jar here. Allowing for the
difference between a technicality and a
ANTIGONE

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 you 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

an. — βασιλείως ἀπάγωνι: Boeckh (for which Wecklein suggests ἐσάγωνι or προσάγωνι).
384 In L the speaker is designated by ἀγ, before which S has written φήλας: cp.
223.— ἐξειργασάμην L (without art.): ἡ ἐξειργασάμην r and Bruck. 386 ἀφορροῖ
The σ made from ὥ in L. — εῖς δέων r (including A): εἶς μέσων L. Nauck writes εἰς
καρπόν: Semitois, ailois. Wecklein conject. εἰς καλόν.
387 ξύμμετροι ἐξῆκεν L, with προβηζω written above by S. τοια ξύμμετροι προβηζη τύχη r. —Bergk conject.

colloquialism, it would be nearly as bad as, ‘Have they taken you up?’ — καλ
connects ἀπώτεκος with καθέλλειτε
(not with ἐν ἀφορροίῃ): cp. O. C. 737 n.
384—381 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.
384 ἐκδικής, she whom we sought: cp. O. C. 138 ἐκεῖνος οὕτω, n.—τοῦργον
τῆρεροι: for the order, cp. 314.
386 εις βῶν: cp. O. T. 1416 εἰς βῶν
πάρεσθ' δεῖ | Κρέων: so id. 78 εἰς καλόν:
As 1168 εἰς αὐτόν καρπόν. L has εἰς μέσων, 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 ἥδεις ἁχαιοὶ ἐς μέσων
(showed him publicly); A. 1285 τῶν κλήρων ἐς μέσων καθεῖς (i.e. among the
others); Tr. 514 τῶν ἐς μέσων (into the arena).
Here, εἰς δέων is not only far the
better phrase, but is confirmed by Creon’s question in the next v., ποιά ξύμμετροι...

τύχη; A, and almost all the later mss.,
have εἰς δέων, which may, doubtless, have been a conjecture suggested by O. T. 1416,
—as is held by those who believe all our
mss. to have come from L; but it looks
more like a true reading which L had
somehow missed. Cp. on 831.

387 ξύμμετρος, commensurate with,
I.e. here, opportunity for. O. T. 84 ξύμμετρος γὰρ ὑπὸ κλήνων: id. 1113 ξυμμένης τῆρας
τάν ξύμμετρος.
388 ἀπόμοιον, abirandum: there is nothing, the possibility of which men
ought to deny on oath: οὐκ ἢτον διὰ τοῦ ἀπομοίωμα χρὴ βροτον μὴ οὐκ ἢτον γενθαλίαν.
Archilochus fr. 76 χρῆματα δελτων ὀφελοῦσ' ἐστιν εἰς ἀπόμοιον ὑπὸ οὐδ' ἀπόμοιον τοῦ ὀφελοῦσ' ἀπόμοιον τοῦ ὀφελοῦσ.
Euclid II 11 νῆες fr. 25 τί δ' ἢτον ἢ ἤτοι ἠθροίασιν πράγμα ἄπομοιον;

389 ψεύτηλα falsifies (like ψεύτηλεος):—
Thuc. 3. 66 τίν...ψευτητίσεως ὑποχείαν: —
ἡ 'πίνοια, here, the after-thought, αἱ
δείκται φρονίτες. But usually the ἐπι
in ἐπισθε, ἐπιβαίνει, denotes advance,—
forming a design, or inventing: Ar. 
Εγ. 90 ὑπονά ὁ γὰρ τῶν ἐν ἑαυτοῖς ἐν ἑαυτοῖς λυόμενος;
Cp. Lucian Προμηθίων εἰ ἐν λόγοις
τί τὸ γε μετάβολεσθαι ἢ βεβαιέσθαι ἢ εἰσφαίρεις ἢργον,
ὁ Προμηθεὺς ἔστιν.
σχολη ποθ' ἦσεν δεύρ' ἀν ἐξήνυουν ἐγώ,
 ταῖς σαίς ἀπειλαί, αἴς ἐχειμάσθην τότε,
 ἀλλ' ἡ γὰρ ἐκτός καὶ παρ' ἐλπίδας χαρὰ
 ἐοικεν ἄλλη μῆκος οὐδὲν ἠδονή,
 ἦκω, δι' ὀρκων καὶπερ ἀν ἀπώμοτος,
 κόρην ἄγων τὴν, ἦ καθήρεθη τάφον
 κοσμοῦσα. κλήρος ἐνθάδ' οὐκ ἔπαλλετο,
 ἀλλ' ἐστ' ἐμὸν θυμοῦ,ν οὐκ ἄλλον, τόδε,
 καὶ νῦν, ἄναξ, τῆν' αύτός, ας θέλεις, λαβὼν
 καὶ κρίνε καζελέγχ. ἐνώ δ' ἐλευθερος
 δίκαιος εἰμι τῶν ἀπηλλάχθαι κακῶν.

KP. ἀγείς δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;
ΦΤ. αὐτή τὸν ἀνδρό ἐθάπτε. πάντ' ἐπιστασαι.
KP. ἦ καὶ ξυνίς καὶ λέγεις ὀρθῶς, ἀ φής;

ἐξεμπρ' ἐξήθην. 390 σχολη ποθ' ἦσεν (ἥσειν L) δεύρ' ἀν ἐξήνυουν ἐγώ MSS. Wecklein conjec. δεύρ' μ' ἀν δεύρ' ἀν. Meineke, ἦσεν for ἦσεν, or δεύρ γ' ἀν ἄν. Blaydes, ποτ' ἔδειθεν, or γ' ἀν ἔδειθεν, for ποθ' ἦσεν. F. W. Schmidt, δεύρ', ἀναξ, ἔξηνουν. 392 ἐκτός] Seyffert conjec. ἀτόμος: Gleditsch, ἀλογός: Pallis, εἰκός.—
ἐλπίδας] In L the first hand wrote ἐλπίδας, 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 ἐξήνυουν ἄν, I could have vowed, σχολη ἦσεν τοτε δεύρο, that it would be long before I ever came hither. Cp. Eur. Helen. 1619 οὐκ ἀν ποτ' ἔδειθεν οὐσε' σε' οὐθ' ἤμας λαβέων | Μεσλαλον, άναξ, ὃς ἐκθάμον παρά' 'I should never have expected that he would escape us'; where (as the order of words shows) άν goes with ἔδειθεν, —the suppressed protasis being, as here, ει ἤρωτα τιν, 'if any one had asked me.' So Lys. or. 12 § 32 ἐγὼ δ' ἐβουλόμην ἄν αὐτός άλληθ' λέγεω, 'I could wish' (the ref. there being to present time), sc. ει διωτιν ἤρω. Cp. Ph. 869 n. The needless emendations of this verse have aimed at disjoining ἄν from ἐξήνυουν and attaching it to the infin., or else at removing it altogether. But, though the φλαξ 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.'—σχολη (cp. 231), here iron., 'not in a hurry' (O. T. 442 n.): Shaks. Th. Andron. 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἐπιθαλα, 'by reason of thy threats': cp. 333 (κορί) n., 588 (προαί), 956 (ἀργαῖ). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 601 λόγος.—ἰχναμοσθην: Ph. 1450 χειμαζομενῳ (ἐμοι), in my sore trouble.

392 ἢ...ἐκτός (των ἐλπιδων) κατα παρα ἐλπίδας. I cannot parallel this zeugma of preps. with a case suited only to the second (in Π. 17. 760 περ' ἀμφ' τε τάφρων 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 ἀτόμος, ἀλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schüts, that ἐκτός is here advb. 'the outside joy' (i.e. outside of one's calculations).

393 οὐδεν ποιος μήκες, is not at all (adv.) like in greatness, ἀλη ηθον, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδεν, cp. Plat. Lys. 229 C το φίλων...οὐδεν τοῦτος τοῦκε. For μήκες=ἀμπλίμονα, Empedocles 15 εξ οἷς τιμίας θε καὶ διασω μήκες δισόμ: so Pindar speaks of μακρος διβος (Π. 2. 26), μακροτερα ἀρετη (I. 4. 21). Aristotle of μακρὰ τιμήματα (Pol. 3. 5. 6, opp. to βραχεα ἢ. 4. 24), μακρὰ οὖσα
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 ἀνίον, and the σ of ἀκαθόρστος in 304.

302. Nauck condenses these two verses into one, which he places in the text: πέτεικεν, ἵνα καταστῇ ὑπὸ ἀπώρους. Mekler rejects vv. 303—304 as spurious.—[ὄροιν] I. has ὅν over ὑπὸ from the first hand.

303 καθηράθη an anonymous critic in Class. Journ. xvii. 58: and so many recent edd.

403 [κόσμο]ς καθατεῖν Λ. 403 εἰς[ν]ής εἰς[ν]ής Λ., as O. T. 528, El. 1347, and Isæ El. 596. Some hold, with Brunck, that the Attic and sing. pres. was leio, and of τίθημι, τίθει. But see Porson, Eur. Or. 141, and Ellendt s.v. ἶμι.

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(iv. 4. 4. 5), and Soph. himself of μακρός πλους (Ai 130). For οὖς Wolff-Bellemann cp. Thuc. 7. 71 ἀ...φόρος ἦ... οὐδεὶς ἐκώς ('great beyond example'), Xen. De Vct. 4. 11 οὐδεὶς τῶν παρελθόντων εκώς ('far greater than any of the past'); and for the sentiment, Eur. fr. 554 ἐκ τῶν ἀδελφῶν ἡ χάρις μαζί βροτοῖς ἡ φανερὰ μᾶλλον ἢ τὸ προοδικέομενον. Nauck's treatment of this verse and the next has no justification: see cr. n.

305 ὑ ὅρκων...ἀπώρους, though I had sworn with oaths (sworn solemnly) not to come. Cp. Ai 1113 ὅρκων ὅσον ἦν ἐνώροτος: L. Kall. 150 ἔπειτας ὅρκων ὁμοεσσας.

302 καθηράθη (cp. 383 καθελατείς) is clearly better here than L's καθεπρίβη: and the compound καθεπρίβη is nowhere found in classical Attic.—τάφον κομπογισά, paying the due rites of burial (τάφον = ταφή, cp. 400), by sprinkling the dust and pouring the libations on the corpse. κομπογισά was specially said of obsequies: cp. 901, El. 1139 λειτουργός ἐκκομπογίσα, ἀντιλλαχε, as when lots were shaken in a helmet (Ai 1185; cp. El. 710). His ἄμελος is the luck of being the first to bring the glad tidings,—as his former mission was ironically called ποντό τάγμαθν (275). In the discovery and seizure of Antigone he had no greater share than his comrades (432).

302 κρυπταὶ = ἄνακρε, question: Ai 586 μὴ κρυπταὶ, μὴ ἐξετασταὶ.—δικαίως εἴμι: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 49 δικαιοῦ γ' ἵστε...ίστοι; for in Eur. Hipp. 1080 τοῦτο γ' ἐντέλεσαν σαυτόν ἁρπάζας σέβεν | ἄν ποτέ τεθάνας δοια δρᾶν, δικαίωσ τῷ, the latter words are more pointed if ironical ('just man though thou art'); and Aesch. Eum. 55 καὶ κόσμος οὔτε πρὸς θεῶν ἀγαθοματα | φέρειν δικαιο is different ('proper to bring'). But Ar. has this use, Nub. 1923 ἄνακριτε...δικαίωσ εἰ, and id. 1434:—καθηράθη, perf., for good and all: O. T. 1050.

401. Observe the order of the words as marking his amazement. For the double interrog. cp. II. 11. 150 τί πόθεν εἷς ἄρηροι: Ph. 243 τίνι | στήλη προσκοπτεῖται παράγει γῆν, πόθεν εἴλη:—πάντως ἐτίστασαι: one of the formulas which often close a messenger's speech, as Tr. 384 πάντα ἐτίστασαι λόγον: Ai 480 πάντα ἐκήκους λόγον: id. 876 πάντα ἐκήκους: Ph. 241 ολοθρέα δὴ τοῦ πάντα, the first kal here is not 'both.'—ἀφήνει, 'rightly': i.e. do your words express what you really
Φ. ταύτην γ’ ἴδων θάπτουσαν ὅν σὺ τὸν νεκρὸν ἀπείπασ. ἄρ’ ἐνδηλα καὶ σαφῆ λέγω;  
ΚΡ. καὶ πώς ὁράται κατάληπτος ἤρέθη;
Φ. τουτοῦτον ἦν τὸ πράγμα’. ὅπως γὰρ ἦκομεν, πρὸς σοὺ τὰ δεῖν ἐκεῖν ἐπηκείλησαν, πᾶσαν κόμων σύμβασε ἡ κατείχε τὸν νέκυν, μυδῶν τῇ σῶμα γυμνώσαστε εὖ, καθήμεθα ἀκρων ἕκ πάγων ὑπόνεμοι, ὁμηρὰν ἀπ’ αὐτῶν μὴ βάλῃ πεσευγότες, ἡγέτης κινῶν ἀνδρ’ ἀνὴρ ἐπιρροθοῦς.

406 ἴδων Brunn: ἴδων L: ἴδον r. 406 κατάληπτος] κατάληπτος L.—ἡρέθη] ἤρέθη, with η over ευ from the first hand. The correction meant was ἤρέθη (not ἤρέθη, for L regularly gives ευ in the aor., impf., and pf. of εὑρίσκω) which the schol., too, read: τὸν τρόπον αὐτὴν συνελάβεθε καὶ κατελήφατε; 407 ἦκομεν] ικάμων Κνίθαλα.

mean to say? (Not, merely, ‘truly’, i.e. in accordance with the fact: cp. 99 n.) 406 τὸν νεκρὸν: antecedent with art. drawn into relative clause: O. C. 907 n. νῦν δ’ ὅπως αὐτὸς τοὺς νῦν μόνον ἐσθῆθ᾽ ἔχων, | τοῦτοις κ.τ.λ. 406 ἄρ’ ἐνδηλα: said triumphantly: Aesch. Ag. 268 Χ. τ. φίλων; K. L. Τρομάω ἄχων οὖν ἕτος τοῦτος λέγω: Cr. Αἰ. 118: οὔδες τοῦ ἄλος τῇ γ. μιαν ἡμιξάςαν; 406 ὅμως...ἡρέθ: historic pres. combined with aor., as Αἰ. 31 φέρει τοῦ κατάθλους: cp. 419. Tr. 359 ff. O. T. 118 f.—ἐπήλθον, seized in the act = ἐπ᾽ αὐτοφόρῳ. Her. 3, 69 ἐπιλαμβάνον...ἀφασάντα (καὶ ἄτα) ἔτη, ‘will be caught feeling the ears.’ [Dem.] or. 25 § 80 τοὺς ἐπιλαμβάνους (the epileptic) φήνη ἱδοθα, αὐτὸς ὕπο εἰρήπτης πάχα τονημία. 407 ἦκομεν. 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). ήκομεν (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrades on his way to Creon. We could not take ήκομεν...ἐπηκείλησαν as merely plur. for sing., and then refer σήμερες, etc., to the guards collectively. Nor is the conjet. ikōmēn needed. 408 τὸν δὲν ἔκειν. Creon’s threats were addressed to all the guards: cp. 305 ff.—τὸν νέκυν: so O. C. 351 τὰ τῆς | οἰκον διαίτης: Ph. 263 δν οἰ | βασιλουτρούσαι: El. 879 καί ποῖ | σαμπό δακτυλίον. So Αἰ. Eccl. 432 οὔδὲ τὸν | δήμων. Aesch. places the art, thus only when it is a προ- φον (Ag. 7 τῶν: Thesb. 382, Eum. 137 τῷ). In Eur. no instance seems to occur. 411 καθήμεθα is better taken as plpf. than pf., for, though ἦκομεν is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as Achor. 638 εκ- θησάτε, Eccl. 304 καθήμονται (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 εκ-θησάτων, Dem. or. 18 § 169 καθήσο. 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 εκ-καθήμον (see Meisterhans, p. 77).—Ἀκρον ἐς πάγων, with καθήμεθα, ‘on the hill-top.’ The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (πάγοι) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἐς), 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) Σ. τ. 14. 153 Ἑρμῆς ἐν παραθύρων ὁδοντοστοί | στᾶσι
ANTIGONH

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,


ἐξ Θεόλυμποι άνδροι. Here, ἀνδροῖς: but ἐξ Θεόλυμπως, however much εἰσείδη may have influenced it, at least cannot be disjoined from στάς.

(2) Eur. Ph. 1109 ἀλλ' εἰμι καὶ στὰς ἐξ ἐπάλξεως ἕκτων: σφάζας ἐμαρτύν ἐνεκόμενος εἰς μελαμφαθὴ | ἄρωτον, ἐνθ' ὁ μάντις ἐγνώθησε, | ἐνευθείας γαίας. It is impossible to sever στάς from ἐξ εὖ, even if we partly explain ἐξ by σφάζας. (3) ib. 1224 'Ετεοκλῆς θ' ὑπήρξες ἀπ' ὀρθίου σταθεῖς | πούργου κελέσας εἰς κηροζα στατεῖ. The position of σταθεῖς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπήρξε or κελέσα is used to explain ἀπ'. (4) Eur. Tho. 532 ἀνά θ' ἵφασεν λεώς | Τριμάδος ἀνά 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 Ηέρα 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, ἀνα ἢ ἀπ' ὀρθ. denotes the quarter in which the remotest 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 Σκέλας ἔρχοντι); but it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval. Cp. ἴσως ὅτι 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 β' ἐπὶ πῆχες ἐλλευνευρηγιβάς τABCDEFGHIJKLM στόμα τοῦ ἄνθρωπον καθέμων, because there ἐκ βέβαιον ἔφθασεν ἐλέσθε, not with καθέμων (he drew the bow, just from the chair, where he sat).

—ὑπθέμων 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 κεκτότο.) The idea of 'sheltered,' which ὑπθέμως usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγος. Cp. Xen. Oec. 18. 6 ἐκ τοῦ προσφέραντος μέρους, on the side toward which the wind blows, opp. to ἐκ τοῦ ὑπόλοιπον, to windward. Theophr. Causs. Plantit. 3. 6. 9 opposes πνευμάτωδες καὶ προσφέραντος τόπος to τὰ ὑπθέμων: and Arist. Hist. An. 9. 15 ἐν προσφέραντοι εἰς ἐκπάγειν.

412 βάλη, the 'vivid' subjunct. (instead of βάλει), after a secondary tense; while in v. 414 we have the normal optat. (αἰσθήσοι). For this combination cp. Xen. An. 3. 5. 17 παραγγειλαν, ἐπαιδειάδαισαν, ἀνακατεσθεῖαι, καὶ ἐκεῖθεν ἤρει ὁ τῶν παραγγειλή. 418 ἵστη: see on ἰστάκτι. O. C. 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κυνῶν, urging to vigilance. Plat. Rep. 339 D θηλόμενος ἐκ λέγειν αὐτῶν ἐκλινοῦν καὶ εἴπων, ὁ Κέφαλε, κ.τ.λ. The conjunct. κυνῶν is needless. For the sing. instead of the plur. (κυνῶν—τες) in partitive apposition, see on φιλακέλλης φιλακέλλης φιλακέλλης, 260.—παρθένους κα-κατοικίσων, lit., with obstreperous taunts,
the adj. expressing the loud, continuous noise of tongues. The εἰς- does not mean 'banded to and fro': see Tr. 163 πολλαὶ μὲν λόγοι | ἐπερρόθησεν. In fr. 521 ἐπιρροθὰ δίωματα = 'open to reproach.' Elsewhere (as with Aesch.) ἐπιρροθὸς = 'helper' (ἐπιρροθῶς, to come with shouts to the rescue). Cr. ἐρέθος 259 n, 290.

414 ἀκηδήσοι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλάων) εἰ ἀκηδήσωι (or εἰ ἀκηδήσω). Cr. Pl. 374 ἡρακλῆς κακοῦ | τοῖς πάσιν... εἰ τάμη κακῶς δὲλ' ἀφαιρήσετο μὲ: he said (δοκο), εἰ ἀφαιρήσει. Ai. 312 δεῦ ἐπιποθεῖνης ἑξῆν, | εἰ μὴ φανερῇ (he said, εἰ μὴ φανερῇ). ἀκηδήσω had been used by Hom. Il. 14. 427, 23. 70, Aesch. P. V. 508, and recurs in later poetry. The ms. ἀφαιρήσεω cannot be defended as = 'play the prodigal with,' i.e. 'be careless of.' ἀφαιρήσεω πῶς could mean only to be unsparring of labour. In Thuc. 4. 26 ἀφαιρήτῳ κατάτσην καθεστήκης is explained by the next words, εἰςκελλην γὰρ τὰ πλοῖα τετειμημένα 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 οὖν' ἃν δὲ Βέβικες ἄρεσ ἀκηδήσωσιν βασιλῆος, where Choeroboscus has preserved the true ἀκηδήσοι. In the schol. on Ai. 204 φειδώμενο occurs by error for κηδώμενοι.
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 εἰς τὴν ῥέοντα λέγεται, ὡς ἐν ἔρημῳ: 428 πικρᾶς πικρός
Bothe. 424 In L two letters have been erased before κενή, perh. ἵκ.

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 ὁφρονίαν ἄξον as = ‘a heaven-sent plague;’ that is presently said by δελεῖν ὑπὸν (421). A third version—‘a trouble rising high as heaven’ (like ὁφρονία πηδήμα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. Suppl. 809 οὐς ὅμως ἄγεῖν ὀφρονίαν, the adj. clearly = ὀφρονική, and so perh. in Pers. 572 ἄνδρας ὀφραί ἄξον, though there (as in Ai. 196 ἄνδρας ὀφρικαῖ πλέον) ‘heaven-sent’ is at least equally fitting. —For the trirhac in the 5th place, see O. T. 719 n.

419 ζ. πικρᾶς (histor. pres., between ἐβαλεῖ and ἐπεμετάδε, cp. 406), viz., with dust and scattered leaves.—

421 ζ. μόσαντας. μᾶλ (from μᾶλ, a sound made with closed lips)=‘to be shut,’ said of the eyes, the lips, or any opening (Il. 24. 637 ὃ ἦν ποι ὡς μῶν δοῦν): but the aor. part. regularly meant, ‘with eyes shut’: Plat. Gorg. 480 c παρεχεῖν μόσαντα καὶ ἀνδρέους ὡτερ τίμωσαι καὶ καθί τιρϕ. There was a proverb, μόσαντα φθεῖν (‘to grin and bear it’), Meineke Com. 3. p. 4.—νῶον, the scourage of the storm: cp. 114.1.—ἐν χρ. μαρτ.: for the prep. see O. C. 88 n.

420 πικρᾶς, in its bitterness. Elsewhere πικρός, said of persons, means ‘embittered,’ and so ‘hostile,’ etc. (as Ai. 1539). 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 πικρῶν, ‘shrilly.’ Nor could πικρᾶs mean merely ‘piercing,’ as if the epithet of the cry were given to the bird itself. In O. C. 1610 φόβος πικρός, and in Ph. 190 πικρὰς οἰδήμα, mean not merely a ‘shriil,’ but a ‘bitter,’ cry; and so conversely here, the epithet πικρᾶ, while primarily denoting anguish, also suggests the shrill sound.

425 εὐθὺς...λέγεις would be a weak pleonasm for ‘nest’; it is better to take εὐθὺς as the nest, and ὅλος as the resting-place of the young birds within it. The phrases λέκτρων εὐναί, λέκτρων κοῖται, κοῖτης λέκτρων, 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. κενή is certainly pleonastic with νεοσσῶν ὁρφανῶν (cp. Ph. 31 κενή ὁληστάν ἀνθρώπων δίκαιος, and O. T. 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is κενή, then peeps in, and, sure enough, the λέγεις is ὁρφανῶν.

426 οὕτω δέ, ‘so, I say, she’: for δέ introducing the apodosis in a simile cp. El. 25 ὡτερ γὰρ ἐντὸς εὐνεῦς...δυσμά ὁνε ἀνωτέρως | ἡ ἔρημος τῆς ἐρήμου τῆς ἐρήμου τῆς ἐρήμου. τῆς ἐρήμου τῆς ἐρήμου τῆς ἐρήμου, cp. 113 πί. 114 ἐν, πολλὰ γὰρ ὡστέ...οὕτω δέ τοῖς Ἐρήμους. — ἤν προὶ σκ. κενός, stripped of the dust which she had sprinkled on it (409). Cp. O. C. p. 279.
γόουσιν ἐξώμουσιν, ἐκ δ' ἀράς κακὰς 
τράτο τοῦτο τούργον ἐξειργασμένοις. 
καὶ χερσίν εὐθὸς δυνάμ φέρει κοών, 
ἐκ τ' εὐκροτήτου χαλκέας ἀρόνην πρόχο 
χοαίς τρισάνδουσι τὸν νέκυν στέφει. 
χήμείς ιδίοντες ἱεμεσθα, σὺν δὲ νῦν 
θηρώμθῃ εὐθὺς οὐδὲν ἐκπεπληγμένην 
καὶ τάς τε πρόσθεν τάς τε νῦν ἡλέγχουμεν 
πράξεις: ἀπάρνος δ' οὐδενὸς καθίστατο. 
*ἀμ' ἤδεως ἐμοῦ γε κάλγεινὸς ἀμα. 
το μὲν γὰρ αὐτὸν ἐκ κακῶν πεθενυγέναι 
ὑδροτοι: ἐς κακὸν δὲ τοὺς φίλους ἄγειν 
alγευόν. ἀλλὰ πάντα ταῦθ' ἦσσω ψαλεῖν 
ἐμοὶ πέφυκε τῆς ἔμης σωτηρίας. 

KR. σὲ δὴ, σὲ τὴν νεόνυσαν ἐς πέδουν κάρα,

430 εἰθὸς] αἰθεῖ Reiske. διψῶν ἐκφέρει κόων L. i had been written over v; a later hand erased it, and accented a. In the marg. S has written γρ. διψῶν φέρει, and so A reads, with other later MSS. Dindorf conject. διψᾶ' ἐμφέρει. But ἐκφέρει was a mere
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—

position of denying anything. Her attitude towards the charge was one of simple confession. καθιστάτων: with a predicative adj. expresses definite assumption of a character, or complete attainment of a state; Thuc. 3. 102 ἐξιμαχων καθιστήθησα (will have definitely allied itself): 6. 15 πολέμιοι καθιστάτων: 4. 78 των καθιστήθησα: 3. 59 ἀξιοὺς καθιστήθησα: 4. 76 ἀξιοὺς...καθιστήθησα: 6. 59 ἀξιοὺς καθιστήθησα: ἡ τιμωρία κατῆτρος. So Αἰ. 366 ἐμφανεως...καθιστάτων: Ο. Τ. 703 φάνη...καθιστάτων.

ἐν for the ms. ἄλλα (ΑΜ for ΛΑ) is certain: καθίστατο. would be unmeaning with the adverbs, and we cannot supply a new verb. (Cp. Arndt's conjunct. ἄλλα for ἄλλα in O. Τ. 1463.) Besides ἰδία μὲν...ἴδια δὲ ('partly...partly'), we also find double ἰδία, (a) where the clauses are linked by καί, as here; Plat. Gorg. 496 B ἰδία τέ ἀπαλλάσσεται ἀληθώς καὶ ἰδία ἔχει (cp. ib. 497 A): (b) with partic. and finite verb: id. Tim. 36 B ἰδία γεννηθέντες ἰδία καὶ λιθώον. Verg. G. 3. 201 simul æquarum æquarum æquarum. Cp. Hor. S. t. 7. 11 Inter Hectoris Priamidem animosum alium inter Achillen.

ἐπιμένει φησὶ, διὰ τὸ εἶναι τὴν Ἀντιγόνη τοῦ βασιλικοῦ σέτου (schol.); he is a dolt of the family. Cp. Eur. Med. 54 ἄματοι δοῦλοι συμφόροι τὰ δεσπότων | κακῶς πίπτοντα.

ἐπιμένει τάδε refers to ἵππων δὲ...ἀλγείων: 'all these things'='all such objects as the safety of friends.'

λαβέω, 'to obtain,' epexeget. of ἔσων: cp. 638: Πλ. 81: Εἰ. 1015 ἐπολομαὶ ὀδεῖν ἀνθρώπους ἔργον κέρδος λαβέω ἄμεινων: where, as here, we have a gen. depending on the compar., or instead of ἐπολομαίοι with nom.—Semitelos takes λαβέω as = ἐπολομαῖοι: 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell: 'It is in my nature' (ἐμοί τέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαβέω does not seem warranted by Thuc. 2. 43 την τιμωρίαν...ποιητικά λαβώντας, or by such phrases as λαμβάνον τινες τινές (O. C. 1679).—Blaydes's τάλλα for ταῦτα is attractive, but unnecessary; and palaeographically it is not probable.

σι δὴ, κ.τ.λ. σι καλῶ. Eur. Helen. 546 σὲ τὴν δρεμά τεῦχον ἡμιλαμμένην | τύμβοι π' ἐκ κριτηρίων εἰμόρησα τ' ὀρθοτάτας, | μεῖν. Αἰ. Αἰ. 214 Εὐ. οὕτος, ὅ σε τοι. ΠΕ. τ' ἑορται: The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as Εἰ. 1445 σὲ τοι, σὲ κρῆνε, καὶ σε, τὰ τού τῶν | χρώμα θρατείαν. Αἰ. 1326 σὲ τή τεῦχο | ῥηματιστὰ ἄγγλισον μαί | τέρα, | σε σου, τού · τίτι τοῦ αἰχμαλωτικόν λέγω. Eur. Med. 271 σὲ την σενερώτθη καὶ θάρσει δυναμώμενην, ὥσπερ Μήδεια, Εἰσι, 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.
φὴς, ἤ καταρνεῖ μὴ δεδράκεναι τάδε;
AN. καὶ φημὶ δρᾶσαι κοῦκ ἀπανυμαί τὸ μή.
KP. σὺ μὲν κομίζως ἀν σεαντόν ἄ θέλεις
ἐξω βαρείας αἴτιας ἐλεύθερον;
σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,
*ἡδοθά κηρυχθέντα μὴ πράσσειν τάδε;
AN. ἥδη τι δ' οὐκ ἔμελλεν; ἐμφανῇ γὰρ ἦν.
KP. καὶ δὴ τέτοιμα τοῦδ' ὑπερβαίνειν νόμους;
AN. σὺ γὰρ τι μοι Ζεὺς ἦν ὁ κηρύκας τάδε,
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη
*τουοῦδ' ἐν ἀνθρώπωσιν ῥώσει νόμοις
οὐδὲ στῆνει τοσοῦτον ψόμην τὰ σα
κηρυμμάθ', ὠτ' ἀγράπτα κάσφαλη θεών

442 καταρνεῖ| καταρνῇ L. 443 τὸ μή] τὸ ἦ L., with μ written above by the first hand, and a letter (?) erased before ἦ.—τὸ μή ὦ Hermann. 444 ἦ L: ol., and so Blandes. 445 εἰλεύθερον| εἰλεύθερος Pallas. 446 σύντομως L. Some later mss. have σύντομα (as A, V, or σύντομον (V')). 447 ἥδει στὰ L: ἥδοσθα Cobet. 448 ἥδη] ἥδεων

442 φὴς δεδράκεναι, ἦ καταρνεῖ μὴ δεβρ., a zeugma. καταρνεῖ. In this compound (found only here) κατά gives the notion of ‘downright,’ ‘explicit’: cp. καταφώνα (to affirm), κατάθλος. ηθικ̄ regularly precedes the inf. when αρξείθαι means ‘to deny,’ but not when it means ‘to refuse’: Plat.绿地. Rhet. 236 η ἀπαρνηθήναι τὸ αὐτοῦ μέρος χαρασσάμεναι.

448 καὶ...κοῦκ, corresponding with the alternatives in Creon’s question: for the conjunctive form, cp. 1192: [Eur.] Rhet. 164 vai, καὶ δίκαια ταῦτα κοῦκ ἀλλοις λέγοντες.—τὸ μή: for the art., cp. 78. τὸ μὴ οὐκ is unnecessary, though it would be normal: cp. O. T. 1387 οὖκ ἂν ὑσχομιν | τὸ μὴ πολεμάω, n.

444 εἰ, σὺ μὴ. If she had denied the charge, the φῆλαξ must have been detained; now, he can go. κομίζως ἀν σ. gives a contemptuous permission. So in gentle command, Ph. 674 χωρᾶται ἂν εἰσε, Tr. 674 στείχει ἂν ὡμ. Cp. Eur. Ph. 1636 κόμψει σεαντεῖν...δόμων ζων. ἐξεῖ
with β. αἰτίας, after which αἰτίας is pleonastic: cp. Αἰ. 464 γνωμον φασίντα τῶν ἀριστείων ἄτερ; and see n. on κενής above, v. 474.

446 ἦδοσθα, adv., ‘at great length,’ like μακρακο, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἰπέ, but συντόμως seems right. Cp. Aesch. Pers. 698 μή τι μακριστήρα μῦθον ἀλλὰ σύντομων λέγων | εἰπέ καὶ πέραμε πάντα.

447 ἥδοσθα, not ἥδης τα, 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, Eccl. 551). Similarly ἥδα is either necessary or admissible whenever it occurs in Attic drama. Ar. Lys. 132 has ἥδοσθα, and ἥδη nowhere: but the case for ἥδοσθα as the sole classical form seems less strong than for ἥδοσθα and ἥδα. ἥδοσθα is required in four Homeric passages (II. 1. 397, 16. 830: Od. 2. 357, 23. 71), but ἥδη in one, II. 22. 331 ἐκτορ, ἀτάρ που ἀποκληθη εἰςαρίθμησθαι, and in another it is traditional, 22. 280 ἦντα ἄφης γε (where ἄφης is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -sti (dedit-sti), and Gothic -st (sais-st, thou sowedst), Gk Verb pp. 34 ft. Besides ὁσθα, ἥδοσθα, ἥδα, and ἥδοσθα, the forms which take σοι are the Hom. ἔσθα (‘thou wilt go’); the presents indic. διδοίσα (II. 19. 270) and γίδοσθα (Od. 9. 404, 24. 476); and a few subjunctives and optatives (asἄδησθα, ἄδωσθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 Ἰμωσιμένα, 576 διδοίμενα: a use more freq. with adjectives, as ἄδωσθα, δίκαια (cp. O. C. 485 n.), esp. verbs (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; not such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—ἐκφάνη. L, with ι above κ from the first hand. 461 ἐίποικος] ἐίποδρος Blaydes. 462 of τοῦδ᾽...ἀρωμας MSS. Semiletos, of τοῦ γ᾽: Wakefield, ἦ τοῦδ᾽...ἀρωμα: Valkenear, τοῦδ᾽...ἀρωμα. Wunder and others reject the verse.

448 ἐπὶ: on the form cp. O. T. 1525 n.—τι δ᾽ οὐκ ἔμελλον, sc. εἶδον: ‘why was I not likely to know it?’ ‘of course I knew it.’ Plat. Kep. 605 c τάναξέων του (ἐστι). τι δ᾽ οὐ μέλλει (sc. εἶναι), εἰπερ γε δρα αὐτῷ: Xen. H. M. 4. 1. 6 τὸν δ᾽ υἱόν...ἔσχασε αὐτοῦ ὅσο καλὸς ἦν τι;—τι δ᾽ οὐ μέλλω (sc. ἐφακτέω);—ἐκφάνη. I prefer this to L's ἐκφάνη, not because Soph. does not elsewhere use ἐκφάνη, 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 (Ἀδρων ἐκφάνως 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 καίτα.

450 Ζεύς 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 χάριμος (O. C. 1566 n.),—and as ὁδός, since the denial of burial pollutes the realm of οἶδαν τὸν θεόν (1972).

451 τοῦ τῶν κατὰ θεῶν. For this rare gen. (instead of the regular dat.) with ἐξουσίας, cp. Lycurgus In Leocr. § 145 οὕτως ἐν τούτῃ τῇ χώρᾳ σύνοικος ὑμῶν γεγονέται. So O. C. 1358 Δίκη ἔξωνόρας 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 1970. 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. τοῦδ᾽...ἀρωμα is a certainly true correction of the ms. oί τοῦδ᾽...ἀρωμα. With the latter, oί are either Zeus and Δίκη,—which would be the natural sense,—or oί κατὰ θεόν: and τοῦσδ᾽ νόμους are the laws of sepulture. But, after τᾶς in 450, referring to Creon’s edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws τοῦσδ᾽ νόμους (449). If Antigone, immediately afterwards, used τοῦσδ᾽ νόμους to describe the divine laws, the stress on τοῦσδ᾽ would be extremely awkward. Further, τοῦσδ᾽ ἀρωμα 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.’

452 τοῦ τῶν κατὰ θεῶν...καὶ δήν. Arist. Eth. 1. 13 § 2 distinguishes (1) τίτοι νόμους, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) τοῦσδ᾽ νόμους, the universal, unwritten law of nature (ὅ κατὰ φύσιν). ἐστι γὰρ, διὶ προτείνειν τι πάτες, φοίτη καὶ νόμον δίκαιον καὶ δίκαιον, κἀν μηδὲν κοινωνία πρὸς ἀλλήλου ἢ μηδὲ συνθῆκη, οἴων καὶ ἡ Σοφοκλεῖος 'Ἀντιγόνη φαϊνεται λέγουσα, διὶ δίκαιον, ἐπιρμημένου (=in spite of the edict), θέμα τὸν Πολυνείκη, ὅλος φόνοι καὶ τοῦτο δίκαιον. (Here he
nóμμα δύνασθαι θυτόν οὐθ' υπερδραµεῖν
ο' γάρ τι νῦν γε κάχθεις, ἀλλ' ἀεὶ ποτὲ
ζη ταῦτα, κοὐδές οἶδεν ἐξ ὧν φαύνη.
τούτων ἔγω οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φόνημα δεῖσαι', ἐν θεοὶ τὴν δίκην
dάσεων. θανομενή γάρ ἐξήδη, τί δ' οὖν;
κεί μή ὑ' πρόαιρετας· εἰ δ' τὸν χρόνον
πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγώ λέξω.
όστις γάρ ἐν τολμοῖον, ὡς ἐγώ, κακοὶς
ἐπ' ὅσ' οὐχὶ καθαναν κέρδος φέρει;
οὕτως ἐμοιγέ τοῦτο τοῦ μόρου τυχεὶν
παρ' οὐδέν ἄλογος: ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς

485 θυτῶν δεής] θυτά φίλως' Bothe.
486 οὗ γάρ] οὗ μήν in Plutarch's quotation,
Mor. 731c, doubtless by a slip of memory.—νῦν γε κακῶθει Arist. twice quotes this v.:
(1) Rhet. 1. 13 § 2, where Q (= Marcianus 100) and Yb (= Vat. 1340) have τε
instead of γε, and Q has καὶ χθεῖς.
(2) ib. 1. 15 § 6 where all have γε κακῶθει.

quotes vv. 456 f.) Cp. O. T. 865 ff. νόμοι...
[οὐφίσσαι, οὐφαίει | δι' αἰδέρα τεκνωθή
tes, with notes there. Thuc. 2. 37 (νόμοι)
ὅτιν ἁγγαροι δώσεις αἰσχύνης ὁμολογομένη
φρονοῦσι. When 'the unwritten laws' are
thus called νόμοι, the latter word is used
figuratively. νόμμα, observations sanctioned
by usage, is the more correct word:
so the Lat. Legg. 793 A observes that
tά καλόμεναι ὑπὸ τῶν πολλῶν ἀγγαρων
νόμμα cannot properly be called νόμοι,
but still must be taken into account:
διὸ γάρ οὕτω πάσης εἰς πολιτείας,
μεταξὺ πάντων ὄντες τῶν ἐν γράμμαις
τεθέντων τε καὶ κείμενων καὶ τῶν ἐν
tεχνομομένων.—ἀφαλζ, they stand fast for
ever, like the θεῶν ἔοις ὄφαλαι aile (Od.
6. 42).—θυτῶν δεής, 'one who is a mortal,
—i.e. Creon; but it is needless to
supply τοι from τά τα: the expression is
the more forcible for being general. Cp.
Eur. fr. 653 οὐθα' ἔλεγα, θυτῶν δὴ
dυστυχείων: Alc. 799 ὄτας δὲ θυτῶν
θητά χαθαν καὶ φρονεῖς χρεῶν. Bothe's
θυτά φίλως', rashly adopted by Nauck, is
a wanton change, which the ambiguity of
the neut. pl. makes still worse.—ὑπερ-
δραµέω, out-run, and so fig., prevail
over: Eur. 1fr. 578 ὐν δὲ κρατήσας
καὶ ταῦτα ὑπερδράμος, and his cause prev-
vail (Canter's certain corr. of ὑπερδράμει):
Iσσ 973 καὶ ἔστι τό κρείττου θυτὸς ὅδε,
ὑπερδράμει; (prevail against Apollo). It
has been proposed to refer θυτῶν δεής to
Antigone: but if she said, 'I did not
think your edicts so strong that I, a mortal,
could prevail over divine law,' δόνασ-
θαι would rather imply that, if she had been
able, she would have been willing to do
so. Besides, ὑπερδραµεῖν is more natu-
rally said of the law-giver who sets his law
above the other law.

53 μέχρι οὗ πρώτη τα καὶ χθεῖς.
Plat. Legg. 677 D ὕστοι εἰςεῖν, χθεῖς καὶ πρῶτην
gεγονότα (where the phrase is presently
strengthened into τόν ἄτρωχον χθείς γεγο-
μενον). The usu. Attic form was χθεῖς
καὶ πρῶτην, though πρῶτην καὶ χθεῖς also
occurs. Cp. Catullus 61. 137 hadis atque
heri. So heri et nudius tertius. Tryphon,
an Alexandrian grammarian of the Aug-
ustinian age, is quoted by Apollonius De
Adverb. p. 556, 32 as saying, χθεῖς ἀτ-
τικωτέρον τοῦ ἐχθέως: but the reverse
seems to be the case. Attic Comedy
supports ἐχθέως against χθείς in a majori-
ty of cases; though χθείς may have been
preferred, even in prose, after a vowel.—ἐκ:
Cp. O. T. 458 ἑστα (of the oracles which
are operative, effectual), and ib. 45 n.—
ὑψηλος, with prodolusion of the temporal
augment in the 6th place, as ὡς ἐγώ
ὑψης ο. c. 974 n.
488 ε. τούτων (sc. τῶν νόμων)...
τὴν δίκην, the penalty belonging to
these laws; i.e. the penalty of break-
ing 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 aught but gain in death?

So for me to meet this doom is trifling grief; but if I had

457 ταῦτα τεσσαριστος Arist. Rh. i. 13 § 2. Victorius supposed that Arist. thus purposely altered ταῦτα, to suit his own words introducing the citation, ὡς φάνονται τεσσαριστος. (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 223.—φάνονται ταῦτα L. 458 εἴποις οὐκ εἴποις L. 460 εἴσθη Bachnik: ἐξεθείσως L. 462 πράσθεν πράσθεν οὐκ ἀπ' L., ἀπ' τ.'

shows that, like ταῦτα just before, it refers to the φάμαμα: we cannot, therefore, render, 'the penalty of such an act' (sc. τοῦ ἔντοδομου).—ἐν δὲ, the forensic ἐν, denoting the tribunal: Plat. Legg. 926 b διακαθιστάντως δὲ ἐν ταῖς ἁγιώτησις: Corol. 484 D εἶ δὲ τοῖς ἑν τοῖς δισχωρίασι τοῖς Δραγαμήνοις: Lys. Or. 13 § 35 ὥς δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν δισχωρίᾳ ἐξεπίτευγεν (sc. τοῖς τὴν κρίσιν). Cp. O. T. 577 ἐν...τοῖς τ.' n.

460 εἰς τοῖς. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (O. T. 967 n.).—θαυμαζόντα γὰρ 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 θ' σέ; sc. ἔμμελον ἔσεσθαι (448).

462 κεὶ μή σοi προκατήρας: Even if thou hast not proclaimed death as the penalty of infringing the edict. The apologos might be either (a) ἐξεθής οὐ, implied in τί θ' σέ; or (b) δέθα, καὶ μὲ θαυμάζω, implied in θαυμαζόντα. But (a) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For κεὶ εἰ cp. O. T. 395 n.—τοῦ χρῶν, the natural term of life (cp. O. T. 963): expressed below by καὶ μία μέλαν ἐξεθείσω βλέπω (896).—ἀλλ', i.e. αὐτῷ. Cp. El. 1167 εἰ σοὶ δέθα ἐστραγείς | ἀμέτρα πρὸς μέλανα, δαμαμών | αὐτῷ τίθημι ἐγώ: τρ. 154 ἐπίθει ἐν αὐτῷ μή καίδοις ἀπεκδηλάω. αὐτῷ (L) would mean, 'again,' 'on the other hand' (so far from thinking it a loss). The epic αὐτῷ is used by Soph. in one lyric passage (7r. 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler αὐτῷ is more probable here.


465—468 Kvitaca and Weckline reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously added; see Appendix. The alleged difficulties are, (1) ταρ' οὖν εἶναι δόλοι: (1) the mention of the mother only: (3) the position of θαυμάζω, which might suggest the sense, 'slain by my mother': (4) θαυμάζω (as L has it). Before dealing with these points, I would call attention to a trait which the impugners of these verses have overlooked, and which speaks strongly for the genuine-ness of the passage as a whole, corrupt though it be in certain words. That trait is the clause τοῖς θ' σοι ἔλαθον in 466, returning upon the thought ταρ' οὖν εἶναι δόλοι 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. Aes. 1111 οὐ γαρ τι τῆς σφοδροῦ ἐπιτρέπονται | γυναικεῖσ...', | ἀλλ' ἐφεξῆς δρκών οὖν ἤν ἐνδόμος | οὗτος θεοί εἰσευθήναι: similar instances are O. T. 337 f., Tr. 431 ff. This touch would hardly have come from an interpolator.
adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδ' οὐ δειγματική εἰστί. The normal use of παρ' οἴδην, 'of no account,' is either (a) with the verb εἶναι, as Ο. Τ. 350 τοῦ νυν | παρ' οἴδην εἴτε, or (b) with a verb meaning 'to esteem,' as above, v. 34, τὸ πρᾶγμα άγειν | οίχ άν παρ' οἴδην. The only peculiarity here is that, instead of a word in the general sense, 'εἰς εστειλαθής (άγεται), we have a virtual equivalent, tinged with the special thought of the moment, viz., 'is a pain.' Exactly so in El. 1327 we have πατέρα παρ' οἴδην τοῦ βίου κριέσθ' είτε, instead of πατέρα παρ' οἴδην τοῦ βίου άγετε. Thus the suspicions as to the genuineness of παρ' οἴδην δέλτης are illusory.

ἀλλ' αὖ. For the position of αὖ (10 to which objection has been taken) cp. El. 333 ἄλογον ἕτοι παροίκου· οὔτ' αὖ, εἰ σθενόν · λάβωμαι, δηλώσωμι αὖ οἷς· αὐτοίς φρονώ: ἴδ. 439 ἁρπήν β' αὖ, εἰ μὴ πληρο-

teωτάτη γην | παρῷ βλαστεί, ταῦτα δυσ-

mεικυῖα χαί | ὁι καὶ ποῦδ' | δό γ' ἔτειναι, τῷ ἐκείστερε.

407 ἀδαπτόν ἤνσεχμαν νέκων, allowed him to be an unburied corpse.
For ἀδαπτῶ without ὑπατική, cp. Arist.
Hist. 8. 8 διώται δ' ἀπόστολος ἄνθεσθαι (sc. άμ). | And Ο. Τ. 412 n. L. has ἤνσεχμαν, and ἤνσεχμαν 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 ἤνσεχμαν for ἤνσεχμαν? 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 ἄνδρα suffers apo-
cope, viz., ἄνθεχε = ἀνθακοῦ (II. 23. 587
eetc.), ἄνθεχσεσθαι (Il. 5. 104), ἀνσχετά (Od. 2. 63), ἀνσδεθεῖ (Od. 5. 339). Still, there is force in Prof. Tyrrell's remark (Classical Review, vol. 11. p. 140) that ἤνσεχμαν is just the form in which an Attic poet would have applied apo-
cope of ἄνδρα, inasmuch as he would have felt that he was only sacrificing the redun-
dant augment.'

In my first edition I placed in the text the emendation of Semitelo (1887) τοῦ άγε-

νης κύνες. Cp. Il. 21. 74 ἀλλ' ὅτε ὁ 

πολών τε κάρη πολῶν τε γένεσθοι | αἰών τ' 

αιχμώσως κύνες κατάκεκορο 

γέρωντος. If the είς of κύνες had been obliterated, 

νέκω would easily have arisen (esp. after ν); and a change of ν into ο would have 

taken οικον far towards ἤνσεχμαν. But, 

while I still hold that this brilliant con-

jecture 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 ἤνσεχμαν (or ἄνθεχ-

μαν), and therefore alter the words ἀδαπτόν ἀθαντος and ἄνδρα in various ways, 

usu. omitting νέκων. 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) τοῦ άγε-

νης | μητρός. This is like saying, 'the 

son of the same womb.' Cp. Eur. I. 

Τ. 447 τότερον ἀδελφών μητρός ἵστον ἐκ 

μαῖς; Yet it has been seriously urged by many critics, as a ground for change, that 

a mention of the father was indispensable. 

ὃς need not be altered to ὤς (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.

Cr. 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

δηλων Nauck.—τὸ γεννημα' M. Schmidt gives τὶ γεννημα' (with ἡ παις ὅν for τὴν παιδό): Semitelos, γονὴν λυμ. For τὴν παιδό Mekler conject. πεφυκε.—κτισταται L has the second τ in an erasure, perh. from ε. The final i had been omitted, and has been added above a by the first hand. 474 πιντει Boeckh.

or μᾶς (Meineke). (x) τὸν εὐμ. | μητρὸς

θανῶν'. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after μητρὸς would have been required to bring out θανῶν'. This is the right test to apply in the case of a play written to be acted.

470 σχεδὸν τι, 'almost,' iron, 'it might perhaps be said that...': so El. 608 (also at the close of a defant speech), ei γὰρ πέφυκα τῶν δὲ τῶν ἐρωμάτων, σχεδὸν τι τὸν στὸν καταμεσσάκιοι φῶς. Cr. ib. 550 ei δὲ σοὶ δοκεῖς φρονεῖς κακῶς | γνώμην δικαίαν σχούσα, τοὺς πέλας ἔσγυν

(end of a speech): also Ai. 1038, O. C. 1665.—μητρὸς μορίαν: cp. 754. The παρθένοι gives bitterness (O. T. 371.)—διήλανων with dat., as Eur. Bacch. 854 γέλοια θηραίος θρήνων, etc.; but in this use it can also take πρὸς τινα or παρὰ τινι (Plato). Cr. O. T. 511.

471 ξ. 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, δῆλον (sc. ὧν) ἄξιον, shows herself fierce, ἵππον πατρὸς, from a fierce sire (i.e. by the disposition inherited from him). Cp. 20 ἰδοὺ...καλαυεύοντα (n.): the omission of ὦ is somewhat bold, but possible for poetry; cp. 700 ἄσφαλες κεραυνοι: Plat. Legg. 806 β δεδοκείται ψυχή τῶν πάρων προοπετάτης. γέννημα occurs below, 628, O. T. 1167, and Tr. 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always meant the thing produced; for in Sophisti. 366 D, τὸ δὲ ὄρωματι τῶν γέννημα, where Ast takes it as 'confectio,' the sense is, 'the other a product (consisting in) certain images.' In Aesch. P. V. 320 έν κύριον δὲ των διών γεννημάτων | τέκνες κηλαυων 'Εκασφος, the word, if genuine, would certainly mean 'begetting,' but Wiesler's correction, γέννημα ἀφεών ('an offspring called after the touch of Zeus'), is highly probable. For τὸ γέννημα τῆς παιδός as ἡ γεννηματια παις, cp. 1164 τέκνων στάρα, El. 1233 γεννηματοσ τιμών ἐμοί φιλάτων (her brother), Eur. Med. 1098 τεκνών...βλασταμα. 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 emphasis of τὸ γέννημα. I cannot believe that Soph. intended τὸ γέννημα τῆς παιδός to mean, 'the inborn disposition of the maiden,'—an unexamined sense for γέννημα. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

472 ἐκεῖν...κακοί, not to 'sucumb 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 σοῦ δ' ἀδέλφων ταπευόσ, σῶλ' ἐκεῖν κακοί, | πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβέοιθεν ἄλλα.

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472 ξ. ἀλλ' ἐστιν τοι: so oft. in threatenings: cp. 1064: Tr. 1107 ἀλλ' ἐστι τοι τὸ δ' ἐστι τοῖς λείτου: El. 328 ἀλλ' ἐστιν τοῖς λείτου γ' ἀλλ' ἐστιν:—ἐστιν, instead of the regular ἐστο: this inf. after os (as is '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 κτισταται above, 293, and 1092.
σίδηρον ὁπτὸν ἐκ πυρὸς περισκελῆ
θραυσθῆται καὶ ῥαγέται πλείοστ' ἄν εἰσίδωσιν
σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμομένους
ἵππους καταρτιθῆται: οὐ γάρ ἐκπέλει
φρονεῖν μέγ' ὡστις δοῦλος ἐστὶ τῶν πελασ.
αὐτῇ δ' ὑβρίζεϊν μὲν τότ' ἐξεπίστατο,
νόμους ὑπερβαίνουσα τοὺς προκαμένους;
ὑβρίς δ', ἐσεῖ δεδρακεν, ἢδε δευτέρα,
τούτως ἐπανεῖν καὶ δεδρακνίων γελᾶν.
ἢ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὐτῇ δ' ἀνήρ,
εἰ ταύτ' ἀνατερ ὑδε κείσαται κράτη.

475 εἰσίδωσιν L, with e over e from the first hand. 482 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] τάρ' Elmsley. 486 ὀνα
ti L: ἀνατερ r.—κείσαται] πελατεῖ τι Semitelo (Blaydes had conjectured εἰ ταύτα μου γνωρίκει πελατεῖ κράτη). Nauck proposes έκαστα. 486 ὀμαμονεστέρας

475 ὁπτὸν...περισκελῆ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἤπετο τὸ ψισι...μέγα, Eur. El. 376 (τεναῖ) διδάκει δ' ἀνδρὰ τῇ χρεῖα κακῶν (to be bad).—περισκελῆ, dried or parched all round, from σκέλος, ὅτερει: cp. II. 23. 190 μὴ πρὸν μένος ἦλθον | σκήλει
ἀμφὶ περὶ χρᾶι λιγε: hence, fig., αἰ περισκελεῖς ψείνεις (Al. 649): cp. retorridus.
From the same rt come σκιρρός, σκελετός (skeleton), and ἀσκελῆς (dried),—this last having a pig. sense in the Homeric ἀσκελές
αἰεὶ ('stubbornly,' Od. 1. 68).—ἐκ πυρὸς,
by means of fire; cp. 990: Ph. 710 ἐξ ὁντιβδοὺν τῶν...ἀνεῖδε...φρόβαν.
478 θραυσθῆται καὶ ῥαγέται, 'broken
and shivered.' ῥαγέται is here the stronger
word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθῆται merely says that the iron is broken into pieces. As Heinrich Schmidt
observes, the foremost idea in ῥαγόναι is that of the separation of the parts,—the
σχισμὸς or rift being brought before us; in θραυσθῆς, that of a whole being broken into small pieces (Synonymik der Gr. Sprache,
vol. III. pp. 304 ff.).
477 ὁ χαλινῷ δ'. Cp. O. C. 714 ἔτη
ταυτί τῶν ἀκετήρα χαλινῶν, n. For
σμικρῷ cp. Al. 1253 μέγας δὲ πλεῦρα βοῦς
ὑπὸ ἐμεύρα δῶρον | μαστίσσω ὀρός εἰς ὀδὸν
πορεύται.—καταρτιθῆται, brought under
discipline, made docile. καταρτόν
= to equip, or prepare (O. C. 71): then,
like ἀμφῶτ (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 ἀφροσύνατον θηρίον), δῶρ μάλιστα
ἐξει τὴν τοῦ φρονεῖν μήτω καταρτιμένην
(not yet brought under discipline): Plut.
Mor. 38 c (the sensuous impulses, αι ἐφ' ἡδονήν ὁρμαλ, are disastrous) ἀν εἰ τις ἀφέ
του, ἡ περίκαθη, χωρίων, καὶ μὴ...καταρτή
tὴν φύσι (discipline the character). Plut.
Them. 2 τοὺς τραχιτάτους κόλῳ ἄρατον
ἰκνῖς γίνεθαι φάσκοι, ὅταν τις προσκεῖ
tόχοι παιδεῖς καὶ καταρτόσεως (educa
tion and discipline). In Aesch. Eum.
473 the act. perf. part. καταρτικώς (lēktē)
is said to be a term applied to a horse whose mouth was 'fully furnished' with
tooth (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 καταρτιθέοι as used here.
478 τ' Suspicion has fallen on ἐκπέλ
λα, which occurs only here: Hesych.
explains it by ἐκπόντο, and ἐκπέλειν by
ἐκτετάτο. He would hardly have in
vented the imperfect, if he had not met
with it in literature: and the metrical
convenience of such a synonym for ἐκτο
is a further reason for believing that it
was current.—δοῦλοι: for the omission of the antecedent. τοὺς, see on 35: for the
gender, on 464.—τῶν πολέω, cp. fr. 83
('tis better to conquer by any means) ἡ
dουλὸν αὐτὸν ὅτα τῶν πελας κλέων.
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 σ have been partially erased. ὅμαιμωνεστάρας τ (including Α.) The schol. in L read the gen.: εὖ εξ ἀδέλφης ἀμής εὖ ἀδελφέως καὶ συγγενεστάρας κ.τ.λ. The Roman ed., indeed, gives ὅμαιμωνεστάρα καὶ συγγενεστάρα: but L’s authority for the scholium is the better.

480 Σ. αὕτη 8'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. O. T. 1078 αὕτη 8' ἡ ἱερ. κ.τ.λ. (of Iocasta). — ὑπερβίαιν ὡν... ὑπερβίαιν: epanaphora (O. T. 25 n.). The sense is, ‘Her disobedience was an act of consummate insolence; and her defiance now makes it worse.’ ἐπί-πιστοῦτο, ‘knew thoroughly,’ with bitterness; cp. 686; Eur. fr. 756 ὥστε σωφρο- νεὶν ὕποστατα. τότε is explained by ὑπερβαίνοντα.—τοῦ προκ., which had been set forth: cp. O. T. 865, Eur. I. T. 1189 τῶν νόμων... τῶν προκείμενων,—τότες, neut., these deeds: cp. 468 κεινοὶ... τοῦτα. — δὲ εκεῖνα κυκλάκια = to exult in having done it. For the partic., cp. Αρ. Vesp. 1007 κοίνον ἐγκατέστατο ὀ’ ἐκείνωσι τέσσαρες. 484 Σ. κ. ὥστε, ‘now,’ i.e. ‘under these circumstances,’ is better than ὥστε or τάρτα here.—καὶ ταῦτα... κράτης, if this victory shall remain on record for her, without bringing her any punishment. For κράτης, deeds of might, and so prevalence, victory, cp. Εἰ. 476 Δίκαια, δικαίως σπευδάων κράτης; id. 689 οὐκ οἶδα τοιοῦτον ἀν- δρὸς ἔργα καὶ κράτης. For κελεσται, cp. Pind. Ι. 4. 17 τίν 8’ ἐν Ἰσθμῷ δικλαρὸς ἔρημος ὁ ἄρετά, διὰ μυθικῶν, κεῖται, ‘for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.’ So, here, κελεσται 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 κράτης, this sense is tenable (cp. 60, 166, 173, O. T. 237): it is the whole phrase that appears strained. And ταῦτα (said with bitter emphasis) evidently refers to Antigone’s acts; cp. 483 τοῦτας. Semitels reads πολυτατα: ‘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 κράτης. Ar. Ran. 1126 ff. illustrates the poetical ambiguity of κράτης, the debate there being whether, by πατριώτα κράτης, Aesch. meant, ‘a victory over a father,’ or ‘power derived from a father.’—For the form of ἀμής, cp. O. C. 1281 n.: for ταῦτα without τά, id. 471. 486 Σ. ἀδέλφης, (child of) a sister, ἀδέλφης: for the gen., cp. 380, 825.—ὁμαιμωνεστήρας, ‘or nearer in blood to me than any member of my family.’ The gen. ὅμαιμωνεστήρας (see cp. 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 grand- daughter.’ All that he means is, ‘my niece,—aye, or the nearest relation possible.’ This is more simply and clearly said by the nom. ὅμαιμωνεστήρα. If the comparative were here restricted to the regular Sophoclean sense of the positive ὅμαιμος and ὅμαιμος, 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 410 C ἰ 8 πατὴρ καὶ ἡ μητήρ καὶ εἰ τοῖς ἀδελφοῖς ὅμαιμωνεστήρας ἔστι.
Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς ὃμιός ἔρκειον κυρεῖ, αὐτὴ τε χῇ ἐγιναμος οὐκ ἀλήξετον ἡμὸν κακίστου καὶ γὰρ οὐν κεῖσθαι ἵσον ἐπαιτῶμαι τοῦ διδοὺς βουλεύσαι τάφον. καὶ νῦν καλεῖ. ἐσὼ γὰρ εἰδοὺ ἄρτιως λυσσωσαν αὐτὴν οὖθεν ἐπήβολον φρενῶν φίλει δ' ὁ θυμὸς πρόσθεν ἤρησθαι κλοπεῖς τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων. μισῶ γε μένοι χώταν ἐν κακοίστι τὸ ἀλοῦς ἐπέτιτα τοῦτο καλλιέναι θέλη.


487 τοῦ παντὸς Ζηνὸς ἔρκειον τὸ τῶν ἀλόνων (schol.): so Eustath. 1330, 30 ἔρειεον Δία ἔκειον (Sophocles) τοῖς ὁκὺ πάντων νίμιος. The altar of Zeus ἐρκεῖον stood in the court-yard (ὰνὰ) in front of the Greek house; ἔρκα denoting the buildings which enclose the αὔλη, or, sometimes, the space so enclosed, the αὔλη itself. In Od. 2. 334 Phemius thinks of passing from the μέγαρον into the ἄλη, δῶς Μαγγαλῶν τοις θυμῶν ἔρειεον. (Cp. my Introduct. to Homer, p. 28.) This is the altar at which Peleus was sacrificing, ἀὔλη ἐν χώρῃ (Il. 11. 774: cp. Athen. 5. p. 189 f.); as in Plat. Κέφ. 318 c there is sacrifice in the αὔλη. So in Her. 6. 68 Demaratus supplants his mother image especially by τοῦ ἔρκειον δῶς τοῦτο (whose altar or image he is touching, κατατόμωσον). Priam is slain πρὸς...κρηστίδων βάθρως...Ζηνὸς ἔρκειον (Eur. Τρ. 16),—ἐπὶ τὸ ἐγχορὸν τοῦ ἔρκειον (Paus. 4. 17. 4); cp. Οἰνίδ Λεὸς 346, Cui nihil Herculis profuit ara Iouis. In Cratinus jun., Ξειροὺν 1 ff. (c. 350 B.C.), a returned exile says, ἐξουγγενεῖται καὶ φράττομαι καὶ ἐχαρτάσαμεν μάλα, εἰς τὸ ἐννείκειον ἐγγεγραφὸν (put on the feasting-list—παρὰ προσδοκῶν for εἰς τὸ γαμμαματεῖον): Ζεὺς ἔτει μοι τὸ ἔρκειον, ἔτει φράττομαι: where ἔρκειον corresponds with ἐξουγγενεῖν. Dionysius 1. 67 expresses the attributes of the Roman Pe-
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 (ascripting it to Tournier, whose text, however, has ὧμη). 498  θήλη Υ, with ei deleted between λ and η.

Eur. Ion. 818 ὁμοίας ἐνει λή τῆς τίχης τ’ ἴσων ὀφρέων: id. Ph. 547 δομάτων ἐχον ἴσων. Another construction is possible: ἴσων ἑπταίων κείμην τοῦ τάφου, βούλευον: 'I charge her equally with this burial,—i.e. with plotting it.' The constr. with the gen. is frequent (Aesch. P. V. 974 κάτι γάρ τι ἐγγορφάς ἑπταίων); the objection here is that the epexegetical infin. βούλευον, requiring a case different from that governed by ἑπταίων, ought to come last: cp. Plat. Crat. 51 β οὐδ' ἐπιθυμία σε ἔλθειν πόλεως οὐδ' ἄλλων νόμων ἐκλείπει: Eur. Med. 1399 χρῆς στόματος παλαιὸν τὸ τάλας προσπενταειαθαί. In O. T. 644 εἴ τι σι σι βδεράτ', δολαιρη, ὅν ἑπαίτι με δρᾶν, ὅν might represent either (a) τοὺς ὦν, δρᾶν being epexegetical or (b) τοὺς ὦν (acc. governed by δρᾶν); the latter is simpler. —βούλευον, of plotting mischief, as Τ. 80-87 τουτα...παρεῖ βούλευον' εμφ. Λ. 1054 στρατή...βούλευσα γίνων.

491 καὶ γὰρ καλέσ, 'And now call her.' This is the καλος so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13 ζ καὶ μοι ἀνάθεις, or. 13 § 35 καὶ μοι ἀνάγωρα τὸ ψηφίσων. 492 λυστάσων...οὖν ἤτ.: cp. O. T. 58 π. Her. 9. 55 μανθημένων καὶ οὖν φρενέα.—ἐπιβολήν, 'in possession of' (compos), a word used by Aesch. (P. V. 444 φρενόν, Ag. 542 νόσον), but not by Eur. It belonged to the diction of Ionian epos, appearing first in Od. 2. 319 (οὐ γάρ οὗ θημός ἐπιβολός οὐδ' ἐρέτων), and is used by Herod.; Plato, too, admits it (as Euthyd. 289 Εὐστήρησι ἐπιβολήν). Dinzer would derive it from ἐπί and ἄβολος ('meeting with'), assumed from the late verb ἄβολεις as = ἐπιβολέω (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for ἐπιβολήν. The sense seems to come from ἐπιβολάματι = 'to throw oneself on' a thing, and so take possession of it. 493 οὐ θυμος τῶν...τεκνώμνων, the mind of those who are planning nothing right (planning utter mischief) in the dark, φίλοι κλοπετής ἕρωτα, isaptostand convicted of its treason, πρόδρομοι, beforehand,—i.e. before the treasonable deed has been done. For the order of words (ὁ θυμὸς being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 ἡ δὲ εὐνοια τοῦ τοῦτος ἐπειδή τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Δακεβαιομασίους. Ismene has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. κλοπετής here answers to κλέςτειν as = 'to do by stealth or fraud,' Λ. 1137 πῦλαν ἀν καίμες λάθρα σὲ κλέφεις κακά. It denotes the plotter's treachery towards the State, not the betrayals of the plotter by his own conscience (as some have taken it). ἕρωτα κλοπετής (without ὦν), as O. T. 576 φίλος ἐπιβολήν: the perf. (expressing that the exposure is already decisive), like μηρήθαι ib. 1050. τεκνώμνων midd., as usual; cp. Ph. 88 τεκνώματα κακά. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,' a constr. which seems to require the change of ὄρθως to ὄρθων, since τὰ μηδὲν ὄρθως could hardly mean, 'things which (are) in no wise well,' sc. ἔχοντα. οἱ μηδὲν ὄρθως τεκνώμνων = those who plan nothing in such a way as to be right (the generic μῆτ): cp. Ph. 407 παῦως ἀν λόγον ἄκου τῆς γλώσσας θητῆτα καὶ παρουσίας, αἰ̂ φὴ μηδὲν δίκαιον ἐς τέλος μᾶλλον τοιεῖν. 498  η μέρος: cp. O. T. 442 π. '(I hate such plotting in the dark:) however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.' Is-
mene's guilty terror is contrasted with Antigone's impudent hardness,—as Creon deems it. μεμη...δυνατον, like μεμηνησαι...επονησαι (Xen. Oxy. 2. 11), ἐστιν, ἤτικη, ἄλας εἴλας (Eur. Tov. 70) etc.—ἐρεμον, like είτα, as ἐβ. 750 δικαίων ἠδροκοῖν φῶν | πρῶτων ἐκείνα μὴ κατ' ἄνθρω- | πον φρονεῖ,—καλλίων, to make καλός (fr. 786 πρός ων καλλίωνα, of the waxing moon), here, to make specious: so Plat. Legg. 944 ε ἐνδιάβολον κικῶν καλ- | λίων (a soldier excusing himself for | δικάσων ἀνοδολήσα). 497 θελείς τι μείζον, σκ. τοιεῖν,— | not that θέλω could not take a simple acc., but a Greek would mentally supply a general inf. to balance κατακείσαι: cp. Thuc. 3. 85 ἄνθροποι...του ἄλλου τι (σκ. | τοιεῖν) ἢ κρατεῖν τῇ γῆς.—λέον: | cp. O. T. 641 κτείναι λάβων.—ἐμά | μνεύων. He desires nothing more,—and will take | nothing less.—ἐπετρεπτ' ἤμω: cp. Eur. | Ὀρ. 749 τοῦτο πάστ' ἤμω μαθῶν (‘tell me that, | and I am satisfied’). 500 ἄραντον οὐδ'ν, not ἄραντο τοιεῖν: | cp. O. T. 1195 βροτῶν ὁ οὐδ'ν...μὴ' | ἄρεσθεισ. Cp. 686. If sound (as it seems to | be), this is a solitary example of the | aor. pass. ἄρεσθειν as = ‘became pleasing,’ | and must be defended by the pass. (or | midd.) ἄρεσκοι as used by Herod., 6. | 128 ἄρεσκοιτω, ‘they were approved’ (or, | ‘they pleased!’): 9. 79 μήτε Ἀλκιβιάδος | ἄδωμε μήτε τούτα ταῦτα ἄρεσκεται (those | who approve this course). Considering | the Ionic affinities of Attic Tragedy, this | use of ἄρεσκοι in Ionic prose seems a | sufficient warrant for a corresponding use | of ἄρεσθειν, whether we take it as properly | passive (‘was approved’), or as a pass. | form used to supplement the middle | (‘pleased’). I do not add Eur. fr. 942 | θεοῦ ἄρεσκοι, because there I should read | θεοῦς ἄρεσκοι, ‘propitiate the gods,’ the | Attic use of the midd.; cp. Xen. Mem. 4. | 3. 16 κόμος δέ δήπο ταῦτα ὅτι κατ' | δύναμιν ιεροῦ θεοῦ ἄρεσκεσθαι, ‘to propi- | tiate the gods with sacrifice.’ The Attic | passive meant ‘I am pleased,’ Thuc. 1. | 129 τοῦ λόγου τοῖς ἀντί σοι ἄρεσκοι, | 5. 37 οἱ βωσώταρχοι ἄρεσκοι, but occurs | only in pres. and impf.: ἄρεσθειν, as the | corresponding aor., appears only in later | Greek, as Paus. 2. 13. 8 οὐκ ἄρεσθεις τῷ | διδόντι τίτατι. The traditional ἄρεσθειν, | then, is at least not less probable than | Hermann’s ἄρεσθειν, when the whole | question is viewed in the light of attested | usage. As to Elmsley’s next ἄρεστ’ εἴη, | a fatal objection to it is the change to | the impers. plur.: as if one said, ‘not one | of your words pleases me; and never may | I feel pleasure:’ (without, ‘in them.’) 501 ταῦτα, a general phrase, ‘my | views.’ Cp. El. 1040 οὐν γὰρ σε ταύν | ἔτη τοῖς τοιμαί· ἐπανέκαμπτον ὅσον | ἦν τῶν σοῦ τρόποιν.—ἐκλ. with partic. (‘are naturally | ...’), cp. O. T. 9 πρέπειν ἔσων. 502 καλτοῦ marks the transition to | another and higher point of view than
AN. Wouldst thou do more than take and slay me?
CR. No more, indeed; having that, I have all.
AN. Why then dost thou delay? In thy discourse there is nought that pleases me,—never may there be!—and so my words must needs be unpleasing to thee. And yet, for glory—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

CR. Thou differest from all these Thebans in that view.

is followed by Dindorf, Meineke, Nauck, and M. Schmidt.—In L there has been an attempt to make ἔπαλλα τάλλι out of ἔπαλλα τ' ἐλλ'.—ἐπαν, omitted in the text of L, has been added above the line by an early corrector.

Creon’s. ‘Thou wilt never approve my deed. And yet how could I have won a better claim to the approval of all who judge rightly?’ In κατὰ πόθεν ἐκέος γ’ the absence of caesura gives a slower movement, just as in ν. 44: she commune with her own thought. ἐκέος...

ἐπικλετομένω, like δικτομοὶ ποιοί (587), φρένες διείσορος (1261), πάνω δικτομο (1177): Ph. 894 ἐξουσία...θάνος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, ν. 7 n.

508 ξ. ἐν ταύτῃ τῇ ᾧσῃ, i.e. symbolically, by sprinkling dust and pouring τοῖς, cp. 86, 305, and O. C. 1410 n.—ποιοὶς τοῖς λέγων ἐκεῖ, by all these it would be said, τοῖς ἀνδοῖς (ἀποτικοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander Sentent. 511 τάλληθι ἀνθρώπων ὦνι εὑρέσκεται.

If the datives were taken with ἀνθρ.). λέγων ἐκεῖ would be too indefinite. At the same time the proximity of ἀνθρ.). has influenced the construction. ταύτῳ has been suggested, but there is nothing suspicious in τοῖς τοὔτῳ, which Nauck groundlessly condemns.—The pres. ἐγκλήψα is required by the sense, since the act is a continuing one; ἐγκλήψα 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 ξ. ἐκέος ἐκ τῆς τυμπανι, τιμήθη referto the Chorus: for the Ionic form, cp. 308, 705.

—τούτῳ...ὁ δὲ, see this, = 'take this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ὁ δὲ: 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 ἄλλον ὁ ὁρώσαν λέγων. So we say, 'I do not see it.' = 'I cannot take that view.' μονήν τιμήθη: cp. 101 πάλιματο...τῶν τρομέρων, n.—ἐφήλλεται (for the spelling cp. n. in
mene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. meva...dtia, like mew- neiā deī ἐκποίησας (Xen. Ov. 4. 11), ol'p' ὑπὲρ Ἀλας ἔλεγε (Eur. Thyn. 50) etc.—παύειν, like peri. as Ai. 760 βασι&κον φύσιν | βλαστῶν ἔπειτα μὴ κατ' ἀνθρώ- 


500 κον φρούριον—καλλιόνων, to make καλός (fr. 786 πρόσωπα καλλινοῦσα, of the waxing 


505 here, to make specious: so Plat. Legg. 944 ζ εὐδαιμονίας καλοὶ καλ- 


510 λίνων (a soldier excusing himself for ὕπολα ἀποβολῆς).

497 L. prefixes AI' (by error for AN).—τι] τί L. 500 ἄρεσθησιν] ἄρετ' εἶν Elmsley.

504 ἄνδανε L., with most of the later mss., but A and V have ἄνδανειν. 505 ἥγ- 


510 κλεισί: I.: ἐκπλησίον οὐ ἐγκλήσιον τι: ἐγκλήσιον Erhard: ἐγκλήσιον Schaefer. Cp. cr. n. on O. T. 1388. 506 S. These two vv. are rejected as spurious by A. Jacob, who

...the Ionic affinities of Attic Tragedy, this use of ἄρσενοι in Ionic prose seems a sufficient warrant for a corresponding use of ἔρησθην, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). I do not add Eur. fr. 942 d' ἄρσενου, because there I should read θεοὶ ἄρσενου, 'propitiate the gods,' the Attic use of the midd.; cp. Xen. Mem. 4. 

5. 16 κομίς δὲ δῆτον παταγοῦ ὅτι κατὰ δίναμιν ἐρῶι θεοὶ ἄρσεσθαι, 'to propiti- 

515 ate the gods with sacrifice.' The Attic passive meant 'I am pleased,' Thuc. 1. 

129 τοῦ λόγου τοῦ ἄρσενοι, but occurs only in pres. and impl.: ἔρησθην, as the corresponding aer., appears only in later Greek, as Paus. 2. 13. 8 οἱ ἄρσεθες τῷ 

520 δολειτε τῷ πόματι. The traditional ἄρεσθης, then, is at least not less probable than Hermann's ἄρεσθησιν, when the whole question is viewed in the light of attested usage. As to Elmsley's neat ἄρετ' εἶν, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure:' (without, 'in them')}

501 τάμα, a general phrase, 'my views.' Cp. El. 1050 οὕτω γάρ εἰ τάμ' ἐπ' | τομάμα ἐκπάθειν οὗτ' ἐγὼ τοὺς οὕτως τρόπους.—ἔφιν with partic. ('are naturally...

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AN. Wouldst thou do more than take and slay me?
Cr. No more, indeed; having that, I have all.

AN. Why then dost thou delay? In thine discourse there is nought that pleases me,—never may there be!—and so my words must needs be unpleasing to thee. And yet, for glory,—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

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Creon's. 'Thou wilt never approve my deed. And yet how could I have won a better claim to the approval of all who judge rightly?' In καίτων πρόδεις κλήσας the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. άλεγος... επικατάραπα, like διότι καί τοιοῦ 1557, φρένος δίνος τοιοῖς (1261), πώς διόνυσον (1277): Ph. 894 ξεκυπτεύει...θος. Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst., above, v. 7 n.

508 Ε. εν τῇφρο τιθέμενε, i.e. symbolically, by sprinkling dust and pouring ξοι: cp. 80, 395, and O. C. 1410 n.—τούτοις τάσις λέγωτον ἄν, by all these it would be said, τούτῳ άνθρωποι κοσμεῖται; that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander Sentent. 511 τάπετος ἀνθρώπων οἷς εὐφρακτεῖται. If the datives were taken with άνθρωποι, λέγωτον ἄν would be too indefinite. At the same time the proximity of άνθρωποι has influenced the construction. ταυτό has been suggested, but there is nothing suspicious in τούτοις ταυτῷ, which Nauck groundlessly condemns. —The pres. ἔγκαλον is required by the sense, since the act is a continuing one; ἔγκαλον 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. διὰ ἡ 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) διὰ... ἓ ought to be ἢ γὰρ—Dindorf: (b) Antigone should not mention the advantages of the τυραννίς.—A. Jacob: (c) Creon could not be reproached with δραυ λέγων θ' ἀβωθεταί—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 τυραννίς, as it was viewed by Greeks in the historical age, cp. Aesch. P. V. 214 f., Eur. Ion 621—632.

508 Ε. κυριεῖ: τῶν δέ refers to the Chorus: for the ironic form, cp. 308, 705.—τούτω...δραύ, seest this, = 'take this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ψαρί: indeed, I know no strictly similar instance, for we cannot compare O. T. 284, where see n.: still, it is natural enough. Cp. Plat. Phedr. 276 a ὀλομ ὀράμεν λέγον. So we say, 'I do not see it,' = 'I cannot take that view.' κυριεῖ τῶν: cp. 101 κάλλωτον...τῶν προφήτων, n.—ὑποβουλεύειν (for the spelling cp. n. in
Appendix on 340). lit., ‘turn’ (or ‘roll’) ‘under,’ said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his Οὐσίων,—referring to the Sphinx) οὐρὰν δ’ ὑπέλασ’ ὑπὸ λεοντιῶν βάσιν ἰ κάθετον. Verg. Aen. 11. 812 (a terrified wolf) raudamque reminiscens Subicit prianteantem iber. Here, ‘keep down’ the utterance of their thoughts; ‘make their lips subservient’ to thee. Cp. σένεω, adulari.—Euphony commends, though metre does not require, the ν ἐφελκυστικών, which L gives. Cp. 571.

510 οὐ δ’ οὐκ ἔπαιδει; And art thou not ashamed of it (cp. ἐπαιρεψάμοια, 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 conceals 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 θραυσας always of brother and sister in Soph.: O. C. 330 n.—ἐκ μᾶς τε. The soundness of the text is thoroughly vindicated by Plat. Legg. 627 c (quoted by Schneidewin), παλλεῖ δέλτοι δουν γενομένη ἐν ἑνὸς ἐνδρός τε καὶ μᾶς ἑπείς, which also confirms the ms. τε against the conjecture γε.

514 παρά δ᾽ ὥστ᾽ why, then, dost thou render (to Polynices) a tribute impious in the sight of Eteocles?—i.e., which places the latter on the same level with the former.—ἐκένω, ethic dat., ‘in his judgment’: cp. 904. O. C. 1446 ἀνάκειται...πάσιν, and 810 n., O. T. 40. We cannot well render, ‘impious towards him,’ which would be πρός η εἴ κείνων: nor can the dat. be one of ‘interest,’ as though δυσερήθη were equivalent to βλαστάραι. The next verse agrees well with ἐκένω 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 τιμῶ τιμήν. But it would evidently be awkward to have an objective acc. added, as τιμῶ χάριν αἰτῶν. Rather τιμᾶς is here slightly deflected from the sense, ‘to honour by observance,’ ‘to observe duly,’ as Eur. Ῥήσ. 1210 οὕτως φρίγισε νόμοις τιμῶν, ἱνά 1045 τὴν εὐδέξειαν τιμῶν, and means, ‘to render duly,’ as religious observance requires. So I should take it also in the parallel phrase, Eur. O. r. 828 παραγώ τιμῶν χάριν, duly rendering grace to thy sire.—ἐκ καθηανῶν νίκεσ: cp. 26.

516 ἐκ τοῦ, siguendum: O. T. 549—σφι: cp. 44 n.—ἐκ τοῦ, only on a κ κ κ, with, as O. T. 1019. So ἐκ ἡ σφί = ‘equi little’ (Her. 2. 3), or ‘equally vain’ (8. 79): and id. 8. 109 τὰ τε ἑπεὶ καὶ ἱδιὰ ἐν ὑμοίῳ ἐποίησε, i.e. made sacr. things of (only) the same account things profane. Cp. 393.

517 οὐ γὰρ τι δοῦλος. No, Eteocles...
ANTITONH

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 δι, but a few γε. The older edd. give γε: most of the recent, δι. 319 ὁμοιος Mekler.—τοῦτον γύματος τούτως MSS.: schol. marg. of L, γρ. τοῖς γύματος ίσους.—Semitelos writes ὁμοίοι (for ὁμοίοι)...τούτοις., 320 λεγεῖν L: λαβεῖν τ.— λοις MSS. Bergk conject. ἵνα (which Nauck adopts), or λοις. Nauck also suggests λοις (if τοῦτον ἢ κεπτ in 319). 321 κατώστως MSS. In L, γρ. κάτωθεν is written

cannot complain, for Polynices 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 (319) on her sense of religious duty.

318 προθέν δι: for δι introducing an objection, cp. O.T. 379: for the partic., ib. 1001, 1011.—δι, but the other (perished) ἄντιστας ὑπερ τῆς ἐν ἀγαθής, as this land’s champion. ὑπερ is paroxytone as virtually following its case, since the gen. is supplied from τῆς ἐν ἁγαθής. Cp. Αἰ. 1231 τοῦ μὴν ἀντίστασις ὑπερ.

319 τοῦτος, the reading of the MSS., has been rejected by nearly all modern editors in favour of λοις, which the Scholiast mentions as a variant. But the simple τοῦτος is perfectly suitable,—‘these laws,’ the laws of sepulture (τοῦ δαπανητοῦ, as a schol. paraphrases); and everything that λοις would convey is already expressed by δι. ‘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 λοις into τοῦτος is very improbable. Rather λοις 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. λοις in 320 does not strengthen the case for λοις here.

320 The MS. λαχάειν λοις 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. λοις λαχάειν γύματα would be very strange; λοις λαχαει, absolutely, is stranger still. The train of thought strongly favours λοις (which Soph. would have written ἱξαος), 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 Polynices was his brother (317): he will think of the contrast between that brother’s merits and his own. The dead can be said λαχάειν γύματα (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write λοις or λοις.

321 τ. κάτωθεν, simply ‘below’: cp. 1070, Eur. Αἰ. 424 τῷ κάτωθεν ἀκτίνωσα
KR. οὐτεὶ ποθ' οὐχθρός, οὐδ' ὅταν θάνη, φίλος.
ΑΝ. οὖτει συνεχθεί, ἀλλὰ συμφίλειν ἐφιν.
KR. κάτω νῦν ἑλθοῦσ', εἰ φιλητέου, φίλει
ekέινου: ἕμοι δὲ ἱωτὸς οὐκ ἄρξει γυνή.

ΧΩ. καὶ μὴν πρὸ τοῦλον ἡ Συμήν,
φιλάδελφα κάτω δάκρυν 'εἰβοιμένη:
νεφέλη δ' ὄφρων ὑπερ αἰματάν
ῥέθος αἰσχύνει,
tέγγου' εὐώπα παρειάν.

KR. σὺ δ', ἢ κατ' οἴκους ως ἔχιδν' ὑφειμένη

above. 523 οὕτω συνεχθεῖ

the law below (=the continuation of a law already cited). We need not understand here, 'if these things are approved from below.' κάτω 'στι' has the MS.

authority: but it is most improbable that Soph. would have given such a needlelessly unpleasant verse, and the change is sufficiently explained by a later belief that the sense required κάτω.—εὐαγγ., right in respect to ἄγας, i.e. free from it, pure (O. T. 921). She means: 'who can tell if Eteokles, in the world below, will not think it consonant with piety that Polyniceus should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteokles will resent it.' Cp. Οδ. 11. 543 where the spirit of Ajax in Hades will not speak to Odyssous—κεχολωμένη εἰκότως κτισμα | τῇ μοι ἐγὼ κτισμα.—There would be far less point in Creon's words if we took them to mean, 'my dead foe is still my foe' (cp. Αἴ. 1348, 1372).

523 οὕτω συνεχθεῖ. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteokles in hating Polyniceus, but to love each brother as he loves me': cp. 73 πειχα...πειχα μέτα.

Cp. Polybius ι. 14. 14 διδάξεων δέ εἶναι τῶν ἀγάθων ἄδρα καὶ φιλοστορχία, καὶ συμμετοχὴς τῶν ψυχῶν τῶν ἐθνῶν καὶ συναγά
tῶν τῶν ἄθλων. Εὐρ. imitates our verse, Ν. Α. 407 (Agam. to Menelaus) συνοφ
donεῖ γάρ, οὐχί συνοφνεῖ έρωθ, 'may, my sympathies are with prudence, not with frenzy.'

524 οὕν, as Αἴ. 83, Τρ. 92, Φά. 1196, but οὐν Ο. Τ. 658, and oft.—κελ

νοῦς τοῖς ἐκεῖ, the dead. Nauck proposes κεκροσ, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 οὐν introducing the new person: O. C. 549 n. At Creon's command (491), two πρόστοι 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 γυναικείαι (cp. 578).—εἰβοιμένη, the correction of Triclinius for the MS. λειβοιμένη, enables us to keep δάκρων, 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 φιλαδελφός), and it would seem, therefore, that he read δάκρυ λειβοιμένη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρων. In O. C. 1251 we have λείπου δακρων: neither λείπω 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 δακρωνιστακτ

tον ἄτρ' ὀσων ῥαδιων δ' εἰβοιμένα μέτοικον οὖν, for the Μ. δακρωνιστακτος δ'...λειβοιμένα, re

stores the metre. But κατά δάκρουν εἰβων and δάκρων λείπειν were equally familiar as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that κάτω points to a reminiscence of the phrase
ANTIGONH

103

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,
λήθουσά μ' ἐξέπνευς, οὖν ἐμάνθανον τρέφον δ' ἄτα καπαναστάσεις θρόνων, 
φερ', εἰτέ δὴ μοι, καὶ σὺ τοῦτο τοῦ τάφου 
φήσεις μετασχῆν, ἢ 'ξομεῖ τὸ μή εἰδέναι;

IΣ. δεδράκα τούργον, εἰπέρ ἦδ' ὁμορροθεὶ, 
καὶ ξυμμετάσχω καὶ φέρω τῆς αἰτίας.

ΑΝ. ἀλλ' οὖν ἐάσει τοῦτό γ' ἡ δίκη σ', ἐτεί 
οὖν ἡθέλησας οὖν' ἐγὼ 'κοινωσάμην.

IΣ. ἀλλ' ἐν κακοῖς τοῖς σοίνων οὖν αἰσχύνομαι 
ξυμπλοῦν ἐμαυτῆ τοῦ πάθους ποιομένη.

ΑΝ. ὅν τούργον, Ἀιδης χοί κατω ἕνιστορος· 
λόγοι δ' ἐγὼ φιλούσαν οὐ στέργω φίλην.

IΣ. μῆτοι, κασσινητῆ, μ' ἀτμάσῃς τὸ μή οὖ 
θανεῖν τε σὺν σοί τοῖν θανόντα θ' ἀγνίζαι.

ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἃ μή 'θυγε

831 ἢ] Η L. — ὕφειμεν Η υφειμεν Brunck. Ὁ Νεκρ. Νεκρ. Νεκρ. Νεκρ. Νεκρ. Νεκρ. 
832 λήθουσα μ' ἐξέπνευς. It seems unecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (7r. 770) compared to the echidna's, ἐκ δὲ χλωρῶν αἰμα μου: πέπωκεν ἡθή, 
833 ἢδ' 1025. Ὅπ. Ei. 734 ἢδ' γὰρ μείζουν 

§ 59 οὖν ἂν εὐαλωσιμοῦν μὴ οὖν εἰδέναι. Plat. 

536 ε. ὁμορροθεῖ, concurs, consents: 

837 τὴν αἰτίαν depends on both verbs. 

ζυμμετάσχω having prepared the ear for a partitive gen., no harshness is felt in the reference of that gen. to φηρω also. 

Λεξιλογικά with the first verb only, and regard καὶ φῆρω as parenthetic. Some real instances of such a parenthetic construction are given in the 

Aesch. P. V. 331 πάνων μετασχῶν καὶ

834 ἢδ' ἢπατον of mother's flesh.

835 ἤπατον. It seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (7r. 770) compared to the echidna's, ἐκ δὲ χλωρῶν αἰμα μου: πέπωκεν ἡθή, 

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Aesch. P. V. 331 πάνων μετασχῶν καὶ

834 ἢδ' ἢπατον of mother's flesh.
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 wit-
nesses: 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 επερ ηδ' ὑμοροθεί] επερ ηδ' ὑμοροθεί
Nauck. 533 σ' added in I. by S. 539 κοινωνάμοι] κοινωνάμοι L.
Cp. 547, 546. 531 τοιουτόν L, but a line has been crossed across the final ν.
534 τό μ' οὖ L, with η above μ from the first hand. Cp. 535. 546 μηθ'] μη

tετολμῆκες ἐμοί, the pron. might be dat.
of interest with the second partic.; but
we ought perhaps to read συντελομένων τ' ἐμοί.
538 ἔδεικνυσιν: cp. O. C. 407
dεῦκα τοι τοίχου κατά τ' ὑπάρχον —
κοιβώνιον: prodolision of the augment,
as 145 (n.): cp. O. C. 1602 ταχεύ
πάρερα
tων χρῶν.
καὶ τῶν καλῶν μέν ὅσις ἅπαλατεῖ θεῖεν,
συμβίασιν νῦν φιλῶν δυνατοῦσιν οὐ.
I. T. 590 ὃ καυστόλος ἤρα εἴ' ἡγ' τάς
συμφοράς, οὔτος δὲ συμβλέπει.
540 L cp. Ph. 2093 ὡς θεῖοι εὐπο-
stories.—ἄχοις, and not ἐργοῖς.
Ph. 307 ἄχοις | ἔλεοις, they show compassion
in word (only). Theognis 979 μη μοι
ἀκριβέι ἡ γλῶσσῃ φίλοις ἄλλα καὶ ἐργα.
543 εἰ μ' ἄτριμάννυς, do not reject
me (the word used by the suppliant Oed.,
O. C. 49, 286), τό μ' οὖ (cp. 443 n.), so as
to hinder me from dying with thee, and
paying due honour to the dead. ἀγνώρει
τοῦ θ. is to make him ἄγνωστο, i.e. to give
him the rites which religion requires; as,
conversely, a corpse which is ἄμωρ and
ἀκριβοῦς is also ἄνωστο (1071). Eur.
Suppl. 1111 τ' ἀντικάμηθ' ἐγκατάστατο,
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 μη μοι, not μη' μοι, since the main
emphasis is on the verbal notion ('share
not my death,' rather than, 'share not my
death!'). Cp. 83 n. The combination μη
μοι...οὐ has a scornful, repellent tone (cp.
O. C. 1441 n.). κοινομ., adv.: cp. Ai. 577:
O. T. 883 εἰσώρατα (n.). —μηθ' α μη
θεῖεν. If this were an instance of θεῖε
with acc., it would be a solitary instance in Soph., who has θεῖε in
 genitive in nine passages; in Ph. 667
παρότα ταῦτα σοι καὶ θεῖειν, ταῦτα
is nom. Nor is there any authentic
instance of θεῖε with acc. in classical
Greek. In Eur. H. F. 963, πατρὶ δὲ νυν
θείων κραταίας χεῖρος ἐνέπετε τάδε, νυ
depends on ἐνέπετε: cp. Ai. 764 ὃ μὲν
ἀντίν ἐνέπετε τέκνοι, etc. In Theocr. 1.
59 οὐδὲ τι πατνί χεῖος ἐμών θεῖεν, the
gen. αὐτὸν is understood with προσθέτοντο, and τι is adv., 'at all.' Nor does ὁσῶν
govern an-acc. below in 859, 961 (where
see notes). Krüger (11. § 47. 12. 2) treats
ἀτακαὶ here as a sort of adverb (ib. 11. § 46. 6. 9),
i.e., in a case where you did not put your
hand (to the deed, μ. τού ἐργον); 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.) ἀτακαὶ ἐπὶ τις, οὐ θεραταί,
(ἀτακαὶ ταῦτα ὡς). But here μηθ' ὄν μη
ποιον σεαυτῆς· ἀρκέων θυησκούσα· ἐγώ.

IΣ. καὶ τέις βίος μοι σοῦ λελειμμένη φιλὸς;
AN. Κρέοντι ἐρωτά· τοῦδε γὰρ συ κηδεμῶν.
IΣ. τί ταῦτ’ ἁνάμις μ’, οὔδεν ωφελουμένη;
AN. ἀλγοῦσα μὲν δὴν’, εἰ γελῶ γ’, ἐν σοί γέλω.
IΣ. τί δήν’ ἄν ἄλλα νῦν σ’ ἐτ’ ωφελομ’ ἐγὼ;
AN. σώφοι σεαυτὴν οὐ φθονῶ σ’ ὑπεκφυεῖν.
IΣ. οἷμοι τάλανα, καμπλάκω τοῦ σοῦ μόρου;
AN. σὺ μὲν γὰρ εἶλον ζῆν, ἐγὼ δὲ καθανεῖν.
IΣ. ἀλλ’ οὐκ ἐπ’ ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.
AN. καλῶς σὺ μὲν τοῖς, τοῖς δ’ ἐγὼ δόκοις φρονεῖν.
IΣ. καὶ μὴν ὅση μὴν ἔστιν ἡ ἰαμαρτία.
AN. θάρσειν σὺ μὲν ἢς, ἡ δ’ ἐμῆ ψυχῇ πάλαι
tεθνηκεν, ὡστε τοῖς θανοῦσιν ωφελεῖν.

δ’ Λ.—’θιγες] θιγες L. Cp. 457, 539. 547 θυησκούσα’ L. For the 1 subscript, see comment on O. T. 118. 548 φιλὸς has been suspected. Wecklein conject. μῆν: Hense, μενεί: M. Schmidt, δικα: Nauck. σοῦ γ’ ἄτερ λελειμμένη. 551 δήν’, εἰς mss. Dindorf conject. δή, κεῖ: Wolff, δῆ, τῶν.—γελῶ γ’) γελῶτ’ L. Heath conject. γελῶ γ’. 552 σετ’ L. (without acc.): σ’ ἐρ’ (σ’ εἶ E). 557 καλῶς οὐ μὲν τα…τοισ’ L. The τ of τα is in an erasure, which appears to show that τα has not been made from τοι. Dübner thinks that the first hand wrote μὲν γ’ ὅδ:
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 made for both of us.
AN. Be of good cheer; thou livest; but my life hath long been given to death, that so I may serve the dead.

but it seems equally possible that it was μὴ σου. There is no trace of erasure at the two dots after τοι. Of the later mss., A and V have μὴ τοι: others, μὴ θοῦ, μὴ θ' σοι, or μὴ τ' σου: but none (I believe) μήν τοι or μὴν σου. The scholar in L has μήν τοι in the lemma, but explains, σαφείς δὴ καὶ λεπτά, μη συμπράγματος μοι εὖ δέ τοι τιμήσαι ε.ξ. τ.λ. Hence Martin, καλός σοι εὖ τιμήσαι. 550 [note] Wieseler conject. ὦ σέ: Dobree, with the same view, proposed ὑφελεῖν ('and so you are helping a sister who is already as the dead': cp. 553).

558 καλ μῆν, 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 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 sullndered, and exhort Ismene to accept the severance.—η τις ἴνα, my life, a periphrasis for ἢ νῦν, like O. C. 998 τῆς πατρίδος ἡ ψυχή ἡ ψυχή ἡ ψυχή (n.).
—ταῦτα, i.e. ever since she resolved to break the edict. (Cp. O. T. 1161.)—ὅταν τοῖς ὑπελεῖν, so as to (with a view to) serving the dead. The dat., as with ἵππειν: Ph. 871 ἵππειλε τις μα: Aesch. Pers. 842 ὦ τοις ἰασοὶ πλοῦτος ὑπελεῖν: Eur. Or. 665 τοῖς ὑπελεῖν ὑπελεῖν: Ap. Av. 410 φίλοις ὑπελεῖν ἱκέων. So ἵππελεν O. C. 441.—Dobree proposed to understand σέ 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.
KR. τω παίδε φημι τώδε τήν μὲν ἄρτιως ἀνουν πεφανθαί, τήν δ' ἀφ' οὐ τὰ πρῶτ ἐφυ.
ΙΣ. οὐ γὰρ ποτ' ὁναζ', οὐδέ οὐσ ἀν βλάστη μὲνει νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἔξωσταται.
KR. σοι γούν, οὖθ' εἶλον σὺν κακοῖς πράσσειν κακά. 565
ΙΣ. τὶ γὰρ μόνη μοι τῆσ' ἀτερ Βιωσμον;
KR. ἀλλ' ήδε μέντοι μη λέγ', οὐ γὰρ ἐστ' ἐτι.
ΙΣ. ἀλλὰ κτενεῖς νυμφεία τοῦ σαντού τέκνου;
KR. ἀρόῳσιν γὰρ χάτερων εἰδίν γναί.
ΙΣ. οὐχ ὥς γ' ἐκείνω τη'dε τ' ἦν ἠρμομενά. 570
KR. κακάς ἐγὼ γυναίκας νιέσαι στυγά.

568 οὐ γὰρ ποτ' ἀλλ' οὐ γὰρ Plutarch Phoc. 1, and Mor. 460 E. The grammarian
Gregorius Corinthius (c. 1150 A.D.) p. 417 has ἀλλὰ γὰρ. 564 πράσσουσιν] πρά-
ζασιν Plut. Mor. 460 E. πράζασιν Gregorius l.c. 565 σοι γούν] καὶ has been
deleted before σοι in L.—κακοῖς L has ὅσιε written above by S. Some of the later
mss. have κακ' or (as A) κακῖς. 567 μὲν σοι L, and so nearly all the later mss.;

561 L gives τῶ παίδε φημί as in O. C. 317 καὶ φημί, and this may probably be
taken as the traditional accentuation, though some modern edd. write τῶ παίδε
φημί, καὶ φημί. The justification of the oxtone φημί is in the emphasis which
falls on it. Similarly it has the accent when parenthetic, as Lucian Dior. Con.
2 πολλοί γὰρ, φημί, οὖν ἀγαπῶντες κ.τ.λ. —τῶ παίδε...πιγ'μ'...πυ'ν 84, partitive
apposition: see on 21.—ἀρτιώς, because Creon had hitherto regarded Ismene as
being of a docile and submissive nature: cp. on 531 υψευμένη.
562 Σ. The apology is for her sister as well as for herself: even such prudence
(cp. 68 νοΐν) as may have been inborn for
sakes the unfortunate under the stress of
their misfortunes.—βλάστη: cp. E. 238
ἐν τίνι τοῦτ' ἐβλαστ' ἄνθρωπων; O. C. 804
φίλας...φίλας (n.).—τοῖς κ. πράσσουσιν,
dat. of interest: ἦρε 132 μενε γὰρ οὖν
αἰδα νος | βροτοῖν. —ἔξωστατα, stands
aside, gives place (Ai. 672); and so,
leaves its proper place, becomes deranged:
cp. Eur. Bacch. 928 ἀλλ' ἐξ ὑπανει σικα-κας ἐξεστήθη δ'η. The converse phrase
is commoner, ἔξωσταμα τῶν φρένων: cp. 1105, —Schenckewin cp. Eur. Antigonos
fr. 162 ἄκουσεν' οὐ γὰρ οἱ κακῶς πεπρα-
γότει σοι ταίς θυγατέρων τοῖς λόγοις ἀπελε-
σαν,—which plainly glances at our passage.
For similar allusions cp. O. C. 117 6 n.
565 σοι γούν (cp. 45 n.). εἰς ἐξεστη.—
κακοῖς, i.e. Antigone: for the plur., cp.
10.
566 τῆσ' ἀτερ explains μόνη: cp. on
445.—βιωσμον is Ionic and poet.; the
Attic word was βιωτός. It is needle-
se to change τι (subst.) into τω. The more
usual phrase was, indeed, imper:—
Her. 1. 45 οὐδέ οἱ ἐν βιωσμον: Plat.
Crit. 47 D ἄρα βιωτὸν ἦμι ἐστί; But,
just as we can have ὁ βιος οὗ βιωτὸς ἐστί
cp. (O. C. 1691), so also οὐδέν βιωτὸν ἐστί; no
form of life is tolerable. Cp. O. T.
1337 τι δητ' είωι βλεπτόν, τ̄' | στερκτὸν, τ̄'
προστήγορον | εἴτ' ἐστ', etc., where
the only difference is that the subst. τι corresponds to an object, accus., and
not as here to a
cognate (βιον βιωτωι).
567 ἀλλά...μέντοι,'nay, but...': cp.Ph.
524 ἀλλ' ἀισχρα μέντοι σοι γ' ε' ἐνδελε-
τερον | ξένῳ φανήναι.—ἡδε μὴ λέγει, say not
'ἡδε,' speak not of her as still with thee.
for she is already numbered with the dead.
οἴδα αἱ ἐνθάδε, the living (75), as κείμο
(552) are ἐκεῖ, the dead (cp. 76). The
peculiarity is that we should have expected
either (a) τῆδε, acc. to λέγε, or (b) τῇδε,
as a direct quotation from the last verse:
cp. Dem. or. 18 § 88 τις γρ.; ὡμείς,
ἐκάθερολ Αἰθριαία, τὸ δ' ἡμείς δόειν λέγον,
λέγω τὴν τόλμην. If (e.g.) ὡμείς had
preceded ὡ ἀνδρές, Dem. would doubtless
have said τὸ δ' ὡμείς, or else ὡμεῖς 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 μίν τοι σοι: Brunn replaced μέντον. 568 ἀλλὰ κτενεὶς MSS. Nauck writes οὐ μὴ κτενεὶς.— νυμφὰ (without acc.) L: νυφεῖα r. 569 ἄροσιμα] In L an early hand has written o above ω.—χάτερων εἰσίν MSS.: Dindorf, εἰσὶ χατέρων.

Nauck arranges vv. 569–574 as follows, bracketing 570 and 573 as spurious:—569, 572, 571, 574; giving 572 and 574 to Ismene (with L).

however, no fair objection would remain if we had ἀλλὰ τὸ ἔδε μὴ λέγε, i.e. ‘never use the word ἔδε about her,’—which makes the sense more general than if he said, ἀλλὰ τὸ ἔδε μὴ λέγε, i.e. ‘do not say (that you cannot live without) ἔδε.’

The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say ἔδε instead of τὸ ἔδε? To show that the art. was not always required in such quotation, it is enough to cite Ar. Eg. 31 λέγε δὴ μάλωμεν, by the side of τὸ μάλωμεν ib. 36. While, then, I cannot produce any exact parallel for this ἔδε, I think it reasonable to suppose that colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: ἀλλὰ ἔδε μέντον—μὴ λέγε: i.e. instead of adding ὅτι ἔδειν ἐτι ἀπὸ μέντον, he breaks off his sentence—’do not speak of her.’ So Bellermann.

(2) Semelos reads ἀλλὰ ἔδε μὲν σοὶ μὴ λέγῃ ὡς ἐ’ [for ὅ γὰρ] ἔτει ἐτι, ‘do not say that you have her any longer.’ As to σοὶ, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

568 νυμφαῖα, sc. ιερα, ‘nuptials,’ as Tr. 7 (but ib. 310 ‘bridal-chamber,’ as in sing. below, 1205); here = νυμφὴν. Cp. Eur. El. 381 τὰ λέγε, thy spouse: and so εὐρῆ, 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 ἄροσιμοι, 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 ἄρον, the adj. with the suffix αὐτοι would properly be formed from the subst. ἄροις (cp. O. C. 27 n.). Siduous gives ἄροσιμον κλίμα: τὸ ἄροσιμον. For the metaphor cp. O. T. 1150 μητρίαν ... ἄροιρα, and ib. 1485, 1497: Lucr. 4. 1107.

570 οἱς ἐς 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. ἔρωμαι δὲ ἔρωμαι, impers., lit., ‘as things had been adjusted’; cp. on 447: Her. 1. 112 ἥμιν κακοὶ βεβούλευμεν ἔτατα: id. 6. 83 τῶν μὲν δὲ φιλοὶ ἔρωμα εἰ ἀλλόφυς. The choice of the word has been influenced by the Ionic and poet. use of ἄρομαι as = to betroth (ἐγγύει): Her. 3. 137 ἐρωταί (perf. pass. as midd.) τῷ Μίλωνοι θηγαίνει...γνωκαί, he has become engaged to her: Find. P. 9. 127 ἄρομαν κόρα | νυμφαῖον ἄνδρα. Cp. 2 Epist. Cor. 11. 2 ἡμιοίμησάσθη ὡρ χαῖς εἰς ἄνδρα ταιρίλην ἀργήν.

571 υἱοί, the regular Attic dat. plur. (as Plat. Rep. 362 E, Ar. Nub. 1001, etc.), from the stem υἱόω, which furnished also the Attic nom. and gen. plur., υἱοί, υἱοιο; and the dual υἱός (or rather υἱοί, Meisterhans p. 63), υἱοί. The Attic forms of the sing. and the acc. plur. were taken from υἱός, except that υἱοί, υἱοί were alternative forms for the gen. and dat. sing. Here L. has the epic υἱον, from a third stem, υἱό, whence the Homeric forms υἰοσ, υἰ,
*AN. ὃ φίλατθ' Ἀλμυν, ὡς σ' ἀτμάζεις πατήρ.
ΚΡ. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.
*ΧΟ. ἢ γὰρ στερήσεις τῆς τὸν σαυτοῦ γόνον;
ΚΡ. Ἀδην ὁ παϊσίω τοῦ σάμον γάμων ἐμοὶ.
ΧΟ. δεδομέν', ὡς ἐοικε, τήνδε καθανεῖν.
ΚΡ. καὶ σοὶ γε κάμοι. μὴ τριβάς ἐτ', ἀλλὰ νῦν
κομίζετ' εἰσώ, δμως: ἐκ δὲ τοῦς χρή
γυναίκας εἶναι τάσσει μηδ' ἀνεμένας.
φεύγουσι γὰρ τοι χοί θρασεῖς, ὅταν πέλας
νηθ' τὸν Ἀδην ἐσορώσι τοῦ βίου.

572 The mss. give this v. to Ismene. The Aldine ed. (1501) and
that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—ἀλμυν L.
575 emol 1.: ἐμὸν v. (including ι.), κυρεί
also changes παῖσιν to λίγων. 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.—εοικε] εοικεν L. Cp. 402. 577 καὶ σοὶ γε κάμοι] F. Kern

vía, vía, vías, vías: cp. Monro Hom. Gr. § 107.—The dat. of interest goes with
cακᾶς γυναίκας, not with στυγος: cp. Ar.
Ναυ. 1161 πρόβολος είμως, σωτήρ δόμως,
ἐχθρόις ἐλαμάθη.
572 It is not of much moment that L,
like the later mss., gives this verse to Is-
mene. Errors as to the persons occur not
seldom in L (see, e.g., cr. n. to O. C.
837, and cp. id. 1737); and here a mis-
take 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 Anti-
gone’s, and that one of the finest touches in
the play is effaced by giving it to Ismene.
The taunt, κακᾶς γυναίκας ιεπή, 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 Hae-
mon,—of the dishonour to him implied in
the charge of having made such a choice,
—οὐ αἰεὶ τὸν ὄμοιον ἔγραν θεᾶς ὑπὸ τὸν ὄμοιον.
How little does his father know the heart
which was in sympathy with her own. This
solitary reference to her love heightens in
a wonderful degree our sense of her unself-
ish 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 ἀδημὸς τὴν σφν ἐλεύθον’),
which certainly is not its natural sense.—
Ἀλμυν. L has ἀλμυν. Soph. would have
written Ἀλμυς: hence the tradition is
subject to the same ambiguity as in
ΚΡΕΟΝ. The analogy of δαμων would
probably have recommended the form
in ο.
578 ἁγαν γε λυπεις, ‘Nay, thou art
too troublesome,—’ the impatient phrase
of one who would silence another, as Ai.
589 (Ajax to Tecmessa) ἁγαν γε λυπεις’ ο ν
κάτωτρ’, etc.: so id. 592 πάλα’ ἁγαν ἤθη
θραβίς.
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 (579), and
Creon replied still more bitterly. She
could not now ask her former question
over again. But there is no unfairness in
the question being repeated by a new
intercessor, since to ask it thus is a form
of mild remonstrance.
578 έμοι, 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 έμοι in the
later mss. was obviously a mere con-
jecture,—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. Her-
mann objected that in similar situations
the Chorus usually has two verses. It is
ANTIGONH

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 κωμή. 578 εἰ δὲ τοῦδε χρὴ L. The τοῦδε has been made from τᾶδε: whether the latter was originally τᾶδε or τᾶδε, or accentless, is doubtful, but the circumflex has been added by the corrector just over the o, perh. to avoid blotting in the erasure over u. The correction ει had been written above the letters ασ were altered in the text. The lemma of the schol. has εἰ δὲ τᾶδε. The later ms. have εἰ δὲ τοῦδε. 579 γυναικας εἶναι τᾶδε (sic) μήδενις μέν L. So the later ms., but with τᾶδε or τοῦδε (A): which latter shows the same tendency as L's

case of Antigone's marriage, which may be true that this is usually the case. But O.T. 1313 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, ηλέκν ημῶν πατὸς. — δεδομένα (ἔστι), δεδομένα: cp. on 570 ἡμῶν ἡμῶν, 447 κηρυκτέντα. Cp. Menander Ἀρρηφόρος 1. 3 δεδομένων τὸ πράγμα: άνερρήθησα κόρος. 577 καὶ σοὶ γε κωμὶς, καὶ δεδομένα. It is settled, for both of us: i.e., I shall not change your mind, and it is vain for thee to plead. The dative are ethic. We might also understand, 'settled by thee, as by me,'—alluding to the words of the Chorus in ν. 211 and in ν. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—We must not point thus: καὶ σοὶ γε καὶ μου μὴ τρίβεστε, etc. (so Semitelos). This would be more defensible if, in 576, σοὶ had stood with δεδομένα: but, as it is, the vague-ness of the latter confirms καὶ σοὶ γε κωμὶς. Bellermann, giving 576 to Ismene, adopts Kern's καὶ σοὶ γε κωμή ("yes, and she shall die with you"),—μὴ τρίβεστε, καὶ τοιαῦτα: cp. Ar. Aisch. 345 ἄλλα μὴ μου τρίβεσαι, ἄλλα κατὰ δοῦν τὸ βέλος: Κεφ. 178 μὴ μοι γε μόνος. —νῦν, plur., as O. T. 868 (masc.), O. C. 43 (fem.), El. 436 (neut.), etc.

578 οὐκ ἐκ τοῦδε, κ.τ.λ. Compare 484 ἡ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ: 525 οὐκ οὐκ ἠγάπη γυνῆ: 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 ranksles in his mind. Hence the bitterness of γυναικας here. The Attic notions of feminine propriety forbade such freedom as δεδομένα denotes. Cp. El. 516 (Clytaemnestra finding Electra outside the house) ἀνεμισθή μὲν, ὅις θοικεῖς, αὖ στράφη: Electra should be restrained, μὴ τοι θυραλέον γ' ὄθεις αἰσχύνεις φίλον. So pseudo-Phocyl. 216 (keep a maiden in-doors), μηδὲ μιν ἄχρι γάμων πρὸ δόμων ἀφθιμένων ἑαυτῷ. Ατ. Λυπ. 16 φαλεσθή τοι γυναικών ἄλλοις. The emphasis of γυναικας here is parallel with the frequent emphasis of ἀνήρ (as Eur. El. 653 άνδρα γίγαντας σε κρη, α μαν). Cp. O. C. 1356 ἄρτι ἄρτι, οὐ γυναικεῖς, εἰς τὸ συμποτεινέων.—All the emendations are weak or improbable. See Appendix.

580 οὔτη φαράγη. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. τοῖς (οὗτος... δεσφόρων: cp. O. C. 29 τέλες γάρ ἄνδρα τῶν ἑυρίσκει καίρων: and see ιβ. 506 n.

582—525 Second στροφή. 1st strophe, 582—592 = 1st antistr., 593—603. 2nd strophe, 604—614 = 2nd antistr., 615—625. See Metrical Analysis.
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 ἀγνωτος, act., cp. O. Τ. οδο ἀγνωτος ἐχος ὧν. Eur. Λεξ. 1659 ὡς ἄρη πενθοντοι τοιοῦ ἔνεοςς τικροῦ. Hebr. 7. ὧς ἄρης γαλακτικος γεως σος τος αἰώνα (having allowed men to taste the sweetness of life).

585 Χ. οισσηθη βοθευν, i.e. by an ἄθροι (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 Laius by Pelops, when robbed by him of his son Chrysippus (O. Τ. 91. xix.). —τας τιθεν θηλαστερα, (for these men, οις = τοιοις οιρ) no sort of calamity is wanting. Some join θηλαστερα with ἔπον, on the analogy of πασσεθαι with part., ’never fails to go’; but this constr. is at least very rare. In a probably spurious ψήφωμα ἅρ. Dem. or. 18 § 92 we have εἰς ἔλεεις εὑρακτων: but Xen. Mem. 2. 6 § 6 (adduced by Wecklein) is not an example, for there μὴ ἔλεεικον εὐ ποιω = ’not to be outdone in generosity.’ Then in Plat. Phaedr. 272 ὡ το θεὸι τοῖς ἐλεειται ληδων = simply ’omit in speaking.’ —γεναῖ εἰς πλήθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεά 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 ἀθροῖ 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 γενεά justifies the use of πληθος: as he might have said, ἄπογονων πληθος. It is needless, then, to write γενεάν. We cannot understand, ’to the fulness of the race,’ i.e. till the race has been exhausted.

586 Χ. δημον, adv.: Plat. Legg. 628 τ δημον ὡς ει...γαοτο της.—ποιναις (see cr. n.) is far the most probable reading. The loss of the second ἃ, leaving ποινας, would easily have brought in ἀθροι, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with ποινας: the whole phrase would be felt as meaning, ’stormy sea-
ANTIGONH

Ch. Blest are they whose days have not tasted of evil. 1st strophe.
For when a house hath once been shaken from heaven, there
the curse fails moreover, 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
the Labdacidae are heaped upon the sorrows of the dead;

(winds from Thrace,' Construe: ério oøyma, when a surge, ποντίας δυστυν. Θρ.
πνοεῖος, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νῦν), ἐκ
ορεία καὶ ἔρεος ἑφελον, rushes over the dark depths of the sea (lit., the darkness
under the surface of the sea). For δυστυν., πνοεῖος, cp. 502 n., for Θρήσκους,
Aesch. Ag. 192 πνοεῖος 8 ἀντὶ Στρομάτος
μολοῦσας, ἱ. 654 Θρήσκοι πνοεῖοι (and 1418):
II. 9. 5 (where the tumult in the breasts
of the Greeks is likened to a storm) Βορέης
καὶ Ζέφυρος, τῷ τῇ Θρήσκος ἀντίνοι.

890 E. καλάνδανθνίνα, the dark-coloured
mud or sand that the storm stirs up from
the bottom of the sea. ἄι esse is masc. in
Herod., Ar., and Arist., and that was prob.
its usual gender. Soph. has it fem. again
in Ph. 1134, and so it is in later writers.
In the II. ἄι is always the sea-shore; in
Od. that is its regular sense, but once (13.
45) it means 'heap.' It is used as here
by Ar. Vesp. 696 ἄι μου τῶν ὦν θάρτης,
(my very depths). Verg. G. 3. 240 at ista
exactissimus unda Vorticibus, migransque alte
sibi decet auxilium. —συνέχεαι should be
read. Συνέχεαι could not here be adv.
with βρέχονων, and must therefore be
epithet of ὦν, when it could mean only
the ὦν ἄλων παραπτέως (schol.), i.e.
'stirred up by the storm,' —a strained
sense for it. Cp. Apoll. Rhod. i. 593 ἄποιν
τῷ αίγαλων τε δυστυνεῖος —σοφαί βρ.:
cp. 427. —ἐκτιλίφθεις (only here) ἀσται,
headlands which are struck in front, struck
full, by the waves; in contrast with ταρα-
πότες, 'struck obliquely': see Od. 5.
417 (Odysseus seeking a place to land) ἔστιν ἐφελον | ἠτούας τε παραπτέως
λιμνᾶς τε θάλασσας ('shores where the
waves strike assail'). Soph. was doubt-
less thinking of the Homeric phrase.—Not
(1) 'beating back the waves,' ἀκτίνων: 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 βορέας...ἀπὸ κυκτηλῆς. Oppian
Cyn. 2. 142 κρημνοίκεις καὶ ἱδαπτοπλήξεως
ἀκαλλακτον.

892 ο. ἀνάκειται, predicate: I see that,
from olden time, the house-troubles
(οὐκετα πάνια) of the (living) Labda-
cidae are heaped upon the troubles of
the dead. The dead are now Latus, Oe-
dipus, and his two sons. ἀνάκειται carries us
back to the starting-point of the troubles,
—the curse pronounced on Latus by Pe-
lops (cp. on 583). —ἀνάκειται, midd., as in
Homer and Attic Comedy, but not in
Attic prose; which, however, used the
midd. περιφόρηται (Thuc. 6. 103) and
περιφόρηται (Dem. or. 18 § 281, etc.).
Soph. has ἀνάκειται, midd., Tr. 306 (dialement); and so, too, εἰλίδων Ph. 351 (dialement), etc.
Though ἀνάκειται answers metrically to the first two syllables of ἀνόμως in 583, it
is not suspicious, because the second
syllable of the trochee can be irrational
(a long for a short): see Metr. Anal.
Conversely, περιφόρηται is metrically admissi-
able, though its first syllable answers to
the second of ἀνάκειται in 583. This
correction of ἀνακειταν is strongly confirmed
by the similar error of the MSS. in Eur.
Alic. 100 (see cp. n.).
In Greek this is the easier since φῶς was often said of persons, as Ἴη. 18. 103 ὁδὲ τῷ Πατρόκλῳ γενόμενον φῶς, Eur. Hec. 841 ὁ δέοτο, ὁ μέγιστον Ἑλληνὸν φῶς. To say καταμάχων φῶς (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring τῆς to βίας is that the verb should then be, not καταμάχων, but ἐξημένον, as Ἴη. 1178 γένοις ἄπαντος βίας ἐξημένον: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of φῶς into βάλος, though not difficult in a palaeographical sense, is condemned by τέτατο, which does not suit βάλος, but exactly suits φῶς. Cp. Ph. 831 τάνδ' αγωγάς αὐτὸς τέταται τανίδων. Od. 11. 19 ἄλλ' ἔπειτον ὁδὸν τέταται δειλοὶς βροτοῖς: Hes. Orp. 547 ἀρμόφορος τέταται μακρὸν ἐπὶ ἔργοις (rich men's fields): Theogn. 1077 ὀρφήν γαρ τέταται. Plat. Rep. 616 B διὰ πατὸς τοῦ ὀφραίου καὶ γῆς τεταμένου φῶς. As to the proposed substitution of βάλος for ὑερ, (with φῶς retained,) it would be as violent as needless.—For βίας cp. Pind. O. 2. 46 δόθην σφέραμεν ἑχωντα βίας: EL. 765 πρόραζον... ἀφθαρταί γένοι: Lucian Tyr. 13 πανωλθήρα τυμίων τοῦ γένους καὶ βιάζων τὸ δεδομένῳ ἕκκεκκομενον.

401 ἐκ...ἀκ...ἀδρ.-καταμαχοῦν, 'mows down in its turn' (not, 'otherwise than we hoped'). In my first edition I adopted the conjecture καταμαχοῦν. Prof. Tyrrell's able defence of the MS. κόνιν (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 κόνιν 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 infantile, and by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? and strophe.

[1] If κόνις be right, κόνις τε θεώ τῶν νεφελών is the dust, belonging (due) to the gods infantile, which Antigone strewed on her brother’s corpse; it is φωμία, because the corpse was gory. The strongest point in favour of κόνις is that it is in harmony with the following words, λόγοι τ’ ἄνω καὶ φρενίων ἑρωί. 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.’ Op. the other hand, the objection to κόνις is the verb καταμάχω, 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 κόνις, then καταμάχω is appropriate, and φωμία also has a more evident fitness. The great objection is the want of unison with λόγοι τ’ ἄνω καὶ φρενίων ἑρωί. If the τ’ after λόγοι means ‘both,’ the κόνις νεφελών 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 κόνις that the word is too homely. This may be so; but we lack proof. κόνις 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 κόνις is merely ‘that which cuts.’ Pindar was not afraid of homeliness when he described a chorus-master as a κρατὴρ, or an inspiring thought as an ἄκους (cp. O. C. 1052 n.). Nicander could say, of the scorpion, τοῖς οἷς κέντρων κόνις (Ther. 780). If κόνις be right, the change to κόνις may have been caused, not by a misreading of letters, but by mere inadvertence,—the copyist having the word κόνις in his thoughts at the moment: it has already occurred frequently (147, 256, 409, 430).—See Appendix.

λόγοι...ἄνω, folly shown in speech (defining gen.),—Antigone’s answer to Creon (450 ff.): cp. 562 (ἀνω), 383 (ἀκράτης). φρενίων ἑρωί, an erinyes 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. ὅτι δὲ ἐστὶν ἀκράτης τῶν ἑρωίων...τοῦτο τεταληκέν

8—2
Her., Pind., etc.); admitted by Aesch. and Eur. in lyrics.—δενόω: cp. 981. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—κατάχω. Epic usage admits the optat. (without ἄν) where an abstract possibility is to be stated, as II. 19. 321 οὐ μὲν γὰρ τι κακότερον ἄλλο πάθωμι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (Od. 3. 231 being a rare exception, μέια θεός γ' ἐθέλω καὶ τηλόθεν ἄρδα εὐφώα). 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. 391 οὐκ ἔτοιμώ στυγ. | μελισσα μοῦραι νεῖμαι ἢ σοι. Other instances are Aesch. Ch. 172, 505: Ag. 630: 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. πατογηρός 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 ἄγχος is not in favour of πατογηρός, but against it; in the case of πατοτόρος—ἀγρός (360), and of οἶλος—όλαις (370), there is a direct contrast between the two words. Either πατόμεν ἄγχων or πατογηρός (see cr. n.) would be good, if ὄντι could be taken from the next verse, and added to this. But ὄντι clearly belongs, I think, to the next verse,—as will be seen presently. Bamberger proposed πατοτόρος, or πατοτόρος. The former would be a subst. like ἐνθόθεις, 'fisherman,' ὁμιθόθεις, 'fowler'; the latter (which I should prefer), an adj. like τολιθής, 'catching much' (Heliodorus 5. 18), ἐθόθης, 'having good sport.' πατοτόρος would suit the sense well. But its probability depends on the way in which we conceive the corrupt πατογηρός to have arisen. It is evident that the genuine ἄγχος in the next line had something to do with it. It seems most likely that the eye of the transcriptor who first wrote πατογηρός had wandered to ἄγχος, 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 Θ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that πατογηρός arose from πατόμεν ἄγχων than from πατοτόρος. It is immaterial that the last four letters of the latter are nearer to the ms., since, on the view just stated, the transcriptor's error arose from the fact that the consecutive letters ἄγ were common to ἄγρειων and ἄγχων, and that, from these letters onwards, he accidentally copied ἄγχος. It may be added that such an error would have been easier with a separate word like ἄγρειων than with the second part of a compound like πατοτόρος.—The verb ἄγρειος, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of II. 14. 244 ff. (Τάρασιν speaking to Hera), ἀλλὰ αὖ ἐγὼ ἐγωγι ἑτούς ἀειγενετῶν | μεία κατευρυσμα... | Ζηρῶν δ' οὖκ ἐγὼ ἐγωγι Κρονίων ἅσσον ἰκώτι, | οὐδε κατευρυσμα, ὅτε μὴ αὐτός γέ κελεύω. 607 The ms. ὅτι δέκαματοι θεῶν should answer metrically to 618 εἴδοτι δ'I.
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,
πάντωσι ἄγνωστα. Wolff, πανταγέρως. Wecklein, πάντωσι ἄγνωστα (and formerly πάντωσι ἄφαμες). Semitecos, πάντωσι ἄγνωστοι. GGT oβτ oδάματο θεόν MSS. Herm-
mann conject. oβτ oδάματο θεόν. See Appendix. 608 The first hand in L
wrote ἄγνωστο: an early corrector changed i to a. Most of the later MSS. have
ἀγνωστος, but a few ἄγνωστος. 612 ἐπαρκεῖν] ἐπισκεῖν Koehly, which Nauck

οὐδέν ἐπει. Far the best emendation is oβτ oδάματο (Hermann ἄ-
δματος). This supposes merely a trans-
position of two words, of which L affords
undoubted instances (cp. on 107), and the
very natural development of ἄδματος out
of the rarer form δάματο. For the latter
cp. Hom. hymn. Apoll. 310 δάματος κα
ἀδρος προσέβα λου. The word δάματο
seems to me clearly genuine. Many re-
cent editors have condemned it, because
Zeus is the marshall of the seasons (Π. 1
134 Δίος μεγάλον ἐνιαυτό, Οι. 24. 344
Δίος ὦραι, Plat. Prot. 321 A τὰς ἐκ Δίος ὦρας).
Now, then, could the poet say
that Zeus is not subdued by 'the months
of the gods'? The simple answer is that
the term δάματο is not opposed to Zeus, but
includes him. Though Zeus (the Sky
Father) was more especially the ταιμα
ορίων, that function can also be ascribed
to the gods collectively: see e.g. Plat.
Legg. 888 οδαρέων, ο ἄρεν, δοκεί ράδιον εἰναι ἀθρώτωτα ταμα νοῦ κλ.
κλειτος εἰναι τηθε— ποι:—πρῶτον μὲν ἔτος καὶ ἄόκτων ἀπό τα
ἐξιστάτα καὶ τὰ τῶν ὥρων διακε−
κοσμήμενα καλῶς ὦρας, ἐνιαυτός τε
καὶ μᾶς διελίμμενα. Cp. ib. 809 D,
as illustrating another reason which made
the phrase δάματος μηνός so natural—the
fact, namely, that the ἐφοταλ were the
land-marks of the Calendar: ταιμα
νοῦ ὄρῳ λέγομεν; ἡμερῶν τάξεως εἰς μῆνας περί−
δους καὶ μηνῶν εἰς ἐκαστὸν τῶν ἐνιαυτών,
τῶν ὥραι καὶ θυσίας καὶ ἐφοταλ τὰ προή−
κατα ἀπολομβάθειαν ἐκαστὰς ἐκαστα... τηθει—
μὲν τὰ ταιμα ἀπολομβάθειαν κ.τ.λ. And, if
δάματο be genuine, then oβτ belongs to
this verse, and we gain a fresh argument
against those emendations which would
append oβτ to ν. 606; for oβτ ἄδματο
δάματο <μην> 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 su−
premacy over gods and men is unalter−
able.—ἄδματο, untiring in their course:
cp. Π. 18. 239 ἐνιαυτός τά ἄδματα: Eur.
fr. 597 ἄδματος τά χρόνοι.
608 Ρ. I doubt whether the dat.
χρόνοι could be instrumental or causal
here ('not made old by time'). It rather
seems to be an adverbial dat. of circum−
cstance, 'not growing old with time' (as
time goes on). χρόνοι oft. = 'at length'
(Ο. C. 437).—μαρμαρότοσσιν (only here)
= μαρμαρίσσιν. μαρμάρα is its cognate
adj. are applied to any sparkling or flash−
ing light (as of sun or stars, bright eyes,
gleaming metal). Cp. Π. 1. 532 ἀπ'
ἀγγέλλοντος Ὀλίμπου. A. Blackwall com−
pares the language of St Paul in 1 Tim.
6. 15 ὁ μακάριος καὶ μῦχος βυθάντα...φων
οικούς ἀκροβότον.
611. Ρ. το ἡ ἐγέρεται (acc. of duration)
is what will immediately follow the present
moment (cp. Plat. Parm. 155 C τοῦ τάν
καὶ τοῦ ἐγέρεται), and is here distinguished
from τοῦ μελλόν, the more distant future:
Plaut. Pers. 778 (quoted by Schneid.)
qui sunt, quique erunt (το ἐγέρεται), quique
fuerunt, quique futuri sunt posthac (τοῦ
μελλόν). It is much as if we said, 'to−
morrow, and for all time.' Many have
compared Eur. I. T. 1263 τα τρώα /
tα τ' ἐπείδ' ἀτ' ἐμελεί τιχεῖν: but even
if Seidler's τ' ἐπείδ', rather than δεῦ', be there
the true correction of the MS. δεῦ τ',
the parallelism is not strict, since τα ἐγέρεται
would then mean 'what followed τα
πρώτα,' not, 'what is to follow τα
νῦν.'—
tο τ' πρώτα is usu. explained as a com−
pressed form of ὄστερ καὶ το τρώα ἐπείδ'<
but this is at least much bolder than the
examples which are brought to support it,
as Dem. or. 18 § 31 καὶ τόπε καὶ τοῦ καὶ τοῦ ἰδιολογία, which would be parallel only if
ΣΟΦΟΚΛΕΟΣ

7 νόμοσ ὃδε: οὐδὲν ἔπει
8 θνατῶν βιότῳ *πάμπολό γ᾽ ἐκτὸς ἄτας.

ἀντ. β. ἀ γὰρ δὴ πολύπλαγκτος ἐλπίς πολλοὶς μὲν ὄνασις ἀνδρῶν,
2 πολλοῖς δὲ ἀπάτα κούφονον ἐρωτῶν
3 εἰ δότι δὲ οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις
4 προσαυγή. σοφία γὰρ ἐκ τοῦ κλεινοῦ ἔπος πέ
5 φανταῖ

τὸ κακὸν δοκεῖν ποτ᾽ ἐσθλὸν

adopts. 618 ἔρπει MSS.: ἔρπειν Heath: ἔρπων Boeckh. 614 πάμπολος L.
The later MSS., too, have πάμπολος, but Campb. cites πάμπολοι as written by the
first hand in one of them (Vat.), and corrected to πάμπολων. πάμπολοι γ᾽ Heath.
See Appendix. 618 ὁπισθος L, the final o made from υ by an early corrector.

it were καὶ νῦν καὶ ἄλλα καὶ τότε ἡμολογῶ: and νῦν τε καὶ πᾶλα δοκεῖ (181) is irre-
levant, since πᾶλα cannot take the pres. (279). Rather, perhaps, ἔταρκεται, 'will hold good,'
means, 'will be found true,'—both in the future, and if we scan the past.—For τὸ
before πρί, cp. O. C. 180 ἔτι, προβιβάζεται. ἔταρκεται, will hold out, hold good, = διαρ-
κέται: so only here, perhaps, for in Solon
fr. 5. 1 δῆμον μὲν γὰρ ἐθνά τῶν κράτος
δομῶν ἔταρκε, we must surely read ἔταρκε,
with Corãæs.

618 ἔπολος γ᾽ (Heath), for πά-

μπολος, is not only the best emendation,
but (in my belief) a certain one. I do
not know whether it has been noticed
that πάμπολος in one of the late MSS. (see
cr. n.),—a mere blunder for πάμπολος,—
forcibly illustrates the ease with which the
opposite change of πάμπολος γ᾽ into πάμ-

πολος could have occurred. The νόμος, then,
is:—'Nothing vast comes to (enters into)
the life of mortals, ἐκτὸς ἄτας, free from
a curse (cp. ἕκω...αδιαίρ., 445)—without
bringing ἄτη. Cp. Plat. Κέρ. 531 ὁ πά-

μπολοῦσσαν, Ἀρ. Σφ. 133 ὁ πάμπολοι πράγμα,
ib. 677 ε γὰρ δ᾽ ἀλλων πλῆθος πάμπολο.
Too much power, or wealth, or prosperity
—anything so great as to be μὴ καὶ ἀρ-

θρώνων—excites the divine φλόγα: the
man shows ἐφαρ, and this brings ἄτη.
Cp. Ηερ. 7. 10 ὅρα τὰ ὑπερέχοντα ἴσα
ὡς κεραυνοὶ ὃς θεὸς οὐδὲ ἔμαθε βεβαίως, τὰ
δὲ σιμικά οὐδὲν μοι κύοις; ὅρα δὲ ὡς ἐς
ἐκιβότα τὰ μεγίστα αἰεὶ καὶ πάντα τὰ
touματα ἀτενίζεται τὰ βεβαῖα; φιλεῖς γὰρ
ὁ θεός τὰ ὑπερέχοντα πάντα κολοῦσαν.
Diog. L. 1. 3. 2 (Zeus) τὰ μὲν ὑψήλα
tαπειρών, τὰ δὲ ταπειρῶν υψών.
Soph. fr.
320 καλῶν φρονεῖν τὸν νῦν ἀνδρῶν
λογ. ἔρπει: cp. Αἰ. 1087 ἔρπει παράλλαξ
ταύτα (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 πλουτίων ἄλλων), but a
statement of fact. In 706 L has ἔχει by
mistake for ἔχει, 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 621 depends on
ἔπος πέφανται, and δράσατι παθεῖν in
Aesch. Cho. 313 on μδοθο...φωτε. The
constant fact, οὐδὲν ἔρπει, is the νόμος.
Cp. Ph. 435 λόγῳ δὲ σ᾽ ἐν βραχίῳ τοῦ
ἐκδιδαχεὶ πλῆθος οὐδέν ἄμπρ᾽ ἐκεῖν οὐλο-
περαιτρόν.—πάμπολος is impossible. For
the attempts to explain it, and for other
conjectures, see Appendix.

618—625 ἄ γὰρ δὲ κ.τ.λ. The γάρ
introduces an explanation of the law just
stated. 'No inordinate desire comes to
men without bringing ἄτη. For hope,
which can be a blessing, can also be a
curse, by luring a man to pursue forbid-
den things: and then he sins blindly, till
the gods strike him. The gods cause him
to mistake evil for good; and his impu-
nity is of short duration.' Creon is des-
tined to exemplify this. πολύπλαγκτος,
roaming widely—as a mariner over un-
known seas—in dreams of the future.
Soph. was perh. thinking of Pind. O. 12.
6 ἂ γε μὲν ἄνδρων | πολλ' ἀνώ, τὰ δ᾽ αὐ
κάτω ψυχῆς μεταμονᾶς τέμνουσα κυλίνθωσι
ἐξίδεις, '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 and men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire.

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late, oft tossed up and down, ploughing a sea of vain deceits.'—τοιὸν πλαγίον μὴ σπάω, 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 μέν; as here, 'though a blessing to many.' So O. C. 1536 (n.), εἰ μὲν ὅψει δ', 'late, though surely.'

617 ἀνάγη...κρέτων. The gen. is best taken as subjective, a cheating (of men) by desires; i.e., ἄργωτες ἀπαθέως. The ἄργος is such an ἀνάγη, because it ends in that. If the gen. were objective, the sense would be ἄργωτες ἀνάγης ἄργωτες. This is equally possible, but hardly so natural. In 630, ἀπαθάς λέχων, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. Hes. Ὀρ. 460 κεφαλήν αὐτῷ α' ἀπαθέως, when ploughed again, the soil will not disappoint thee.—κομψώτων: see on 342.

617 The ἀνάγη, or final frustration of his desires, ἄργω, creeps on him, ὅθεν ἄποθεν, knowing nothing. Others construe, ὅθεν ἢρα εἶπον, 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 ὅθεν is object to ἄποθεν is confirmed by Antiphon or. 1 § 29 α' ἐσπουδαλούσθη οὖν ὅθεν ἢρας πρὸς αὐτῷ τῷ τῷ κακῷ γ' ἔθη. Cp. Ai. 964 τὰ γαδαρὸν χερσὼν ἐχοντες οὖν ἢρας, πρὸς τις ἐκβάλει.

619 πρὶν...προσάγῃ. Attic, like epic, poetry can use simple πρὶν, in-
6 τώδ' ἐμεν ὅτει φρένας
7 θεὸς ἄγει πρὸς ἄταν.
8 πράσσει δ' ὀλύμποστον χρόνον ἐκτὸς ἄταν.

κρ. τάχ' εἰσόμεσθα μάντεως ὑπέρτερουν.

ὡ παί, τελείαν ψήфон ἄρα μὴ κλύων
τῆς μελλοντίμου πατρὶ λυσιαίων πάρει;

conject. τοῦ. 630 ἐμεν' L. ἐμεν Bruckn.

1676 Among them he a spirit of phrenzy sent, Who hurt their minds. Cp. ἐφιλιφφον, φρένοβλαβήθη. p. 19. 137 ἄλλ' ἔτει δασάμων, καὶ μεν φρένας ἐξελέει ξέλν. Theognis 403 στείλει ἄθηρ, κέρδος διήμενος, διὰ των δαίμων πρόφοροι εἰς μεγάλην ἀμπλακάραν παραγεῖ, καὶ οἱ θηκη δοκεῖν, ἄ μεν ἥ κακά, ταυτ' ἀγαθόν εἰναι, ἐυμαρέως, ἃ ἄν ἤ χρήσιμα, ταύτα κακά. Lycurgus in Leocr. § 92 ο γὰρ ϑεὸς οὔδὲν πρότερον πουούσιν ἢ τῶν ποιητῶν ἀθρόισιν τὴν διάβολον παράγοντος καὶ μοι δοκοῦσιν τῶν ἀρχάιων τινὸς ποιητῶν ὡσεὶ χρησιμος γράφαντοσ τοῖς ἐπιγνωμένοις ταῦτα τὸ λαζοί κατακλῆσον ὡσεὶ χρήη δαιμόνων βλακτεῖ ταῦτα, τοῦτ' αὐτῷ πρὸτεστά. ἐξαιρέσει πρεσβοὺς τῶν νομῶν τοῦ ἄθλου, ἐς τὴν χρείαν ὑπέρτερ' ἄμαρτεν. The schol. on our verse quotes an unknown poet's lines, όταν δ' ἀ δαίμων ἀ χράτει γονέας κακά, καὶ τῶν νομῶν ἔβλαγκε πρῶτον, ὡβολεθείται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic ἐμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

635 ἀλγοστόν, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The ms. ἀλγοστόν cannot be defended by Ar. Pau 559 πολλοτέρων χρόνων, which is merely another form of πολλοτέρων ἐτεὶ (Cratinus jun. Χελ. 11); i.e., πολλοτέρως has its proper sense, 'one of many' (multissimus), and the χρόνος, like the ἔτος, is conceived as the last of a series. So ἀλγοστόν 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 ἀλγοστόν...χρόνον: while Ap (cod. Laur. 87. 12) is the only MS. cited in the Berlin ed. (p. 1053 a 9) for ἀλγοστῶν. And otherwise ἀλγοστός occurs only in later Greek, as Plut. Aniol. 51 καταβάς ἀλγοστός, 'having gone to the coast with a small retinue'; Cat. 49 ἀλγοστός τοπαθὴν ἀμφομένων πόλιν 'fighting so great a State with a small force.'—πάρσει...ἐκτὸς ἄταν, like πράσσει καλὸν: so πράσσει κατὰ νοῦν (Plat. Rep. 366 B, Ar. Eq. 549). ἄταν is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'—Donaldson changed ἄταν here to ἄλγους, because the strophe (614) also ends with ἐκτὸς ἄταν. On the other hand Dindorf ejects ἐκτὸς ἄταν from 614 (leaving a lacuna). But I believe ἐκτὸς ἄταν to be genuine in both places, as ἐκτὸς ἄταν 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 refinements, and might, by a kindred instinct, permit such verbal echoes as these.

638 μὴν instead of the usual καὶ μὴν (526).—νεάτων, 'youngest and last,' Megareus being dead (1303): cp. 807 τῶν νεάτων ὅδως; so 508, Ai. 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. Trincius omitted the words τῆς μελλογμάνου νύμφης. 630 λέξεως L. 630 λυσιάων Schol. in L, γρ. θυμαιρόν.—Meineke conject. δυσμένων: Semiteloς, πατέρα δευτέρων.

to a person, μέτοχος could not be said of a sole survivor unless he was also the latest-born. γίνομαι: cp. 471 n.—ἀνυμβέλον with μορφόν as internal acc.: cp. II. 5. 361 ἄχθομαι Πκόσο.
628 In the ms. (see cr. n.) νύμφης is a gloss on τάλιδος: but τῆς μελλογμάνου should be retained. Except in the lexicons, τάλις occurs only here and in a verse of Callimachus, αὐτίκη τήν τάλων ταιδὶ σὺν ἀμφιθαλεί, quoted by the Schol., who says, τάλις λέγεται παρὰ Διολεύτων ἡ ὀφομαθεία τῆς νύμφης. Hesychius has, τάλις ἡ μελλόγμαν παρθένος καὶ κατωμαζομένη της ὑπὸ γυναικεία γαμητὴν ὑπὸ νύμφην. This shows that τάλις could mean, not only an affianced bride, but also a bride after marriage: just as νύμφη can mean either. The epithet τῆς μελλογμάνου is not, then, superfluous; and τῆς μελλογμάνου in 633 is no argument against it. On the other hand τάλιδος, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had τῆς μελλογμάνου in his text. It does not prove this,—nor the reverse. τῆς μελλογμάνου in Pollux should be (as Semiteloς saw) τῆν μελλόγμαν, and we should refer his words solely to ν. 633. His point is simply that ἡ μελλόνυμφη is more correct than ἡ μελλόνυμφη.—Curtius connects τάλις with τήρητε, tender; ὑθύα, flowers: Sanskrit ATARUNA-, youthful, tender, TAL-UNI, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. ἄδος). This at least agrees well with what we know as to the usage of τάλις.

630 ἀπάτας (gen. sing.) λεξέως, a deceit practised on him, a disappointment, in regard to his marriage. The gen. λέξεως is one of relation, helped, perhaps, by the idea of privation (as if ἀπάτη were ἀποστέρησις).
631—780 Third entrance. 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 immersed in a rocky vault.

631 πάντως ὑπέρτερον = βέλτιον ἢ μάρτιος ἑσπερὶς (and better, therefore, than they could tell us). Schol. δ λόγος παρομικώς, ὅπως μὴ χοισάει χρώματα, ἀλλ' αὐτότατοι τῶν πραγμάτων γινομένα. Eur. H. F. 911 ΑΤ. βλαστα ταν ὅμοιον.—ΧΟ. πάντως οὐχ ἔτερον ἐξομαί, '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 Hekesi 949 σοφεύς δ' ἄλων οὐκ ἐκέχωμαι, who also has 953 ἀρα τάθ' οὐδὲν μάρτιος θεοὶ φρονοῖ. Cp. O. C. 403.

632 ταλαντον announces that he will not yield.—ψῆφον: cp. 60.—ἀρα μή, like μόνο, 'can it be that...?' El. 446.—τῆς μελλογμάνου: for the gen., cp. Thuc. i. 140 το Μεγαρίσιον ψηφοσμα, and n. on 11. —λυσιάων, the reading of the mss., is a word not extant elsewhere, but as correctly formed as ὅργανο, χαλεπάρω, etc. At first sight it seems too strong: λόσα 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 ὁρά μοι shows, there is a tacit contrast with the sisters: he had described Ismene as λο-
Τοιούτο γὰρ, ὁ παῖ, χρὴ διὰ στήρισιν ἔχειν, γνώμης πατρὸς πάντα ὑποθέν ἐστὶναι. τούτον γὰρ οὖν εἶναι ἄνδρες εὐχονται γονᾶς κατηκούσης φύσαις ἐν δόμοις ἔχειν, ὡς καὶ τὸν ἐξθρόν ἀνταμώνουνται κακοῖς, καὶ τὸν φιλὸν τιμῶν ἤρε ἵσον πατρὶ. ὅστις δὲ ἀνωφελήτα φιτύνει τέκνα, 
τις τόδε ἄν εἴποις ἀλλο πλὴν αὐτῷ πόνον.

685 μου] L has mou, the v being joined to the following γ, as i would not have been. mou r. 687 δεῖξις οὔτα L. As the letters εσ are contracted into one character somewhat like ἐ, L's reading is even nearer than it looks in our type

σῶσαι (492). I therefore think λυσεῖν genuine, and a finer reading than the variant noted in L, δυμαίνων. The latter word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

684 σει μέν: cp. 498.—πανταχῶς δρόμοις, 'however I may act.' Αἰ. 1369 ἂν ὁ ποιήσῃ, πανταχῶς χρηστὸς γ' ἐστιν. Her. 9. 27 πάντα γὰρ τεταγμένοι (wherever we may be posted) περισσοτέρα εὐλή χρηστοὶ: id. 8. 110 πάντως έτειοί ήσαν λέγοντες πελάθεσθαι (ready in every case').

685 ξεις σε: cp. O. C. 3132. —γνώμης ἔχων χρηστὸς, having good counsels, ἀπορθῶς (ἀτάς) μοι, thou settest them before me as rules. ἀπορθῶ (a rare word) means, like ἀσεβῶς, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' Plat. Legg. 757 εἰ περὶ τὸν τῆν ἐλεύθερον πρὸς τὸ δικαίωμα, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνώμαι are the κανών, γεγογμέναι, which are to guide the youth's course: cp. fr. 430 ζυγέ τέκνον παρὰ στάθμην ἱστος ὁδοθεύται κανών. Eur. El. 53 γνώμης πορθοεις κανών ἀκατθομένοις; τὸ σύφως. —Others understand: (1) ἀπορθῶς γνώμαι μοι, thou guidest my views, χρηστῶς ἔχω, having good views (of thine own). Or (2) 'Having good views, thou guidest me,' supplying με with ἀπορθῶς (like O. T. 104 ἀπεδύουσι πᾶλο). But μοι would then be awkward. Cp. Plaut. Trin. 304 (a son to his father) sarta tecta tui praecella nigre habui mea modestia.

687 οὐδέστερα, pass.; cp. 210, O. C. 381 διηλώσεται, O. T. 672 συγγενεῖτα (n.). ἄξιον φιλοθεία, will be esteemed more important to win (cp. 439 ἔσω λαβεῖν): so Plut. Theaet. 161 δ' ὧτε καὶ ἄλλοι διδάσκαλοι ἀξιοθείαται δικαίως, 'to be justly ranked as a teacher.' The same use is implied in Legg. 917 ὅποιον ἄν τιμήν ἀξιώμα τὸ ποιόμενον (at whatever price he may value...).—L's reading, δείξις οὔτα, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (a) with gen., δείξις εὐταύτων, etc., or (b) absol., in such phrases as Thuc. 3. 40 κολάσατε...δείξις τούτος, 'according to their deserts.' (So O. T. 133 δείξις = 'as the case required.') Thus we could say, οὕτως ὁ γὰρ δείξις οὔτα μείζων φ., 'will deservedly (= on its merits) be a greater prize.' But it is less natural to say, οὐδείς γὰρ δείξις οὔτα μ. φ., 'no marriage will rightly be preferred,' etc., where δείξις becomes a mere equiv. for δικαίωμα or προσφόρα. The change of δείξιςέται into δείξις οὔτα would
Or have I thy good will, act how I may?

HAE. Father, I am thine; and thou, in thy wisdom, traceth 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 ἐξουσίας, Musgrave's correction. 688 μεἴτων is quoted from one late ms. (Dresden a. 14th cent.). 640 ἤτοι ὡς οὐκ ἔσται L.—ἔσται Musgrave and Schaefer conject. ἐσταίαν. 688 φιλον ἔσσε: φιλον Bruck. 640 πᾶνος] L. has a marg. gl. by S, γρ. τέδας: δ' ἠ, ἐκόλουθον, δευτερο, κόλωμα τοῦ πράττειν ἀβοληται.

have been the easier, since the ordinary fut. was ἐμβάσατοι.—σοὶ κάλεσε ἠγοιρη, (with μεἴτων), than thy good guiding: cp. Her. 1. 34 μετὰ δὲ Σίμωνος αὐχίμενος.

It is a mistake (I think) to detect a mental reserve in the participle (than thy guiding, οὐκ, or ὡς, 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.

629 γάρ in assent. (O. T. 1117).—διὰ στίρων ἔχει, lit., 'to be disposed in one's breast,' = φιλον, or διακεφαλ. 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 στίρων represents the mind itself. (2) ἔχει in such phrases is always trans., the intrans. verb being ἔχει. Thus ἔχει τιν (οτ ὑ) δι' ἀληθος, ἀλίας, ὀργῆς, φυλακῆς, etc. But ὑπ' ὑ πετυχεῖ (Her. 1. 206), διὰ φόβου (Thuc. 6. 59), δι' ἔρωτος (At. Eel. 888). Here ὑπέρ, going with ἔχει, shows that the verb is intrans., not trans., with τάστα understood.

640 (One ought to think thus).—that is, διὰ τὸν ἔσταια τῆς πατρ. γνώμης one ought to place oneself under the guidance of a father's counsel, τάστα, in all things (adv. neut. pl., 'O. T. 1192 etc.). Thus ἔσταια depends on χρή,—the indefinite subject of ἔχει (τιν) being continued with it; and the whole clause explains σοιρα. 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 εἶται καὶ εἰ τῇ ἀρτῇ τάξει εἶται καὶ βιοτείνεται ἐντειμημι. The phrase ἔσταια τῆς γῆ. is a poetical equiv. for ἀδελαλουσ τῆ γην (Thuc. 3. 38).—We could also render,—that all things rank second to a father's will: when ἔσταια would depend on διὰ στιρων ἔχει αὐτοι καὶ φιλον. But ἔσταια applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 τὸ να δουξεί εἰς τιθεταιστιμ ἔσταια ἔσταια (in battle): and the conns. is also less simple. ἔσταια (which Musgrave proposed) would suit that view better.

648 πᾶν without ἀν, as 760, O. T. 359, and oft.—ἀνταμώσουσι, a neutral word: thus Thuc. 2. 67 τοις αὐτοῖς ἁματον οὐσίασι, to retaliate; but 1. 43 τοις φιλον ἡμιας ἁματον οὐσίασι, to reward: here κακοῖς defines it.—ἐκ τοῦ πατρὸς ἀντέλπεῖ πατρὴ (cp. 516): O. C. 171 αὐτοῖς τοῦ τρῆς μελετ. The son's part is τοῖς αὐτοῖς ἐξέρχοντα καὶ φιλον τομίες,—the definition of a ἡμιαστία as dist. from a merely defensive ἡμιαστία, Thuc. 1. 44. Cp. 533 n. Find. P. 2. 83 φιλον εἰς φαλέκει τοῖς δ' ἐχθρῶν δ' ἐχθρῖς ἐκκόμια δικαίον ἐπιθέουσαι.

648 οἶλος is most simply taken as governed by φιλον, though, if we had ἀν, instead of πατρις, Greek idiom would rather lead us to supply τοκης: see on 497, and cp. A. 115 οἰκεῖ ἄγοις οἴλος πληροὶ ἀκαλ. This is better than to make οἶλος object to φιλον ('what could one say of him,' etc.).—φίλον: cp. 533.
γλων: cp. *Ei. 1153 γελώσω δ' ἑχθροι: Αἰ. 79 οἴκου γέλωσιν ἥτατοι εἰς ἑχθρὸν γελῶν; 961 ὅλον γέλωσιν κακοπαρακοῦντον κακὸς. 

648 τὰς φρένας γ'. Recent edd. have usually scorned the simple insertion of γ', by which Triclinius healed the metre. But it should be noticed that γ' may emphasise τὰς φρένας ἐκβάλλεις, and not merely τὰς φρένας: cp. 747; *O.C. 1378 τούθεον ἵππος γ' χρηστάτων, where γ' emphasises the whole phrase, not merely the word θεοῦ. The depreciatory force of γ', as seen in μὴ σοῦ ἵππον (O. C. 1441 π.), also recommends it, even when we have not σοῦ. Cp. *Eur. Π. 503 καὶ μὴ γε πῶς ἄφθεον, ἐπεὶ λέγεις ἕραρ, ἀδυρήδα δ', ἵππος τροφῆς τίνι. Without, then, thinking φρένας γ' certain, I think it far more probable than the next best remedy, φρένας σοὶ γ' ἱδονής. As to a third conjecture, γ' ἱδονής, the phrase οὖσα ἑκαχτέα λαύεται (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—φρένας...ἐκβάλλες, cast off the restraint of reason, as O. T. 611 φίλοι... ἐσθλὸν ἐκβάλεις, O. C. 631 εὐμεῖσαι ἐκβάλεις (reject friendship). The first idea is that of casting out of house or land, banishing. Somewhat similar is Plat. *Crito 48 B τοὺς δὲ λόγους, ὡς ἐν τῷ ἐμπροσθόν ἔθελον, οὐ δύναμι υἱὸν ἐκβάλεις (reject). Cp. 683.—ὑφ' ἱδονῆς: Αἰ. 382 ἵπτον γελῶν γ' ἱδονής ἔγειρε. Here the word denotes sensuous impulse: cp. *Eur. Φ. 21 ἱδονή δοῦσιν: *Thuc. 3. 38 ἀκοήν ἱδονήν ἔκρύσκειν.


651 δέσμος. For the full stop after the 4th foot cp. *O. T. 800.—ἀκοῖνος, esp. an ulcer; said in *I. 2. 732 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the ἑχθρον in the house (531). So civil strife (στάσις ἐμφύλιος) is described by Solon as τὰς πόλεις...ἐλκον ἐφύλτον (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) 454 καθαρίαν, 496 ἀλοῦ. Cp. *Eur. *Alc. 355 ἃν ὧν γὰρ φίλους | καὶ ἰδιεὶς λέοντες, ὡς τὰ πάρρεχρον (Ađmus speaking of his wife: we might read φίλοι).

658 πτύσσε, with loathing: Aesch. *P. V. 1069 (speaking of treason) κοίτι ἄγαρ ὅσος | τῆς φιλοτρόπου ἀνέπτυσα μάλλον.—ὡς
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 clapping 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 τάσας L, πάσης τ. 658 ταῦθ' L, with τ written above by an early hand. 650 τάρ' ἔγγευ (from ἔγγευ) L, with ἔγγευ written above by S. The later MSS. have τάρ' or (as A) τά' ἔγγευ.—Ernstl restored τά γ'.

τε δυναμὴν (οὖσαν), and as if she were a foe. For κτύσας connected by τε with an adj. in a different case, see n. on 381 σὲ γ' ἀντιτῶσαν ... ἡγοῦν ... καλ ... καθελότες. In El. 234 we have μῆτρα ὠσεὶ τε πιστά: but nowhere in Attic poetry do we find the epic and lyric use of ὠσεὶ τε as merely=ὡσεὶ (II. 2. 780, Pind. 1. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about φίλος and ὠσεὶ τε have led Nauck to propose that vv. 653—654 should be made into two, thus: γένοισ' ἐν θλος μείζων; ἄλλ' ἀποτύσας | τ' ταῦθ' ἐν ἰδιον τῷ δ' γυμφέων μεθὲς.

654 γυμφέων = γυμφεύσας, προβ., as 816. But it also = γυμφεύω, occurer diicer: Eur. I. A. 461 Ἀἴδης νῦν, ὃς ἦκε, γυμφεύσει τάχα.


κτύσας. For the emphatic pause, cp. 72 ἄψω, and n. on 46.—πρὸς ταῦθ', after an announcement of resolve, and before a defiant imperative, as O. T. 476, O. C. 455, El. 820, Aesch. P. V. 993, Ar. Achi. 954 etc. Similarly πρὸς οὖν τάδε, Ar. Nub. 1030.—ψιθυρί, repeatedly invoke (a scornful word): cp. 1305, O. T. 1375 n.—Δία βέβαιον: see on 487.

659 τά γ' ἔγγευ, those who, by birth, are relatives: for the place of the adverbial φίλος, cp. El. 793 τοὺς θανώτος ὀρφέως, Aesch. P. V. 216 τῶν παρεπτώτων τότε. For the neut., instead of τοῦ ἔγγευς, cp. Ph. 448 τά μὲν πανούργα καὶ παταντρηθ' ... τά δι' ἰδίαν καὶ τά χρήτ'.

ἀξιομα, unruly: so of Thersites, II. 2. 213 δι' ἑκα τρόπων ἴην ἄκουσα το εὖλα τε ἤδη, | μᾶς, ἀνάφο κατά ἀκομα, ἔργειςμεν βασιλεὺς. Cr. 730.—πρέψω with predicative adj., as 1080, O. T. 98, etc.—καρτά τοῦ ἤμοι γ', sc. ἀκομαν ἐρήμων πρέψω. It is needless to supply a more general verb, like παροιμία: the ruler’s relation to his people justifies πρέψω: cp. O. T. 1 ὡ τίνα. '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 immediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., τοῦτον ... τῶν ἄνδρων (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon demands that the obedience of the citizen to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 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 if. If I tolerate disloyalty
in my own relatives, I shall encourage it in other citizens. (2) 661 f. For (γάρ) only a man who is firm (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 sanguine 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 (671-676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677-680).

668 f. ὑπερβαίνει, absol., having transgressed: II. q. 501 ὡς κυρὶ τινι ὑπερβαίνει καὶ ἀμαρτη, so Plat. Rep. 366 δ ὑπερβαίνεσθαι καὶ ἀμαρτάνεσθαι, τοιὸντινασθαι, prop. said of a master giving orders to slaves (O. C. 830): so ἑκάστῳ ματα 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.

ANTIGONH

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'), or πόλεις (V'). The choice is between πόλεις διλλων, ἡδ' (Dindorf), and πόλεις τ' διλλων ἡδ' (Nauck). L has ἡδ' here and in ὅτι. ἡδ' is found in some later ms. (V, Liv. a). See comment.

674 συμμάχοι L: σοιν κάπη t. Reiske and Bothe conjectured συμμάχους, which has been generally received. Held, καὶ κάν κάρ. M. Schmidt, σὺν τροπῆ,
of lives,' differing from τοὺς πολλοὺς only by bringing out the notion of personal safety more vividly. Cp. Al. 7:8 where the masc. διᾶς follows τὰ...σώματα.—ἡ πειθαρχία: called τῆς εὐπραξίας | μήτηρ by Aesch. Th. 225. The schol. quotes Ἡ. 5. 531 αἴθωμένων δ' ἀνδρῶν πλέονες σῶσι ἡ πέφορων.

677 ἀμντέλ', the impers. neut. plur., as Her. 9. 38 ἐκέλευσε ταῦτα πούλουσι ἐκτρεπτέα ἐστι, ἀλλὰ διωκτέα εἰσιν: Thuc. 1. 86 τιμωρεῖτα, 88 θηλείτα, 118 ἐκτρεπτέα, ἐστιν so O. C. 495 ὠσποῦ. Cp. 447, 578. Eur. Or. 523 ἀμντέλ' ὁ, ὅσοντες δυνατόν εἶναι τῷ θώμῳ. Thuc. 1. 140 τοῖς κοινοῖς δέξαι βοηθεῖν—τοῖς κοσμοφύλαξι (neut.), the regulations made by οἱ κοσμοφύλαι, the rulers: meaning here, his own edicts. For the act. κοσμοφύλαι, cp. Her. 1. 59 (Peisistratus) ἔθεμε τῷ πολίτι κοσμοφύλω τε καὶ εἰ. And for the pass. thus used, ἐκ 100 ταῦτα μὲν κατὰ τὰ δίκαια ἔστειλε (Deioces), τάδε δὲ ἀλλὰ ἐκείκοσματό ὁ: and the following regulations had also been made by him.ι. Another view (also noticed by the Schol.) makes τοῖς κ. dat. of οἱ κοσμοφύλαι, '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) τῶσι καὶ ἐκοσμούσι ἐχθροπ.
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;

注: p. 147), if 680 were condemned, 679 must go too. 681 κεκλημένα L, but with gl. σεκλημένα written above: κεκλημένα r.—Hartung conject. τῶν φρενῶν: Schafer, βεβλημένα: whence Nauck, εἴ τι μὴ φρένων βεβλημένα.

684 δοσ' L: δὲ r.—χρημάτων MSS.: but L has κτ written above by the first hand. —ὑπέρτερον L: ὑπέρτερον r. 688 λέγει L: λέγεις r.—Heimrich would change

thrust out: oft. of dethronement (ἐκκ., τυραννίδος, ἄρχεις, κράτους, Aesch.), or of exile (χάριμος, O. C. 766).—κοίλι ἄν...καλομέθε: 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, 522, 579) naturally prompts this further comment on the word γυναῖκας in 678. And the phrase γυναῖκας ἀσκότεις (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as γυναῖκας ὑπέρτερον (746).

681 μῆς: 498, 634.—τῇ χρόνῳ, by our age: cp. 730 τῷ χρόνῳ, 'my years': O. T. 963.—κεκλημένα, are deceived: so 1138: Tr. 243 el μὴ ἐνφορα κλέπτουσι μ.ε.

682 δοκεῖς λέγεις φρονοῦσας περὶ (τοῦτων περὶ) ὑπ' λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς... ὑπ' λέγεις λέγεις πέρι. Cp. 1057 ὑπ' λέγεις λέγεις. But here it is fitting that λέγεις should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that ἀν λέγεις is practically equiv. to τοῦτων.

688 Σ. θεό. Creon had urged that filial piety demands the submission of the son's judgment to the γυνώματα (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 αἰτιάδεα in a stronger light.


688 Σ. ἐγὼ δ' εἶπον: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ἦνω) 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 εἶπον is generic, as after δι', δοτι (691, 696): I could not say what point in thy argument is such as not to be true:—just as we could have, ὅκα ὅλα δ' (or δ' τι) μὴ ἀληθέσθης. The μὴ might be taken with ἐραθής ('how thou sayest otherwise than rightly'), but the order of words is against this. [It cannot be explained as substituted for ὅιε through the influence of the optatives.]—μήν ἐπισταλῆν. For this verb as = 'to be capable of,' cp. 474, Tr. 543 ἐγὼ δὲ ὑπομονήσας μήν ἐπισταλῇς μένῳ ἐπιστατῆς | μεταφίξεις εἰσίν. For the wish co-ordinated with the statement of fact, cp. 500: Tr. 582 κακὸς δὲ τόλμη μήν ἐπισταλῆν ἐγὼ | μήν ἐκάθωμι, τὰς τε τοῦμοις αὐτῶ: and ib. 143.
γένοιτο μεντάν χατέρων  kalwos ekov. σοῦ δ' οὖν περίφυκα πάντα προσκοπεῖν ὄσα λέγει τις ἢ πράσσει τις ἢ ψέγεως ἔχει. τὸ γὰρ σοῦ ομία δεινῶν ἀνδρὶ δημότῃ λόγως θουότος οἷς οὐ μὴ τέρψει κλων. ἐμοὶ δ' ἀκούον ἔστι ὑπὸ σκότον τάδε, τὴν παίδα ταύτην οἴ οὐδέρεται πόλις, πασῶν γυναικῶν ὡς ἀναξιωτάτη κάκιστ' ἀργυρῶν εὐκλεστάτων φθινε. ἦτος τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς πεπτων' ἀθαντον μὴ ύπ' ὁμοστῶν κυνῶν εἰας' ὑλοῦν οἱ οἰωνῶν τινῶν: οὖν ἤδη χρυσῆς ἄξια τιμῆς λαχεῖν:

μὴ τῷ δὲ, ὁτι εἰς φῦ σ. 687. 687 χάτερων Ερευντι conjet. χάτερων ὀρ χάτερων. The schol. in L has διωτὸν σὲ [not διωτὸν δὲ, as it has been reported] καὶ εὐθὺς καλῶς μεταβολεύεσθαι. 688 σοῦ L, with ὧ written above by the first hand, and gl. in marg. by S, εὖ δ' οὐ περίκεια. 690 τὸ γὰρ σὲν L: τὸ σὲν γὰρ τ. 691 τέρψει τέρψη L. Nauck rejects this verse. Autenrieth would place it before

687 καλῶς ἔχω (αὐτ. τι: cr. O. T. 517 εἷς βλάβης φέρων), something good, some true thought, γένοιτο δὲ καὶ ἐπερρ. might come to (accrue to) another also. For γένοιτο cp. Plat. Symp. 211 D ἐν τῷ γένοιτο αὐτῷ τὸ καλὸν ἰδεῖν. (The phrase γένοιτο μετά) occurs also Aesch. 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: 'Be your son, you do not contradict yourself, though I think that other people might very reasonably do so.'

688 ἐ. 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. 731, 769: O. C. 1205 εὐτῶν δ' οὖν διώκει τοὺς ἐπικεφαλῆς ὄν. — The gen. σοῦ is supported by the use of the gen. with προφήταοι (741), προσέφων (83), προφον, etc., and expresses the idea, 'in thy defence,' better than σοῦ would do. Cp. Eur. Med. 450 το σὲν...προσοκούνομεν. — Herm. adopted the v. l. of the schol. in L, φ' δ' οὖν περίκεια, which Ellendt approves: but (a) περίκεια is then less fitting, and (b) δ' οὖν commends the vulgate as genuine. — For the repeated τις, cp. Aesch. Eum. 889 μηδὲν τῷ ἡ κότον τῷ. Thuc.

4. 62 εἰ τῷ τῷ ἔστων ἀγάθων ἢ εἰ τῷ τά ἐναντία. (Distinguish Eur. Or. 1218 ἢ τις... ἡ σώματος τις ἡ κακογυμνος,— anyone,—be he ally or brother: and Ambr. 733 ἐστὶ γὰρ τίς οὐ πρόσων | Σπάργεις πολίς τίς, which, if sound, is a mere pleonasm.) 690 τὸ γὰρ σὲν, not τὸ σ᾽ γὰρ: so O. T. 671 τὸ γὰρ σ᾽, οὐ τὸ τοῦτο: τὸ. 1024 ἢ γὰρ πρὶν...ἀπαίδε. In the case of σὲν, at least, this order seems to strengthen, rather than diminish, the emphasis. δήμα: cp. O. T. 447 οὐ τὸ σὲν | δησαὶ πρὸσων. Jeremiah i. 8 'Be not afraid of their faces.' — δημότης, the ordinary Theban citizen: cp. O. C. 78 n.

691 λόγως θουότος, 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. λόγως τ. led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like κοίδον ποτ' ἄστων ἐμφανῶς χρήσας, πάτερ, λόγως θουότος κ.τ.λ. Nauck thinks that either v. 691 is wholly spurious, or that the words λόγως θουότος are corrupt. But, while the dat. is certainly bold—esp. with ἄστω 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:—


καίου'...πάλησαυτός: cp. O. T. 1433 ἐρατὸς ἄλθων πρὸς καίους. Plin. Apol. 30. 3 ἄλατον ἐκεῖ περί ἐλαχίστου ποιέσαι.—ἀσ' ἔφην, as their result: Αἰ. 1078 ποιεῖν ἔκαθ' ἐκ συμπερικοῦ κακοῦ.

Σ. ἡμι with causal force (O. C. 962): hence, too, the generic μή...μὴ, which belong to ἀνοικε (understood with the second μή), not to ἀληθεύει: 'being one who did not allow' (quam non permisciti).—ἀντάλθετον: cp. 1.—ἐν φωνή: cp. 1314. The phrases ἐν φωνῇ and ἀμφὶ φωνῇ are Homeric, and Her. uses the former (with art., 9. 76 ἐν τούτῳ φωνῇ ἔσται). The phrase ἐν φωνῇ 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 φωνῇ without ἐν.

χρυσῆ, a general epithet for what is brilliant or precious: thus Pind. P. 3. 73 ὑμια...χρυσῆ, and even (O. I. 10. 13) στέφανος χρυσῆς ἄλας (the wreath of natural olive), as Olympia is μάρτυρας ἀναστήσαν δίκαιοι (O. 8. 1) in a like sense. Cp. O. T. 155 ('golden' hope), O. C. 1053 (the 'golden' bliss of initiation).—There is no allusion to a χρυσῆς στέφανος.—λαξάν can take either
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τοιάδ’ ἐρεμή σιγ’ ἐπέρχεται φάτις. ἐμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ, οὐκ ἐστὶν οὐδὲν κτῆμα τιμωτέρων.

τί γὰρ πατρός θάλλουτος εὐκλείας τέκνους ἀγαλμα μείζων, ἢ τί πρὸς παιδῶν πατρί; μὴ νῦν ἐν ᾧδος μοῦνον ἐν σαυτῷ φόρει, ὥσ φῆς σὺ, κοῳδὲν ἄλλῳ, τούτ’ ὀρθῶς ἢξεϊν. ὡστὶς γὰρ αὐτὸς ἢ φρονεῖν μόνον δοκεῖ, ἢ γλώσσαν, ἢν οὐκ ἄλλοι, ἢ ψυχήν ἢξεϊν, οὔτοι διαπτυχθέντες ὄφθαισαν κενοί.

ἀλλ’ ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν πᾶλλ’ αἰσχρόν οὐδὲν καὶ τὸ μὴ τείνειν ἁγαν. ὡρᾶς παρὰ βεθροσυς χειμάρρους ὡσ δεδώρων ύποικεῖ, κλάως ὡς ἐκουσεται· τα δ’ ἀντιτείνουτ’ αὐτόπρεπων, ἀπόλλυται. αὐτῶς δὲ ναὸς ὡστὶς ἐγκρατῆς πόδα

καὶ στήλης in marg. by S. τιμή t. 701 ἐμοὶ made from ἐμοὶ in L. 708 εὐ-
κλείας mss.: εὐκλεία Johnson. 705 After this v., Wecklein suspects the loss of a v. such as μῆθ’ ἰδέων τοὺς ἄλλονδεν λόγους παρεῖς. 706 ὥρχ Blaydes conject. ὥ or ὅ. 715 ἀλλ’ o, from ἀλλ’ ὅ, (not ἀλλ’ ὅ.) L: o and ω had been written above, but have

gen. or acc., the latter being more freq. (O. C. 450 n.). But here the inf. is rather epexegetical (cp. 1098 λαβεῖν), the gen. depending on ἀξίω.

700 τετρέχεται, spreads aver (the town). Cp. Od. 1. 299 ἀλον κλέος ἐλλαβα... ἡ πυ-
τα εἰς ἀνθρώπους. Cp. ἀρφέτως, of secret rumour, O. T. 786 n.

708 λ. θάλλουστος, prospering, as Ph. 419 μέγα θάλλουστας εἰν ἐν Ἀργείων στρατιῶ.—μεῖζον εὐκλείας = μεῖζον ἢ εὐ-
κλεία. —πρὸς παῖδων, on their part, from their side: cp. Tr. 738 τὶ δ’ ἕτοιν, ὡ πάι, πρὸς γ’ ἐμοὶ στυγομένον; ἡνεκαὶ μεῖζων ἄγαλμα ἑστὶ τῆς εὐκλείας εὐκλείας.

—The conjecture εὐκλεία is attractive, (a) because θάλλω so oft. takes a dat. of respect, as Hes. Op. 234 (ἄγαθολε). Find. O. 9. 16 (ἀρσεταῖον), etc.: (b) because the strong signatism of the verse is thus modified. But the words πρὸς παῖδων confirm εὐκλείας, since with εὐκλεία we should have expected παῖδων alone. It is true that πατὴρ θάλλων εὐκλείας could mean 'a father's fame' (cp. 583); but one could not have, πρὸς παῖδων τὶ μεῖζων ἄγαλμα παῖδων εὐκλείας θάλλων;

Triclinius wrongly joined εὐκλείας ἀγαλμα, thinking of εὐκλείας γέρας (Ph. 478) and στέφανων εὐκλείας μέγαν (Ai. 463).

708 τοι: cp. 524.—φόρει: Ar. Eg. 757 λίμα βοηθὸν φόρειν: Eur. Hiop. 118 σταθμέσων τίτυρων φόρων. So Shaks. Cymb. 3. 4. 146 'if you could wear a mind' | Dark as your fortune is': Casr. 5. 1. 113 'He bears too great a mind.'—

ἀγαν = a way of thinking: the inf. de-

dpends on it, as on 'do not think,' ὡς φῆς στ., your way of speaking, = δ ὥσ φῆς: cp. O. C. 1124 (n.), καὶ σοὶ θείον πόροις ὡς ἐγὼ θέλω.—κοῦδον, not καὶ μῆδεν: it is merely oratio obliqua for διὶ τοῦτο καὶ οὐδὲν ἄλλο ὅρθος ἔχει. The imperative μη...φόρει does not affect this: cp. Ai. 1085 καὶ μη δοκῶ μεν δρόμις ἐν ἡμινθείᾳ | οὐκ ἀντιτίθεται αὐθῆ ἐν λυπώμεθα. But καὶ μῆδεν 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 ὥσ φῆ, emphatically placed: cp. O. T. 385.

707 έ μόνων with φρονέω only.—

ψυχήν: cp. 176. Theognis 221 δοτίς τοι δοκεῖς τὸν ἑλεύθιον ἐκεῖνοι 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

Doric for νεώς, allowed by tragedy even in iambics, as Ai. 872, Aesch. Th. 62, Eur. Med. 523: though νέος (953) and ναῖ occur only in lyrics. So ναῖς, temple (286). ἀδίνα, κυναγός, ὀδαγός, ποδαγος (1196); and even in Att. prose λαγαγός, ὀδαγός, ἔχαγος. — ἐγκρατή, preptic: cp. 475 περικεῖν. — ποθά, the sheet: the νότοι were ropes attached to the two lower corners of the sail, whence their name. Eur. Or. 706 καὶ ναῖς ἕρε, ἄστασις πρὸς βιάν ὁδόν, | ἐλαφεῖν, ἐστή β' αὐθε, ἣν χαλα ρόδα: 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.

718 εἰς μέθον, generic (such an one as does not...). — κατὰ στρεφόμα, sc. ναῖς, easily supplied from ναῖς: for κατὰ, cp. 527: for στρέφομα = ἀναστρέφομ, O. C. 1453. Hermann's τὸ πλοῖον for τὸ λιπτον 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. — ὑσμαίσιν, the rowers' benches: thus ὄντως vividly suggests the moment of capsizing.

718 ἐκεί νομοῦ, 'cease from wrath,' lit., recede from it. The νομοῦ is conceived as ground from which he retires; so νομοῦ περαν = 'to go far in wrath,' and is contrasted with ἔκκων: O. T. 673 στυγύ καὶ ἐκκων ἔγι, βαρύς δ', όταν | νομοῦ περαν. For the gen., cp. II. 4. 500 μῆς ἐκεῖν ἄρμπα | Ἀργείου: i. o. 5. 348 ἐκεί, διὸς ὑδατερ, πολέμου καὶ δημο- τήριος: Her. 2. 80 ἐκουσὶ τὴν ἱδίον: id. 7. ἐπείρτομεν τοῦ ἀρχαίου λόγου: Ai. Ἀκιν. 740 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. Eur. has a somewhat similar phrase, Ἡρ. 900 ὄργη δ' ἐξαεικες κακῆς, ἄρας | ὅρησεν, τὸ λιπτον σοιοι βούλευσα δόμοι, where the sense is, ‘having remitted thy wrath,' ἐξαεικεις [κειτον] ὄργη. — 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 μετρῶν αι μείωσε | λυται παύοις τῶν φρενῶν μετάστασιν: Andoc. or. 2 § 18 ὅταν ἔμελλεν... τοῦ τότε παρόν- τοσ κακού μετάστασιν. — δίδου: a verb often used of concession to the remonstrance of friends: Ai. 483 παύοια γε μέτακα καὶ δοὺς ἀνδρᾶσι φιλος | γνωμῆς κρατήσας: Τρ. 1117 δός μοι σαιτον, μὴ τοσοῦτον ὑπ σικελην | νομοσ δώσορος. — Others place a comma or point at ἐκεί, 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 θυμῶ or θυμου 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.
tart, 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 shouldst 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 φημί' L (not φημ'). 721 πλεώ L: πλέων τ. 726 αὖ τοῖς' αὐτῶν δ' ἦν—διπλαί L. (The i is certainly from the first hand.) διπλαί τ. διπλώ Hermann.

opinion. Cp. O. C. 293 τάνθυμήσατα | ...τάξαν οὖ, the thoughts urged on thy part. El. 164 διέθεται τά' ἐμώ. For the modest καλ, cp. O. T. 1100 εἰ θρήν τι καλω...στάθματα: Ph. 193 ἐπέφγα τι φωνῷ. If καλ' were as taken as καλ ἦν, it must mean, 'in my case also.' Plat. Rep. 475 λ ἐμ' ἐμοὶ λέγων (to take me as an instance). In El. 1469 I formerly thus took καλ' ἐμοὶ θρήνων τύχῃ, but now think that there, too, it is καλ ἦν. προσβεβεβαῖον = προσβεβέθηδος εἶναι, to be the best thing: Eur. Her. 45 ὧν προσβεβεβαίων γένος, whose birth has precedence (= the eldest): cp. O. T. 1365 (προσβέβεθηδος) n.

721 φύναι, should be by nature: Pind. O. 9. 107 τὸ δὲ φῶς κράτιστον ἄναν (opposed to διδακτι ἄρετα) —πάντ', adv.: Tr. 338 τοῖσιν ἔχω γὰρ πᾶτίν' ἐπιστήμην ἐγώ: O. T. 475 n. —The merit of listening to good advice is often thus extolled: Hes. Ὀπ. 291 οὗτος μὲν παλάραστος, δα αὖτος πάντα νοητή | ἐσθολὼ δ' αὖ κακίων, δὲ εἴ τινες πλὴν ταῦτα. Her. 7. 16 τοιὸν οἴκιον, ὥστιν ἔμοι κήρυκαί, φρόνειν τε εἰ καὶ τῷ λέγοντι χρήστα ἀσθενεῖν πείθεθαι. Cf. Cic. pro Cluentio 31: Livy 22. 39.

722 ἐὲ δ' οὖν, sc. μὴ ἔφη τοιοῦτος. This is better than to suppose that Φεῖδα γίνη has changed the form of the sentence (ἐὶ δ' οὖν τοῖσιν μὴ τῷ τύχῃ βέβηλος), since this elliptical ἐὶ δ' οὖν was a familiar Attic idiom: see Plat. Apol. 34 δ ἐὶ δ' τίς ἡμῶν οὖσ' ἔχει—οὐκ ἂν δὲ μὲν γὰρ ἐγώγοι, εἰ δ' οὖν sc. οὖσ' ἔχει] ἐπειδὴ ἄν μοι δοκεὶ πρὸς τοῖσιν 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 myself fairly say to him,' etc. Eur. Hipp. 278 εἰ τοι ἄκειτο οὐ, χρήν μὲν οὖ δ' ἄμαρ-

tāνετ' | εἰ δ' οὖν [sc. ἅμαρτης], τιθῆν μοι ('you ought not to have erred—but if you have'). So, without ellipse, Aesch. Ag. 1042 εἰ δ' οὖν ἀλλάζῃ τίμην ἐνεργητός τύχῃς, 'but if one should be doomed to slavery' (then worthy masters are best). Eur. fr. 463 λύσθη μὲν ἄγη περιπετείαν... | εἰ δ' οὖν γένοτο, κτλ. Cp. δ' οὖν in 688 (n.).—τοῦτο...τοιεῖ: cp. Aë. 950 τάδ' ἐστι τὴν τῆδε: Aesch. P. V. 311 οὐ ταῦτα τοιεῖ. μὴ is generic, going with τοιεῖ: in a way other than this.—βέβηλον to incline (as the scale of a balance does): so Plat. Legg. 862 δ' τῆδη βέβηλον, Tim. 79 β' ἐκείνη ἐβέβηλον (to incline, or tend, in that direction).

724 καὶ τῶν εὖ λεγόμενων μαθήματων καλῶν (ἔστι): for the place of εὖ, cp. 659: for that of τῶ, 710. The simple gen., as O. T. 545, etc.

724 λ. στ' doubled: cp. 1340, O. T. 637.—L.'s διπλά really favours διπλά rather than Hermann's διπλά: for the subscript is oft. wrongly added or omitted (cp. 726 cr. n.); whereas μή was not likely to become áἱ here. Either word is admissible; but I slightly prefer διπλά, for this reason. It is true that the plur. of διπλά 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 διπλά = a twofold brood, i.e. Oed., and his children. (I do not add O. T. 288 διπλάς παλαιόν, taking it to mean merely 'two,' not 'two sets.') And in Attic prose the distributive use is not rare: thus in Plat. Legg. 722 δ' ἐπικοινωνίᾳ... οὕτως are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλά here as = 'two sets of arguments.'
On the other hand, δικλή is strange (though possible) as = 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Ευρ. Ιού 760 κει βανείς μέλλω δικλή); or 'twice as much' (Πλατ. Βερ. 330 c δικλή ἡ οἷς ἄλλοι). So, here, it would more naturally mean, 'twice over.'

276 εἰ, καὶ with διδαξ, shall we indeed be taught: Ελ. 385 η ταύτα ὥς με καὶ βεβουλευται τοιεί: Ο. T. 773 n. For διδαξ as pass., cp. 637—δη, an indignant 'then': the word ends a verse also in 923, Τρ. 460, Πρ. 1063, Ευρ. Συλλ. 531, Ηηράδ. 1093—τὴν φοινική, birth, and so age; Ο. C. 1195 ὥς φόβει νεώτερος.

278 εἰ, καὶ διδάσκων: τὸ μὴ δίκεν: δικλῆν μὴν ἄλλοι: τὸν χρόνον, my years: cp. 681.—The change of τάργα into τοῖσθεν (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 Ο. C. 365 ἡμοῖσα μένων δεσπότως οὐ γὰρ ὅτι τὸ γε ἡμῖν οὐδὲ τάργα τάμα. Cp. Menander fr. incert. 94 μὴ τοῦτο θέλατε, el νεώτερος λέγω: ὅπως ἔτι οἱ φρονεῖτοι τοὺς λόγους ἀνδρῶν λέγω (v. 1. φρονεῖτοι...ἀνδρῶς: Bentley, ωρίμ.)

780 ἤργον. Haemon has asked that his ἤργον may be considered. Creon ask-scornfully, 'Do you consider it an ἤργον—something which you can urge in your favour—to be the champion of a rebel?' ἤργον 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 ἤργον meant (a) a thing worth doing, as Ar. Lys. 424 οὐδὲν ἤργον ἐστάται, it is no use... (cp. Αι. 852); so οὐδὲν προδρόμων ἐστι, non operaque pretium est: or (b), one's allotted task, as Ar. Av. 861, ἰπειρόν, οὐ οἶρον, ἀνειρίζον τοιοῦτος. So here, without meaning so much as 'achievement' (Ελ. 686), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so Φθ. 387: cp. above 660, 677.—σίβαν, as 511.

781 οὐδὲ, not even: O. C. 1429 (n.) οὖθ᾽ ἄγγελονεσ 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 κακὴ. This involves the whole question between the divine and the human law.

782 τοῖσθεν...κακῆς, that of being κακῆς. Others understand, τὸ εἰς τοὺς κακοὺς εἰσεβέλθω. But the sense of the dialogue runthus:—'C. Do you approve of honour-
ANTIGONH

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.)

This dat. ‘of interest’ does not mean, ‘for my own advantage’ (or gain), but, ‘to my own satisfaction,’ i.e. ‘according to my own views.’ Haemon has made light of Creon’s protest against dictation from Thebes. Creon rejoins, ‘What, am I to rule Thebes in dependence on any other judgment than my own?’ In Eur. Suppl. 4.10 Creon’s herald says, ιδύς γὰρ ἐγὼ τὸ τέρμα τὸν ἄνδρον καὶ τὴν δίκην καὶ τὴν κρίσιν. For ἵππος instead of ἦμας, cp. Plat. Corg. 424 θ’ ἐγὼ γὰρ δὴ ὁμαί καὶ ἔμοι καὶ ἔμοι καὶ ἔμοι καὶ ἐμεῖναι. Though χρῆ για is untenable, the dat. is no argument against it: χρῆ could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρῆ with dat. In Eur. Iol. 3.17 τοῦ τὸν δ’ ἐνδικοῦ | ἐκαὶ καθίζει, δοι τῇ δικαιί, χρῆν, Dobb’s τοῦ δ’ ἐνδικοῦ is needless: the sense is, ‘in the interest of the just, it was right,’ etc. In Lys. or. 28 § 10 τοῦ ἀρχοντος τοῖς ὑμέτεροι ἐξεδέιτε πέτερον χρῆ δικαιοῦ ἐστι, we should read δικαίου, and just afterwards ἔφελομενος. Xen. has δεῖ with dat. and infin., if the text is sound in An. 3. 4. 35.

787 τόλμε γὰρ οὐκ ἔδρα. Cp. Arist. Pol. 3. 36 περὶ δὲ τῆς παμφασίας καλοtrer,—ἀδητὴ δ’ ἐστὶ καθ’ ὑν ἀρχεῖ πάθων κατὰ τὴν εαυτῶν συνθέτον συνθέτου. For Plato, the
sądokleous

KR. όὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται;
AI. καλὸς ἐρήμης γ’ ἃν ὑπὸ γῆς ἀρχοὺς μόνος.
KR. ὀδ’, ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.
AI. εἰπερ γυνὴ σὺν σοῦ γὰρ ὁμον προκήδομαι. 740
KR. ὁ παγκάκιστο, διὰ δίκης ἰδὸν πατρὶ.
AI. ὁ γὰρ δίκαιον σ’ ἐξαμαρτάνονθ’ ὣρᾳ.
KR. ἀμαρτάνω γὰρ τὰς ἐμᾶς ἀρχὰς σέβων;
AI. ὁ γὰρ σέβεις, τμᾶς γε τὰς θεῶν πατῶν.
KR. ὃ μιαρὸν θοὺς καὶ γυναικὸς ύστερον.
AI. ὃ τὰν ἔλοις ἤσσω γε τῶν αἰχρῶν ἐμὲ.
KR. ὁ γοῦν λόγος σου πᾶς ὑπὲρ κεῖνης ὄδε.
AI. καὶ σοῦ γε καμοῦ, καὶ θεῶν τῶν νερτέρων.

780 καλὸς· ἐρήμης' ο’; καλὸς γ’ ἐρήμης Blaydes. 740 τῇ γυναικὶ ταῖς γυναιξι
Tournier. 743 ὁ παγκάκιστον ὃ παῖ κάκιστο in Plutarch’s quotation (Mor. 483 c),
and so Porson wished to read (Adv. 172, Eur. Or. 301). 743 ὁ ὥρᾳ L.
746 ο’; Musgrave conject. ἐδ. 747 οὗ κάν Λ (meaning, doubtless, οὗ ἀν, for
the χ of οὐκ is oft. thus detached in L, and joined to the next word): ω τὰν

τυπωτικός is ἅγατον πύλεως νόστημα, Rep. 544 c. Cic. de Rep. 3. 31 ubi tyrannis est, ibi...dicendum est nullam esse rem
publicam.

788 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 ἔστι πάσα τῶν ἡγου-
μένων (like ἔστι τοῦ λέγοντος, O. T. 917).

789 καλὸς ἐρήμης γ’ (L) is much better than καλὸς γ’ ἐρήμης (Blaydes and
Nauck): Soph. often adds γε to the
emphatic adj., as E. 368 οὐδὲ ἐν σο’, σύ-
φορον γ’ οὐσα: ἢ τ’ ὅρισι σωματιον ἐν μισθητον.
Ph. 811 οὗ μὴν σ’ ἐριζων γ’ ἀδίωθι θανατ. 740

740 Though at least one late ms.
(Paris E) has συμμαχεῖ, it is needless to
assume here the same mixed constr. as
Tr. 1328 ὥρη δ’ δίδ’, ὡς δοκεῖ, ὡς νεκρῶν
ἔμοι | φίλοιντ’ ὑοίρα.

741 οὖν, indeed, in fact: cp. 489.—
προκῆδομαι: cp. on προκεῖσθαι, 688.

742 ὁ παγκάκιστο: so Heracles to
his son Hyllus, Tr. 1124. Cp. O. C. 743
πλείουτο...κάκιστο. — διὰ δίκης ἰδὸν πατρὶ,
engaging in controversy with him, bandy-
ing arguments with him. Thuc. 6. 60
ἀφηδέντ’ ἵνα δίκης ἐρείσθαι, to deny the
2. 8 πάλιν αὐτοῦ διὰ φιλαί τέναι...διὰ
πάντος τολέμου αὐτοῦ τέναι. So διὰ μάχης
(Her. 6. 9), δ’ ἐγνήσαι (Eur. Ph. 479).

743 οὗ κάν. In Haemon’s last
words Creon hears an echo of Antigone’s
doctrine—that the θεῶν ὅμωμα rank above
the human king’s edict (453). Hence
γυναικὸς ὕστερον, ‘inferior to her,’ rank-
ANTIGONH

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 crisis of των 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 ἂν γ', and Brunck wrote οὐκ ἂν γ' έλος κρείσσε με (for γ' των αλαχρων ποτ.).—οὐκ αὐτός Nauck. 748 ο γον] δ' γ' ούν L.

ing after her; so Ai. 1366, Ph. 181. Not, 'unable to resist her influence' (through love), as though it were γυναῖκις ἡσος: a meaning which μεταρρος 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 αλαχρων if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. Tr. 489 ἱρποτος...ἡσος: fr. 844 ἡσος...ἀργιτ.—οὐ τάν is a certain correction of οὐκ ἂν (cp. O. T. 1445, 1469: O. C. 1351: Tr. 779: Ai. 456, 534, etc.). Against the weak conjecture οὐκ ἂν γ' is the repetition of γε: cp. on O. C. 387. Where τάν has been corrupted in our mss., it has most often become τ' ἄν, sometimes γ' ἄν or δ' ἄν. But a change of οὐ τάν into οὐκ ἂν would also be easy in writing where, as in that of L, the η of οὐκ was often attached to the next word (see cr. n.).—γε emphasises the whole phrase, ἡσος των αλαχρων, not ἡσος alone: cp. 648 n.

748 γον: cp. O. C. 24 n. To plead her cause is to be ἡσος των αλαχρων.

749 καλ σου 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 et μη πατηρ ἡσο' 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 μη κωτιλε με?—We may reply:—Haemon says that, if Creon were not his father, he would have thought him mad. It is to this that μη κωτιλε με refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 βοιλει λέγεν 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,—οὐ έλεγεν λέγαι, as Creon put it (743). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then κωτιλε (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 translat., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this
it may fairly be said that 757 comes very 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 κενά γυνώμας (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 ν. 749, abruptly repeats his resolve. οὐκ ἔστιν ὁ παῖς ἥτιν ἡ εὐσεβία (fut.) ποτὲ, 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 τῷ ἄδυν (654). Cr. 1240.—ὁς for the more usual ὁσα: so Ἰ. 196 οὐκ ἔστι ὁ σῶτος ὁ σύ. the strange place of ποτὲ is explained by the strong emphasis on παῖς (`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 ἡ αὐτρίθα referring to ταῖτρα (cp. 296 f.). At first sight ἡ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (O. T. 669 ἡ δ' σοῦ τώλι: A. 661 τῇ δ' οὐ κρύπτω: Ar. A. 186 οὐ δ' οὐκ ἔρπετον). The quiet ἡ δ' is more impressive here.—ὁς τάδ', i.e. ἵπτε: Creon understands him to mean σέ. As νν. 753 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at ν. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister τίς, cp. A. 1138 τούτῳ εἰς ἀνθρώπον εὐρέατα τιμ. Ar. Naus. 552 ἂν κακόν ήμισί τινι...δώσει τις δικαιρ. Thuc. 4. 68 εἰ...μὴ τείσετα τις, αὐτοῦ τὴν μάχην ἔθεσαν.

752 ἡ ἐπείρησε καὶ ἐπαιτείλει ἢ ἐκρατείσα; Dost thou go the length of e'en threatening so boldly? The participial clause defines the manner of ἐπείρησε, and so is practically equiv. to ἐστε καὶ ἐπαιτείλειν etc. The καὶ here belongs to the partic. (distinguish the composite ἡ καὶ in question, O. T. 368). Eur. Bacch. 1346 ἀλλ' ἐπείρησε λαμ, (we have erased,) but thou goest too far (in vengeance). Cp. O. C. 438 τῶν θυμῶν ἐκδραμύντα μοι μείζων κολαστήριν.

754 κλαίον, as O. T. 401, 1153,—φρενάσως, a poet. word, used by Xen. Mem. 4. 1. 5 τοῦτο ἔπι σὺλλόγου μέγα φρενάσως...ἐφεύρον λέγων.

755 οὐκ εἶ φρονίν, as angrily refusing (754) to hear reason.

756 δουλεμα: cp. on 650.—μη κατ' ἀλληλα με, 'do not seek to cajole me,'—referring to εἰ μὴ παίτριας, 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.'
ANTIGONH

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 wheeling speech with me.
HAE. Thou wouldst 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.

lēgein. 786 ἀλῆθες: ἀληθέος; 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 ἀλῆθες (though without the note of interrogation). 789 εἰς] Dobbree conject. εἰς: Musgrave, εἰς'φωνοι.—θενάδεις] δ' εἰνάδεις L, the δ substituted by S for another letter (λ?). So in Ai. 243 L has δ' εἰνάδεις: and in Theognis 1211 (Bergk) one MS. has δ' ἐνάδεις.

Cp. Theognis 363 ἐδ' κωτιλε τὸν ἔχθρον (cajole): διὰ τ' ἄνοιχτον ἔδην, πιὸν ἄνοιξιν, πρὸς τὸν θείον ἄνθρωπον: id. 851 ζεῦγος ἀθλῆνοι ἐξαλλοῦσιν ἐρώτημα, διὰ τὸν ἑταῖρον: μαλακὰ κατ' ἄλλοις ἔκατον ἔθελεν. 787 ἔλεγεν...κλεῖς; do you wish to speak, and yet not to hear? λέγειν τι has an euphemistic tone ('to say something strong, or harsh'), like δρατ' τι (El. 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκούειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἱκανοῦ ἐχθροῦσατο: cp. O. C. 189). El. 638 πρὸς ὑπόθεν ἐκφεύει, μεθείκα μοι: λέγειν ἄ σχημα, ὦδ' ἐπιστάσαι κλεῖεν: id. 900 ἡ προμηθία καὶ τῷ λέγοντι καὶ κλεῖσθi σώμαχος. 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 κλεῖεν = 'to have things said to one' (Ai. 1322 ἔλοντι φλαίρα συμβαλλεῖ θ' κακά: El. 533 κακῶς δὲ σε | λέγω κακῶς κλάνθων πρὸς οἴνοις βαμάκ). 789 ἀλῆθες: the word which marks that Teiresias can no longer restrain his wrath against Oedipus (O. T. 350).—οὖν ὡς "Οἶος, without μᾶ: O. T. 660, 1088. Cp. Ai. 1389 ὁμοίωσαν τοῦθ' ὁ προσβλήσας πατήρ: O. C. 1655.—ἰῶθ δὴ, adverbial: cp. 276 n. 790 χαλων., impus. as O. T. 363, Ph. 1199.—ἐπὶ ψέγωνι δενώσω, lit., revile me with (continual) censures: ψέγω is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δενώσω, to reproach or revile: Ai. 243 κακά δενώσων προμηθία: [Eur.] Rhe. 925 (the Muse speaking of Thamyris) δ' ἡμών πάλι' εὐθένασα τέχνη. So Theogn. 1211 (if the verse be his, and not Anacreon's) μὴ ἀφελῶς (ἀφελῶσι) ταῖφοσα φίλους δενώσα τοιχάζα, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δ' τούτων Πέρσης γυναικὸς κακώ ἀκούει δέναις μέγας ἐτοί. This ἐπὶ with dat. is not merely 'with,' but implies a continuing strain of utterance: El. 108 ἐπὶ κακωγή 'τών τινων πατήρων | πρὸ ὑπόθη δηλ. προφωνεῖν: Eur. Thy. 315 ἐπὶ δάκρυσι καὶ (γιόναι τὸν παρόντα πατέρα... καταστένου ἐχεις (thou art even lamenting).—Others explain ἐπὶ as (a) 'in addition to,' which implies too sharp a contrast with δενώσως, esp. without καὶ: (b) 'with a view to,' i.e. 'in order to blame me.' Cp. Eur. Ph. 1555 οὐκ εἴπ' ὀνένθ' αὐτήν ὄδη ἐπὶ χαλώματι | ἄλλα ὀδόντωσι λέγων (not for insult or spiteful joy, but in pain). Here, however, that sense would be weak. —For Dobbree's ἐπὶ, cp. Ar. Plth. 64 ὀδόν ἀνὰ τὴν Δημήτρα χουνάσας ἐπὶ. It is plausible, and may be right. But I prefer ἐπὶ ψέγω, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.
αγετε το μύσος, ως κατ' ὅμοιαν αὐτικά παροντι θνήσκῃ πλησία τῷ νυμφίῳ.

AI. οὐ δὴ ἐμοίγε, τούτο μη δόξης ποτέ, οὐθ' ἦδε οὐλείται πλῆσια, σὺ τ' οὔδαμά τούμον προσώπει κράτ' ἐν ὁφθαλμοὶς ὁρῶν, ως τοῖς θέλοντος τῶν φίλων μαίη ξυνών.

XO. ἀνήρ, ἀνάξ, βεβήκεν εἴς ὀργῆς ταχὺς νοῦς δ' ἔστι τηλικοῦτος ἀλγήσας βαρύς.

KP. δράτω, φρονεῖτω μεῖζον ἢ κατ' ἀνδρ' ἴων τῷ δ' οὖν κόρα τῶδ' οὐκ ἀπαλλάξει μύρου.

XO. ἀμφώ γάρ αὐτῷ καὶ κατακείμαι νοεῖς;

KP. οὐ τίνι γε μή μυροῦσιν εὖ γάρ οὖν λέγεις.

XO. μόρω δ' ποίω καὶ σφε βουλεύει κτανειν;

KP. ἀγων ἔρημος ἕνθ' ἐν ἦ βροτῶν στίβος κρυφῶν πετρώδει ζώσαν ἐν κατώρυχι.

760 ἀγαγε L, ἀγετε t: ἀγ', ἀγε Wecklein.

761 βησίσει L.

762 οὐδαμαί L. Most of the later mss. have οὐδαμαί, but Dresden a οὐδαμαί, and Vat. οὐδαμοί.

763 μαῖης] In L the first hand wrote μαῖης: another early hand, deleting σα, wrote ε over α and ω over η, thus indicating μαῖης and μένες (or μενείς) as alternative readings. The later mss. have μαῖης, μένες, μενείς, μένης, or μενής. The Schol. knew both μένης (which he explains first) and μαίης.—ξυνών. L has σ above ε from first hand.

766 ἄνηρ L, ἄνηρ t. 767 βαρύς made...
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,
τὸν Ἀιδοῦν, ὁμόν θεῶν, αὐτομαίαν ποιεῖται τὸ μὴ θανεῖν, ἢ γνωσταί γονέων ἀλλὰ θυσία λατρεύειν ἵνα πόλεος περισσῶς ἔστι τῶν Ἀιδοῦν θεῶν. 780

στρ. ΧΟ. Ἡ ἐρωτική μάχαι, ἡ ἐρωτική μάχαι, ὅσον κτῆμασι πέπτεις, ἢ ὁ ἐν μαλακίᾳ παρείς νεάνιδος ἐννυχεῖς.

775 ὅτι ὁγος μονον] Blaydes conject. ὅσον ὁγος φείγεις, and many edd. have adopted ὅσον, while retaining μονον. (Hartung, ὅτι ὁγος φείγεις.) Dindorf proposed: (1) ἐσός for ὁγος: (2) ἂν ὁγος χειμερίν μονον προβείς, ὅσον μακραί ὑπεκφύγη πόλεις: (3) ὅτι ὁγος χειμερίν προβείς, deleting v. 775. Wecklein (Ars Soph. em. p. 27) suggested ἐπείρεισ for μονον. 776 ὑπεκφύγη, ἐκ: ὑπεκφύγοις τι. 778 τον] το L. 779 γονον] γ' όν L.

775 ὅτι ὁγος μονον, sc. εύαι, so much as to be barely an expiation; only just enough to avoid the μαίσμα. The conjectural change of ὅτι into ὅσον (adopted by several edd.) would be necessary if the indic. είσαν had to be supplied, since we could not say τοσόν ὅσο; (instead of ὅσον) ὁγος είσαι. That change is unnecessary, because it is the inf. εύαι that is understood. Cp. Xen. An. 7. 3 § 22 δόσον μόνων γεῦσασθαι, 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 εξοντες προβατα δόσον τύματα, αὐτως εὐαι, so ibid. 7. 3 § 20 εξων... δόσον εὐδιών. ὁγος was used by Soph. in his lost Phaédrus to denote ἀγνίσια νικές (Hesych. i. 63), i.e. 'an expiatory sacrifice' (cp. Aesch. Eum. 335 ἀγνίσια φώνοι). In Aesch. Cho. 154 also ὁγος has been taken as 'expiation,' but there it seems rather to be 'pollution.' Cp. the schol. here: ὅτι παλαιών, ὅτε τὰν θυσιάν καθιερωθή τω τὰ ἀφεσοντος καθαρεύοντα τροφή, καὶ γενόμενον καθαρόν τὸ τοιοῦτο, ἢ μὴ δειδοὺ λιιψὶ ἀραιωτοῦ τοῦτο γὰρ ἀναθέλλει. —Curtius, Egin. 5th ed., § 118, would write ὅγος here. He distinguishes two roots. (1) ὅγος, ὅγος, 'guilt,' ἐναγίς, 'accursed,' Sanskr. ᾱγας, 'excommunication,' etc. (2) ὅγος, ὅγος, 'consecration, sacrifice,' ἀγεσις, etc.: Sanskr. ᾱγ. On the other hand the analogy of πιασκέλλειum suggests that ὅγος 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 κακίστος (489). But now, at least, he feels that he cannot inflict such a death on the maiden, hiskinswoman. 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 μαίσμα—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 νέρεσεις claimed an indemnity for the usual ἐναγίσια. So the Greeks put Philoctetes ashore on desolate Lemnos, ἡ ἡ ἐναγίσια νικές (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).

770 πάσο: cp. on 178. The sense is, 'in order that the whole city may not be defiled' (as it otherwise would be): μαίσμα ὑπεκφύγη = μὴ μαίσμα.
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 makes 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. 783 δε L., δει L._κτήματα.] For the conjectures, see Appendix.
ΣΟΦΟΚΛΕΟΥΣ

3 φοιτάς δ' ὑπερτύντιος ἐν τῷ ἄγρονόμου αὐλής. 785
4 καὶ σ' οὖν ἀθανάτων φύσεως οὐδεὶς
5 οὐθ' ἀμερίων σ' σε γ' ἀνθρώπων, ὁ δ' ἔχων μέμηνεν. 790

ἀποθ. σοὶ καὶ δικαιῶν ἁδίκους φρένας παραπτώσεις ἐπὶ λαβάς:
2 σοὶ καὶ τοῦτο νείκοις ἄνδραν ἔμνημον ἐχεῖς ταράξας:
3 νυκῆς δ' ἐναργής βλεφάρων ἰμέρος εὐλεκτρον
4 νύφων, τῶν μεγάλων πάρεδρος ἐν ἀρχαις

785—790 Λ divides the vv. thus: φοιτάς δ—τῷ ἄγρονόμῳ—καὶ σ'. ἀνθρώπων...μέμηνεν. 786 τῷ ἄγρονόμῳ. The first hand in L seems to have written παραπτώσεις. 789 ε' ἀνθρώπων. L. So most of the later mss., but Campbell cites ἀν' from Vat. (14th cent.). Nauck conject. σε γ' ἀνθρώπων: so also Blythes (ed. 1859). 790 ὁ δ' ἐστὶ L. 795 νυκῆς δ', εὐλεκτρον. Two vv. in L, the second

4-13 8); cp. Xen. An. 6. 27 εἰ δὲ τοὶ ὕπαλλος ἐκείπερεν, and so ποιητολακίας. Shaksp. Rom. 5. 3. 94 'beauty's ensign yet is crimson in thy lips and in thy cheeks.' Gray, Progress of Poetry 1. 3. 16 'O'er her warm cheek and rising bosom move. The bloom of young desire and purple light of love.'

785-786 οὐκ ὑπερτύντιος: cp. 1301: so ἐκτυποῖοι (Ὁ. T. 1310), ἀθανάτοιο (Ὁ. T. 1411), θυραιοῖς (Ἑ. I. T. 1423) etc. So Eur. fr. 434 (Ἐρέσι) κατ' ἐνθύντον ἐρείξατα. Plut. Mor. 760 δ' quotes an unknown poet, on 'Ερέσι—ὑπὲρ καὶ ἀθανάτα καὶ πνεύμα τὰς ἀθέρες | πέραν ἐρείξω. Lucr. 1. 18 (Venuses moves) per maria ac montes fluviosque raraeque Fronderosque domos antiqua campaniae virentes. —ἐν τῷ ἄγρῳ. Αὐλῆς. ἄγροιοι αὐλαῖς =dwellings in ἄγροι νεωμένοι, pastoral wilds: cp. 349 ἄγρου: Ο. T. 1103 πλάκεις ἄγρον, upland pastures. Ἐλ. 181 αὐτῆς ἁρμόνοις, 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 (Κύρης) εἰσέρχεται μὲν ἱχθύων πλοῖο-τῷ γένει, | ἐνεστὶ δ' ἐν χέρων τετρακελεί γωγό. (How could ὑπερτύντιοι 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.


789 σε γ': for γε with the repeated σε, cp. Ὀ. T. 1101, Ph. 1116.—The ms. ε' would mean only, 'in the case of' (and so, 'among'): a use which is not adequately supported by Aristides. Pan. 1. 96 μόνῃ τῷ πολεί ἐπὶ τῶν Ἐλληνικῶν, where he means, 'in the case of' (i.e., 'so far as they are concerned'). Nor could ε' be an adverb ('moreover,' Ὀ. T. 181), as some take it. —δ' ἔχων: Plat. Phædr. 239 στήριξεν ἔχον ἐρατα.

791 δικός proleptic: cp. on 475: Ὁ. 106 εὐνάξεις ἀδακρύτων βλεφάρων τότων (so that they shall not weep).—παραπτώσης (cp. 208), a metaphor from a driver jerking his horses aside out of their course: Ἐλ. 733 (the charioteer) ἔξω παραπτώσης (τοὺς ἑπάνω), pulls them aside, out of the crowd of chariots. The word is fig. again in Ὀ. C. 1185 τῷ γὰρ στ...παραπτώση | γυρνασθει, pluck thee from their resolve.

794 ἐξουσιωμ., not ἐςωμ., since νείκος ἄνδρος forms one notion: cp. 862: Ὁ. 1390 τούμων φρενών ἰσιορος: Ph. 982 αχμήνικτας δίτυλων: Aesch. Eum. 375 ματρών ἄγινισα...φόνον. | ἔχων 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 Antigon's wrong, for their ruin: 'tis thou that hast stirred up this present strophe. 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 ἵμερος. 790 εὐλεκτρων] In L a letter (perh. i) has been erased between e and k. 798 πάρεσθος ἐν ἀρχαίς mss. In L the letters δο are in an erasure, from τρί. The Schol. notes that some read παρέβης, as Doric for παρεβρως. This indicates that he knew no other variant. See comment. and Appendix.

792 ἵμαρτη, '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 θεομοί η ἐν which Love overrides. For ἵμαρτη as = 'before our eyes,' 'in bodily presence,' cp. O. C. 910; Tr. 11, 274.—πλεφόροις-πλεφός, love-influence from the eyes. εὐλεκτρων νύμφης, of the fair bride. Both genitives are possessive, but πλεφόροις goes more closely with ἵμερος, denoting the latter's source. Cp. 929: O. C. 739 ἰματον... φοῖνος...τὴν ἤμυνῃ εὔνομον, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In Phaedr. 251 b Plato describes ἵμερος as the desire infused into the soul by an emanation of beauty (κόκοις ἀπορροῇ) proceeding from the beloved, and received through the eyes of the lover (διὰ τῶν ἰματῶν). So the soul is spoken of (ib. e) as ἐπεχε- τευανεμένῳ ἓμεροι, 'having refreshed herself with the love-shower' or 'effusion of beauty.' And ἵμερος itself receives fanciful derivations, as ib. 251 c, ἐκεῖθεν μήρη ἐνώπια καὶ πέπτω, ἀ δ ἐν διὰ ταῦτα ἵμουρ καλεῖται (i.e. from ἵματι μήρη and πέπτω): while in Crat. 419 e it is explained by ἵμηρως πεί. The real origin of the word is prob. from rt. is, 'wish,' whence ἰμήρη, and ἰμημήρη, Desiderata. Curt. § 617. Cp. Soph. fr. 430 (Hippolytia. η ἰμημήρη, speaking of Pelops), τοιαύτ' ἐν ἰμήρῃ λήγη νομα- τηρίαν ἐν χρόνῳ, ἰμημήρη τι ἰματῶν, ἔχει ("such a subduing arrow of love, a lightning from the eyes"): Aesch. Ag. 742 μαλακῶν ἰματῶν βέλος, ἐν διεύθυνωσ ἐν θαυμάζω. Σιφρ. 1004 διαματος δυνατον| τάξεις ἐπεμαχου, ήμερος νυμφής: Eur. Hippi. 535 Ἔρως, Ἔρως ὁ κατ' ἰματάν | σταῖσις πόσων, εὐφύεσις γυναικα| νυμφᾶς χῶρον ὑστερπατοῦσιν [i.e. 'on the eyes'] of mortals: better δ. ἐστίν, or else δ. ἐστιν...—εὐλεκτρων, epithet of Κύρης in Tr. 515. Cp. Anthol. P. 7. 649 εὐλεκτρον πάλαμου (happy nuptials).

797 πάρεσθος ἐν ἀρχαίς. 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 Haeemon's case, love has shown that it is at least of equal force with these theomoi. For παρέβηρος, cp. O. C. 1367 Ἀριης ἄριστα ἁγίων... Αἰαίνα: ιδ. 1382 Δίκη ἱστέρδων Ζητούσιμαρχίαστόμοι. Pind. 8. 21 Δώσις φιλον παρέβηρος... Θέμης. For ἐν ἀρχαίς, Eur. Andr. 699 σεμαίνει δ' ἐν ἰματον ἱμημήρη κατ' πτέρων: Or. 897 ἐν ἐν διονυσίας τεῖν ἐν τ' ἰμημήρατοι. Cp. also on 744.

The words answer metrically to φώκει σεμεῖα (788). The first two syllables of παρέβηρος therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix), and there is a probable example below (ῥήμα τοῦ ἄριστος, where see n.). But it is rare, and certainly unpleasing. As
a whole, too, the phrase πάρεδρος εἰς ἀρχαίς is suspicious. A yet stronger objection is the strangeness of describing the power which is in conflict with the θεσμός 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. (H. 843) speaks of σοφία πάρεδρος...ἐρωτας, παντοίας ἀρχαίς ἵππευγοις,—'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 πάτη πέρα δρέατ. He supposes that πέρα δρέατ became, first, πάρεδρον (ΠΑΡΕΔΡΟΝ—ΠΑΡΕΔΡΟΝ). Then, πάρεδρον θεσμόν seeming obscure, a marginal gloss εἰς ἀρχαίς was added. This gloss came into the text, dislodging ἄσυς: and πάρεδρον became πάρεδρον, to agree with ἰμερο. The original sense, then, was: 'the ἰμερο prevails, so that one transgresses the great θεσμός.' Cp. El. 1506 ὅτι πέρα πάρασεν γε τῶν νόμων θελεί. This suits, too, the following lines, where the Chorus says, καβὸς (i.e., like Haemon) θεσμοῦ | εἰς φρομοῦ.—See Appendix.

800 ἐμπαίζει, 'wreaks her will' in that contest which κινοῦ implies. We find ἐμπαίζει with a dat. (1) of the object, as Her. 134 ἐμπαίζεται ἢμώ, 'mocking us': (2) of the sphere, as Ar. Th. 975 χρονίων ἐμπαίζει, 'sports in dances.' The ἐν of ἐμπαίζει here might also be explained as (a) in the ἰμερο, 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 variae illudant pestes.)

801 f. καβὸς θεσμόν εἰς: i.e. like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—φρομοῦ, a proverbial image from the race-course: Ar. A. 993 μόνον διώκει μὴ σ' ὁ θυμὸς ἀρπάσῃς | ἐκτὸς οἷος τῶν ελαίων, 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 θ' ὅ τι πάρασκευας με ἄτερον ἐκτὸς δρόμου φρομοῦν ἐπειδὴ λείων ἐπιλάβομαι (when I get on smooth ground). Aesch. P. V. 883 εἰς δὲ δρόμον φρομοῦ λύτρεται | πιέματι μάραγγα. Eur. Bacch. 853 εἰς Β' ελαίων τοῦ φρομοῦ.—τυγχάνεις: cp. 817 ἔχους: 820 λαχῶν, by the rule of continuity (συνάφεια) in anaepaestic systems. In lyrics such elision is rarer (see on 350).

803 ἔγειρας, not, the sources or springs, but the streams, of tears: so Th. 854 ἔγειρεν παρὰ δακρύνων, and oft.: cp. O. C. 479, where ἔγειρας = the water gushing from the bowl. On the other hand in fr. 658 νυκτός...πυγᾶς = 'the sources of night' (the west).

804 f. παγκοίτην. The question between Doric and Attic forms in tragic anaepaests 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 anaepaests. Here, Attic forms are preferable. The lyric strains
of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 820, and see Appendix on 110.—Cp. O. C. 1578 (Death) τῶν ἀδελφῶν. The word θάλαμον here has ref. to its special sense, ‘bridal-chamber’: cp. 891 κυμαῖον, 1307 πατρίς. So oft, in epitaphs on the unmarried: Anthol. P. 7, 489 (by Sappho) Συμφόροι θύμως εῶς κόνις, τῶν δὴ πρὸ γάμου ιδανίως η δέ άνεμος ἀναύωσέν. In contrast, with αὔθης, is best taken as adv.: Eur. Τύρ. 201 νέας τεκνών σώματα λείπωσ: cp. the adv. τελευτῶν (O. T. 1183), ἔχατον (O. C. 1560), πανυστάτων, etc.—κοῦταν/αὔθης, sc. ὀνομάτι: Ai. 837 Ἡμῶν προσευχήσω ἐπανεστάτων δὴ κοῦταν/αὔθης ὀστερον.—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, silent to my dark unchilded bed.’

The structure of the κοῦταν (806—882) is as follows. 1st strophe (806—816) = 1st ant. (823—833). A system of chorale anapaests (817—829) comes after the strophe, and a similar system (834—838) after the antistrophe.— 2nd strophe (839—852) = 2nd ant. (857—871).—3rd strophe (853—863) = 3rd ant. (872—875).—An epode forms the close (876—882). See Metrical Analysis.

In such an epanaphora μὲν regularly precedes ἰτε (as O. T. 25. 259; O. C. 5, 610, etc.); but there are numerous exceptions in Soph., as O. C. 1342 στήσω δ’ ἄγων, στήσω δ’ ἐμαυσί: Ph. 633 πάντα λείπτα: Τύρ. 517 τὸν χρόνον δὲ τίνα πάγαιον ιδ’ 1147 κάλει τὸ πάντα μου στέρμα τῶν θαλάμων, κάλει δὲ τὴν τάλαμαν Ἀλεξάνδρῃ.—παγκοῦς, in contrast with αὔθης, is best taken as adv.: Eur. Τύρ. 201 νέας τεκνών σώματα λείπωσ: cp. the adv. τελευτῶν (O. T. 1183), ἔχατον (O. C. 1560), πανυστάτων, etc.—κοῦταν/αὔθης, sc. ὀνομάτι: Ai. 837 Ἡμῶν προσευχήσω ἐπανεστάτων δὴ κοῦταν/αὔθης ὀστερον.—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 unchilded bed.’
4 τὰν Ἀχέροντος
5 ἀκτάν, οὕθ' ὑμεναίων ἐγκλήρων, οὔτ' ἐπικυρμεῖος
6 πώ μέ τις ὑπὸς ὑμηθεν, ἀλλ' Ἀχέροντι νυμφεῖσον.

σ. α. ΧΟ. οὐκοῦν κλειθή καὶ ἐπαινόν ἔχονθι
7 ἐς τὸ ἀπέρχει κεύθος νεκών,
οὔτε φθινόσων πληγείσα νόσοις
οὔτε σφέων ἑπίχειρα λαχοῦρι,
ἀλλ' αὐτόνομος, ζωσά μονή δὴ
θυτητῶν Ἀθηναία καταβησθείσα.

ἀντ. α. ΑΝ. ἡκουσά δὴ λυγροτάται ὄλεοςθαί τῶν Φρυγίων ἔσεναν
2 Ταυτάλων Σιντύλῳ πρὸς ἀκρῷ, τὰν κυστὸς ὡς ἀτενήσα 825

814 ἐπικυρμεῖος MSS. (ἐπικυρμεῖος Vat.). Dindorf conject. ἐπικυρμεῖος: Bergk,

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816 ἐπικυρμεῖοι, Dindorf's correction of ἐπικυρμεῖοι, is strongly supported by these facts. (1) In O. C. 1088 Soph., certainly used ἐπικυρμεῖο instead of the usual ἐπικυρμεῖοι. Cp. above, 358, ἐπικυρμεῖοι. (2) In Aesch. Cho. 334 ἐπικυρμεῖοι (restored with certainty by Herm.) had been corrupted into ἐπικυρμεῖοι. Bergk's ἐπικυρμεῖοι ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for ἕως is decidedly preferable here. Bergk relies on the scholi., λείτικι δήμα τῇ κοίτῃ, which suggests that the Schol. read ἐπὶ ἐπικυρμεῖοι (or νυμφεῖοι); but, if this were so, the fact would have little weight. The corruption would have been easy.—Herm. Schütz defends ἐπικυρμεῖοι 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 παγκλαύροι. So v. 816 ends with νυμφεῖσον, and 818 with κατευματί. 816 Ἀχέροντι νυμφεῖσον: 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 our Phrygian guest, the daughter of Tantalus, on the Sipylus heights; how, like clinging ivy,

\[\text{εἵλῳ γυμφηλοῖς: Semiteles, εἵλῳ γυμφηλοῖς, with εἰτρᾶς for ἤπρος.} \]

\[\text{819 φέωςας L.} \]

\[\text{822 θνατῶν ἰδῶν L.} \]

Dindorf writes 'Ἀδην: others, 'Ἀδην.'

\[\text{820 ξεῖα, (possessive gen.) ξεῖα, 'the wages of swords,' i.e. the reward of strife with the sword.—viz. a violent death. The gen. after ξεῖα always denotes that for which the reward is given, as Aesch. P. V. 318 ὑψηλὸν ἀγαθίνη, Ar. Vesp. 581 τὴν ἄνεα (ἐν τῇ ᾿Δικε), Plat. Rep. 698 c ἄρετις, [Dem.] Epist. p. 1484. 4 τὸν...πτερονμένον.} \]

Here, ξεῖα can hardly be a subjective gen., 'the reward which the sword gives'; though the meaning is the same. The rhetorical sense of ξεῖα occurs in Attic prose as well as verse; Antiphon or. 1 § 20 μὲν διακομήθη (in the murder) ἔχει τὰ ξεῖα ὑπὸ ἄξια ἵν (torture and death).

Cp. El. 1381 τάσσεται | τὴν συνεπείας. ξεῖα might be poet. plur. for sing., as in Eur. Andr. 812 ἐκ τῇ δεξαμ. | ξεῖα ἑλκαράτουσα, and Or. 1398 (cp. στέφ-, τρα, etc.); but it is rather an ordinary plural.

\[\text{821 ζ. αὐτοῦ ομος, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the θέων ὅμοιοι) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance peculiar to your case,' i.e. 'by the unique doom of a living death.'} \]

—ὑποθέτεσθαι μὴν, as Tr. 1063.—

'Ἀδην seems preferable to 'Ἀδην in the paroemia. Cp. on 894. —Acc. of motion, like δύναμις στέφει (O. C. 643).

\[\text{822 ζ. ἄκουσα δὴ. The Chorus has} \]

said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (84) 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.) Νίοθη was the title of lost plays by Aesch. and Soph.—Ἀγροτάται, adverbial: cp. 390 (δικαιο): Αἰ. 996 ἐπὶ πεύκῳ ἀθητήκατο. ξεῖαν, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a ραύδα on Niobe's marriage, and said that the Lydian ἄρμωνα was first used at Thebes on that occasion. (Plut. de Mus. 15)

\[\text{825 Ταντάλου, gen. of parentage: cp. 486, Αἰ. 172 Δῖος Ἀρείμ: 952 Ζωῆς ἢ δεικὴ θεᾶς.} \]

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. Νίοθη (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σκύλας. Mount Sipylus is in the country once called Maenonia, and after-
3 petraia biastra damaeis evai nyn *dibrooi takomênav,
4 òws fatis anðrow,
5 xion t' ouðaìa ëleipei, tégyei ð' upi òfrusi paga-
klauwos.
6 deirâdas, ò ìs deimwv òmioiotañ ev kateuynaxei.

827 Λ. L divides the vv. thus: petraia — dibrooi — òw fatis — têkyi (tégyei) — deirâdas — deimwv, kataeuynaxei. 828 dibrooi MSS. dibrooi Musgrave, which most edd. have received. Nauck, keeping dibrooi, changes xion t' in 830 to alon.

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 Sipyrum’ was on that river’s left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the katekekaumén. Cp. Arist. Meteor. 2. 8 gevenomou semonó tê perî Sipywon anetra-
py. A city called Tantalus, once situated at Sipylos, was said to have perished by an earthquake, which made a lake. Tan-
talus, like Niobe, is a type of prosperity plunged by ðbas into misery. Here, as in the case of Sodom and Goromorrah, some physical catastrophe was at the root of the tradition. See on 831.

826 άtenis, prop. ‘strained,’ ‘inten’ (e.g. άteis òpos), or ‘intense’ (as άteis òrgal) here it denotes the close embrace of the ivy. Cp. hlerar sequaces (Persius proiel.) — petraia blástata damae-
sev, the ‘growth of stone’ (the process of petrifaction) ‘subdued her,’ i.e. passed gradually over her whole form: cp. Ovid, Met. 6. 301: òrbis resedit | Ex-
animes inter natos, natasque, virumque, | Diriguitque malis. Nullus movet aura capillos. | In vuln color est sine san-
guine: lumina maestis | Stant immogenis: nihil est in imagine vivi. | Ipsa
quoque interius cum duro lingua palato | Congelat, et venae desistunt posse mo-
veri. | Nec flecti cervix, nec bacchia 
reddere gestus, | Nec pes ire potest: intra
quoque viscosa saxumt. | For ai in
petraia, cp. 1310n.

828 Καὶ nyn dibrooi, κ.τ.λ. The poet is thinking of Niobe’s petrified form among the lonely mountain-crags (II. 24. 614 nyn ðe ðav òv petrasm, òv òfrus ev olo-
podow, | òv Sipylos). ‘The rain and the
snow never leave her, as she pines with
grief’: i.e. she is amid the storms that visit
snow-crowned Sipylos 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 tégyei ð’, etc. Now, if we kept the ms. dibrooi, that dat. would go closely with takomênav: ‘as she melts, flows down, with rain’ (or ‘with water’), ‘the snow never leaves her.’ Thus tégyei
...deirâdas 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 dibrooi to dibrooi. It is no argument against dibrooi that xion t’ would answer to tégyei ð’ (for t’ irregularly placed, cp. O. T. 258 n.). With dibrooi, ð’ could still follow tégyei, but ð’ is better. — For the constr. dibrooi...xion t’ ou leite (verb agreeing in number with nearest subject) cp. 1132 f.: O. C. 7 térgem t’ òv aï pðâei me xwn xronwn èwów | makros ðidâxai (n.).
—xion is taken by Becklein as = ‘snow-
water’ (Eiswasser). The only passage which seems to favour that sense is Eur. 
Tro. 1066 òdai...pati | xwri katórto 
πολμμε, but there the adj. makes the
difference: ‘snow carried down streams’ can be only ‘snow-water.’ In Andr. 215
ðrhkyn xion tîn katórton means mere-
ly, ‘on which snow falls thickly.’ Cp. 
Quintus Smyrneus i. 293 òvail Siptâv 
μιφέντι...ouðàmâ: cp. 763.

831 tégyei ð’ òv òfrus...deirâdas.
Though òfrus and deirâdas could be said of a mountain, Soph. is here thinking simply of the human form. takomênav (L) might be proleptic (cp. n. on ðikou, 791), but takomênav is better, since òfrus seems to need an epithet.

The Niobe of Sipylos 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 ἀληθῆ to ὀμβρυ. 880 οὐδεμιὴ οὐδεμαί L. 881 τάκει θ' L: τῆγει θ' ῥ. θ' for τ' Bothe.—παγκλαύντως L: παγκλαύντως or παγκλαύντως ῥ.

presents a woman seated on a throne. (See Stark, Νιόθε, pl. 1, Leips. 1863; cp. Baumeister, Denkm. p. 1029). Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' ἄγαλμα 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 rainwater 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., 1883.) 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 Jarikkaia) which Humann, in his 'Excursion into Sipylos' (1881), had already identified with the Achelous of Ι. 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. 203—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 Sipylos, over which the mist that shepherds drifts float 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 afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylos' (φατετὰ αἰθέρασα πέτρα, Σιπυλοῦ ν' ἀπορροφά). The Chorus desire to console Antigone. There is no element of reproach 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 (καίτω) 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' (κώσις), and not only in death (θανός), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone. —Why does Antigone rejoin, ὅμης, γελάμας? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame. —See Appendix.
συ. β. ΧΟ. ἄλλα θεός τοι καὶ θεογνηθής, ἦμεις δὲ βροτοί καὶ θνητογνηθεῖς, καίτοι φθιμένη μέγα κάκοισαι τοῖς ἱσοθεοῖς ἡ σύγκλητα λαχεῖν ἱώσαι καὶ ἐπίτειηαθανοῦσαι.

στρ. β. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶν,
2 οὐκ ἵοχομένων ὑβρίζεις, ἄλλ' ἐπίφαντον;
3 ὃ πόλις, ὃ πόλεως πολυκτήμονες ἄνδρες;
4 ἰδί Διρκαίων κρήναι·
5 Θῆβας τ' εὐαρμάτων ἄλοσο, ἔμπας ἑμμάρτυρας ὑμι' ἐπικτῆμαι,
6 οἰει φίλων ἀκλαύτως, οἴοι νύμοις.

884 θεογνήθης L (not θεογνήθη, as Campb. gives it): the later mss. vary between θεογνήθη and θεογνήθη. Wieseler conject. θεογνήθη: M. Schmidt, καὶ θέων γέννης: Nauck, θεοί τέ γένοις (and formerly καὶ θεοί γέννης).
885 θητογνηθεῖς L.
886 φθιμένη L, with o above a from the first hand. φθιμένα or φθιμένα τὸ—μέγα ἀκούσας L: μέγα κάκοις Seyfert: μέγα τάκοις Wecklein.
887 τοῦ ἱσοθεοῦ εὐκλήτα λαχεῖν L.—τοῦ τε θεοῦ σύγκλητα λαχεῖν Nauck (σύγκλητα Schaefer).
888 ἔως...θανοῦσαι. 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

884 θεός, sc. ἔκεινη μὲν ἐστι (cp. 948). The absence of a pron., to balance ἦμεις, is unusual, but it is easy to carry on the subject of τέγειν in 831. Νιοβή 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. Νιήθα (fr. 157) her family is described as ὡθεῶν ἀγγίστροι (near kin),...κοίτα χνι ἐξήλθοι ἁμα δαμὸνα.—θεογνήθης, god-begotten. The peculiarity is that the word is formed directly from γένεια, and not from the stem of the pass. aor. in use: i.e., we should expect θεογνήθητος. But Pindar could coin θεόθημοι (I. 5. 13) as θεοστίμιοι. Why, then, should not a poet coin θεογνήθητος as θεογνήθητος? It is of little moment that the extant classical literature happens to present no strictly parallel compound with γένεια (πρωτογνήθης and πρωτογνήθητη being late Byzantine). Θεογνήθητη occurs in Orac. Sibyll. (5. 261), but is not classical. The Schol.'s paraphrase, θεότερον γένος τυγχάνουσα, is no token (as some fancy) that he read a gen., such as θειοὶ τέ γένοις.
886 καίτοι has an illative force, introducing the next step in the reasoning:

ep. 949, O. T. 855.—L's φθιμένα should prob. be φθιμή (see on παγκόσιν 804). The variant φθιμήν (noted in L) is warrantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when ἔως...θανοῦσαι refers to the same person.—κάκοισαι, 'e'en to have it said of her' (καὶ meaning, 'even if there is no other comfort'). This seems a little more expressive than τάκοις (Wecklein), and also slightly more probable palaeographically (cp. O. C. 172 cr. n.). The ms. μέγῃ ἀκούσας is certainly wrong, since a paroemiae could not begin a new sentence. For ἄκοι (ἀλγομά, audio) with inf., cp. Her. 3. 131 'Ἀργείων ἄκοινον μουσική εἶναι Ἐλλήνων πρώτον.' 887 τοῖς ἱσοθεοῖς σύγκλητα, a lot shared by demigods. Plut. Mor. 103 B 8 ἤδη γάρ οὐ μόνον ἐλατοῖν εἶδος θερμὴν ἅντα την φύσιν, ἄλλα καὶ ὅτι θυτήρι σύγκλητα ἔστι βίω καὶ πράγματι βαθύς μεθαναμένους πρὸς τοιχοκτόνων: i.e. that one shares the lot of humanity at large.—The decisive objection to the ms. reading θυκλητα is the sense of the adj.; for θυκλητος always means either (1) act., having a share in, as Eur. I. T. 682 ἕγκλητον...κασιτήτης, 'heiress,' = ἐκπληκτος, and so
ANTIGONE

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, can ye not wait till I am gone,—must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dirce, and thou holy ground of Thebé whose chariots are many; ye, at least, will bear me witness, in what sort, unwed of friends, and by what laws reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellemann, Nauck, Wecklein, Pallis, Semiteles. S40 διόμεταν: L; διόμεταν Triclinius. οὐχιμεναν J. F. Martin and Wunder. S46 πολυκτήμων Nauck. S44 Π. Διρκαία κριθιαί Διρκαία καὶ κριθιαί L (by digraphia).—L divides the vv. thus: ἢδι—[Θέαστα] τηςματραμε—οικε—προς

Hipp. 1011: or (2) pass., included in one's λήθος, as H. F. 468 ἐγκληραὶ πεδία...κεκτήμενος ('by inheritance'). Here, ἐγκληραὶ was perh. partly due to a reminiscence of ἐγκήληρον in 814.—The change of τοὺς ληθοῦσιν into τοὺς δειοῦντος, though easy, is needless. The epic τοῦ λήθος might well be allowed in tragic lyrics or anapaests, like the άλδαι (cp. 379 n.): and Aesch. once uses it, P.H. do λήθος φῶς. [But λήθος has τι in Eur. Tho. 1169, I. A. 536 (dial.), as λαθείρου has in Aesch. P. V. 547.] Note that the ms. τοὺς ληθοῦσιν ἐγκληραὶ would have arisen more easily from ΤΟΙΧΟΘΕΟΙΣΥΚΤΗΜΑ than from ΤΟΙΧΟΘΕΟΙΣΥΚΤΗΜΑ.

S88 ζώσων...θαυμασάν. The constr., φθιμένη μέγα ζώσω, ἀκόουσι γωσαν συγκληρα λαχεών (instead of ζώσω), is not rare: cp. Xen. An. 1. 2 § 1 Ξενία τῷ Ἀρκάδι ἤκεν παραγγέλλει λαβώντα τοὺς ἄδρες (though shortly before, παραγγέλλει τῷ Κλεάρχῳ λαβώντι ἤκεν]: id. 3. 1. 5 συμβουλεύει τῷ Ξενίῳ ἐλθόντα αὐτῷ Δέλφου ἀνακοίμασα: id. 3. 2. 1 ἐδοκέω αὐτοῖς προφηλάς καταστήσω μενοι συγκληροὶ τοῖς στρατόπεδοι. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on O. T. 913.) EL. 470 πετυοι μοι...κλόουσι 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.

S89 γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

S46 πολυκτήμων, an epith. which also implies εὐγενεῖς: cp. O. T. 1070 Πλούσιος χαίρειν γένος. So these Theban elders are called κομικαί (σοφιτικαὶ), and in O. T. 1233 ἤ γεις μέγιστα τὰ τοῦ ἀτικοῦμενοι: as Thebes itself, ἄγαλαι (O. T. 153) and μεγάλαι (ib. 1203).

S44 Κ. κριθιαί: so Polynices appeals to Oed., πρὸς νῦν σε κρηπον καὶ σεων δομγρίτω (O. C. 1333, where see n.): and the dying Ajax invokes the κριθιαί of Troy (Al. 863).—αὐτατόν: see n. on 148 f.—ἄλος: cp. EL. 5 (Argos) τῆς ολοτροπήλας δεκα Ιξιάου θερῆς, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοὶ ἔχωροι.—ἐμπας, even if human sympathy fails me. Soph. has ἐμπας (ἐμας) also in Al. 122, 1338, and ἐμπά αὐτόν on 563 (dial.).

S46 ἔμμι' (Acolic and epic), as Aesch. Eum. 610: so dat. ἔμμι O. C. 247 (n.)—πτικτώμαι, acquire, win: Aesch. Eum. 671 (δῆμον) καὶ τῶν πτικτώμαις οἰμάχους, θέα. In this general sense the τι is not inconsistent with what ἐμμί' implies, viz. that she fails to win human sympathy.

S47 οια: cp. on 823 (ἀναρτάτας).
7 πρὸς ἔργα μυθόχωστον ἔρχομαι τάφον ποταμίου.
8 ἵω δύστανος, ἑρτοῖος οὐτε νεκροὶς κυρώσα
9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ'. ΧΟ. προβαστε ἐπ' ἐσχατον θράσοις
2 ὑψηλον ἐς Δίκας βάθρον
3 προσέπεσες, ὁ τέκνων, πολύ.
4 πατρῴον δ' ἐκτύνεις τιν' ἄθλον.

ἀντ. β'. ΑΝ. ἔλαιος ἀλεγνωτάτας ἐμοι μερίμνας,
2 πατρὸς τριπόλισσι οἴκτον τοῦ τε πρόπαιτος

848 ἔργα L (with two dots over γ, indicating ἔρμα). This was the general reading, though V has ἔργα, and Par. H (a copy of L) ἔργα. Schol. in marg. of L, ἔρμα, περιφράγμα. Brunnck gave ἔρμα: Hermann, ἔρμα. 849 ποταμίου] ποταμίου (from ποτ' αἴνειν?) L, with ἵ over εῖ from the first hand.
851 οὕτ' ἐν βροτοῖοι οὕτ' ἐν νεκροῖσι | L. Triclinius changed βροτοῖοι to βροτοῖ. — The antistr. ν. is 870 κατεγρήσε γάμων κυρώσα. Boeckh conject. βροτοῖ οὕτ' ἐν νεκροῖς κυρώσα (with κατεγρήσε in 870): Seyffert, βροτοῖ οὕτε νεκροῖς κυρώσα: and so Wecklein, but with ἱσοία. Emperius, οὕτ' ἐν τούς εἴ οὔτε τούς ἰσοί, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ἵω δύστανος | βροτοῖ, οὐδὲ νεκροῖς νεκροῖσιν. Cp. on 869 f. 855 ἐσχατον
856 πολύν L: πολὺ τ. Dindorf (who,

φιλων ἅρκαντος: cp. 1034: Ai. 910 ἄφαρκτωι φίλων, and O. C. 1732 n.
848 ἔργα μυθόχωστον, an enclosure (prison) with a sepulchral χώμα. The ἔργα is the chamber in the rock, πετρώντας καταρχός (774), in which she is to be immersed: the χώμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἄρνων χώματος λιθωταῖοι. For ἔργα (ἑργα, to shut in) cp. Arist. Part. Ast. 2. 15. 1, where it is said that the eyelashes (πε-φαρίδες) protect the eyes, ὥσ τα χαρα-κώματα παιδῶν τιμεῖ πρὸ τῶν ἑργάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἑργάτων from the ms. just as here L has ἑρμα, and as, conversely, ms. of Pindar (I. 1. 27 etc.) give ἑρμα for ἑρμα = ἑρμα. The old ed. of Arist. give ἑρμάτων.—The reading ἔρμα (from ἐρείδω) = 'mound': C. L. 4590 ἐρείδον ἔρμα θανοῦσιν: Kai- bel Epigr. 1063. 4 κάρφῳν ἔρμα. But this seems less fitting here than the notion of 'prison': cp. 886 περιπάτεστες, 892 ἀλεφροὺς.
849 ποταμίου, usu., 'recent,' 'fresh': here, 'of a new kind': cp. fr. 154. 5 ἱδο- rás ποταμίου. 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 βροτοῖ οὕτ' ἐν νεκροῖς κυρώσα. This gives an exact correspondence with 870, κατεγρήσε γάμων κυρώσα, and there is every reason to think that 870 is sound. Further, the origin of L's reading is elucidated. The first οὐτε is omitted (Aesch. Ag. 532. Πάρας γὰρ οὔτε συντελεῖς πόλις, cp. O. T. 239); and this poetic license might easily have led a corrector to suppose that the first οὐτε had been lost. Again, the loss of κυρώσα would have been easy after νεκροῖς.
852 μέτοικος: cp. 868, 890: see on O. C. 934. It is her doom, ἕως των νυμφείων (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., οὗτ' ἐν τοῖς φίλοις οὐθ' ἐν ζωίν ἐπώματε (Musgrave κρυμένα) 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,—awakening 2nd anti-the ever-new lament for my sire and for all the doom given to strophe.

however, suspects a lacuna) conject. τάύν: Schneidewin, τοδών: Wolff, τόδης: Todt, τάδης: Seyffert, τόλος (as fem.): Bonitz, μύρω: Hartung, τάφρο: Blaydes, μῦρα. Wieseler points at τέκνον, joining τόλων with ἄθλον. 556 πατρὸς ... τιν' ἄθλον] Blaydes conj. πατρόφα πτερόν ... τιν' ἄθλον: Seyffert, πατρόφα ... γένεθλον. —ἐκτείνεις L, ἐκτείνεις T. Donaldson conj. ἐκτείνεις: Pallis, ἐκτείνεις. 557 ἔλεγε- σει] Blaydes writes ἔλεγεσα. 558 τριπλάσιον] Blaydes gives τριπλήσσαι: Hermann, τρίπλασίον ('triplicatum'): Reiske, τριπλάσιον (with οὖτος): Bergk τριπλάσιον (with τε after πατρόφα).—οὖτος L and so the later mss., though in L² (cod. Laur. 31. 10) the κ has been erased, and in V οὖτος is indicated as a variant. οὖν in the lemma of L's schol. was doubtless a mere slip. Brunck gave

558 εἰ προσδώσα...πολύ: having advanced to the furthest limit of rashness, thou hast struck heavily (πολύ) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For βάθρον cp. Her. 1. 183 (a sitting statue of Zeus) καὶ τὸ βάθρον (pedestal) οἷ καὶ ὁ βάθρον χρύσος ἐστὶ. For προσέλθεσε, Polyb. 1. 39 προσελθότας εἰς τινὰ βραχέα (having struck on some shallows—in sailing). Cp. Aesch. Thes. 400 μηλ' εὕρην τε καὶ τὸν Ἀιαχήνης θρόνον | τιμῶτα καὶ στανώτα οὔτε καὶ θρόνος ἐστὶ. Ag. 383 λακτίσας μέγαν Δίκαι, βοῶν. Eum. 539 βοῶν ἀθέτα ἰδίας, μηδέ μιᾷ κέρδος ἱδών ἄθροι πολύ λαῖς ἄντισθε. Solon fr. 4. 14 οὐδὲ φυλάσσοντα σεμιάθη δήμοθα Δίκη. —πολύ (adv.) ὁφρά, violently.—Bellermann, adopting Kästner's general view, and also Kern's ἵνα δοθῇ, renders: 'having advanced, with extreme rashness (Dem. or. 18 § 17 οὕτω δικαίως οὕτω εἰς ΔΗ- θεῖας όμοιάς εἰς ἡμᾶς), to the lofty threshold (βάθρον) of Justice, thou hast fallen heavily down'; e. c., 'while, with the utmost boldness, thouwert obeying the command of Justice, thou hast been hurled to destruction.' But (1) προσ- ἐλθεσε could not mean this: we must at least have κατέλησε. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety, which she has won (817, 873). But they also regard her collision with the city's law as an act of frantic folly (λόγον τ' ἀνακαὶ φρενῶν ἐπηκισμήν, 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 βεβή νόμα which Ant. preferred to obey.

559 πατρὸς τινα...ἄθλον, 'some ordeal inherited from thy sire' (v. 2); τινα softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take τινα closely with πατρὸς as=of the paternal kind.'—ἐκτείνεις, art paying (to the fates which exact it), like ἐκτίνι δίκη, τίνος, ἄνως.

557 εἰ μερίμνας, gen. sing. : οὖτος, acc. depending on ἔγωσα...μερίμνας as = ἔγωσα μὲ μερίμνα: cp. Εἰ. 112 τίνα | τάκεις ὡδ' ἀκritos τινὸς ὁμίγρα | τίνα πάλαι | τὸν ἡλίον νὰ ἀδελφάτα τίνας | πατρὸς ἅλος ἀδή- τας ἐναγμένων, where τίνα...ἐναγμένων is governed by τίνα τάκεις...ὁμίγραν as = τίνος ὁμίγρας; see other examples in n. on 311 f. πατρὸς and πατρίνων are objective genitives with οὖτος. —The objec-
to taking ὠκέτων as acc. in apposition with ἔγαλσα...μερίμνα is that this would imply τὸ (sc) ψαλτῆρα ἐμὸν μερίμνας ὠκέτων ἔτοιμον: as Eur. Ὀρ. 1105 Ἐλευθερία κτάμωνι, Ἐμελέλλω λύπη πικρα, implies, τὸ Ἐλευθερίαν Ἐμελέλλω λύπη πικρὰ ἔτοιμον: Adesch. Ἀγ. 224 ἐπτὰ δ’ οὐν | θυμὸν γενέσθαι βυθατρός, γιακοστοῦν πολέμων ἀρωγῶν, implies, τὸ θυμὸν γενέσθαι ἀρωγῆς. Now, if we had, for instance, ἀμερίμναθαν μερίμνας, it is conceivable that ὠκέτων, as acc. in appos., should mean ὠκέτων ἄφοραν οἰ ὠγειρηπάω. But when, as here, the subject of ἔγαλσα is distinct from the person who makes the lament, it seems impossible that ὠκέτων should have this pregnant sense.—ὀλγ., μερίμνας. ἔτοιμον is certainly not acc. plur. See on 540 and 691. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψαλτὴν. If Soph. had intended the acc., he would at least have written ἀλγεμενοτάσια...μερίμνας. The interpretation given above would admit the reading ὠκέτων, ‘doom,’ which has, however, less authority (cf. n.). Ἐλ. 166 τῶν ἄρπητων ὠκέτων ἔγαλσα κακῶν. But, as ὠκέτων πότιμον is an impossible pleonasm, it would then be necessary to take τῶν ἄρ...πότιμον as depending on ἔγαλσα: for τριπόλιστον ὠκέτων could not be a parenthetical acc. in apposition with ἔγαλσα...μερίμνας πατρός. This would be very awkward. Further, ὠκέτων is clearly the right word to introduce the lament ὤκ., etc., which actually follows.—τριπόλιστον (ὀκέτων), a lament which has often been renewed; a thrice-told tale of sorrow. πολῶν = to turn up the soil with the plough: ἀναπόλω, to plough anew: then fig., to ‘go over the same ground’ again. Pind. Ὀ. 7. 104 ταῦτα...τρις τετράδει τήρασεν: Ph. 1238 δι ταῦτα βοσκεί καὶ τρις ἀναπόλων μ’ ἔτη; No πολίζῳ as =πολῶν occurs, but Pind. once has ἀναπολίζω ας =ἀναπόλω (P. 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζῳ existed. It is needless to write τριπόλητον. The epic adj. is τρισλόξις.—κλεινοὶ Δαβδακίδων, dat. of interest after πότιμον, all the late for (i.e. appointed for) us, the Labdacidae, instead of the possessive gen., κλεινοὶ Δαβδακίδων. C. Eur. Ph. 17 ὧν ἡμιοίων ὠκέτων ἀνα. It is needless to explain the dat. by pressing the deriv. of πότιμος from πεῖτω (‘what falls to one’). Cp. on 571, and on 865 (ἐμὸν πατρὶ).—ἄμετρον (= ἰδίω) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τάλα δυνάμεων κακά, Ὀ. C. 344). ὠκεῖοι ματρήσα φιλέτρων ἄτατι = ματρήσα λ. ἄτατι (see n. on 793), calamities of the mother’s bed, i.e. springing from marriage with a mother. (So Ὀ. C. 526 γα-μοῦ...ἄση.) For the plur. ἄτατι in this sense, cp. Ὀ. C. 1244, Ἐλ. 215. L’s τα-ρφαί (‘calamities of my father’s marriage’) is possible, but less good, since (a) the epithet ματρής denotes the bed to which he came: cp. Ὀ. Τ. 976 καὶ πώς
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 antistrope.

το μητρός λέκτορ οὐκ ὤνειν με δεῖ; καὶ (ἀ) μετὰ τα πατρίς, the explanation by ἐμφάρ πατρίς, etc., would have been less needed.

κομίματα...ἀντογνήμη...μετρός, the mother’s union with her own offspring; the adj. = μετὰ τοῦ αὐτῆς γεννήτου: cp. O. C. 1463 κύτως...διόδος (= κύτως τοῦ Ἐν Δίῳ βλέψον: Aesch. Οἰν. 212 διόδος (= συγγενοῦς) αἰσθήσεως φύσεως: Μυρ. πατρίς, dat. of interest, ‘for my sire’ (i.e. to his misery); the whole phrase being equiv. to, ‘a mother’s incestuous union with our father.’ The dat. goes with the whole preceding phrase, not with αὐτογνήμη only (‘incestuous in relation to him’), nor with κομίματα only (‘sleep with him’). The latter, which Wecklein assumes, implies κομιδάλα τιν: as συνή τιν, an unproved constr.; for Hes. Θ. 213 οὕτω κομι- θεία γλαύκη τε κόξει νέος ἐμμενυθήν ἐστι of doubtful genuineness, and even there οὕτω could go with τέκνε. —δυσμύλον is far better than δυσμύλορ: without it, the words could imply that only the father’s sin merited pity.

οἶον (masc. ποτή) ποτή is exclamatory: ‘from what manner of parents’ (for the gen., cp. 38). The exclamatory oίνον is freq. in Soph. (cp. 1378, θ. 997, etc.), and ποτή strengthens it just as it strengthens the interrogative τις or τιον (O. T. 754, Ph. 225, etc.). So the exclamatory oίνον is strengthened by ἀρα (A. I. 367, 910).—Most commentators make oίνον neut. relative to κομίματα: ‘such (wedlock) as that from which I sprang.’ But ποτή is fatal to this; for (α) it cannot here mean, ‘in former days’; that would be too weak: (β) nor can οἶον ποτή mean, ‘of whatever kind they may have been’—like δότις ποτή. Besides, the masc. οὖς most naturally refers to persons denoted by oίνο. I have therefore pointed at μετρός—δραος, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses καύσω, τοβέω, τεντοχός, φαερός, etc., as fem.: see O. C. 751 n.—μοικός: see on 852.

κατάγγειλε. Polynices. 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 ἀκεφαλή 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.

θαῦμαν ε’ οὕτων: so Electra says of her brother Orestes, ὁ μὲ ἀνώλεσας βαρὼν. Cp. on O. T. 1453.—καταγαρχής. This act. aor. occurs in later poetry. The epic form of the compound is καταγαρχής, aor. καταγαρχήματι. Eur. uses the epic ἀκολίρη, ἀκολόροφ, but only in lyrics. Soph. has καταγαρχίες καταγράφων (καταγράφων) in dial., A. ι. 26.

σέβεσθαι. ‘Reverent action’ (meaning her loyalty to Polynices) is, in a
2 κράτος δ', ὃτι κράτος μέλεi,
3 παραβατόν οὐδαμάκα πέλεi,
4 σὲ δ' αὐτόγνωτος ὀλεσ' ὅργα.

875

κράτος δ', ὁτι κράτος μέλει,
παραβατόν οὐδαμάκα πέλε,
σὲ δ' αὐτόγνωτος ὀλεσ' ὅργα.

875 αὐτόγνωτος, act., deciding for oneself, αὐτή γεγονότα, like μεμπτός, 'blaming,' ἐποτος, 'suspecting,' etc. (O. C. 1031 n.). Not pass., 'resolved upon' (i.e. here, 'adopted') 'by one's own choice,' as Ellendt takes it ('ultro suspense'), and as the Schol. perh. did, who gives, αὕτα ἀρετός καὶ ἰδιογνώμων τρόπος.

876 ὦ λαοι τ' ἐπιτετράφασαι καὶ τόσα μέγη-
κειν. The Chorus echoes Creon's saying (677).

877 ἔσθε, ἔσθε, 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. 914 τὴν δυσσέβειαν ἔσθεβεων ἐκπαράγει: by practising ἔσθεβεια towards the dead, she had come to be thought, on the whole, δυσσέβης—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purpose of vagueness of ἔσθεν.

878 ὁ δικαίως δὲ οὐδαμά παραβατόν πέλει (τοῦτον), οὗτος κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to ὅτι, viz. τοσότα, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—οὐδαμά (Dor.)—cp. 763.—For μέλε cp. 1335: II. 2. 25

879 τόδε λ. ἐρωτόμαν δικαίως—τόδε ἐρωτόμαν δικαίως (793 n.). Cp. Eur. I. T. 194 ἄληθεν | κακόν... δικαίως... ἄληθεν... Δικαίως.

880 ἦλθον τ' ἀναβλέπει λαμπάκιν.
885 δικαίρως, predicate, with pro-
leptic 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. παύεσενεν for παύεσαι αυτῷ: but prints, by another conject., παύεσαι οὐ, εἰ 'εξείν, ἱχθὼν. Semiteles, προτοῦ λέγων | ὡς οὖν ὦν εἰς παύεσαι αὐτῷ, εἰ χρείας θανεῖν. 885 ἄνεσθαι L., ἄνερ' r. 887 ἀφείτε μὲν L. Aldus (with A) has μὲν ἀφητε'. Most of the later MSS. have ἀφείτε, ἀφείτε, or ἀφητε: but for ἀφείτε Vat. is cited. Blaydes, with Brunck, reads ἄνετε μὲν ἄνετε, a v. l. noted in A.—χρῆμα L.: Dindorf conject. χρῆμα: Hermann, εἰ χρῆμα: Nauck ἄρ.

(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 ὁ Τ. 67: τὸ γὰρ εὖν, χοῦ τὸ τοῦθ', ἐκωτείρω στίμα | έλευθ (n.); EL. 1143 τίς ἐμὴ πάλαι τροφέων | ἀνωφελητροῦ (v. 791.

883 Ε. δὴ λέει, οὕτω, εἰ χρείας λέγειν δοῦλαι καὶ γόυν πρὸ τοῦ θανεῖν, οὔτ' εἰς ἄν παύεσαι (λέγον); The constr. would have been clearer with λέγον instead of λέγει, but the latter has naturally been conformed to χρεία. The conject. παύσεσαι is admissible (cf. O. C. 1751 παύσετε θρήνου, παύσετε), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that δοῦλαι καὶ γόυν are objects to λέει, 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 γράφεσαι κακοῦ | θυμοῦ τελευτη | ὡς καθ' ἱστρογγυται); as if here we had, θεῷ δοῦλαι ὡς μακράλ ἐστί; An object is very rarely so anticipated, as in Isae. or, 10 § 18, ὡς τιν | τῶν χρώμων ἤμων θεώτατο, ποῦ πέπειλεν ὅποτε ἐλάδωρα |—οὖν δὲ εἴπη, more emphatic than δοῦλαι est: O. T. 281 n.

885 οὖν ἄνεσθαι. When the first of two or more commands is given by οὖν with fut. ind., that constr. is usually continued, either (a) with καί, as Eur. Andr. 1066 ὡς δουλὴν τάχους | χωρησταὶ τις...καλ... Μέε...; or (b) with repeated οὖν, as Ar. Lys. 459 οὖν ἄνεσθαι, οὖν παύεσαι, οὖν ἀφητε; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after τάχυτα.—κατάρρησθαι, prop. 'roofed over,' oft. an epithet of a natural cave (Od. 13. 349 σκέος, Soph. Ph. 272 ἐν κ. κέτρῃ), and in El. 381 of a chamber (στημα) like this κατώτης. The fact that Nauck wishes to change it into κατάρρησι (or κατωτριχη) is a strong instance of μεταβολή πάσης γλώσσης.


887 χρῆμα, wishes: 3rd pers. pres. ind. of χρᾶμ, with contraction into γ instead of α, as in ἀρχῇ, τῆρ, κυνη, τευθυ, σμήρ, χρῆμ (to give an oracle), χρῆθαι, φη. Schol. εἰ χρῆτει καὶ θέλει. If the nom. τέρας is sound, as it seems to be, in the next v., then χρῆμα is certain: for εἰ χρῆμα has no probability. Only one other passage, however, gives unambiguous support to the forms χρῆμ, χρῆμ—viz. At. Ach. 778, (the Megarian) ὡς χρῆσθαι; στήγης, ὡς κατάρρησι άναλομενα; 'will you not make a sound?' (ὡς θελεῖς, sc. φωνέων:) There, indeed, Blaydes writes ως χρῆμ τον
ΣΟΦΟΚΛΕΟΥΣ

εἰς ἐν τοιαύτῃ ἡώσα τυμβεῖειν στέγῃ· ἦμεις γὰρ ἄγνοι τοῦτο τίνς τὴν κόρην· μετοικίας δ' οὖν τῆς ἀνω στερήσεται.

ΑΝ. ὁ τύμβος, ὁ νυμφεῖον, ὁ κατασκαφῆς οἰκήσις ἀείφορος, οἳ πορεύομαι πρὸς τοὺς ἔμαυτής, ὅν ἄριθμον ἐν νεκροῖς πλείστον δεδεκται Φερεφασοῦ ὅλωλότων· ὃν λοιπὸν ἱγώ καὶ κάκιστα δὴ μακρῷ κάτεμι, πρὶν μοι μοίραν ἐξῆκες βίον. ἐλθοῦσα μείνην καρτὶ ἐν ἐλπίσιν τρέφω φύλη μὲν ἥξειν πατρί, προσφυλής δὲ σοὶ, μήτερ, φύλη δὲ σοι, κασίγνητον κάρα.

888 ήώσα τυμβείειν Λ. The difficulty felt as to χρῆ in 887 is shown by two types of reading which appear in later mss., viz. (1) ήώσα τυμβείειν in A, R, etc.; (2) χρῆα τυμβείειν in Vat., Aug. b, and a few other 14th cent. mss. Triclinius wrote ήώσα τυμβείειν. Reiske conject. ήώσαν ὑμνησεῖν: Semitlos, ήώσαν ὑμνησεῖν.—For τυμβείειν Morstadt conject. τυμβείειν. 881 In L the first hand

888 ήώσα τυμβείειν, to live entombed. Elsewhere τυμβείειν = entomb (Ai. 1063 σώμα τυμβεῖειν τάφῳ); or to bring as a funeral offering, El. 464 κατα τυμβεῖειν χῶα. Here it is intrans., = ἐν τύμβῳ εἰσαί. Cr. σαλέων, which means either (1) to put others on a σάλος,—to toss them: or (2) intrans., to be on a σάλος. So the intrans. ταλασσεῖν = to be on the sea. παρθένῳ, which is trans. in classical Gk. (to bring up a maiden), is intrans. in Heliod. 7. 8 τὸ...παρθένῳ τοῦ δασεως. —The conject. νυμφεῖειν 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.'—στέγῃ, iron.: cp. El. 381 ήώσα δὲν καταφερῄει στέγῃ χθονοῦ τῆς ἐκτὸς ὑμνησεῖς κακά, i.e. in a cave, or subterranean cell.

889 δανοθ: see on 775. His thought is: (1) she had warning; (2) no blood has been shed.—τούτη τραυδή, in what concerns her. In this phrase with the acc., τραυδί more often means, 'so far as depends on one': Eur. Hec. 514 ἦμει δ' ἅρκεν τούτη σι' : Or. 1345 ἐστιν ὑμεῖς τῶν ἡμέρων: θαλάς δ' ἄλλη δ' τι χρῆ. Except in Aes. 778, the mss. everywhere give χρῆ: and the variants in the next v. (see cr. n.) show that χρῆ was strange to the copyists, though known to the Scholiast.

890 τύμβος, nom. for voc.: cp. 379.—νυμφεῖον: cp. 1205.—κατασκαφῆς: see on 774.—ἀείφορος = ἄει φρονήσαι με, not, ἄει φρονήσαι (like Aesch. P. V. 31 τῆς φρονήσεις πέτραν): cp. 886.

892 τύμβοι...πλείστον: she thinks of Laïus, her father and mother, and her two brothers.—ἐν νεκροῖς with δεδεκται: the queen of the nether world has greeted them as they passed through the πολέμου.
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 ὤ—ῷ— Stateless. The first ὄ has been made ὢ. The first Ι is faint. The difference between the contracted αὐ and αὐ in L may be seen by comparing vv. 913, 916.

πῦλος to Hades (O. C. 1569 f.). So Oedipus is led by ἔρημος οὐ βουίζει η τε πέριπτος (ib. 1548). As ἔρημος λεῖκε she is associated with Hades (ib. 1556).

Περσέφωνα has L's support here. That form occurs also in Eur. Helen. 175, but Περσέφωνα in Aesch. Cho. 490. The Π and Οd. have only Περσέφωνα. Περσέφωνα occurs in Hom. hymn. 13. 2. Pindar uses Περσέφωνα. Plato attests that, in his day, the popular form was Περσέφωνα, which he explains as the goddess of wisdom, who enables men to bring about in the world, to grasp changing phenomena. People were afraid to utter the name Περσέφωνα (Crad. 404 C). Attic inscr. of the 4th cent. B.C. give Περσέφωνα, Περσέφωνα, Περσέφωνα (Meisterhans pp. 56 ff.). MSS. have Περσέφωνα (which should perish. be Περσέφωνα) in Ars. Ram. 671, 78. 187. A vase ascribed to c. 435 B.C. gives ΠΕΡΣΕΦΗΝΑ (v. A. Bau- meister Denkm. p. 434). Welcker cites ΠΕΡΣΕΦΗΝΑ from an Agrigentine vase (Götterl. i. 202). We may infer that Soph., c. 440 B.C. might have used either ΠΕΡΣΕΦΗΝΑ or ΠΕΡΣΕΦΗΝΑ. The testimony of our oldest and best MSS., L, may therefore allowed him to turn the scale. In ΠΕΡΣΕΦΗΝΑ, the φ is certainly φαν, as in 'Αργείης, and this comes out more clearly in ΠΕΡΣΕΦΗΝΑ: cp. ΤΥΛΕΦΕΣΑ = ΤΥΛΕΦΕΣΑ, Apollod. 3. 1. 1. The first part of the word is prob. ΦΕΡ, ΦΕΡΟ; 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. τὶ-φικα for φι-φικα).

The replacement of the initial Φ may have been prompted by a wish to mitigate the δισφημία of the name by avoiding an association with πέφω.

Περσέφωνα, as a law-breaker (cp. 59): τι with superl., see 58Β. — μερακόν... βλον: cp. 461. ξέρον of time, as Ph. 199.

Πέρια, in Περιά σπῶν = Περίστρεφε. τι σπῶν (or εἰςον) εἴμι was a common phrase. Cp. εἰς πετω λάβω τι (O. C. 1678). — Φόλη μα... Προσφάλες ζήτω: cp. 659 καλως μετ... εἴδε, ζήτω.

Καστεγγυμον 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 ζήτει 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. Οὔτως κἀκεφόρα were acts preparatory to the τρόθεν. The χοϊς 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.

II—2
έπει θανόντας αὐτόχειρ ύμᾶς ἔγω ἐλονσά κάκόσμησα κάπιτυμβίους χοας ἐδωκα. νῦν δέ, Πολύνεικε, το σὸν δέμας περιστέλλουσα τοιάδ' ἀρνυμαι. [καίτοι σ' ἔγω 'τίμησα, τοῖς φρονοῦσιν, εὖ. οὐ γάρ ποτ' οὐτ' ἄν εἰ τέκνων μήτηρ ἔφυν, οὔτε εἴ πόσις μοι καθανὼν ἑτήκετο, βία πολιτῶν τούδ' ἄν ἱρόμην τόνων. τίνος νόμον δὴ ταύτα πρὸς χάριν λέγω; πόσις μὲν ἄν μοι καθανόντος ἄλλος ἦν, καὶ παῖς ἀπ’ ἄλλου φωτός, εἰ τοῦδ' ἡμιλακὼν. 910 μητρὸς δ' ἐν 'Αιδοῦ καὶ πατρὸς κεκεφήδετον οὐκ ἔστ' ἀδελφὸς δοσίς ἄν βλάστητο ποτέ. τομήδε μέντοι σ' ἐκπροτεμῆσαι' ἔγω νόμῳ, Κρέοντι ταῦτ' ἐδοκ' ἀμαρτάνειν καὶ δεινα τομμᾶν, ὥς κατίγνητον 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 ν in 903 to Κρωτι in 914 inclusive (so that v. 902 should read, χοας ἐδωκα' ταῦτ' ἐδοκ' ἀμαρτάνειν); and in 916 changed διὰ χερῶν to δὴ Κρωτ. 908 A. Jacob (Quaest. Sophocleae, 1821, p. 363) first condemned

900 π. ήμᾶς. This play supposes Oedipus to have died at Thebes: see see on 50.—Πολύνεικε καδεσμῆσα: see n. ομ. Ο. C. 1602 f. λοιπότι τ' μυ' ἐφοθεῖ τ' ἐθήκας τ' ὑμαῖτα. Cp. below, 1201. —χοας: cp. 431. —περιστέλλοντα: here, of sprinkling the dust and pouring the χοα: cp. the general sense of the word in Αί. 1170 τάφον περιστελέουστε. More oft. of laying out the dead (like κομηείων here, and συγκαθαρίων in Αί. 913): Οδ. 24. 292 οδὴ ἔ μήτηρ | κλαυε σερεπτελάσσα. Verg. Aen. 9. 485 canibus date praeda Latinis | Allitibusque ıaces: nec te tua funera mater | Prodixi, pressive oculos, aut vulnera lavi, | Veste tegens.—δῆμος: 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 imputed to his son Iophon (ὁ ψυχός), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall. Some remarks will be found in the Appendix.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.
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 moulder 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 Κρόνως μέντος, or μόνος Κρόνως. Kvitâla condemns 905—912. 907 δὲ ἐρημώμενος· ἀναρωμένος L. 911 κεκουθόντων] βεβηκότων Arist. Ἀι. 3. 16 § 9. τετευχότας (τυχάνω) Clemens Alex. Str. 6, p. 747, 30.

906 ἐτήσιος, lay moulderling: Plat. Tm. 81 Ε ἄρνηται...τηχεῖται...σάρξ ἀνακάλυπται τάς φλέβας τὴν τηκεδών εὔμενον. So tabum of corpses, Verg. Aen. 8. 487.

907 βία πολίτων. 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 fall in sympathy (839), she had regarded herself as ἀφίλος (876) in Thebes.

908 πρὸς χάριν: see on 30.

909 Ε. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—ἀνὴρ μὲν μοι ἐν ἄλλοις γένοστο, ἐν διαθήμαι θάλασσα, καὶ σκέφτεται ἄλλα, ἐν ταύτῃ ἀποδάλλων: πατρὶς δὲ καὶ μητρὶς οὐκέτι μοι ἔχωστο, ἀνέλοφος ἐν ἄλλοις οὐδεὶς τρόπῳ γένοστο. Arist. Rhes. 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): ἐν δὲ ἀπειρατωτί] τό τε τῆς αἰτίας ἐπιλεῖγεν, ὡς Σοφοκλὴς ποιεῖ παράδειγμα τό ἐκ τῆς Ἀρτι-γοστής, ὡς μᾶλλον τοῦ ἀνελόφου ἀλλὰ ἀνέλοφον ἦ τέκνων τα μεν γὰρ ἐν γενέα θαυ-πανο] μεν [this = vv. 909, 910] μητρὸς δὲ ἐν ἱδίῳ 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. καταθανόντως, for which a gen. has to be evolved from τόσον. The gen. of that word was not in Attic use ('μην non succurrit exemplum ubi τόσος aut τόσως legatur,' Pors. Med. 906). Why was not ἀνήρ 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 τόσος for the historian's word, ἀνήρ. The gen. καταθανότως cannot be taken (as some wish) with ἄλλος, 'different from the dead' (1).

(2) ἐν ἄλλοις φυτϊα. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like καὶ ταῖς ἐν ἄλλοις, τετευχότας ἀναρωμένος. (3) τοῦτο means the first husband's child, but is most awkward.—As to οὐκ ἐκτὸς ἀνέλοφος κ.τ.λ., it may be somewhat inelegant; but it is not (as some urge) incorrect, since οὐκ ἐκτὸς δότις = οὐδεὶς.

918 ἐκπρωτμήσας, '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,—καθορισμός only in O. C. 1648.
καὶ νῦν ἂγει μὲ διὰ χερῶν ύστω λαβὼν ἀλκτρον, ἀνυμέναιον, οὔτε τοῦ γάμου μέρος λαχοῦσαν οὔτε παιδείου τροφῆς, ἀλλ' ὀδ' ἔρημος πρὸς φίλων ἡ δύσμορος ἕως' εἰς θανόντων ἔρχομαι κατασκαφάς··

ποίαν παρεξελθοῦσα δαιμόνων δίκην; τῇ χρῆ με τὴν δύστην ἐς θεοὺς ἐπὶ βλέπειν; τῶν αὐτῶν ἔμμαχων; ἐπεὶ γε δὲ τὴν δυσοσέβειαν εὐσεβοῦσ' ἐκτησάμην.

ἀλλ' εἰ μὲν οὖν ταῦτ' ἐστίν ἐν θεοῖς καλὰ, παθόντες ἀν ἐγγυγνομεν ἡμαρτηκότες; εἰ δ' οἶδ' ἀμαρτάνωσι, μὴ πλεῖον κακὰ πάθοιν ἡ καὶ δρᾶσιν ἐκδίκως ἐμὲ.

XO. ἐτὶ τῶν αὐτῶν ἀνέμων αὐταὶ
ψυχῆς μιταὶ τήδε γ' ἔχονεν.

KP. τοιγὰρ τούτων τοίσων ἄγουσιν κλαύμαθ ὑπάρχει βραβυτῆρος ὤπερ.

AN. οἴμοι, θανάτου τοῦτ ἐγγυγναίτω τούπος αὖτικα.

KP. θαρσείν οὐδὲν παραμυθοῦμαι
μν' οὐ τάδε ταύτῃ κατακυροῦσαι.
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 εν τὸν αὐτὸν δύναμιν μεταί | τιμέθη γε ξυνομένον.

981 τοὺς τούτοις L. Dindorf conject. τούχαρι νη: Wecklein, τούχαρα νη: Botho, τούχαρ τοιαύτω. τούσιν τοὺς L.

982 Εὐγνώμονεις L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus.

983 L. gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

by ὀλ' ὀν (‘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 θεόις: cp. 459.—ἐυγνώμονεις = εὐνειδήμενες. Lys. or. 9 § 11 συμβόησαν δὲ καὶ αὐτὸι σφόν ὡς ἱδιερκότες, ‘became conscious that they had done wrong.’ The word could also mean, ἰμολογήσαμεν, ‘confess’: but in that sense it regularly takes either an inf., as Her. 1. 91 συμβόησαν ἵστοτι εἶναι τὴν ἀμαρτίαν: or a dependent clause, as Plat. Legg. 717 Εὐγνώμονεις ὑπὸ εὐθύς...δυσοίζω...ὁμηροκτόνος belongs more closely to the verb than does ἰμολογήσαμεν: cp. Plat. Phaed. 70 A (τοὺς) διεκδικοῦσαίσα οὐχίτω διαποτότευν. For the tragic masc. plur., when a woman speaks of herself, cp. El. 399.

987 cp. 108, Creon: cp. 10.—μὴ πλάει, i.e. she will be content if they suffer too. She can imagine no worse fate. The same conjecture μὴν would not express this bitter feeling.—καὶ δρῶν, do on their part: O. C. 53 n.

989 δυναμικοῖς καὶ ταύτης, storm-gusts of the soul: both genitives are possessive: cp. 795 πυρόλογοι-ταμείως...νυμφαί —Dindorf's expulsıon of αὐτόι | ψυχῆς (cr. n.) is unwarranted. ψυχῆς interprets the figurative sense; for αὐτό after τῶν αὐτών cp. n. on 155 ff. (ἥχομεν χαριᾶς.

989 τούτων, neut., causal gen. (O. T. 48). After ἀτιθέμενας, this is better than ταύτης: would be: τοξεύσω (whether with καὶ or with ἔν) would be unpleasant:—κλαδισκότευν: cp. 754: so Ph. 1260 εἶτο δαναϊάτων.—ἄγα καθά (O. T. 165 n.). ὕμως follows, but the change of person excuses the breach of synepheia: so O. C. 139 τῷ φαρμακείῳ is followed by ὧ, and 134 τῷ πρώτῳ by αὐτῷ.

989 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).

992 Said by Creon, clearly—not by the Chorus. ‘I can give thee no encouragement (οὖδεν adv.) to hope that
the doom is not to be ratified on this wise' (i.e., by death). μη οὖ, not μη, on account of oδεδι(443n).—κατακυροείωθαι, pres. denoting what is to be; Ph. 113 άρετά τά τάδα τάτα τά τρόπα μάν. Attic prose used kυρων ο ηπικυρων (γράμμα, νόμον, ψήφωσιων, etc.). Cp. Creon's peremptory word tελειαν in 632.—ταυτή (723) combined with τάδσ: cp. 30.

988 θεό προγενεία, 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. Thesb. 136 σε τ', "Αρης, πόλις Κάδμου ήμοιωσεν | φελαξα καθεσα τ' ἐσαργωσ'. | καὶ Κόρη, δι' α' γένους προμάζων, άλλων. 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 μεγαγενέστεροι.

989 δὴ = ἤδη (O. T. 968), as in καὶ δὴ.—κούκτη μέλλω, and am no longer (merely) about to be led away: cp. O.C. 1074 ἤδη δὲ μελλουν; Ph. 1255 κάμε τοι τά τάδ' ἐδείξα δρώκα κού μέλλων' ἐτ. Meineke's conjecture μέλλων (= μέλλων, Aesch. Ag. 1350) 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 ἄγωμαι δὴ.

940 οἱ κοιρανίδαι, the Theban ἐπιτρίπται 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. Symposium 218 ὁ δὲ οἰκέτα...πάλαι...τόις...έκλειθεν. It is different when a voc. precedes the art. and partic., as Ar. Ais. 30 ἔδεσε οἱ παρόντες ἐν λόγῳ: cp. on 100 s.

941 βασιλεάς, i.e., of the race of the Labdacidae. This correction of βασιλέας is certain. In Plat. Crat. 116 C, τὸ τῶν βασιλεών γένος, the same corruption, βασιλεών, occurs in the mss. Suidas has βασιλείδης ὁ τῶν βασιλεὼν (where Küster wrongly proposed ὁ τῶν βασιλεῶν). In adding the patronymic suffix ἴδια to a stem in eu (βασιλεῦ), the u is dropped, as in the gen. plur. (βασιλεῖων): hence βασιλείδης, βασιλείδης: cp. Πηλείδης.—μουνή, 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 Elec. says that she is ἄνω τῶν κοτών (187),—since Clytemnestra is a μήτηρ δίνητος (1154).

ANTIGONH

AN. O city of my fathers in the land of Thebê! 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!

A[NIGONE is led away by the guards.

CH. Even thus endured Danaë in her beauty to change the 1st
light of day for brass-bound walls; strophe.

baîlîaiv: Bergk, ἄβαλαδὲν: Doederlein, Olsch·: Seidler and others, bâvi-
ληδα. Empereus proposed λυόσετη Θήβης τὴν κουραίδα / μοῦνη λαύχη, regarding
τὴν βασιλίδα as a gloss. 943 εἰσέβεβαιαν MSS.: εἰσέβεβαι τρικλίνιος, saying,
οὕτω χρή γραφεῖν λογικῶς... ἀλλ' καὶ τὸ σεβάσμα ἀπὸ τοῦ σεβῆσθαι ὀφεῖλεν λέγειν,
which shows that his text had σεβάσμα. 944—944 L divides the vv.
thus: ἡ λα — ἄλλα — αἰλαίο — τμῷθει — καίτοι — καὶ ζηρίω — σὲ γο-
νᾶ — ἄλλ' ἄ — ὀστ' ἄ νυν — ὁ θρόγγος — κελαμα — ἐκφέρομαι.

eγεριας. The motive was metrical conven-
ience. Such forms are not Ionic, as
Triclinius called them (cr. ἄλλα); thus
Herod. used ἄλλαδα, not ἄλληδα; though
there are other cases in which Ionic sub-
stitutes s for e (as βασίδα, ἐκφέρως, etc.)—
σεβάσμα, of respecting a law or custom:
so O. C. 636, Ai. 713 (βίσμα...σέβων).
944—987 Fourth stasimon. 1st
strophe 944—954 = 1st antistrope 954—
964. 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
she be not to be conceived as still present
when she is apostrophised (949, 987).

A princess is about to be immersed in a
rocky cell. The Chorus remembers 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 treat-
ment of the examples. Such neutrality
suits the moment before the beginning of
the ἐρεσία. Teiresias is soon to come.
944 2. 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 immersed
the maiden in a chamber built for that
purpose within the precincts of his house
at Argos. Here Zeus visited her in the
golden rain; she bore Perseus; and
Acrisius sent mother and child adrift on
the Aegean in a chest; but Zeus heard
her prayer, and brought them safely to
the island of Seriphos. Both Soph. and
Eur. wrote a Δαινί: Soph. wrote also
an Ἀκρίδαιοι.

καὶ Δανιᾶς ἕμας ἦλθα ἄλλαξα ὁβ-
ρδαιον φῶς: note the bold order of
words, and cp. Ph. 598 f. (τίνος...πράγ-
ματος). ἦλθα καὶ is a Homeric echo,
from I. 5. 382 f. Aphrodite has been
wounded by Diomedé: her mother Dioné
comforts her by saying that Ares, Hera,
and Hades have also suffered wounds:
τίναι... τίνος... τῆλη ἔπνεον Ἀρη... τῆλη ὀρθ... τῆλη ἔπνεον Ἄφρω.
So here we have three examples—Danaë, Lycur-
gus, Cleopatra.—Σέμα in periphrasis (Fr.
908) here suggests her youthful beauty.—
ἄλλαξα ὁρ. φῶς ἐν χαλκε. αἰαία, 'to
give up light, (so as to be) in a prison,'
i.e. to exchange the light for the darkness
of a prison. ἄλλαξατο τι τούτο can mean
either to give, or to take, one thing in
exchange for another. When ἄλλαξα
is used absolutely, with ref. to place,
it more naturally means 'to go to' (Eur.
Hec. 483 ἄλλαξατο "Αἰαδα δαλάσαμον), not,
as here, 'to leave'; but ἄλλαξα is freq. in
both senses. Cp. Ph. 1362 ἄλλιστας
στέγας (having quitted them).
χαλκοκέτων αἰαία, 'a brass-bound
dwelling': poet. pl. for sing., like δώματα,
etc.: cp. 785. Pherecydes (ap. schol.
κρυπτομένα δ' ἐν τῷ μήπερει θαλάμῳ κατεξώθην.
καί του <καί> γενέα τίμιος, ὥ παί παῖ,
ζηνός ταμεύεσθε γονάς χρυσόρυντοι.

ἀν' ἄν μν' ὁδός ὀου' Ἄρης, οὐ πύργος, οὐχ ἀλί-
κτυποι
κελαμαὶ νάες ἐκφύγοιν.

Ἀπολ. Ῥόδ. 4. 1091) describes it as 'a brazen chamber (θαλάμων...χαλέων) made under ground, in the court-yard (ιελική) of his house.' Paus. (2. 23. 7) says that he saw at Ἀργος κατάγον κάικακακά, ἡ' αὐτῷ δ' ἦν ὁ χαλέων θαλαμος (made by Ακρισίους): i.e. the θάλαμος itself was above ground;—as Horace calls it turrīs aenēa (C. 3. 16. 1). By the epithet χαλέων 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 Ατρέως' at Μυκενα), to the walls of which bronze plates had been nailed. (Cp. Introd. to Homer, ch. 11. § 25.) In Σιμόνιδης fr. 37. 7 χαλκογύμφη is said of the chest in which Δαναγιωτ ασ was sent adrift,—not of the θάλαμοι.

τυμβόρρη: cp. on 255.—κατε-

Χύθη: was brought under the yoke, i.e.,

was strictly confined. Her. 8. 22 εἰ... ὅ και ἀναγχαῖται μέζον ταμεύεσθε ἡ ὁτεῖ ἀνάγκασθαι, if ye are in the bondage of a control too severe, etc. Συμβάθη, 955.

Σ. τίμων, ec. ῥή: cp. 834. Herm-

mann's καίτου καί is preferable to Wies-

sæl's καίτου γ' ἤ, because the doubled καί is forcible, while καί ζηνός (without a previous καί) would be somewhat weak.—ταμεύεσθε, as a precious charge. Cp. Aesch. Eum. 660 τίκτει δ' ὁ βρά-

σκων: ἡ δ' (the mother) ἄπερ, ἠτο ἢν | ἄνων ἠτο. The iterative form occurs in only three other places of trag.: 963: Aesch. Pers. 656 φοίνικε, Aesch. fr. 305 καλ-

εςω.—χρυσόρυντοι, for metre's sake, like Αἰ. 134 ἀμφῶντοι: pp regularly follows a simple vowel, but ἐ a diphthong (O. C. 469). —A bowl (κρασία) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danae; 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, λάραμαι ἐν δαλαλε. Both paintings are reproduced by Baumeister (Denkm. p. 407).

ἄμφων 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 dreed power.' So, while the general sense is what would be ordinarily given by ἄ μαραθα δόνας δειλά τις (δύνας) ἔτων, the actual order of the words is more expressive. This is not merely an instance of τις preceding the adj. (as though τις δειλά stood for δειλά τις, cp. Ph. 519). Nor, again, is it strictly parallel with ὅταν δ' ὁ κύριος | παρῇ τις (O. C. 288), where art. and subst. precede; though it is similar.

ὅταν...ὅδε: 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 anti-
king of the Edonians; so paid he for his frenzied taunts, when, by the will of Dionysus, he was pent in a rocky prison.

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965 ὀδύρων MSS. (in L from ὀδύρων): ὀδύρων Scaliger. 966 τρόποις ei made from η in L.

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tαγοίς δ' οὖν αὐθαίρετοι | οὖν οἶδος
οὖν ἀκαμπτὸς Ἀρης οὖν παμφθέρας στά-
σις, ἀλλ' ἔτυχε τάφος ἄλογον ἐπ'
ἄλλων | γαῖαν ἄ τάφος ἀλας.—πόργας,
city-walls, with their towers (O. T. 56).—
οὖν...οὖν', followed by οὖν...οὖν: so even when only one οὖν has been used, 249 n.

965 ἔνθη, was brought under the yoke. As κατενθηθεὶς in 946 better suited the sense, 'was strictly confined,' so here the simple ἔνθη better suggests the idea, 'was tamed by imprisonment.'—δέψιλος κ.τ.λ. ἔνθη Δημιουργὸς
dέψιλος παῖς: the adj. is epithet, not predicate. Verg. Aen. 3. 13 Terra pro
culcis vastis colititur Mavortia campis, | Thraces arant, acrī quondam regnata
Lycurgo.

The Ἠδωρ, or Ἡδωνε (Thuc. 2. 99), occupied in historical times the part of
Thrace e. of the Strymon and w. of the Nestus. In earlier times they had dwelt
further west, but had been driven eastward by the Macedonian conquest of
Mygdonia. Dionysus, when he came from Asia
with his new rites, was opposed by Lyc
curgus in Thrace, as by Pentheus at Thebes. The Ἰκυργενεῖα of Aeschylus is
known from the schol. on Ar. Th. 135.
This trilogy consisted of 'Ἡδωνε, Βασσαρ
βίδες, Νεαλκισκός, with Ἰκυργενεὺς as satyr
drama. In II. 6. 130 ff. Dionysus, pursued
by Lycurgus, dives beneath the sea; Thetis
receives him; and Zeus blinds Lycurgus.
καρπομένων ὄργανον, causal dat. with ἔνθηθεν: was subjugated by reason of the bursts of fury in which he reviled Dio-

nysus. For the dat., cp. 391, 691: El.
838 χρυσόθρόιν ἔμεην κρυφότατα γυαίκ
κώς, (Amphiaraus) buried alive, by reason
of a woman's golden snare. ὄργας might
be general, 'moods' (385), but here has
its special sense, though plur.: cp. Aesch.
Eum. 848 ὀργα ἑσπερολοὶ σύ. The dat.
could be taken as a modal dat. with δέψιλος ('in,' or 'with,' his ὄργαν), but this is less good.—We could not take
ἔνθηθε...ἐνθηθεὶς as = 'was enslaved to (his
own) fierce moods.'—The recurrence of
καρπομένων in 961 is noteworthy, but not
a ground for suspicion (76 n.): cp. 615
οὖν ἔμεην ἐρείπη with 618: and 614 ἐκτὸς ἔρας
with 615. The idea of καρπομένων is mock-
ery, or bitter jest: cp. Ph. 1235 κερ
πομένων λέγειν τάδε; with the answer, οἱ
cαρπομένων ἐστί τάλαθος λέγειν. The word
is illustrated by the whole scene in which
Penteus mocks and taunts Dionysus
59 made Lycurgo ask, ἐδώρει ὁ γαῖ
ρης; (whence comes this womanish
youth?)

967 ἐκ Διωνόσων, 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 (Apolod. 3. 5. 1). He was after-
wards torn asunder by wild horses (ἦ.),
or devoured by panthers (Hyginus Fab.
132).—πετράδο...δεσπός, the cave. Cp.
Plut. Lyce. 864 Ε ἐν ὑσσωμοίῳ δεσπότῃ
dεινα. —κατατάφρακτος: for the spelling, cp. on
241.
σοφοκλεούς

οὐτὸ τὰς μανίας δεινὸν ἀποστάζει

ένθρον τὸ μένος. κείνος ἐπέγνω μανίας

6 ψαύων τὸν θεόν ἐν κερτομίῳ γιλόσας ε.

7 παύσεις μὲν γὰρ ἐνθέους γυναίκας εὐνὸν τῇ πῦρ

8 φιλάλους τῇ ἡρεῖβίζε Μούσας.

στρ. β'. 

παρὰ δὲ Κυναείν *πελάγει διδύμας ἄλος

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490 ἕν δόμος, i.e., under the discipline of the rocky prison.—ἄνθρωπος, bursting into flower, hence, fg., exuberant, or at its height: cp. Plat. Politi. 310 ο γέφυραν ἅρπα...κατὰ μὲν ἄρχες ἀκμαίτων ῥώπων, τελευτᾶσα δὲ ἐξαιρεῖ τακτάτας μανίασι: Aesch. Pers. 311 ἐβρασ...ἐξαρθοῦν. So oft. ἄνθος = ἄκμα, as Ἰτ. 908 τῶν ἄκμαν | μανίας ἄνθος. —ἀντανακλάνει = ἀπορρέει, 'trickles away,' so, 'gradually passes off.' The fig. use of ἄνθος being so familiar, the change of metaphor in ἀντανακλάνει 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 dreadful 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 (ἔγχοθῃ) is the theme of these verses. The reference to his crime comes later (902).

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900 Σ. ἐπέγνω τὸν θεόν, μανιαὶς ψαύων (αὐτοῖς) ἐν κ. γιλόσας: 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 ὕλον). —Cp. Od. 24. 216 κατὰς περίφροι

υμα... | αὐτῆς ἐπέγνων (recognize). ψάυ

ων 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.) ἐπικρίνων ἄρα ἐπικρίνων.

—tr. 1000, though the partic.

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7. ταύτα: see on 950. —γυναίκας: the Maenads attendant on Dionysus, cp. 1128, 1150, O. T. 213, O. C. 680. —ἐνών...τῖρον, the torches which the Bacchanals swing while they raise the cry ἔυος. —In O. T. 211 the god himself is ἐνών. —Cp. Eur. Bacch. 307 (Dionysus by night on Parnassus) πιθώνων σεν ἐκ

καθώς δικός ἐλάβαν τῆ

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—Μούσας. An interesting illustration is afforded by a sarcophagus in Bau

meister's Denkmäler, p. 837. At the centre of the group is the raging Lycurgus, with 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 twofold sea, thus: παρὰ — διδύμα — ἀκταὶ — ζῆλον θρηκτών — βρέχει — δισσόξι — εἰλικρινεῖ — τυφλοθέν — ἄλαυ — ἀραχθέν — χελεσσό... ἀκμαίοι. ὕες 2 παρὰ δὲ (sic) κυνῆς πελάγευς (note the accent) πετρών — διδύμα ἀλὸς Λ. Brunck omitted πετρών. For πελάγευς 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. (Zoea seems clearly right in thus explaining the three women: others have made them Moiraes.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μελήσμον (Paus. 1. 2. 5), as conversely Apollo had the title Διονύσιος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, Göttlerf. 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (Annul. 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.

Cleopatra is the third example. Her father was the wind-god, Boreas; her mother, the Athenian Oreithya, 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 Bosporus. She bore him two sons. He afterwards put away her, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τὴν Κλεοκάτην ἐν τῆς φυλακῇ προσέγαγε. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra’s two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone’s: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra’s sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (983). Soph. wrote two plays called Ψυς. We know only that Cleopatra’s sons were there called Ορδος (7 Παρθένοι Η. 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 Σωμασταλ (schol. on 988)—a play which perh. concerned the Dionysiac worship, since the τύκτανω (kettle-drum) was used in his ομα δύνα as well as in those of Cybele. Another version called her Idaea, daughter of Dardanus.

For the double possessive γεν., cp. 795, 929. πελάγεθ᾽ ἀλός, as Eur. Τρ. 88 πελάγος ἀλός, the Homeric ἀλός ἐν πελάγεσφ, etc. The rocky islets on the n. side of the entrance from the Euxine to the Bosporus were regularly called Κοραί (without ρήων or πετρω, Her. 4. 85). L’s πετρών has long been recognised as a gloss. But Wieseler’s change


2 ἀκταὶ Βοστόρωιαι ἦν ὁ Ὄρνης
3 Σαλμυδησός, ὑπ' αχίπτολις Ἀρης
4 δισσαύλος Φινείδας
5 εἰςευ όρατόν ἐλκος
6 τυφλωθέν ἐξ' ἀγρίας δάμαρτος,
7 ἀλαν ἀλαστόρωις ὅμματων κύκλως,
8 ἄραχθετμων υφ' αἵματραῖς
9 κεφεσι καὶ κερκίδων ἀκμαῖσιν.

For ἦν (ἠν' ῃ) Triclinius wrote ἦ'. Blaydes suggests ἦ' or καί: Semitelos ἦ' ἦ'. After Ὅρνης, Boeckh supplies ἡξένος: Meineke, ἡξων: H. Schütz, δύσχειμοι.—ὁ αχίπτολος Ἀρης L., with ἦ- written over ἦ' by S. Of the later mss., some (as A, V) have ἄχρι- ποιος, others (as L2, Vat., Vat. b, Aug. b, Dresd. a) ἄχριποιος. Dindorf

of πελάγων into σπιλάδων is also erro-
aneous.

L's accent, πελάγων, points to the
truth,—as similar small hints in that ms.
have been found to do elsewhere also (cp.
on 407; and O. C. 1113 n.). The cor-
rection, πελάγων, is so easy that it may well
have occurred to others; but I have not
met with it. It removes the difficulty
(invisible, to my mind) of παρά with
the genitive here. Those who read καὶ
peplóς, or καὶ πελάγων, are forced
to take παρά as = 'extending from the
dark rocks (etc.) the coasts.' But such a use
is wholly unparalleled. As to 1113, see n.
there. In Pind. P. 175 ἄραμα | τὰρ
μὲν Σαλαμίου 'Αθαναλών χαῖρω = 'from
Salamis' (i.e., by celebrating it). In Ar.
Ach. 68 the Ravanetta has ἐτραχμέδα
παρὰ Καυστρόν | πεδῶν ὀδυπλανοῦστε,
while other mss. have διὰ (also with gen.
plur.); but there παρὰ Καυστρόν | πεδῶν
(Dindorf) is certain. In Pind. P. 3. 60
γράτια τῷ ταρ κοῦς, 'having learned one's
nearest business' (cp. P. 10. 63), παρά
has its normal sense,—'that which begins
from one's foot,' = which is directly before
one in one's path. The corruption of
πελάγων into πελαγών naturally followed
that of Κυανών into κυαλών.

977 Σ. ἀκταὶ Βοστόρωιαι, sc. ιείσ (cp.
948 n.). The Κυάλαι 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 promon-
tory 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 Ὅρνης a
cretic has been lost (ὡς των γονῶν in 980).
Boeckh supplies it with ἡξένος, which is
at least simple and fitting. Cp. Aesch.
P. V. 725 παρείς τῶν Σαλμυδησία
γραθός | ἄχριπτον καὶ κυρίας, κυρίνας
Schütz, referring to the schol. on 969, πε-
λαγος δὲ ἐκ τοις δυσχείμοις περὶ Θάρην,
proposes διαχυμος ('dangerous'), a word
used by Aesch. and Eur., though not by
Sophr. But the want of a verb is some-
what awkward. Can the missing word
be κλήσει;? (Cp. O. T. 1451 n.: and for
the sing., below, 1113.) Ships often
grounded on the shallows (τέναγος) which
stretched from Salmydessus into the Eu-
xine. The Thracians had set up slabs
(στάλαι), marking off the coast in allot-
ments for wrecking purposes. Before
this was done, there had been much
bloodshed between rival wreckers (Xen.
An. 7. 5. 13.)—The ms. τῆς cannot be
right. A short syll. is required (=the
last syll. of ἔχοντες in 980). In my first
ed. I adopted ἦ', the conjecture of
Triclinius. Prof. Tyrrell remarks (Class.
Rev. vol. II. p. 141) that ἦδε is not else-
where elided in classical poetry. As ἦδε
could be elided, that may be accidental.
Still, it should be noted along with the
other facts,—that ἦδε occurs nowhere else
in tragedy, and that the hiatus after Βο-
στόρωιαι must be excused, as in epic verse,
by the iuct before caesura (Introdc. to
Homer p. 194): cp. II. 14. 175 ἄλειψα-
μένη, ἦδε χαῖρας | πέπαμην. On the whole,
I now prefer to leave ἦδε', with an obelus.
Either Βοστόρωιαι καὶ ὁ Βοστόρωιαι θ' ἐν
would be possible.
are the shores of Bosporus, 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. ἀγχός. Seyfert, ἀγχότος. 972 ἀρατών] Hermann conject. ἀρατών: Schneider, ἀρατών. 978 τυφλωθήν MSS.: ἀραχθείν Wunder. 975 ἀραχθείν ἰχθυών I: the later MSS. have either this or ἀραχθείν ἰχθυών. Seidler and Lachmann restored ἀραχθεῖτων. Nauck would prefer τυφλωθεῖτων here, and ἀραχθείν in 973.

970 ἀγχόπολις Ἀρης. This reading (L’s) agrees metrically with the antistrope (981 ἀρχαυγόνων), if we suppose the 2nd and 3rd syllables of ἀγχόπολις to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 998. We could avoid it by reading, with Gildersch, ἀγαθοῦντος ἔργον Ἱλιάν ἀγαθοῦντος Ἐλισσῆς Ἀρης’ ἀγχόπολις. But (a) this does not explain how Ἰλιὰς 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, ἀγχόπολις is read, then Ἀρης has Ἰλια, and in 981 we must suppose the loss of a syllable after ἀρχαυγόνων. But such a loss is very improbable: that verse appears sound. Neither ἀγχός nor ἀγχότος has any likelihood. —Ares is ‘neighbour to the city’ of Salmydessus because his home is in Thrace (H. 13. 501, 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.

978 ἐφιάλτων, dat. of interest, with τυφλωθήν. —ἀρατών, accused, 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). —διὰ τοῦ τυφλωθῆν. τυφλῶν ἔλκοι = to inflict a blinding wound. Cp. Ai. 55 κεραῖο... φῶν, he dealt death by having done. Eur. Suppl. 125 τοῦσι φῶν, (whenever) thou dealst the death-wound. Verg. Aen. 11. 83 caeso sparsuros sanguine flamman (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., τυφλῶν ἔλκοι = to blind, τυφλῶν τυφλῶν. —here = ὑπὸ of the direct agent: for, as κεραῖον indicates, she did it with her own hand. Distinguish ἐκ Διονόσων in 957 (by his order).

976 ἀλατον...κέλας, sightless for the orbs, i.e., making them sightless. Cp. Pind. O. 1. 26 καθαρὰς λίβυτος, the purifying cauldron. —αλατοτέρων. The form ἀλάτοτερος was used by Aesch. as ἀλάτωρ (fr. 87 πρεμυστήρ ψ. ο. 286 μέγας ψ.). The form may have been generally current, since Pherecydes used ξενον' ἀλάστορος instead of Ξ. ἀλάστορος (Cramer Aeneid. 1. 63). The blind orbs are ἀλάστορος, ‘avenging spirits,’ in the sense that they mutely appeal to the gods for vengeance. —For the παράχησις (O. T. 371) Wolff cp. H. 6. 201 κατ' εὐθὺν τὸ Ἀλήθιον ὅπος ἄλατο.

975 ἀραχθεῖτων. So ἀρατός is used of Oed. striking his eyes with the περάθος (O. T. 1276). —ὑπὸ with dat. of the instrument, as in the epic ὑπὸ χεραὶ δαμημένη, O. T. 201 ὑπὸ αὐτοῦ φθέγων κεραῦ. The κεραῖον, poet. plur. for sing., like βωμοὶ, σχήματα, etc.—The κεραῖον (κρέας, to strike the web in weaving) was ‘like a large netting needle’ (Rich s.v. radium), ‘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 σωκάθη 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 (κρέας) from one side of the loom to the other, between the threads of the warp (στήματος). In the East weavers sometimes use a long reed for both these purposes. Eur. T. 198 ὅποι 'ιδαλος ἱστοῖς κεράδα δυναμον' ἐξαλλάξει ('no more,
κατὰ δὲ τακόμενοι μελεῖοι μελέαν πάθαν
κλαίον, ματρὸς ἔχοντες ἀνύμφευτον γονάν.
ἀδὲ σπέρμα μὲν ἄρχαιογόνων
ἀντασ' Ἑρεθεῖδαν,
τηλεπόρους δ' ἐν ἄμοισ
τράφη θυελλασσόν ἐν πατρίδασ
Βορεᾶς ἀμπιτεος ὀρθόποδος ὑπὲρ πάγον,
θεῶν παιὸς ἀλλὰ κάπ' ἐκεῖνα
Μοῖραι μακραίων ἑσσχον, ὦ παῖ.

ΤΕΙΡΕΣΙΑΣ.

θήβης ἀνακτεῖ, ἦκομεν κοινῆν ὀδῷν
d' ἐξ ἐνὸς βλεποντε: τοῖς τυφλοῖς γὰρ
αὐτὴ κέλευθος ἐκ προβηγγτοῦ πέλει.

ΚΡ. τι δ' ἐστων, ὦ γεραίε Τειρεσία, νέον;
ΤΕ. ἐγὼ διδάξω, καὶ σοὶ τῷ μάντει πιθοῦν.

977—987 L divides thus: κατὰ δὲ—μελεῖοι—κλαίον—ἔχοντες—δὲ σπέρμα
—ἀντασ—τηλεπόρους—τράφη—βορεᾶς—θεῶν—μοῖραι...παῖ.

980 ματρὸς ἐν, πατρὸς Ῥ. ὕψ. 863.

981 L. Dindorf coniect. ἄρχαιογόνων...
Pining in their misery, they bewailed their cruel doom, those sons of a mother hapless in her marriage; but she traced her descent from the ancient line of the Erechtheidae; and in 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.

of Haemus. It is of this that Soph. is thinking here: cp. fr. 375 ἢ μείζονα πάντες ἐξαιρέσεις, εἴπερ Σαρπιδῆς πέτρα. That verse is from the Τωμασσαία, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oresthia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chioné.

δωμάτων, swift as horses. Cp. O. T. 466 ἀπλαθός | ἑρρήμεν, ‘storm-swift steeds.’ In prose δωμάτων = 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 ὅππορντος ὑπεξήγη τόδε τακτάν ἄρχοντων | καὶ πάλης Βορίων. — ἄρχοντέος, steep. ὑπεξήγη, ‘erect upon one’s feet,’ seems to be here merely a poet. equiv. (suggested by metrical convenience) for ἄρχοντες. This was the more natural, since πάλη, καιμή, etc., were so oft. said of mountains. In O. T. 866 ὑπεξήγη, said of the eternal βόμον, differs from ἄρχοντέος here by implying movement (‘of sublime range’). We need not, then, explain ἄρχοντέος as = ἄρχοντος τοῦ τῶν ἄρχοντέων τοῦ.

καὶ πάλης — ὑπεξήγη καὶ ἐκεῖνη ἐνεργοῦσα ἐκ τῶν ἐντόνων ἐνεργοῦσα = ‘to direct (one’s course) against a person,’ ‘to attack him’: cp. Od. 19. 71 τί μοι ὀδὴ ἐνέχεις εκκοχὴν θυμῷ; ‘assail me’): ὃς 22. 75 ἐκ’ αὐτῆς πάντες ἐξαιρέομεν (‘let us all have at him’).—Others understand, ‘extended even to her,’ ‘reached her,’ which mars the personification.—μακραιότερος: Aesch. Eum. 171 γεῖας γεῖας...Μάραν...Μορν. 1114 Fifth ἐγκοπισμός. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

903 δακτυλίων: cp. 843, 940.— ἕην ἄνδρα, two seeing by the agency of one (ἐκ as in 973): cp. O. C. 33 τῆς ὑπεξήγη τέκνον | αὐτῆς θ’ ὑπεξήγη. The words would usu. mean, ‘two seeing, where only one saw formerly.’ Cp. O. C. 1764, where the regular sense of πάλαινα καλῶν, ‘to fare well,’ has not hindered the poet from using it as = ‘to do rightly.’

904 αὐτή κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αὐτή κ. = αὐτή ἤ κ. (O. C. 471): θέλεσθαι is not predicate (like παίδως in O. C. 88), as if the sense were, ‘this (ἀὐτή for τοῦς) is walking for the blind,—viz. to walk with a guide.’ We do not need the art. ἤ with ἐκ, because ἐκαίνα = not simply ‘is,’ but ‘is possible.’ Cp. O. C. 848 ὅποιον τοῦ ἐκ (by means of) τοῦναγον ἦ γε ἄντερυμα ἐκὶ ἀδικωρεῖς (the blind Oed.’s daughters).

906 τί δ’ ἐνεργοῖ: cp. 20 n.
KR. οὐκον πάρος γε σῆς ἀπεστάτων φρενὸς.
TE. τοιγάρ δι’ ὀρθῆς τῆν” *ἐναικλήρεις πῶλιν.
KR. ἐξω πεπονθὸς μαρτυρεῖν ὠνῆσιμα.
TE. φρονεὶ βέβως αὖ νῦν ἐπὶ ἐξου τύχης.
KR. τί δ’ ἐστιν; ὡς ἐγὼ τὸ σάν φρίσσω στῶμα.
TE. γνώσει, τέχνης σμεία τῆς ἐμῆς κλώνων.

εἰς γάρ παλαιὸν θάκον ὄρνιθοσκόπον
ἵαν, ἵν’ ἦν μοι παντός οἰωνοῦ λιμήν,
ἀγνω’ ἀκούω φθόγγον ὄρνιθων, κακῷ
κλαζόντας οὐστρῳ καὶ βεβαρβαρῳμένῳ.
καὶ σπώντας ἐν χρησίν ἄλληλους φωναῖς
ἔγγον. πτερῶν γαρ ῥοῖδος οὐκ ἄσθμος ἦν.
εὐθὺς δὲ δείσας ἐμπύρων ἔγενωμην
βαμοῦσι παμφλέκτουσιν. ἐκ δὲ θυμάτων
Ἡφαίστος οὐκ ἔλαμπεν, ἀλλ’ ἐπὶ σπόδῳ

995

998 τύχης] Semitelos conject.
κυρεῖς. Blaydes, νῦν ἁμήν ἐπὶ ἐξου ὑποτί. 998 σμεία τῆς ἐμῆς τι: τῆς ἐμῆς σμείας L

999 νεκληρεῖς L: ἐναικλήρεις Valckenaer.

1000 οὐκον...γε: cp. 321 n.—δι’ φρήη, sc. ὀδό. A rare instance of the fem. adj. in such a phrase with δι’, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with εἰς, as εἰς εὐθείας: Thuc. 395 εἰς παχέιας, 737 εἰς ἐκωλείας: Thuc. 3. 92 εἰς καρφί: Her. 5. 116 εἰς κῆρι, 6. 85 εἰς υἱότητι, 8. 6 εἰς τὴν ἀντίτη, etc.—ἐνακλήρεις is right. The seer hopes, indeed, that the mischief can still be repaired (1015 fr.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δ’ ὀρθῆς...νεκληρεῖς. 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. 565). Cp. 167 ὃθον: O. T. 104 ἀπευθεῖν: εἰς 923 εὐπερήσῃν.

1000 πεπονθὸς ὀρθήμα, ἐχὼ μαρτυρεῖν (πεπονθέθαι). We could say, μαρτυρῶ σοι εὐγερήσαστα (like συνθάλα): but less well, μαρτυρῶ εἰς πεπονθός. Cp. O.C. 1128 εἰδὼς δ’ ἀμώλο τοίδε τοὺς λόγοις τάδε, with like emphasis on the partic., ‘I have felt these benefits which I thus require.’

1001 φρόνη με βεβαῖος, bethink thee that thou art placed. O.C. 1358 εἰς ποῦ | ... βεβαικώ, n. II. 10. 173 νῦν γάρ δέ παρ- τεσσαν ἐπὶ ἐξου ἱστασθαί ἁμήν, | ἡ μᾶλλον λυρᾷς διέθρος Ἀχαιοί, ἦ βιώναι. Eur.
ANTIGONH

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;

(c.p. comment. on 106).

1000 όδοικοςτῶν] Nauck conject. όδοικοστῶν.
1000 oλωρ] Herwerden conject. ὠλωρ.
1002 Wecklein conject. βεβαιβαρωμένως: Usener, βεβαιβαρωμένως.

—in οὰρτης, 'gad-fly,' then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, ποι θήρατος τιμή λάβει; (Eur. H. F. 1144).—κλαίουσιν, since φθόγγον ὄρθων = ὄρθως φθόγγομένως: II. 17. 755 τῶν 8 ὦτε γιραφινόν βραχίονα ἐχθρεύοι τῷ κολοβῷ οὔπο ἀκόλουθον κλαίουσιν: Od. 12. 181 ἀλλ' ὄτε τῶν άντίχθων (sc. ἡ γυνὴ) δεδομένον τὰ γέγονα βοηθῆσαι, ἤμπορα διακόνειτο,—βεβαιβαρωμένως. To the seer, the voices of birds were usually εὐθυμοὺς (1021). Conversely the sound of a strange language is likened to the twittering of birds: Her. 2. 57 ἓν δὲ ἐβαρβάρισε (ἡ γυνὴ), ὄρθως τρόπῳ ἐκθέτειν φθόγγον θεῶν. Aesch. used χελώνιζεν as = βεβαιβαρωμένως (fr. 440, cp. Ag. 1050).

1000 ἐν χελώναις, 'with' them: 764 n. εὐθυμοὔς, an adverbial dat. of manner, 'merrily.' Cp. O. C. 1318 εὐθυμοῦν κατά σεις κατ' ἡμέραν τὸ ἔθνος ἀστυ χρήσοντι πορφύρην, where the first dat. is one of manner, like χαλκοῦν here, and the second (instrumental) answers to εἰν χελώναις. Elsewhere the Attic use of the subst. is limited to the phrase εἰν φωνᾶι (696 n.). The Schol. has φωναῖ ταῖς ἀληθείαις: as though it were from an adj. φωνή. So some recent edd. take it. Such an adj. could have come from the rt. φων, but there is no trace of it.

1006 The feuds and friendships of birds (ἔθνος τε καὶ στέργηθα Aesch. P. V. 492) were among the signs noted by augurs. In this case there was a vague omen of bloodshed (φωνάι), but no clear sign. The seer now sought further light by another mode of divination—εὐθυμοῦν, sc. λεπός, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. Suppl. 155 μάρτυς δ' ἐνυδάτω, εὐθυμοῦν τ' εἰδέ φλόγα; Περ. 954 ἐμπύρω χρήσω τηκτηρ. I. T. 16 εἰς ἐμπύρω ἠδύνατο (had recourse to). This was ἡ δ' εὐθυμοῦν μαρτυρία, ἱγνωστικί- cium, while λεπόκοιτια = haemopurica, divination by inspecting entrails. In Aesch. P. V., 488—499, vv. 488—492 concern ὀρθωματηλέα: vv. 493—4, λεπόκοιτια: and vv. 496—9, εὐθυμοῦν. ἐγενήθη, proceeded to make trial of: Th. 1101 μάρτυρα μυρίων ἐγενήθη: Plat. Rep. 475 C ταύ- τος μαθηματός γεγονεῖται.

1006 παμφλακτοστως, 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.—θυματών. The offering consisted of thighbones 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 (σειράκχησις), including the gall-bladder (χολή).

1007 Ἑφυστος = 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 σῆμα... ἄρα ἐσθαλός κατὰ τοῦτον λαμπόμενον θύεων ἄρα). It was
a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. Ph. 1255 μᾶρτας δὲ μὴν ἐσθάνων, ἐμπρόσθεν τ' ἄκμας | μῆλες τ' ἐκάμοι, ἀγρότης ἐνώ, | ἀραν τ' ἀλμυρά, ὡς δυσοὶ ὑσσωμένων: the seers were watching for points of flame, or for breaks in it,—such flickering as portends evil; i.e., they were watching to see whether it would blaze up or die down. The ἄρα λαμπάς is prob. the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat. So Statius, Theb. 10. 999, where Teiresias offers ἵππωρα, and his daughter reports the signs to him (as the ἓρμος does here): Sangvinios flammarium apices (= ἐμπρόσθεν ἄκμας) germenimum per aras | Ignem, et clara tamen mediae fastigia lucta (= ἀραν λαμπάς) | Orta doct: tum in speciem serpentinam ianem | Ancipitis gyro volvit (‘as if creeping on its way without an aim, the fire played timidly around the offering’). In Seneca Oed. 307 Teiresias asks, Quid flammas? Largia iamme comperdit dapes | Utrumque claurus signis et nitisus stitis, | Rectusque purum verticum caele tuit, | An latae circum serpiti incertus vias. | Et fluctuante turbidus fumo lobat?

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 (στούδας). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw particles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

The fat was crinkled and was tossed upward at contact with the smouldering fire.
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.

11018 ταύτα had been omitted in L, but the first hand has added it above the line.
βωμοί γὰρ ἡμῶν ἐσχάραι τε παντελεῖς
πλήρεις ὑπ’ οἰνῶν τε καὶ κυνῶν βορᾶς
τοῦ δυσμόρου πεπτώτος Οἰδίπον γόνων.
καὶ οὐ δέχονται θυστάδας λιτᾶς ἐτί
θεοὶ παρ ἡμῶν οὐδὲ μηρίων φλόγα,
οὐδὲ ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,
ἀνδροφόρονε βεβρώτες αἰματος λίπος.
ταύτ’ οὖν, τέκνων, φρόνησον. ἀνθρώπους γὰρ
τοις πάσιν κοινὸν ἐστὶν τοὐξαμαρτάνειν.
ἐπεὶ ἐκ λειάρης, κεῖνος οὐκ ἐστὶν ἀνήρ
ἀθονός οὐδὲ ἀννοῦς, ὅστις ἐστὶν κακὸν
πεσοῦν ἀκεῖται μηδ’ ἀκίνητος πέλει.
αὐθαδία τοι σκανιττί ὀφλισκάνει.
ἀλλ’ ἐκεὶ στροφάνη, μηδ’ ὀλωλότα

1016 Σοφοκλείς. In L η έ has been made from η: over which ει had been written.
So in 1017 πλήρεις from πλήρης.
1021 εὐσήμων. In L there has been an
erasure of two (or three) letters after ευ. Nauck conj. ὄβες αἰλέους ἀρείδεον
1022 λίβος. Blomfield conject. λίβος.—Blaydes proposes (inter
alia) ἀνήρ. βεβρώτα σώματος λίπος, with ὄρνε in 1021.
1028 λίβος. L:

1016 βωμοί, the public altars of
the gods, usu. raised on a base (κρήνης) with
steps (cp. 854, O. T. 181).—ἐσχάρα, portable braziers, used in private houses
either for sacrifice to household deities (esp. Ἐστρία), or for purposes of cooking.
Harpocrate s.v. quotes Ammonius of
Lampra (an Attic writer of the 1st cent.
A.D.), who left a treatise Περὶ βωμῶν καὶ
θυσίων:—ἐσχάραν φυλῆ καλοῦσιν τὰ
μὲν ἐχυράν υἱῶν, ἀλλ’ ἐτὶ γῆς Ἀριωνεὺς.
It stood on four legs, instead of having
a pedestal like the βωμός (Ross Inscr. 3. 52 ἐσχάραν τράπεζον). It was used
in sacrifice to the ἤρως, who, not being
θεοί, had no claim to τιμαίοι: Pollux 1. 8
ἐσχάρα δ’ ὄντως δεδρεί ὀνομάσατο, ἐφ’ ἂν
τοῖς ἄριστοι ἀποθάμενοι.—παντελεῖς,
in their full tale, ‘one and all.’ So ὀλοκλη-
ρων or ὀλοχερεῖς could be used, where
the notion was that of a total to which no
unit was lacking.—Not, ‘receiving λεπα-
tέλεα’; nor, ‘serving for all rites’ (τέλη).

1017 Σ. πλήρεις (εἰσος) are defined,
ὑπ’ οἰνῶν κ. κυνῶν, by birds and dogs,
βορᾶς τοῦ...Οὐς. γόνων, with their food,
(torn) from the son of Oed. This sense of
πλήρεις belongs also to πέλειος and
μεστός, but esp. to ἀνδρέας, as to ἀνά-
κιμπλημ. The fig. sense of πλήρεις might
here allow us to take ἐτί with βορᾶς,
but it goes more naturally with the agents.
For the gen. γόνων, describing the source
or material of the βορᾶ, cp. Aesch. Ag. 1230
κρείω...οίκειας βορᾶς, food supplied
by their own flesh (οίκειας instead of
οἰκεῖω): cp. above, 793. ἄγωνος, ad-
verbially with πεπτώτος, instead of πε-
νυμόρων: cp. 828 λυγροτάτοις ὀλόθρεια, n.—
Two other constructions are possible.
(1) τοῦ...γόνων in appos. with βορᾶς:
‘their food,—viz., the son’: cp. 1040
βορᾶς | φέρειν νῦν. But this seems forced,
when the reference is to dispersed mor-
sels of his flesh. (2) τοῦ...γόνων as gen.
absol., ‘as’ or ‘since,’ he has fallen.
Such a gen. absol., however, ought here
to express, not, ‘as he has fallen,’ but,
‘as he has been left unburied.’

1019 κατ’, ‘and then,’ here = ‘and so.’ It usually means, ‘and after that,’
i.e. ‘and nevertheless’ (O. C. 418).—
θυστάδας, accompanying sacrifice: Aesch.
Theb. 269 Ἐλληνικῶν νόμων ἀντὶκεκτόν
βοής. Cp. II. 9. 499 καὶ μὲν τοῖς (the
gods) θυεσίαι καὶ εὐχωλοίς ἀναγινοῦν | λοιπῇ
tο κείσθε τε παρατερωσίον’ ἄνθρωποι | λίσ-
σφίμενοι.

1021 Σ. ὄρνε, as II. 24. 219; Eli.
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 unblust 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

168 (v. l. τις ώρις οὗτος, a quotation from tragedy: v. l. τις οὗτος ώρις). But ώρις (Eur. Bacch. 1364, Aesch. 833, etc.) is said to have been normal in Attic.
—The ruggedness of the rhyme 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 εὐθὺς were εὐθὺς'). For other exceptions, cp. Aesch. Pers. 509 θυσίαν περισσώτερος μὲν γὰρ παλαϊνεται;—εὐθὺς, cp. on 1002—βροχὴ, as if παλαϊνεται συγγραφέως had preceded. Cp. Her. 1. 87 ὁδὲ παίδα μὲν ἀνήρ οἰκεῖον τὸ πόρα, νακέμεον δὲ οὐκέτας καταλαβεῖν—ἀνηρθόφορον. ἀνηρθόφορος αἷμα ἀνήρ οἰκεῖον αἷμα: cp. Ph. 208 αὐδὴ πρωτανὸρ: O. C. 711, n. on αὐχένα εὐπτως.

1028 Εὐπτως, instead of ἐπτως, with subjunct.: O. C. 1225. The subject to ἀμαρτησυ (ἀπόρι, or τίς) is quickly supplied by the next clause. —ἀνδρος, of folly, as Ai. 1156: so ἄσφαλτος, O. T. 888.


1028 αὐθάδαις (poet. for αὐθάδαις), self-will, incurs the reproach of σκακής (for ἀδίκον κανείς cp. 470). As δεξιός is a quick-witted man, of flexible and receptive mind, so σκακής is one whose mental clumsiness makes him unapt to learn. σκακής, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. Rep. 411 θείος; one who omits to cultivate his mind acts βίας...καὶ ἀναίτητος, ὁστος ὄρθος...καὶ ἀναίτητος καὶ στάθητι: μετὰ ἀκτησεν τε καὶ ἀκτησεν τε. Lys. or. 10 § 17 ὅρθως...οὕτω σκακής εἶναι ὁστος...οὕτω δὲ καταλαβεῖν. Αἱ ἐκείη. 1183 ὁ σκακή καταβεγήσεται. So here σκακής expresses a stupidity that is deaf to remonstrance.

1029 ἐὰν τῷ βασιλεῖ, '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 (ἀλήθης) could be shown by resisting his claim. The words τῷ βασιλεῖ have been groundlessly suspected (see cp. n.).—κινήτω, stab. Cp. the scene in the Παιδ where the Greeks prick Hector's corpse with their swords; Π. 42. 371 ὥρα εἰς ὅ τις ἀνικύλη τε παράδωτε: and Ἰδ. 44. 431. For κινῆτω of cowardly or treacherous wounding, cp. Ai. 1144 ἡμᾶς δὲ κακῶς βαλεῖν τοι | ὅ σω δόλῳ κατεσθούσ τε λαμβανομένοι—ἐκκαταλείπεται, 'slay above.' In comp. with verbs of killing, ἐτί usu. = either 'in addition' (O. C. 1733 ἐτίδευρω, n.), or 'over' a grave, etc., as usu. ἐπιφανείας: but cp. 1288: Diog. Laert. 2. 17 § 133 (Menedemus Bysios)...ἐκδιώκειν καταφέροντος τοιι μάθειν νοερόν αὐτός ἐπι- σφαίτεν εἰς λέγειν. Cp. Ph. 946 ἐπιφανείας.
1030 ἔπικταινις] The first hand in L had inadvertently written some other and longer word beginning with ἐπι-. ἔπικταινις is in an erasure, which extends beyond it to the space of four or five letters. 1031 L. μανθάνειν 1035 κ. 1034 κολάλει μαντικήν ἀπρακτος ύμων εἰμι τῶν δ’ ὑπαλ γένους μαντικός ἐξεπολυσμα公开课 εἴπαμεν πάλαι. Καὶ τὸν ἱνδικὸν χρυσόν τάφῳ δ’ ἐκεῖνον ὀυὶ ἐκεῖνον σοῦ εἰ θελουσ εἰς εἰς Ἰνδαὶ αἰτεῖς ἑπὶ βοραν

Semitelos, θεσειδῖτι. 1030 ἔπικταινις] The first hand in L had inadvertently written some other and longer word beginning with ἐπι-. ἔπικταινις is in an erasure, which extends beyond it to the space of four or five letters. 1031 L. μανθάνειν | 1032 ἤδη. 1033 ζ. κολάλει μαντικήν | ἀπρακτος ύμων εἰμι τῶν δ’ ὑπαλ γένους MSS. (διμ L). See comment. 1035 κ. 1036 καμπανόλυσμα L, with κ written above μ by an early hand. The later MSS. are divided between καμ and κακ-: A has the latter. 1037 τὰ πρὸ σάριδων L, with ὄ above τα from the first

1031 L. εὔ φρονήσας, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of εἰς φρονίων. The aor. part. of φρονίων usu. means, (1) ‘having come to a sound mind,’ O. T. 649, and so Isocr. or. 8. § 141, εὐ φρονήσας: (2) ‘having formed a project;’ as Her. 7. 145: (3) in the phrase τὸν ἔχειν (οὐ τὰ αὐτὰ) φρονήσας, ‘having come to an agreement,’ Her. 1. 50, 5. 72.—μανθάνειν δ’: for the elision (ἐπισυναλλα γη;) see O. T. 29 n.: and cp. above, 350.—εὐ. Λέγω: for the optative in the genitive, see 666 n. With ἄνθος we supply ἔτοι, as in O. T. 315.


1036 καθ’ ἀπρακτος κ. τ. λ.: not even by see craft do ye leave me unattempted: in your plots against me ye resort even to see craft. Two points in this phrase are notable. (1) ἀπρακτος =‘not worked,’ in the sense of, ‘not plotted against,’ πράσων of =‘to intrigue’; and ‘to intrigue against one’ might be expressed by πράσων περὶ τῶν, or εἰς τινα, though ἐπιβουλεύως τινα is the usual phrase. But, while ἐπιβουλέομαι had a personal pass. use (‘to be plotted against’), we could not say πράσωνται, ‘they are the objects of an intrigue.’ ἀπρακτος is therefore bolder than its prose equivalent, ἀπετελευτας. Still, for poetry, it seems possible. (3) μαντικήν. Such a gen., joined to a verbal adj. with a privative, more often denotes the agent, answering to a gen. with ὑπ’ ἀπό after a pass. verb, or to the subject of an act. verb: cp. 847: Ἰτ. 685 ἀετωνο...ἀπηται (un touched by the ray). Here, the instrument, μαντική, is, in fact, personified as the agent: i.e., μαντική does not correspond to the instrum. dat. in καὶ μαντική πράσωνεν περὶ ἕμων, but to the nom. in καὶ μαντική πράσωνεν περὶ ἕμων ύμων (ye have even see craft practising on me). An easier reading would be μαντική. The instrumental dat. is often retained with the negative verbal; as Plat. Symp. 219 Χ ἐρωμαι...μᾶλλον ἀπρακτος ἢ σιδήρων: fr. com. anon. 53 ἀπετελευτας φθόνου. But poetical usage seems to warrant μαντική.—The conjecture ἀπρακτος (see Appendix) would forestall the taunt which now forms the climax, ἐξυπνο λογαί.

τῶν δ’ ὑπαλ γενομένων, ‘by the tribe of those men,—the ματεις implied in μαντικήν. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read τῶν (without δ’), as relative, it would naturally
fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

Cr. Old man, ye all shoot your shafts at me, as archers at the butts;—ye must needs practise on me with seer-craft also;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after προ, the scribe may have meant προ-σάρδεως to be one word, as it is in the lemma of the scholi. But it is also possible that he merely forgot to accent προ. Some of the later mss. have τῶν πρὸ σάρδεως (as Vat.), others τῶν πρὸ τῶν σάρδεως (as A). Eustathius (p. 368. 30, 1483. 27) reads τῶν πρὸ τῶν Σάρδεων, which Brunck gave. Musgrave defended τῶν πρὸ τῶν Σάρδεων. Blaydes and Nauck restored τῶν Σάρδεων. 1088 boleaste made from bol-le-thai L. 1040 of' ei) où δή L.

refer to ὑμῖ: it could hardly refer to μάρτυς. The conjecture of Semitelos, μαρτυροὶ, would then be attractive. But such a substitute for μάρτυς would be very strange. And, if we keep L's τῶν B', the scornful demonstrative sufficiently interprets the reference to μάρτυς. —εντάλμα τοίς trimeters, as El. 711: Aesch. Ag. 892, 944. Εὐκτ. 417.—ὑμῖν: cp. 1055.—For other views of the passage, see Appendix.

1088 ξημαστὴμι. 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 εξεμπληκτημένοι (Ion.) σφί σχέδον πάσσων, when they had sold off almost everything.—Neither εξημαστήμι nor εξημαστήμι occurs elsewhere, except that an old glossary (cited by Dind.) gives ἐξημαστήμιον, εξημαστήμενον (unlaid). In later Greek we find ἐξημαστήμενον, ἐξημαστήμενον (unlaid). In L, εξημαστηματία, 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), ἐμπροτάτα μὲ φόρτον.—The correction in L, ἐκημαστηματία, is far inferior. It would mean, 'unladed (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 ἔμπληθαμα and φόρτος (though the passage is not otherwise similar). Cp. Shaks. Com. Err. 3. 172 'It would make a man mad as a buck, to be so bought and sold.'

1087 τῶν Σάρδεων ἔλεκτρων: 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 (χρυσός ἀδέρφος), 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' (λευκός χρυσός). Her. l. 50. The celebrity of this ἀράθμια 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 (sét cura...adibo argento, 33. 50).—Paus. 5. 12 § 7 distinguishes the two senses of ἔλεκτρων, (1) silver-gold, (2) amber. The latter is the ἔλεκτρον of Herodotus (3. 115), and of Od. 15. 460, where a Phoenician brings a golden δήμος,—μετὰ δ' ἑλεκτρων έξαντα ('strung with amber beads').—τάπο is a certain correction of τῶν προδότων (or προδότων): in class. Greek ἔλεκτρων is always neut., as it is in Paus. also.—Τυχείς ἰχθύες: Her. 3. 94 speaks of the ἱερό ος sending Dareius an annual tribute of 360 talents in gold dust (ψήφισμα).

1040 οἱ Ζηνός αλευροὶ: Η. 34. 310 τε σοι αὐτῷ | φιλητά τοι αὐτῷ, καὶ εὖ κράτος ἑστι μεγάτων. Pind. P. 4. 4 (the
Φέρεων νῦν ἄρπαξοντες ἐς Διὸς θρόνους, οὖν ὡς μίσας τοῦτο μὴ τρέσας ἑγὼ
θάπτειν παρήκω κεῖνον· εἴ γὰρ οἶδ᾽ ὅτι
θεοῦς μιαίσας οὐτὶς ἀνθρώπων σθένει.
pίπτουσι δ᾽ ὧ γεραιε Τειρεσία, βροτῶν
χοὶ πολλὰ δεινοὶ πτώματι ἀισχρῷ, ὅταν λόγους
ἀισχρούς καλῶς λέγοι τοῦ κέρδους χάρων.

ΤΕ. φεῦ-
ἄρι οἴδεν ἀνθρώπων τις, ἢρα φράζεται

ΚΡ. τὶς χρῆμα; ποιον τοῦτο πάγκοινον λέγεις;

ΤΕ. ὅσον κράτιστον κτημάτων ἐνβοολία;

ΚΡ. ὅστις οἰκεία, μὴ φρονεῖ πλείστη βλαβῆ.

ΤΕ. ταύτης σὺ μέντοι τῆς νόσου πληρῆς ἔφυς.

ΚΡ. οὐ βουλομαι τὸν μάντιν ἀντεπεῖν κακῶς.

ΤΕ. καὶ μὴν λέγεις, ἰσότι περὶ θησπίζειν λέγων.

ΚΡ. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕ. τὸ δ᾽ ἐκ τυράννων ἀισχροκέρδειαν φίλει.

1042 ή] ὅσ L.—τούτῳ μὴ τρέσας] Nauck conject. τούτῳ παρβῆσα. Blaydes, τούτῳ δὴ τρέσας, if παρῆσαι be kept: but he gives τούτῳ μὴ τρέσας...παρῷ τῷ (his own conject.). 1046 After ἀισχρῷ two letters have been erased in L: the first

Delphian priestess) χρυσῶν ἐναρτῶν πάρεθρον (the golden eagles on the θυμολοχία). Hor. Carm. 4. 4. 1 ministrum fulminis aliter.

1042 ή δ᾽ ὅς, not even (I say) in that case,—repeating the supposition, οὖν οὖθεν. Σρ. Π ι. 9. 379 οὖν οὖθεν με δικάς τι καὶ εὐκοσιάς τοῖς δοῖς. | ... οὖθεν καὶ ὃς ὅτι θυμός ἐμὸς πεθαίνει ἀναγμένου. Οδ. 12. 61 οὖν οὖθεν μοὶ παραρίθμης ταύτ᾽ ἀποδέετε | ...οὖθεν καὶ ὃς ὅτι χεῖρας ἐμὸς λήξαιν φῶνειο.—Attic prose, too, used καὶ οὖθεν, 'even in that case' (Thuc. 1. 1. 44), οὖθεν οὖθ (id. 1. 131), etc.—παρῆσαν. οὖ μή, with the 2nd pers. fut. ind., probits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: ἔλθησαν οὖ οὐ μὴ μεθέγοψαν ποτὲ: see n. on Ο. Σ. C. 177. There is no reason, then, for susp ecting the text (see cr. n.).

1044 δεινοὶ μαλαίνειν. Τειρεσίας 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 οὖν ὡς τις | θεοῦς βροτῶν ἀξιούσαι μέλεως (Aesch. Αγ. 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. 1233. 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 ἐπιστέα—makes him uncover, saying,—τι δ᾽ οὐ μαλαίνεις βουτὸς ὡ τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μαλαίνει 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 carion 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 αἰσχραῖν. 1049 χρήμα] Nauck conject. γεώμα or ἰδία.
1051 πληστηρία πληστηρία L., made from πλήστηρι. 1058 αὐτ’ εἰσέν L.

‘The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.’ The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reverses 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.

1048 πολλά, adv., =‘very,’ with adj.: O. C. 1514 n.


1048 ἀπ’ ἐδώη 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 τάςτες γὰρ οδ οὐ φρονιέτες in the scene with Oedipus (O. T. 328).

1049 τῷ χρήμα; Cp. Eur. Ἰερ. 754 (Hecuba having said, ιερεύοντας) ΑΓ. τῷ χρήμα μαστεύονται; So oft. in questions, as Ἀτ. 228, Ph. 1531.—πῶγκον, 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 κτημάτων: cp. 684.—σφυρή with superl., as O. C. 743 n. By μή φρονεῖν Creon hints that the seer’s cleverness has outrun his prudence (1046).

1052 νόσου: cp. 732: πλήρης, 1017.

1058 In ἀντικατά κακια, ἀντι qualifies the whole phrase: i.e., it means, ‘to revile in return,’ ἀντιλογοῦμεν, as ἀντιδράν κακιά (O. C. 1191) = ἀντιδείκνυμεν.

1054 καὶ μὴ, ‘and verily,’ meaning here, ‘and yet,’—the adversative force arising from the contrast between Creon’s profession and his practice. Cp. 231.—λέγειν, = κακία τῶν μάχην. —For the metre, cp. 44, 502.

1058 νόσος: 1035. Cp. Eur. Ι. Ἀ. 330 τὸ μαστιγιὸν τῶν στέρμα νόσιμων κακιῶν. Helen. 753 (of μαστιγίων, βίων γὰρ ἄλλω σώφρου θέον τὸ, ἄρτον εἰπώντας τῇ μαστίγον ἄροι ἄροι: i.e., the seer’s client is never enriched (though the seer himself is).

1058 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 εἰκοσί expresses that the love of ‘base gain’ is hereditary. For τύραννους in the bad sense, see O. T. 873 n.—αἰσχρὰκεφαλαῖα: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-
worthy personal triumph by trampling on religion and silencing just remonstrance (505 ε). Such a triumph is an ἀλεξάνδρων κέρδος.

1067. δρ' οἴσθα ταγοῦσ ὅντας ἀν λέγης λέγων; TE. οἶδ' ἐξ ἐμοῦ γὰρ τιν'd' ἐγείς σώσας πόλιν.
KR. σφον' σὺ μάντες, ἀλλὰ ταξικῶν φιλῶν.
TE. ὅρσευ με τάκινθα διὰ φρενῶν φράσαι. 1060
KR. κίνει, μόνον δὲ μὴ ἐπὶ κέρδεσιν λέγων.
TE. ὁντω γὰρ ἠδὴ καὶ δοκῶ τὸ σὸν μέρος.
KR. ὡς μὴ μπολήσων ἵσθι τὸν ἐμὴν φρένα.
TE. ἀλλ' εῦ γέ τοι κάτισθι μὴ πολλοῦς ἐτὶ τρόχους ἀμιλλητήρας ἥλιον τελῶν,
ἐν οἷς τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἐνα 1065

1057 λέγεις L, from λέγεισ. (The first hand has merely added strokes, denoting γ, to the contracted character for ε, instead of altering the latter.)—λέγων] Keck conject. ψέγων. 1061 μόνον δὲ μὴ ἐπὶ μῶνον ὅ εἴτι L, with μὴ written above ἐπὶ by first hand. 1062 The first hand in L had placed a full stop at μέρος. The first

1068 ἐξ ἐμοὶ: cp. Ο. Τ. 1221 ἀνέπευσα ἕκτης ἐπίκληρον ἐκ εἴπερ—ἐξεῖς σώσας, merely ἐσέσωσας (cp. 22). The rare position of ἐξεῖς might suggest the prose sense (‘thou hast saved, and keepest’); but that position occurs where ἐξεῖς is merely the auxiliary (794; Αἴ. 22 ἐξεῖς περίδω).

1069 τάκινθα διὰ φρενῶν, = τὰ διὰ φρενῶν ἀξίστα, those secrets in my soul which ought to be let alone. Cp. Ο. Τ. 1316 ἄτι ἐξεῖς μὴ τὰ κεῖται λέγων, n. For the place of the adv. διὰ φρενῶν, cp. 639 n.: for διὰ, 639 n.: Aesch. Τή. 593 βαθὺς ὅλος διὰ ἔφοβος καρποφόρους.

1061 κίνει: a word used esp. of sacrilege: Her. 6. 134 κινεσθαι τα τῶν ἄκουσ- 
των (in a temple): Thuc. 4. 98 διορ...κι-
κάτω (to profane, by secular use, water reserved for sacrifices).—μόνον ὅλε, ἱκ. κίνει.—ἐπὶ κέρδεσιν, i.e., with a view to

receiving money from the Thebans for pursuing me to bury Polyneices. So Οἰ. (Ο. Τ. 338) calls the seer, δόλων ἀγώνην, ὅτις ἐν τοῖς κέρδεσιν | μῶνον δὲ ἔβορκε. 1062 ὁτιν...ὑπερὶ: ‘indeed, as matters stand (ὑπερὶ), καὶ δοκῶ (λέγων), 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 σών μᾶρος here = quantum ad te attinet: a sense quite as correct for it as the more usual quantum in te est (Ο. Τ. 1509, Ο. Τ. 1366, Ττ. 1315). For καὶ emphasising δοκῶ (λέγων), 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:—οὔτω ποίησες, κτὶ ἐπὶ κέρ-
δεσι λέγω; i.e., ‘what, do I seem now—
on thy part—to be speaking for money?’ The points in favour of the Scholiast’s interpretation are:—(a) The combination γάρ...καί (before the verb) suits an indignant question: cp. 770, Ττ. 1124. (b) The tone of rising anger—which began at 1060—fits preludes the outburst at 1064: cp. Ο. Τ. 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,
ANTIGONH

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.


1055, 1059); not, indeed, in so directly personal a form, yet still openly enough.
(a) Though the seer is angered (1055), it is dramatically better to conceive him as speaking here with a stern calmness.
(c) It would be correct to say (e.g., πέφασμα λέγω, τό σώ μέρος (‘I have been represented as speaking... so far as you could create such a belief’): but hardly, δόκω τό σώ μέρος, as merely = δόκω 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 εἰπε κερδέων, and not οκε εἰπε κερδέων, 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 λαθεί ὡς μὴ δεικτεῖ, rest assured that thou art not to trade (1037) on my resolve; i.e., to make profit out of it (from the Thebans) by persuading me to surrender it. ὡς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus. the object of the imperat. verb: ἱκ. 253 ὡς μηδὲν εἴλαθεν ἐσθον μ᾽ ὡς ἀποστείλατο: O. T. 848 n. But cp. Her. 1. 91 ἐπιστάθηκεν ὡμοίως ὡς ἄτερον...ἀλόγοι τῆς πεπρωμένης...φέρετα: cp. 993.

1068 άλλα καὶ γι' τοι: 473 n.—μὴ...τελέω, that thou art not to accomplish, i.e., live through: μὴ is due to the imperative κάπεθι (O. C. 78 n.). The easy correction, ἡλιῶν τελέω, has been received by some recent edd. (κάπεθι then has the constr. with inf., as 473 λεθ...πιττευν). It may be right. But τελέω, 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.’
 τραχοῦς = δρομοῦ, ‘courses.’ The ms. τραχοῦς = ‘runners,’ i.e., κόκλωσις, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammianus p. 137 τραχοῖς δυστησαν καὶ τραχοῖς βαρυτών διαφέρουσι παρά τοῖς Ἀρτακάσιοι. ἑπεὶ τριφόρων (in the Augustan age) ἐν δευτέρα περὶ Ἀρτακάσιοι προσφύγας, τοὺς μὲν γάρ περιφερεία τραχοῖς δρομοῖς ἡμῖν προφέρεσαι δυστησαντές τραχοὺς δὲ βαρυτών λέγουσι τοῖς δρόμοις. This passage helps to explain why our ms. all give τραχοῦς here. When Ammianus wrote (towards the end of the 4th cent. A.D.) τραχοῖς, ‘course,’ was known only as an Atticism, while τραχῶς, ‘wheel,’ was a common word.—Δαμνηθήτως, racing, rapid: Eur. Or. 456 γερωτεί δεῖρ ἄμμλαται τοῦτοι. Xen. An. 3. 4. 44 ὄρμεσσων ἀμμηθάθαι εἰπεν τὸ δκρον.—The Schol. explains, τοὺς ἀλλήλοις διαδεχομένους, ‘successful’; perhaps taking the word to mean, ‘competitors,’ i.e., ‘vying in swiftness.’ But that does not warrant his version.

1068 ἐν οἷς = ἐν τοῖς ὡς, i.e., before they have elapsed: cp. O. C. 619 n.—τῶν σῶν...καὶ σωλήναν ἔνα, a strong
1068 βαλών τ.: βάλλει L., with ω above α from first hand. 1069 κατώκισας L. κατοικίσας, the reading of some later ms. (as E, L²), is adopted by Bothe, who omits τας after ψυχήν, and by Bergk, who places τας after διώξει.

1070 θεών] Semitelesos conjunct. γάρ, to go with ἄμοιρον.

1071 τρίβη 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, σπέλαγχα could mean 'womb': cp. Kaeble Epigr. 691 ἴση δὲ πένθους μετὰ ἐν σπέλαγχας ἐμή (of a babe who died just after birth). So brothers and sisters are δωσιλαγχής (151).

1072 νέκων νεκρῶν: 596 n. The νεκρῶν are Polyneices and Antigone.

1073 διν' ἂν here = ἄρι τούτων διν', 'because': so Ar. Plut. 434. The phrase more often means 'wherefore' (O.C. 1395): cp. O. T. 164 n.—ἐχεις βαλὼν κάτω τῶν ἄνω (τυα), thou hast thrust to the grave (one) of the living. For the omission of τοις after the partitive gen., cp. El. 1322 κλώτι; τῶν ἐνδοθεν χωροῦτοσ.

1075 Bothe, omitting τας after ψυχήν, takes the latter with τῶν ἄνω, 'a life belonging to the upper world.' We could then read either (a) διώξει...κατοικίσας, or (b) with Bergk, διώξει τ...κατοικίσας or κατοικίσας. But I prefer the ms. reading, because (a) τῶν ἄνω as = τῶν ἄνω τυα has a certain tone of solemnity and mystery which befits the utterance: (b) τῶν ἄνω...ψυχήν is somewhat weak: (c) the words ψυχήν τ...κατοικίσας, both by rhythm and by diction, naturally form one clause,—paraphrasing and interpreting the darker utterance in v. 1068.—Schütz takes ἄρι' ἶν as = ἄρι τούτων ὧν, and τῶν ἄνω as by attraction for τῶν ἄνω: i.e., 'on account of those persons whom, being alive, thou hast entombed.' Kern, too, so takes ἄρι' ἶν, 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 ἐχεις μέν...ἐχεις δὲ plainly requires that ἄρι' ἶν should apply in the same sense to both clauses. Schütz, however, has to supply it with ἐχεις δὲ in the changed sense of ἄρι τούτων (neut.) ὧν.—For oi ἄνω = oi ἐν φαί, cp. 890: Ph. 1348 ἐστινος ἄνω, ἴτ ἢντ' ἐχεις ἄνω | διότατο, κοιν ἄρκειας ης ἄνω μολὼν;—Some take τῶν ἄνω as = τῶν ἄνω θεων: 'one belonging to the gods above.' This is too forced.—

1079 θεών, ruthlessly: cp. O. C. 428, El. 1181.

1070 Λ ἐχεις δὲ = κατέχεις δὲ. Since in ἐχεις μέν...ἐχεις δὲ the rhetorical effect depends simply on the repetition (ετανα-φορά), the change of sense is immaterial.

—τῶν κατώτερων διοι, possess. gen. with νεκρῶν, a corpse belonging to them. For κατώτερον = κάτω, 521 n. ἄμοιρον, without its due μοῖρα of burial rites: Λ. 1327 νεκρῶν ταφῆς | ἄμοιρον. 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. 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 τρηθή seems to be in A (τρηθή). λογον for χρόνου in E was probably a mere oversight. 1080—1088 Wunder and Dindorf reject these four verses. 1080 ἐξήρα[ν] Reiske conject. ἔξηρ: Musgrave, ἐξηραί: Semiteles ἐξηραί. σωταράσσουσιν.—σωταράσσουσι] Bergk conject. σωταράσσουσι.
δῶν σπαράγματ' ἡ κόνις καθήγησαν
ἡ θήρες, ἡ τις πτερνὸς οἰωνός, φέρων
ἀνόσιον ὅμηρον ἑστιοῦχον ἐς τόλμην.
τοιαύτα σου, λυπεῖς γὰρ, ὡστε τοξότης
ἀφίκα τιμῷ καρδίας τοξεύματα
βέβαια, τῶν σὺ θάλπωσ οὐχ ὑπεκδραμεῖ,
ὁ ταῖ, σὺ δὴ ἦμᾶς ἀπαγε πρὸς δόμους, ἣν
τὸν τιμῶν σύντος ἐς νεωτέρους ἀφήνε.
καὶ γνώτρεψε στὴ γλῶσσαν ἑσυχωτέραν
τῶν τ' ἀμεῦν τῶν φρενῶν ἦν νῦν ἑφεῖ.

1081 σπαράγματ' Seyffert conject. τὰ πράγματ'. Tournier, σπαράγματ'.—καθήγησαν MSS. Burton gave καθήγησαν (from which καθήγησαν has been made in V); and so most of the recent editors. Bellermann keeps καθήγησαν.
1088 πόλει] Nauck and Seyffert write πόλει (but in different senses): for other

suggest such an allusion; but the pres. συντρεφόμενοι is right. The reference is to the feelings which now agitate the cities. Those feelings are one day to produce the new war. Here the prophet notes them only as signs of a still distant storm. Having foretold a domestic sorrow for the father, he now foreshadows a public danger for the king.

It has been objected that the phrase τῶν ἱερῶν κατὰ in v. 10 is such a hint. But it was unnecessary for the poet to state a fact which all his hearers would assume. Every one knew how Creon had refused burial to the Argives, and how Theseus had recovered their corpses by force of arms. In the Supplices of Eur. the Chorus consists of widows and mothers of the unburied warriors. No Athenian exploit was more famous (Her. 9. 27; Isocr. Paneg. § 53, Encom. Helen. § 31, Panath. § 168; Plut. Menex. 244; [Lys.] or. 2 §§ 4 ff.; [Dem.] or. 60 §§ 7 ff.). The war of the Epigoni, which was included in the epic Thebais (Paus. 9. 9 § 3), was dramatised both by Aesch. and by Soph. ('Εσθήνων).

Just as, in the O. C. (1410 n.), Soph. glances at the theme of his Antigone, so here he might naturally glance—however indirectly—at a later chapter of the Theban story,—whether his Epigoni already existed, or was still in the future. Dramatically, the reference is the more fitting, since the legend represented Teiresias as still living, and still zealous for Theban welfare, when the Epigoni came. For other views of the passage, see Appendix.

1081 δόγω (fem.) σπαράγματα, mangled bodies belonging to them, as being the corpses of their citizens. The possessive gen. in this sense is quite justifiable, since πράγματα is σώματα ἑνοργίαμεν, just as πτώματα = σώματα πεινωκάτα. (It would be possible, but harsh, to make δόγων masc., as ἐν τοιούτων; cp. O. C. 263 n.)

L's καθήγησαν = 'hallowed' them, in the sense of, 'gave burial rites to them': cp. Eur. Or. 40 μὴν πυρ καθήγησαν δίμα (has had the funeral rite of fire): Suppl. 1211 θ' αὐτῶν σώματ' ἠγείραρη πυρὶ. The v. l. καθήγησαν reaches the same meaning ('buried') by a different channel. καθάγισω was properly 'to devote' or 'dedicate': Her. i. 86 ἀκροβια...
καταγείσει δει τὴν δή. Then, fig., to devote to the gods below by the funeral fire; Plut. Anton. 14 τί...σώμα τοῦ Καλλιστοῦ ἐν ἄγορᾳ καθαγισάτω ('solemnly burn'). Either καθήγησαν or καθήγησαν, then, is admissible. But (apart from L's support) καθήγησαν seems preferable on two grounds: (a) its primary sense lends force to the grim irony; (b) the funereal sense of καθαγισω has only post-classical evidence.—Hesychius (καθαγισω) says that Soph. used καθαγισω, not in the sense of καθιερω, but in that of μαλών—a statement perh. founded on a misunderstanding.
whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the heaths of the dead.

Such arrows for thy heart—since thou provoketh 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, note τρέφουμεν.—Δησιχρυσισταρ
mss. ΄δησιχρυσισταρ Schaefer.

1090 ή] ὲν Brunck.—Schneidewin, ή νῦν φέρειν:
Herwerden, ή νῦν φέρειν: F. W. Schmidt, τῶν γε νῦν φέρειν φρενῶν.

of καθήμασι here. The Schol. read the latter (μετὰ λέγουσι εἰκόνων). But the fact that L has καθήμασι must be set against these doubtful testimonies.—For the irony, cp. El. 1487 προέδρε | ταφείνω, ὡν τῶν εἰκών εἰσι τυγχάνουσα (as Gorgias called vultures ἐφύρια ταφος, Longin. π. θύμου 3 § 1): Aesch. Th. 1010 εκ' οἰκίων
... | ταφείν' ἄθικα: Ennius Ann. 142 voiliens crudelis condobat membra separat ro:
Lucr. 5. 993 vivas vivó sepulcrí vis-
cera basta.

1088 ιστοίχιον...ἀλήθιν, the city containing the ἱστοῖο 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 ἰστοίχιον ἐκφύρισε, ὡν πολλα τις, ἑφ' ἰστοίχιον γαίαι, 'the land of their homes.'
Eur. Andr. 288 ἰστοίχιον αἰλίν, 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 σφήν, even without an actual transport of carrión. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

1084 Ζ. σου, 'at thee,' with ὅφηκα: 1053 n.—συμφ., modal dat.: 620 n.—καρδιάς ταιτήματα, heart-arrows, i.e., arrows for thy heart. Cp. Eur. Hec. 235 καρδίας δικτυάρια: Med. 1360 τῆς στη γαρ, ὣν χρῆσι. καρδιάς δικτυάριον.—Not, arrows from my (angry) heart, like ἦματος...
τάξειμα (Aesch. Suppl. 1004).—τῶν = ἦν:
cp. O. C. 747 n.

1087 ο ναι. Cp. O. T. 444 αἴσθη
τινών: καί εὖ, καί, κἀκεῖ με.

1090 τρέφειν: cp. 760 n.—νησιχρυσι-
σταρ, the mss. reading, has been prudently
retained by most of the recent edd. In Plat. Charm. 160 A the mss. give ὁ
νησιχρυσισταρ, though two lines before they give ὁ νησιχρυσισταρ. A grammarian in Bekker Aen. 98. 19 quotes νησιχρυσισταρ. In Aesch. Eum. 213 the mss. give νησι-
χρυσισταρ, and in Plat. Philol. 34 C νησιχρυσισταρ. It is true that our mss. have no great weight on such a point, and that, if the a form had been the current one in later Greek, it would have been likely to oust an older form in αὐ.
But we see that sometimes, at least, the mss. could preserve the αὐ and the ἄ forms side by side. It seems safer, then, to suppose that the normal a form and the irregular αὐ form were both in Attic use, than to assume that the αὐ form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf,) p. 426 νησιχρυσισταρ αὐχ νησιχρυσισταρ, is indecisive without more evidence than we possess.

1090 τὸν νοῦν...τὸν φρενὸν ἄδειαν
(τρέφειν) ἵπτῳ φέρει (αὐτῶν).
Cp. II. 18. 419 τῇ ἐν μὲν νόσο ἐστὶ νεκτάρ φρενος, there is understanding in their breasts:
22. 475 ἐ εφένα γινεῖσιν ἀφθαρῆς, the soul returned to her breast. The word φρένον being thus associated with the physical seat of thought and feeling, ὁ νοῦν τῶν
φρενῶν was a possible phrase. So trag. adesp. fr. 140 (when divine anger visits a man) ἐξαφανισθῆνεται φρενῶν | τὸν νοῦν τῶν ἐσθλῶν. (Cp. 176 n. ad fin.)—φρενος: 705 n.—If we took τὸν φρενὸν with ἄδειαν, then ἵπτῃ must be changed to ἵπτῃ, with Brunck. In so compact a clause, it could not be an irregular substitute for ἵπτῃ. Nor could ἵπτῃ φέρει be an exepgeisis: 'better than his (present) mind,'(that is, better) than he now bears it.
ΧΩ. ἀνήρ, ἀνάξ, βέβηκε δεινὰ θεσπίσας: ἐπιστάμεθαι δ', ἐξ ὧν λευκὴν ἐγὼ τῆμοι ἐκ μελανίνης ἀμφιβάλλομαι τρίχα, μὴ πῶς αὐτὸν ψεύδος ἐς σόλην λακεὺν.

ΚΡ. ἐγνωκα καύτος καὶ ταράσσομαι φρένας: τὸ τ' εἰκάθειν γὰρ δεινόν, ἀντιστάντα δὲ ἀγὴ πατάξαι θυμόν ἐν δεινῷ πάρᾳ.

ΧΩ. εὐβουλίας δὲ, παῖ Μενοκέως, λαβέων.

ΚΡ. τί δοῦτα χρὴ δρᾶν; φραζέ: πείσομαι δ' ἐγὼ.

ΧΩ. ἐδώθω κόρην μὲν ἐκ κατώρυχος στέψις ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡ. καὶ ταῦτ' ἐπαινεῖς, καὶ *δοκεὶ παρεικαθεῖν;

1091 ἀνήρ] ἀνήρ L.—After βέβηκε, ν has been erased in L. 1092 ἐπιστάμεθα L. 1093 εἰκάθειν L. 1094 λακεὺν λαβέων L. 1095 τ' εἰκάθειν . . ἀντιστάντα δὲ (without accent) L: the first hand has written ὑ above ἰ. —εἰκάθειν Elmsley. 1097 ἀγὴ παταξάθη θυμόν ἐν δεινῷ πάρᾳ MSS.—Seysert conject. ἐν δεινοῦ πάρᾳ (Musgrave had already proposed πάρᾳ, and Martin δεινόν or δεινοῦ πάρᾳ).—Wecklein, ἐν δεινῷ πάρᾳ.—Nauck, ἠγὴ παλαίσαι δεινὰ καὶ δεινῶν πέρα.—M. Schmidt, ἀντιστάντη δὲ | ἀγή, μαλαζάθη θυμόν ἐν δεινοῖς, πάρᾳ.—Semitelos, ἀγή.

1098 Εγνωκα, I have noted it = I know it well; more emphatic than οἴδα: cp. O. C. 553 n.

1099 For τε...δε, instead of τε...τε, cp. Tr. 285 ταῦτα γὰρ πώσις τε σῶ | ἐφειτ', ἐγὼ ὑπ' ἰδίου ἐκείνῳ τέλω: ἰδ. 333 ὡς σοῦ τε ἐδείκτης | σπειδόμη, ἐγὼ δὲ ταῦτα ἔξαιρα τιθο. See also O. C. 367 n., 443 n.: Ph. 1313 f. Here, δε is accentless in L, and the first hand has written τ above; but, if the genuine reading had been τε...τε, the change to τε...δε was not likely to occur; and the antithesis makes ἰδε very natural. Cp. Aesch. Ag. 306 βαρέα μή κή τὸ μή πιθεόθαι, | βαρέα δ', εἰ τέκνον δαξεω.

1097 ἀγὴ παταξάθη (170 n.) θυμόν, to smite my proud spirit with a curse. ἀντιστάντα implies that he is stationary: the image is not, then, like that in 854 (ἐς Δίκας βαδρων | προφέτησο). Rather the ἀγὴ 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?

παρδίειν τημοσθήν (‘to punish an outrage by injury’) δευων πέρα. 1098 L has λαβείν, as Cobet and Campbell report; not λαξείν, as Elmsley and Dübner. β and κ are somewhat alike in L, but β resembles our v, while the left-hand stroke of κ is always higher than the right-hand stroke. See 1094, where λαξείν has been made from λαβείν. The difference is usually plain; nor is there any doubt here. L² agrees with L, but has λαξείν κρόνον in marg.: E has λαξείν. A, with the other mss., has κρόνον. 1108 δοκεῖν mss.: I conjecture δοκεῖ. Nauck, Ἀγείς, or με λήσι.—παρεικαθέων mss.: παρεικαθέω Elmsley.

trees that resist it (712).—ἐν δευων πέρα (=πάρεστιν), it is open to me, as the dreadful alternative; lit., as a thing in the region of το δευων. For ἐν δευων cp. El. 384 νῦν γὰρ ἐν καλῷ φρασειν (‘tis opportune). Eur. Her. 971 οὐκοίν εἶνεν ἐν καλῷ δοῦναι δίκην: Ἡ. A. 969 ἐν εὐμαρεί τε (ζε, εἰστι) δρόει: Helen. 1277 εἰσεβεί θυμα μὴ κληστιν νεκρῶν (‘tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστιν, and (2) ἐν δευων ἐστιν. The phrase would have been clearer if ἐν had been added to ἐν δευων: cp. 471 n. It may be noticed that elsewhere also Soph. uses πάρεστιν and παρων of an evil lot: Ai. 433 νῦν γὰρ πάρεστι καὶ δις αἱδέξων ἔμωι: El. 959 ἡ πάρεστι μὲν στέινε... πάρεστι δ’ ἀλέγει: Ph. 283 ἡμέρακον οὕδεν πλὴρ ἀνώτατον παρων. This is a point in favour of the traditional πέρα.—Seyffert’s ἐν δευων πέρα would be excellent, were it not for ἐν, which cannot be justified by the use of ἐν with superlatives (O. C. 563 n.). Cp. [Dem.] or. 45 § 73 δευων, ὅ γε καὶ θεοί, καὶ πέρα δευων. Wecklein conjectures ἐκ (for ἐν) δευων: ‘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 δευων. There is no likelihood in conjectures which displace δευων, such as Nauck’s (see cr. n.). 1098 The question between L’s λαβείν, and the Κρόνον of later mss., is not an easy one to decide. If λαβείν 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 λαβείν, which was afterwards corrected to λαξείν, either by his own hand or by another. It might be held, then, that he wrote λαβείν, by an error of the eye, in 1094, because his archetype had λαβείν in 1098. The exegetical construction of the inf. (=δοκεῖ λαβείν αὐτήν, see examples on 489 f.) may have been a stumbling-block, leading transcribers to think it a redundant gloss; when Κρόνον would have been the obvious resource. Everything considered, I prefer to retain λαβείν.

1100 κατὰφόροις: 774 n.—κτισάω is here more than ποιεῖν, as it implies observance of solemn rites: cp. 1201 ff.: Aesch. Cho. 483 οὕτω γὰρ ὄν σοι δοθὲς ἅνωμοι βροτῶν | κτισάιραι.

1102 I read the impers. δοκεῖ: ‘and does it seem good (to you) that I should yield?’ The dat. can be understood, as
1105 καρδίας L. Most of the later mss. have καρδία: but some καρδία (as A, L), καρδία, or καρδία. In L there is an erasure before ἐξίσταμαι, the first hand having first written ἐξίσταμαι; Semitels writes καὶ βία ἐξίσταμαι (= 'have been taught' how to act). 1107 νῦν L. 1108 Ίτ Ίτ] Triclinius conjecturally added the second Ίτ. L has Ίτ, as Elmsley read it: the rough breathing has been

in Ph. 536 ἄλλ', εἰ δοκεῖ, πλωμένων, and ib. 645. This correction is confirmed by Aesch. Th. 650 σ' δ' αὐτός ἦν γινώσκων πέμπει δοκεῖ, where L has δοκεῖ with an accent erased over the ό,—showing that the use of the impers. verb without a dat., seeming strange, had suggested δοκεῖ (imperat.). There, some of the later mss. have δοκεῖ. Here, L shares the error of the rest, and has δοκεῖ—generated, doubtless, from δοκεῖ by the same misapprehension as in Aesch. l. c. The decisive objection to δοκεῖ here is that it could mean only, 'art thou minded to yield?' (Aesch. Ag. 16 ἄραν δ' ἐδέων ἡ μωρεσθάν δοκεῖ; not, 'dost thou think it right that I should yield?' —παρακάθεν: for the form, see on O. T. 651.

1108 Συντέννουσαι...τοὺς κ., cut them (i.e., their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποιός: cp. II.-9. 505 ἦ δ' Ἀρτηρίας τε καὶ ἄρητος: Αἰ. 837 Ἑρών ταχύτατος (who are ταχέως, ib. 843): O. T. 418 δινώσκων ἄρα.—βλάβαι, 'harm's,' 'mischiefs,' with ref. to the primary sense of ἔλαφεντε μυρίκυν, 'caught in' a tamarisk-branch: Aesch. Ag. 120 (a hare) βλαβήτα μυρίκυν ἄτρομον, 'stopped from running further. The βλάβαι δεν cannot, however, be properly regarded as personified beings; and therefore we should not write Βλάβαι. In Aesch. Eum. 491 εἰ κρατήσει δίκα τε καὶ βλάβαι | τούδε μητροκτόνω, where some write Δίκα—Βλάβα, 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 μόλις μὲν (ἐξιτηρ.), ἔξιτηρ. δὲ: cp. Eur. Ph. 1421 μόλις μὲν, ἔξετειν δ' εἰς ἃπαξ ἔφορον: Αἰ. Νιν. 1363 κάω μόλις μὲν, ἀλλ' ὅμως ἰνδεχόμεν. —ἐξίσταμαι καρδίας, resign my cherished resolve: Plat. Phaedr. 249 D ἐξίσταμεν...τῶν ἀθρωπών συνδεσμών, καὶ πρὸς τὴν ἔρω αἰνόμεν. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion (II. 13. 784 μὴν δ' ἀρχὴν ᾿Αθανασιου θυμός τὸ κελεύς: thus πηλοφει σουσιν (Eur. Hipp. 1328) πηλοφείγαν ἀπόδομα. —τὸ δραμ, acc. of inner object, defining the concession: Ph. 1252 ἀλλ' οὐδὲ τοῖς σ' χαρι πεπαυχόμενοι. —δυσμαχητέροις: Τρ. 493 θεοίς δυσμαχεύτες.

1107 ἢν ἀλλ' ἄκουσ εἴπτετε ἔπλος εἴπτετε: Aesch. Eum. 434 ἦ κατ' ἐμοῦ τρέπτων ἵνα 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. II. 8. 108 οὖς τοῦ ἄντ' Αἰδέλαν ἔλευθς = ἀφελείμην.

1108 ἢν οὖς, i.e., forthwith: 1235: Ph. 819 δέξαι δακρυσίαν μ' ὧς ἔχων... στείχομ'. ἂν, optat. with ἔν expressng a fixed resolved: O. T. 343 οὐκ ἂν πέρα φάσαιμ: Ο. C. 45 οὖς...ἄν ἐξέψωμ' ἔτι.— Ίτ Ίτ'. 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.

brach suits this agitated utterance. \( \delta' \) would be no improvement (see cr. n.).

1109 \( \alpha' \) ἔννοια \( \tau' \) ἀπόκρυτης, one and all. This was doubtless a familiar phrase: cp. 40 n. El. 305 τὰς ὀξεὰς τέ τινα \( \kappaαι \) τὰς ἀνώτατα δύναμεν ἑκάστοις. Plaut. Trin. 360 commodus quod fuit quod non fuit.—ἀξιωθ. In Xen. An. 1. 5. 12 the ἄξιωθ is used by one who is ἔξω οἰκίσκων. Here it has usually been supposed that the ἄξιωθ were to cut wood for the burning of the corpse. But no regular πυρὸς was made: the remains of the corpse were burned with νεωστάδες βαλλόντα, branches freshly pulled from the trees in the plain (1120). On the other hand, some implement was needed to raise the τιμημοὶ ὑδόρακαρος of earth (1123). It seems, then, as if Soph. referred to some kind of axe which could serve like the γεφύρ of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1116).

1120 ἐξήγον, pass., looked-upon, beheld, from here: hence = φανέρων (schol.), 'in view.' Cp. O. C. 1600 εἰς ὄρασιν ψήνων ψάγων, 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 παγός 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 ἐκδόμος τῶν,—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. Simplic. agrees with Bergk only so far as to suspect vv. 1111, 1112.

1111 ἔψα δ'. The sense is not: 'do you go and bury Polyniceus, while I release Antigone.' Creon takes part in both acts (1106 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.—ἐστιναρμένη, prop., 'turned round'; as a person faces about. Eur. Alc. 187 καὶ πολλὰ ἄλαμμον ἥξιοι ἐπιστράφη τῆς, this way, in this direction (O. C. 1547).

1112 αὐτῶν τ' ἄξιωθα κτλ. — ἀπὸντα αὐτὸν ἄξιωθα, ὅπως καὶ αὐτῶν παρόν εἰκοσμοι. The co-ordination (parataxis) of clauses by τε...καί, as elsewhere by μὲν... δ', is peculiarly Greek. Cp. O. T. 419 βλέποντα τ' ὡς μὲν ὅρα, ἑπεκτεὶ δ' ἂντον (= dark then, though now thou hast sight): O. C. 853 οὔτε τ' ὡς καλὰ | ὃτι, ὡστε πρὸς θεόν ἐργάζω (=thou art not doing well now, as neither didst thou formerly): ib. 1201 (οὐ καλῶ) αὐτὸν μὲν εἴ | πάθων, παιδήν δ' οἷος ἐκτοσταθεὶ τίνος (while receiving benefits, to be incapable of re-
δεδομένα γάρ μή τοὺς καθεστώτας νόμους
ἀριστον ὡς σφόντα τὸν βίον τελεῖν.

τρ. α’. ΧΟ. πολυνύμα, Καμεῖας νύμφας ἁγάλμα
2 καὶ Δίος βαρυβρήματα
5 γένος, κλητάν ὅς ἁμφέτεις
120
4 Ἰταλιαν, μέδεις δὲ
5 παγκοίνων Ἐλευσίνως

1114 σφόντα τὸν βίον ἔθισσε L. 1115—1126 L divides thus: πολυνύμα—νύμφας—βαρυβρήματα—κλητάν—ἐτάλαν—παγκοίνως—
1120
δηνούς—ὁ βακχός—ἢς—ῥέθρων—τῇ ἐκὶ ἐκλόγων. 1113 Καμεῖας Dindorf writes Καμεῖα καί, and in 1120 ἐκλόγω τοῦ δικόφωον—νύμφας ἁγάλμα

quitting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἐκλόγωμα and the active ἐκλόγω (Aesch. P. V. 346) are equivalent in poetry. They do not differ as λόγος (said of the captor) from λόγολοι (of the ransomer).—Nauck and others take the words figuratively; 'As I have made the tangle, I will unravel it' (cp. 40 n.). This is surely wrong. See on ν. 1111. 1113 ἐκλόγω δένδοικα μῇ...οὖν: cp. O. T. 747 δενδροὺς δύναμι πηθέντας ὁ μάντις οὖν. In both these places, 'If a god is...memus 'I shrewdly suspect that...,' and δεδομένα μὴ might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. Atr. Nub. 493 δεδομένα...μὴ πληγῶν δεῖ).—

τοῦ καθεστ. νόμου, the laws established by the gods.—the δεκατάρχια of 354 f.—

σφόντα τὸν βίον τελεῖν = σφόντα τὸν ἐκλόγων

eleusis: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1115—1116 This ἐνθόρμημα, 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 ἐνθόρμημα 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.

1115—1125 = 1st antistr. 1126—1136: 2nd str. 1137—1145 = 2nd antistr. 1146—1154. See Metrical Analysis.

1115 f. πολυνύμα, 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) πολυνύμα καὶ πολύνας. Most of the greater deities are called πολυμύροι 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 θεατρός; to the Muses, Μελπομένης; to Hades, Ζαγρεύς. Dionysus was distinctively πολυμύρος καὶ πολυμύρος (Plut. Mor. 389 c). Upward of sixty titles given to him can be enumerated (see Preller, Grich. Mythol.).

—Καμεῖας. We should not write Κα-

μεῖας, and ἐκλόγω in 1126, with Dindorf. Nor is it necessary to place νύμφας after ἁγάλμα, with Nauck. See Metrical Analysis.—ἁγάλμα, glory: Aesch. Ag. 207 τέκνων...δύνας ἁγάλμα—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. βαρυβρήμα (for the δί...,

cp. 336 n.) alludes to this story. Ov. Met. 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): ergo maestissim

us altum | Aethera concondidot, nutique 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, offspring of loud-thundering Zeus! thou who watchest over famed Italia, and reignest, where all guests are welcomed, in the sheltered plain of Eleusinian.

mss.: ἀγάλμα ύμφας Nauck. 1119 Ἰταλίαν L: Ἰταλίαν r.—R. Unger conject. Ἰκαρίαν (also suggested by Erfurdt): Bergk, Κιθαρίαν: M. Schmidt, Φυγαίαν: Seyffert, φυγαίαν.—μέθεια from μηθις L. 1120 παγκόλους L. The first hand sometimes writes ὦ very like ω; but normally it makes this distinction, that υ is joined to the ς, while ι is not; so in κόλπος, 1121.

immixtaque fulgura ventis | Addidit, et
tomitus, et inevitabile fulmen.

1119 The traditional reading, Ἰταλίαν, may be supported by these considerations. (1) Southern Italy, the seat of so many Greek colonies, was preeminently associated with the cultivation of the vine; and Sophocles has himself used the name which expresses that fact: Τριπτόλεμος εἰς 538 Οἰνωτρία τε πάσα καὶ Εὐρυμυκός | κόλπος Ἀγούτην τε γῆ σε δέχεται. (2) The opening words of the ode, Καθελαι κύμφας 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 representing Italy as the head-quarters of the Dionysiac worship. Rather the mention of Italy just after Thebes serves to exalt the Theban god by marking the wide range of his power. And this reference to a distant country well suits the immediately following παγκόλους, expressing that Eleusis receives votaries from every part of the Greek world. (3) Athenian colonists founded Thurii, on the site of Sybaris, in 444–3 B.C.,—only two or three years before the probable date of this play. Thus, just at this time, the Athenian mind had been turned towards Southern Italy, and the allusion would strike a chord of sympathy in the audience. It may be worth remembering that the poet himself would naturally have felt a more than common interest in the new home of his friend Herodotus.

The only worthy rival of Ἰταλίαν is the conjecture Ἰκαρίαν. This was the name of a deme in the N. E. of Attica, picturesquely 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 Pentelicus. The site—at a place called ‘Dionyso’—is proved by local inscriptions, found by members of the American School in 1888. The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarius, whom he taught to make wine. Icaria was associated with the earliest celebrations of the rural Dionysia (thus the ἀκολογῳδός, or dancing on greased wine-skins, was said to have been introduced by Icarius himself), and with the infamy 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 remains 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 Sophocles might well have called Icaria κλυνά. 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 Annual Report, 1887–88, p. 96). To Statius, Theb. 12. 619 (Icaris Celique deum), may be added Apollod. 3. 14. 7, Lucian De Salt. 39 ff., 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 because Icaria was familiarly associated with Dionysus.

1120 παγκόλους, welcoming guests from every quarter to the Eleusinian Mysteries: schol. ἐν οἷς ἐδῶσες συνάγωνται διὰ τὰς παγγήρες. Cp. El. 138 ἐς Ἀθήνα παγκόλου λίμαν. Pind. Ο. 6. 63
6 Δηνοῦ ἐν κόλποις, Βακχεὶ, Βακχάν
7 ὁ ματρότολυν Θῆβαν
8 *ναιετῶν παρ' ὕγρὼν
9 Ἰσμηνοῦ βεθὼν <τ>' ἄγριου τ' ἐπί σπορᾶς δράκοντος

ἀντ' α'.

ς ὁ ὑπὲρ διλόφου πέτρας στέροφι ὀπωπε
2 λυγὺς, ὑνθὰ Κορύκαι
8 στείχουσι Νύμφαι Βακχίδες,

1121 Δηνοῦ[ν] δημοῦ Λ. 1123 ὁ βακχεὺ βακχάν μετρότολυν Λ. Herm. deleted ὁ; Musgrave added ὁ before μετρότολυν.—μετρότολυν Dindorf. 1125 θαλὼν παρ' ὕγρῳ ἵππου μεθήβων L (the second p of μέθεθων from π). Dindorf restored ναιετῶν. Triclinius gave ὕγρῳ...μεθήβων (Hermann μεθήβων). I conjecture ὕγρῳ...μεθήβων τ'. 1125—1126 L divides thus:  σι...—στέροφι...ἐπίθα... στείχους...κατατελεῖσα τε... σε νυσαῖς...κισσήμεια...πολυστάφυς...ἀμβρότων...θῆβαις...ἀγανάκτω... 1126 διδόμενον ΜΣ: διδόμενο Dindorf (cp. on 1115). 1127 ὑνθὰ

τάγκωνον ἐκ χώραν (Olympia).—κόλπων, recesses, i.e., the sheltered Thriasian plain, enclosed by hills.—Αἰγελος on the k., Cithaeron on the n., and the Kerάτα range on n.w. and w. Cp. Ar. Ran. 373 ἐπὶ τοῦ ζαλάθει κόλπον λατινών (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 κόλπος παρ' εὐδόξον Πίθα. This is better than to refer κόλπον to the Bay of Eleusis, whose shores are the λαμψάκα αὐταλ of O. C. 1049 (where see nn.).—Εὐσεβίας: on the l., see n. on this v. in Metr. Analysis. Δηνοῦ = Δήμωρος: Ημ. Λ. Δεμ. 47 πότινα Σῆμα. In this connection the proper name of the god was Ἱακχος (1152), a young deity who was represented as the son of Κωρα (or of Demeter); cp. O. C. 583 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, Ap. 2. 16 § 3: "Δθναία Διάνυσον τοῦ Διας καὶ Κωρης σηινωσι...καὶ Ἰακχος ὁ μετικος (the chant of the initiated) τοῦ τὸ Διανύσου, οὔτε τῷ Θῆβαις, ἐπάντως." But, as Welcker remarks (Götterl. 2. p. 543), Dionysus was the general name, often substituted for the special title.

1123 Βακχεῳ. The omission of ὁ before this word, and the addition of ὁ before μετρότολυν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεϊ—Θῆβαν, are χλωρά τ' ἀκτὰ ! πολυστάφυς κέμετε, which are unquestionably sound.—μετρότολυν: 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. Ι. 210 n. Tr. 510.

1128 Λ. has ὕγρω...μεθήβων, not ὕγρω...μεθήβων, 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 Ὠθῆδας in 1135) should precede ἄγριον. I obtain this by adding τ' after μεθήβων. The second syll. of ὕγρων, 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 τῶν Ἀχέρων τῇ νήσῳ... Ἱππότων: Xen. An. 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τῶν Κεντρίτων ποταμών: ib. § 6 ἵστατο ποταμῷ παρὰ τῶν ποταμῶν. For the position of τ', cp. O. Τ. 258 n., O. C. 33 n. The sing. μεθήβων is not less suitable than the plur.: cp. Aesch. Pers. 497. P. V. 790. For the epithet ὕγρων, cp. Od. 4. 458 ( Proteus) γίγνετο ὁ ὕγρων ὑδῷρ, 'running water.'—Ισμηνοῖ: see n. on 103 f.

1126 ἐκ σπορᾶς ὑπερ' τε, 'over the seed
Deo! 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 1st anti-smoke, above the crests of the twin peaks, where move the strophe.

Corycian nymphs, thy votaries,
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 (Herc. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred to Nymphai (C. I. G. 1728). Aesch. Eum. 22 σέβασθε νύμφας, ένθα Κορώνις πέτρα | κολλή, φίλορις, δαιμόνων ἀναστροφή.

The simple transposition, στέκουσιν νύμφαι, for νύμφαι στέκουσιν, satisfies the metre, and is far more probable than the change of στέκουσιν into στέγουσιν,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1180 Κασταλίας τε νύμα, sc. δυστέ σε. The Kastalia 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 'Σαμενία: and bounds in cararctars, 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 "Δυνος Τάκων. It is fully mentioned here, since it rises on the edge of the highlands which form the scene of the revels.

1181 καὶ σε Νυσσαίον. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry ωςι. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the W. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s. v. Νύσα. That word, prob. denoted a moist and fertile place: Welcker would refer it to a lost νύσ from rt. νυ (νευ): Götter. t. 439. 'Dionysos' was 'the Zeus of Nysa' (Pellel Myth. t. 549.

Legend placed a Nysa in Thrace (13). 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 ἐστι γαρ τις ἑβαίλα | Ἕβοεις ἀλα' τρίζε 

βάλεθαι βόρυς | ἐν' ἑμ' ἀριστήριον. κ. τ. λ.

1182 κυματόμενοι δήμαι, ivy-clad hills. Usually δήθη = a river-bank, δήθος = a hill: so Ph. 736 Σπερχεῖον...κατ δήθος, and just afterwards (739) ὁμας ἐντρό δήθων. 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 These: 

Thebes, 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!

for the fact was noticed in antiquity (schol. on Aratus Phaen. 33). Thus Pind. P. 1. 64 ἄγαθος ὑπὸ ταύρου: Eur. Suppl. 655’ἐγέρθη τῷ ἀγάθῳ. — The κασσέων was to Dionysus what the ἀφός was to Apollo. The crowning with ivy (κασσόοις) was a regular incident of his festival: he was called κασσόεις, κασσοκόμης, κασσοχαλίς. Cf. Alciphron Epist. 2. 3 § 10 μὰ τὸν Δίανυκον καὶ τὸν Βασικοῦν αὐτοῦ κασσόεις. Ov. F. 3. 767 χειρία est gratissima Basch.

1134 τολμοτάφυλος: cp. Π. 2. 537 ἄρχειδα τ’ ἔρθεμαν το τολμοτάφυλον θ’ ἴστιαν. As Hestiaeus, afterwards Oreas, 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. —τῆς, agreeing with nearest subject. 830 n.

1133 n. The words ἄμπρωις ἐνένου answer metrically to νεάσσων κατ’ ἀγάθον (1123). There is no metrical reason, then, for altering the ms. ἄμπρωις, with Turrenbus, to ἄδρωις. Cp. O. T. 158 ἄμπρωι Φώια. There is no certain instance of ἄδρωι in Tragedy. Cp. Pind. P. 4. 299 ἄμπρωις ἐνένου, ‘divine strains.’ Here the epithet suggests the mystic power of the invocation. —φιλότεντον: see on εὐρο, 963: ‘while divine chants resound with the cry εὐρο’; i.e., while the bacchantes escort thee on thy way to Thebes with chants of praise. The conjecture εὐρο-τάτην is neat, but needless.

1137 τὰν ὑπὸ παράτην. There is no reason, metrical or other, for suspecting the ms. reading here. See on 1146. τῶν Ὑβερίων, implied in Ὑβερίαιοι: cp. 668, 1072. — For ὑπὸ (‘chosen out of’) cp. 164: ἐπιτράπαν, proleptic; cp. Eur. I. A. 573 μεῖζων πόλις αὖβη: Plat. Rep. 569 v τῶν τρέφου τε καὶ αἰθεῖν μέγαν.

1139 καταρρηκα, 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 ζηγεύει ζηγεύει βαλειας βόρους, in captive to a violent (= a most grievous) plague. The βόρους is the divine anger which Theseus has incurred (1015). ζηγεύει βόρους seems to be like ζηγεύει (‘in time of peace’ θ᾽ 2. 797), ζηγεύει (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the βόρους, and the whole phrase strictly means, ‘the city is in distress, under the prevalence of a malady.’ (We could scarcely compare ζηγεύει βόρους, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave’s οὐκό (for ζηγεύει) is tame. For ζηγεύει cp. Plat. Legg. 780 ν ὑπὸ πολλῆς ἀπορολας ἐχούμενος. There is only a verbal likeness to Her. 6. 11 ζηγεύοις γὰρ ἀκάκως ἐξεταύει (are poised) ἡμῶν τὰ τρήματα. — For βαλειας cp. n. on 1310 δειλαίος. The text is sound, without Boeckh’s conjectural insertion of ἄμποι before βόρους: see on 1150. —παράτην: cp. n. on 7.

1148 ηλιον: infin. for imperat.: cp. n. on 150 ff.—καθαρσίας: Dionysus
ΣΟΦΟΚΛΕΟΥΣ

ἀν. β. ἰδὶ τῷ *πνεύοντων χοραγεῖ ἄστρων, νυκίων
2 φθεγμάτων ἐπίσκοπε,
3 παῖ Διὸς γένεθλον, προφάνηθ',
4 *ἀνὰς, σαῖς ἃμα περιτόλοις
5 Θυίασιν, ἀπὲς μανωμέναι πάννυχοι χορεύουσιν
6 τὸν ταμίαν Ἰακχ.  

1146—1148 [L divides thus: ἰδὶ—χοραγεῖ—φθεγμάτων—παῖ—προφάνηθ']—[ἀνὰς—[θυίασι—πάννυχοι—χορεύουσι—Ἰακχ.]
1146 ἰδὶ τῷ πνεύοντων ἐπίσκοπε
1147 ἰδὶ τῷ πνεύοντων ἐπίσκοπε
1148 ἰδὶ τῷ πνεύοντων τῷ χοραγεῖ ἄστρων καὶ νυκίων
1146 L. (So the later mss., some with χοραγς.)
1147 For πνεύοντων, Bruck gave πνεύοντων. Hermann, inserting τῷ before τῷ, made πνεύοντων a spondee. He also deleted καὶ before νυκίων—Wolff: ἰδὶ πνεύοντων ἄστρων χοραγεῖ καὶ νυκίων. (So Campbell, but with ἰδὶ πνεύοντων.)—Semitelos: ἰδὶ

was often invested with the attributes of the Purifier and Healer, as καθάρνοιος, ἀλεξίκος, ἀλεξίος, etc. Cp. Athen. 22 ε, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—ἐλεύθη—, as τρ. 271: but —, Od. 5. 470 ἐς κλίνον ἀράβα. Here, the last syll. of the verse being common, ἰδὶ stands for ἰδὶ—πνεύοντων, the Euripus, between Euboea and Boeotia. At Chalcis (Egrip) it is only 40 yards across.—πανοβοῦς refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ ̣δὲ τῆς παλαιολάτι τοῦ Εὔρηκου τοσοῦτον μάνοι εἰσὶν ἱκανῶ, δἰ ἐπιτάξις μεταβάλλειν φασίν καθ' ἡμῶν ἔκασθαι καὶ νόκα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan’s description of the Euripus, 5. 334, Arctatus rapido ferret qua gurgite pontis.

1146 Πνεύοντων, Bruck’s simple correction of πνεύοντων, heals the metre. The mss. 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 πνεύω 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 πνεύω. But Homer repeatedly has πνεύω with ictus on the 1st syll. (as first word of the verse): and as πνεύω to πνεύω, so is πνεύω to πνεύω. It is plain, therefore, that the Homeric absence of ictus from the πνεύω of πνεύω was purely an accident of convenience in composition, —the phrases being μένα πνεύοντες, ἐφικτὰ πνεύοντα, ἢδε μάλα πνεύοντα, πνεύοντες τε καὶ ἐρείπ, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνεύω here is only equal to that which falls on ἐκτ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. ἐκτ was at least as familiar a word as πνεύω. Yet twice in lyrics Soph. has ventured to use the epic ἐκτω: Ep. 1157 ὁ δὲ Ἰαυροβοῶν ἴω: O. C. 1213 ἴων. 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. 631 the mss. give πνεύοντ' ἀκόντος ἵων: where πνεύοντ' = σύμμετρον in the strope (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath’s correction, πνεύοντ', is therefore certain.

Other conjectures are: (1) ἰδὶ πτέρνων ἄστρων χοραγεῖ καὶ νυκίων (G. Wolff).
The objection is that the contracted πτέρνω and πτέρνω do not justify πτέρνων for πτέρνων: cp. Eur. Med. 478 τῷ πτέρνῳ πτέρνῳ ἐπιστάτην. (2) ἰδὶ (for ἰδὶ) πνεύοντων χοραγεῖ καὶ νυκίων (Campbell).
Here πνεύοντων is a spondee. But such a synizesis seems very improbable. Remark, too, that L’s χοραγεὶ ἄστρων does not warrant us in supposing that ἄστρων
O thou with whom the stars rejoice as they move, the antistrophe whose breath is fire; O master of the voices of the night; son begotten of Zeus; appear, O king, with thine attendant Thyias, who in night-long frenzy dance before thee, the giver of good gifts, Iacchus!

τύρ παλτόντων χοράγι, ἀστρων νυξίων | φθεγμάτων. Cp. on 1140. 1148 φθεγμάτων] φεγγάρων Gleditsch, on a former conject. of Nauck's. 1149 ταὶ δίδοις Λ. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Δίδοι ταί: Seyffert, ταί Δίδοι: Bothe, ταί Ζυγός.—Semetelos writes, ἐπικόνια | γών, Δηνός γένετοι. 1150 προφάνηιν ναύας Λ. Bergk restored προφάνηθ', δικαίων. Musgrave had given προφάνηθ', δικαίων. See on 1141. 1152 θυάσων Λ: θυαίων Boeckh.

originally preceded χοράγι. Neglect of elision is frequent in Λ: thus, to take one play only, the O. C. supplies these examples: 266 τάμα: ἐτεί: 694 ἔτοι μὲν δὲ ὕδω: 883 τοῦτο. ἔφρα: 915 κύρον ὕδω: 1016 θυρώντα ἡ τύχη: 1120 τοῦ, ἑκατέρτ. The deletion of καὶ before νυκτὶς is also warranted by instances in which καὶ has been thrust into Λ. Here, the καὶ would definitely enfeeble the passage.

χοράγι ἀστρῶν. 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 Ιακχος of the Eleusinian ritual, the companion of Demeter and Cora (n. on O. C. 679 ff.). See Eur. Ion 1170 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ἔτε καὶ Δίδοι ἀστρῶν | ἄρθρωμεν αὐτήρ, | χορεύει δὲ Σελήνα | καὶ πληθυσμὸς κύρος | Νηφέος. Hence this crowning strain, which begins by greeting him as χοράγει ἀστρῶν, fitsly closes with his Eleusinian name.—νυκτὶς φθεγμάτων, the songs, or wild cries of his worshippers. Eur. Bacch. 485 (Pentheus) τὰ δ᾽ εἴρη νύκτις ἡ μεθ' ἡμέραν τελεῖς;—Δι. νύκτις τὰ πολλά' σεμώνητ' ἔχει σκότος. Plut. Mor. 301 A mentions, as Boeotian festivals of Dionysus, the ἄγαρωνι and Νυκτελία, —ων τὰ πολλὰ διὰ σκότους δράται. Ατ. Κ. 340 (the Chorus of the Initiated) ἔγειρε φλογάς λαμβάνεις ἐν χειρὶ τάδε κατέσωσεν: —Ιακχünc, ὡσποδίκεις | νυκτίρω τελείης φωτισάμεστο. 1140 ταῦται Λ: καὶ νῦν ὡς (1140), but is sound, since the second syllable may be either long or short (see Metr. Anal.). 1150 διακ is a certain correction of L's ναύας. The latter, i.e., Ναύας, may be rejected for two reasons. (1) νῦν 1140 f. (καὶ νῦν—ἐντὸς νόσου) are clearly sound, and the weak addition of ἐνὰ before νόσος is a pure guess, based on the supposed genuineness of Ναύας here. (2) Naxos was, indeed, peculiarly associated with Dionysus, through Ariadne's story, and in other ways (Diod. 5. 50 ff., Plin. N. H. 4. 12. 23): but, here, Ναύας, as the epithet of his followers, would be inappropriate, since he is to visit Thebes either from Parnassus or from Euboea (1143 f.).

1152 θυάσων (θῶ, to sacrifice), female votaries of Dionysus,—here, his attendant Nymphs (O. C. 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyads, and a setting sun (Stephani, Compl. rend., 1860, vol. 3 pp. 77 ff.). Similar names were Βδηχά, Λήραι, Μνωάιδες (this properly a general epithet); and, in Macedonia, Κλωδώνες, Μισμάλλωνες (Plut. Alex. 2). Plut. Mor. 389 C quotes some words of a thyiad song, eisov ὃργανων μαραγόμενοι Διώνυσος ἄθροων τιμαις. In Elia a Dionysiac festival was called τὰ Υώια (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. Aen. 4. 301 ff.—χορεύοντις with acc. of the god, as Pind. 1. 1. 7 θείων χορεύων. Cp. κότοιμα, τιλλομαι, τύπτωμαι with acc. of person mourned.


1155—1158 Exodos. The threefold catastrophe. Creon's remorse.
ΣΟΦΟΚΛΕΟΥΣ

ΑΓΓΕΛΟΣ.

Κάδμου πάροικοι καὶ δόμων Ἀμφίωνος,
οὐκ ἐσθ' ὑποἰνον στάντ' ἄν ἀνθρώπων βίον
οὐτ' αἴνεσαμι' ἀν οὔτε μεμψαίμην ποτε.
τύχῃ γάρ ὅρθοι καὶ τύχῃ καταρρέει
tὸν εὐπυκοῦντα τὸν ἔστυτην άεί·
καὶ μάντις οὖν εἰς τῶν καθεστῶτων βροτοῖς.

Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,
σώσας μὲν ἐχθρῶν τῆν διὰ Καδμείαν χάνον,
λαβὼν τε χύρας παντελῆ μοναρχίαν

ηθὺνε, θάλλων εἰγενεῖ τεκνῶν στορά·
καὶ νῦν ἄφειται πάντα. τάς γὰρ ἱδονάς

1165 ὅταν προδοσῶν ἄνδρες, οὐ τίθημι ἐγὼ

1166 στάντ' ἄν] Nauck conject. τάντ' ἄν: Meineke, ἄν τω'; Semitelos, ὅτε συνεχ' ἄν.
1167 ἀν from ἀμ, with an erase after it, L. 1160 καθεστῶτων] Blaydes conject. εὐφαντῶν.
1161 ὡς ἐμοὶ, ποτὲ] ὡς ἐμοὶ ποτὲ L. 1162 μετ'] Hartung conject. γαρ.
1163 λαβὼν τε] λαβόντε. L. 1164 After ἄλλων, te has been erased in L.
1165 πατ' ἄν] τὰς γὰρ ἱδονάς | ὅταν προδοσῶν ἄνδρος οὐ τίθημι ἐγὼ | ἱδονάς L. Then follows v. 1168 πλοῦτε τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἱδονὰς | ὅταν προδοσῶν ἄνδρες, οὐ τίθημι ἐγώ | ἱδὸν τούτων, ἀλλ' ἐμφύσον ηγούμαι νεκρον., πλοῦτε τε ... ὅταν τὴν ἱδόνην. In 12. p. 547 C he quotes the same verses in the same

1165 δόμων goes with Κάδμου also:

1166 οὐκ ἔστι (τοιοῦτος ἄνθρωπου βλού), ὅποιον ἄνθρωπον ἀδελφοῖς ὡς ποτὲ ὀφείλεται μεταφάλαι 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 (σταθμοί). 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' οὕτος ἄλλ' τὸν τότε ἐν τυμβῇ δεοῦ τρόχῳ κυκλείται, καὶ μετακλάσει φῶνε. | ὃσπερ σεληνῆ 8 ὃποι εὐφράσως δῦο | στάνει δι' ἄνθρωπον ἐν μορφῇ μᾶ.—cannot remain fixed in one phase.—βλόω is the antecedent drawn into the clause and case of the relative: ὡς τοῖς προστάτοις τῶν σφαιρῶν. The only other tenable view would be: οὐκ ἔστι (βλού τοιούτος στάσις) ὡς ποτὲ ἄφενος ἀδελφοῖς ἄν: there is no life so situated that I could praise it. On this view, στάντα would cohere closely with ὑπόκοιον, having been attracted into the acc. like ἀλλον itself. This is not impossible; but, if this were the construction, I should wish to read ὅσοι: cp. Ai. 950 οὐκ ἄν
tάνθρωπον τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τкле τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τῇ τ יודעים μέτα.

1160 μάντις...τῶν καθεστῶτων, a

prophet about them,—i.e., one who can
say how long they will last. The con-
jecture εὐφαντῶν (imminent), which
Nauck receives, is decidedly wrong for
two reasons. (1) Though we find ἐπόρον
εὐφαντῶν, etc., the perf. part. was regu-
larly used as it is in Ai. 1071 τῶν ἐπόρο-
των (masc.) ἐλέει 'to obey the rulers';
and here a Greek would rather have sup-
considered in connection with the fact that L (like our other MSS.) omits v. 1167. L has a point at προδοσίαν, 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 ἤδοναι ὅταν προδοσίαν ἀνδρὸς, ‘when a man’s pleasures fail.’ For this use of προδοσίαν, cp. Her. 7. 187 οὐδεὶς μοι θυμίαμα παραταται προδοσία τὰ βέβαια τῶν ποταμῶν (that they failed = ἐπιλέγειν): id. 8. 52 τοῦ φραγμοῦ προδοσιάκως, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλοιδος δὲ οὐκ ἔτοιμος, δε οὕτως φησι προδοσίαν. So with acc., [Dem.] or. 52 § 13 τῶν ἄφθαρτων αὐτῶν προδοσία (this eye-sight failing him). Yet here the phrase would seem a strange one. And if ἀνδρός was older than ἀνδρὸς, as we have reason to believe that it was, that fact would confirm the genuineness of τοῦ γὰρ ἤδονα—See Appendix.

οὐ τιθημι with inf., as oft. with the midd. τίθημι; Plat. Phaed. 93 c τῶν ὁμοῖων ἡμᾶς ἀσκοῦμεν εἰπεῖν. Cr. El. 1270 δαμασών αὐτῷ τίθημι ἐγώ.

1167 For Ἰχθ., Ιχθυς has been proposed: but the Epic and Ionic Ἰχθύς does not occur in Attic.—τοῦτον after the plur. as, conversely, δότος is followed by οὗτοι (709 n.), and νέκον by ὅ (1072).—ἐμφ. νεκρόν: cp. Ph. 1018 ἄφθαρτος, ἄμφως, ἀπολούμενος, εἰς ἱδών κτήσον.
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

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.


1162 οἱ σωτῆρες...τεχνῶν: the gen. as after λόγω, ἐπευθυρῶν: Ρή. 919 σωματο- κακοῦ: Eur. Or. 779 σωματίων κακῶν.—The regular constr. would have been ἦν σωματίων, σώμα τε κόρεα, λαβὼν δὲ μον- άρχιαν. For δὲ, τε has been substituted, as in Ττ. 1012 παλλα μὲν ἐν τῇ κατα- νά τίνα καθάρων: Ρή. 1056 πάρεστι μὲν | Τεκέρω, έ... ἐγὼ θ': i.e. 1136 ὅροις μὲν αἰκόσας ἄστασες, στενών τε φόρτ. Then in the second clause, λαβὼν τε, a new finite verb, θύεις, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 ὅμηροι, n.—παρελήφθη, complete; Plat. Legg. 658 A λ ὅμηρης...ἐλεύθερα: cp. 737 n.—παρελήφθη: cp. 178, 167: O. T. 104 δεσφάοις τοῖς. The temporal augment for verbs beginning with eu is attested by Attic inscr. of c. 403–311 B.C. (Meisterhans, p. 78).—ἐγενέθη, not ἐγενώθη: 793 n.

1165 ἀφήνει τάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 ἦ γάρ 'Ἀττικής ἀνεῖρο ἤσθη (to the Persians). The perf. pass. of ἀφήσω is always pass. in sense, usu. meaning either 'set free' (as Ἰσορ. or. 17 § 11), or, 'left free' (Plat. Critias 117 c, of open ground), or 'permitted' (Thuc. 5. 91). The only apparent instance of ἀφέσαι as a perf. mdd. is Dem. or. 33 § 157 τοῦ μὲν τιμωρίου... τῶν Χαρίδην ἀφέσαι, ἀπο- στείλαι δ’ ὑπόκουλον. But there, as ἀποστείλαι suggests, we must surely read the 2nd aor. mdd. ἀφέσαι, which was frequent in this sense (Plat. Gorg. 458 c, etc.). If ἀφέσαι were mdd. here, we should require πάντων: cp. Thuc. 1. 60 τοῦ κοινοῦ τῆς σωτηρίας ἀφέσαι.

1166 προδότων...προδέδωα τάντας 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 προδότων to be sound. The notion of of taking a bribe to break the law was described at 322 as ἐπ’ ἄργορ... τῆς ψυχῆς προδότων. Our word, 'to forfeit,' i.e., 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδέδωας τάντας from ἀπαλλιασαίς τάντας. 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 (ct. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's διάδος 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!


1171 πρωτοφανήν ἀνθρ. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. Aith. 812 φῶνον πρωτοφανᾶν τὰ χρήματα; Ἡ. 15. 87 ὡς εἴναι τὸ καλλίστον ἐντ' ἐντ' ἐκείνης ἐπειδή ἐκείνης. οἴκος, compared with it: fr. 337. 4 κατά πρῶτα τὰ χρήματα, ἑχειμαίνει πάλαι δεικτέρ. Eur. fr. 96 ὡς ὁδόντα πρῶτον ὁδόντα... κατακλάσθεια: for the price is expressed by κατ' οὐκο παίδ.

1172 βασιλῆω = τυφρόνω, the royal house. Tr. 316 μὴ των τυφρόνων; is she of the royal stock?—αὐτὸς θανεῖ, instead of τοῦ θανεί: Antiphon or. 5 § 23 ἑτων αὐτός ἐν θεμβήσομαι ἐγένω. —As nn. 1186 ff. show, Eurydice is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1180) 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 φωνᾶν ὑπὸ φωνᾶν ἐστω: cr. O. T. 447 τὸ καὶ μὲ καταθέσθαι βρότῳ (is my sire), where see n.—ὅ καταθέσθαι: cr. Aesch. Eur. 590 οὐ καταθήσομεν τῷ τίῳ καταθήσομεν λόγῳ.

1175 αὐτῆς εἰκονίζει could mean either 'by a kinsman’s hand,' or 'by his own hand.' See n. on 56 αὐτοποιεῖτο. Hence such compounds sometimes receive a further definition, as Ai: 841 αὐτοσφαγεῖα πρὸ τῶν φαλατῶν ἐκκαθ. But in Aesch. Eur. 336 αὐτοτρεφλα, without any such addition, 'murders of kinsfolk.' G. Wolff ought not, however, to have compared Xen. Ἑ. 6. 4. 35, ἀνυθέσακα αὐτοποιεῖα μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν, βουλῇ δὲ ἐν αὐτῇ ἐκείνῃ, i.e., 'by the deed of their hands' (cp. above, v. 306), 'though at her instigation.' Attic prose does not use αὐτῆς εἰκονίζει or αὐτοποιεῖα 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: ἵδι σφάλματος, 865 B, etc.

1177 Ε. Φ. φωνοὺς, causal gen.: 931 (τοῦτων) n.—ἐρμήνευσεν, hast fulfilled it, so that it comes right (cp. 1136, n. on ἔπειται): O. T. 506 ποίειν ἄνοβεν ἔτοι: cr. id. 853. O. C. 454 (μαρτυρεῖ) ἀμωθοῦσιν ἐρμήνευσεν ποτὲ.
ΣΟΦΟΚΛΕΟΥΣ

ΑΓ. ως ὅσον τάλλα βουλεύειν πάρα.
ΧΟ. καὶ μὴν ὁρῶ τάλαναν Ἐὐρυδίκην ὁμοῦ δομάρτα τῇ Κρέοστος· ἐκ δὲ δωμάτων ἦτοι κλίνουσα παιδὸς ἡ τύχῃ πάρα.

ΕΤΡΤΔΙΚΗ.

ὁ πάντες ἀστοί, τῶν λόγων ἐπηρθόμην πρὸς ἔσοδον στείχουσα, Παλλάδος θεᾶς ὅτως ἱκοίμην ἐννοέμεν προσπήγορος.
καὶ τυγχάνω τε κληθήν ἀνασπαστοῦ πύλης χαλώσα, καὶ με φθόγγος οἰκεῖον κακοῦ βάλλει δὴ ὁ πάντων ὑπία δὲ κλίνομαι δείσασα πρὸς δωμάσει κατοπλήσσομαι.


1170 ὁς with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πάρως εὐδοκ. τῷ ἄλλῳ, 'ye may consider the rest': i.e., such are the facts; it only remains to deal with them as may seem best. βουλεύειν, to form plans, decide on a course of action, O. T. 619: τῷ ἄλλῳ, adverbial acc. of respect, 'as to what remains,' instead of πεποίητον τῶν ἀλων (Ae. 551 τῷ ἄλλῳ διδωμον). — δὴ ἡγεμόνες, neut. gen. abs., without a subject: Ai. 981 ὁς ὁδός ἡγεμόνες... τώδε στείχουσα] El. 1344 ταλανμένων εὔπωμι δὲ: Aesch. Pers. 170 πρὸς τάδ', ὡς δὴν ἡγεμόνες τώδε, συμβολοῖ λόγου τὰ βοιν ὁμοίως, Περίκλ. Thuc. i. 116 ἐσαγγελθέντων δὴ... τιμήσειν.

1180 καὶ μὴν: 536 n.—Ἐὐρυδίκη: anapaest in 5th place: cp. 11 n. Schol.: 'Ἡσιόδος Ἐναγόμενναν καλεῖ· ἱκετό δ᾽ ἐστὶν Ἐνιόντα Ἐναγόμενον [παντατεκλόν, sc. Heracles: Scut. 83.]—ὁμοῦ = ἐν γεγονός: Ar. Pax 513 καὶ μὴν ὠμοῦ ἵστιν ἡμῖν. Soph. has it also as a prep.: Ai. 767 θεός... ὁμοῦ = σὺν ὧν: in Ph. 1128 νεὼς ὁμοῦ = πέλλας νεώς.

1182 κλίνουσα παιδός: gen. of connection, 'about' him: O. C. 307 κλίνον σοῦ (n.), hearing of thee.

1183 ὁ πάντων δοσὶ, said to the Chorus and the Messenger, as representing the Thebans generally. In Eur. I. 7. 1422 Thoas says ὁ πάντες ἀστοι, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. Eccl. 834 ὁ πάντες ἀστοι is said to an imaginary body of Athenian citizens, represented by two men on the stage. In Lyk. 638 the Chorus say ὁ πάντες ἀστοι to the audience.

1184 Παλλάδος προσήγορος εὐμέτατος answers to Παλλάδα προσαγορεῖν ἐφύματα: 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 κυρίου... ὑμιᾷ (n.): Xen. Cyr. 8.3.19 δέµενοι Κύρου ἄλλος ἄλλης πράξεως προσήγορος, active, as O. T. 1338: it is passive ib. 1437, Ph. 1353.—The shrine to which Eurydice was going may be imagined as one of the two Παλλάδας ναόν 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 δόκιμος (O. T. 919), and Clytemnestra at that of Apollo προστατήριος (El. 637).

1186 εἰτ... καλ... βάλλει: just as she was loosing the bolt, she heard
ANTIGONH

ME. These things stand thus; ye must consider of the rest.
CH. Lo, I see the hapless Eurydice, Creon’s wife, approaching; she comes from the house by chance, haply,—or because she knows the tidings of her son.

Enter EURYDICE.

EU. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear: I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.


1186 τῆς 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: L² has δι. 1189 δωμαίον] In L, S has written ει over α η (i.e., δωμαίον).

the sound (cp. 1172 f. n.). For the temporal parataxis with τε...καί, cp. Xen. Aν. 1. 8 § 1 ἄνὴρ τοῦ ἀμφότερον πλῆθους καὶ πληθύνει τὸ σταθμὸν: so ib. 4. 2. 12, 4. 6. 2. Cyp. 1. 4. 28. So with καί alone, O. T. 718 n.

κλήθρα χαλάτα τύλης ἀναστρατοῦ, 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.—κλήθρα, ‘bolts,’ are bars of wood drawn across the doors inside, and held by staples or sockets (πυθμένει O. T. 1161) in the door-posts (σταθμοῖ). Such bars were usu. called μοχλοὶ, but even in prose we find the more general word κλήθρα: Xen. Aν. 7. 1. 17 δικαίωτοι τῆς δίκαιος τὰς δίκαιος ἀναστρατοῦντες τὰς τύλας. There, as here, the plur. κλήθρα, referring to only one gate, indicates that more than one bolt was used; so, too, Ar. Lys. 310 καὶ μὴ καλούσθω πάντως μοχλοὶ χαλασμένοι αἰ γυναῖκες, ἐπιμελήσται κρῆ ταῖς τύλαις. Cp. Aesch. Cho. 878 τύλαι μοχλοὶ χαλάτε, open the door by (withdrawing) the bars. Eur. Med. 1314 χαλαστε κλήθρα. Plut. Pæop. 11 ἐγιοῦναι καὶ χαλάσαι τὰς τύλαις.

ἀναστρατοῦ. These doors opened inwards, ἐνώπιον τοὺς meant to shut the door after one, in going out. Cp. Xen. H. 6. 4. 36 ὧν ἀκαθόριστον ἐπι-στάσεις δία τῶν θυρῶν ἐγκύος τοῦ μόστρυ (Thebé’s object was to shut her brothers into the room, till they had killed Alexander of Phærae): ‘when they had entered, she, [having gone out and] shut the door, held the knocker,’—the βύστρυν being a metal ring on the outside of the door, which also served as ἀναστρατή or handle (cp. Her. 6. 91). Plut. Dion 37 of μεθέω τὰς θύρας ἐπιστάστατο κατ’ Θηβαίον. (In O. T. 1164 τύλαι...ἐπιστάστατο is said of Locasta, within the room, shutting the doors; but they, too, opened inwards, see ib. 1261 ff.) Hence ἀναστάσεως ἀποθεωμένης, ‘to draw it back,’ is the opposite of ἀναστάτος, and means, ‘to open it’ (from within). That phrase was not actually current, ἀναστάτως being the common word; but the poetical ἀναστρατοῦ here implies it. Polyb. 5. 39. 4 is not rightly compared: there, ὀς ἀναστάτωσί μοι τὰς τύλας: ‘intending to wrench the gates open,’ from outside: cp. id. 2. 5. 5 θῦ... γεφύρωσ τὰς ἀναστρατοῦ τὰς τύλας, ‘having torn up the floor of the bridge.’

ΦΩΤΟΓΟΥ, the Messenger’s words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—οἰκεῖον, domestic (affecting her family): cp. 1249. —Distinguish οἰκ. τάδη (Aτ. 260), οἰκ. ἀτα (El. 215) as ‘caused by oneself.’

1188 δι’ ἄνων] El. 737 δι’ ὕπνου κλέανθεν ὅπλοτον θοῖος | τύλαις: cp. O. T. 1386 f.—πρὸς ἀναστρατοῦ, with κλήθρα: a use of the dat. with πρὸς which has epic precedent, as Π. 20. 420 λαμπάθων πρὸς γαῖη, sinking to earth: ib. 21. 507 τὴν δὲ προτὶ αὐτήν, to take her to his arms: cp. O. T. 1301 n.—ἐκκαθήσομαι, as=λιποῦγαι, only here: Hippocr. uses it of apoplexy.

14—2


1190 ἂλλ' ὁστίς ἦν ὁ μύθος αὖθις εἰσπατε·
κακῶν γὰρ οὐκ ἀπειρος οὖν ἀκούσομαι.

1195 ΑΓ. ἐγὼ, φίλη δεσπότω, καὶ παρῶν ἐρώ,
κοῦδὲν παρῆσον τῆς ἀληθείας ἐπος.

τι γάρ σε μελασάσωμι ἄν ὅν ἐσ ὑστερον
ψεύσται φανούμεθ' ὡρθὸν ἀλήθει' αἰε.  

ἐγὼ δὲ σω ποδαγός ἐστόμην πόσει
πεδίων ἐπ' ἄκρων, ἦνθ' ἐκεῖτο νηλε丕ς
κνοσσαρκτον σώμα Πολυνείκους ἔτη·
καὶ τὸν μέν, αἰτήσαντες ἐνοίαν θεὸν
θλουσάμα τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,

1200 λούσατες ἀγνόν λουτρόν, ἐν νύσσανθω
θαλὸς ὃ ἐλεητο συγκατῆθομεν;
καὶ τύμβον ὀρθόκρανον οἰκεῖας χθονὸς
χώσαντες, αὖθις πρὸς λιθόστρωτων κόρης

1198 παρελθὼν L, with ἡ above ei from S.
1199 ἐσ· ἔστερον] ἐστερον L.
1195 ἡ ἀλήθει Λ: ἀλήθει Hermann.
1197 πεδίων ἐπ’ ἄκρων (sic) L. The
later mss. have either πεδίων ἐπ’ ἄκρων (as V), or πεδίων ἐπ’ ἄκρων (as A). Pallis,

1192 καὶ παρῶν ἐρώς, κοῦδὲν
παρῆσο: 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 para-
taxis, cp. 1112: Ἐλ. 680 κατεμφύμων
πρὸς ταῦτα καὶ τὸ πᾶν φράσο: Τρ. 626
ἐπισταμαι τε καὶ φράσο σεσωμένα.

For παρῶν as partic. of the imperfect, cp.
166 σέβομαι (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 the
unhappy mother, who has only just re-
covered from a swoon. (See esp. 1231
–1239.)

1196 ὃν = τούτος ὅν: Χαρ. Μεμ.
1. 3. 6 διαλέγεσθαι παρ’ ὅν λάβοι τὸν
μυθε, to converse with any who might
pay them. Cp. 35 n.—ὅν with ψευστα
t (=fabricators), as one could say, ταῦτα
ψευσάντω. For ψευστατ' after the sing.
verb, cp. 734 n.—ἀρθον, not ἀρθ: O. I.
542 n.: O. C. 593.

1198 ποδαγός, Doric (cp. 715 πάσας, n.),
'guide,' as Eur. Ph. 1715 ὅμω ποδαγὸς
ἀδιλς γενοῦ (Oed. to Antigone). Plat.
Legg. 898 A has ποδαγός as = 'to guide.'

—The word is usu. taken here as merely
pedisegus, '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. ἐσώμην, 'attended,'
is compatible with guiding.

1197 πεδίων...ἄκρων = 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 ἄκρων 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.—νηλε丕ς,
passive: O. Τ. 180.

1198 κνοσσαρκτον: cp. 106, 1017.
Antigone had paid the rites while the
corpse was still intact (357), and in this
sense is said to have saved it from birds
and dogs (697: cp. 467).

1199 τὸν μὲν, as opposed to Antigone:
but instead of τη' δὲ γυμφεῖον, etc., we
have a change of construction (1204 αὖθις
κτ.λ.).—ἐνοίαν θεὸν, Hecatē, who was
conceived as a wandering goddess, haunt-
ing 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 Polynices, 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,
νυμφεῖον Ἀιδοῦ κολυν εἰσεβαίνομεν. 1205

φωνῆς δ’ ἀποθεῖν όρθιον κωκυμάτων
κλέιει τις ἀκτέριστον ἀμφὶ παστάδα,
καὶ δεσπότη Κρέοντι σημαίνει μολὼν;
τῷ δ’ ἀθλίῳ ἄσημα περιβάινει βοῖς
ἔρποιν μάλλον ἄσσον, οἰμώξας δ’ ἔπος
ἰησοὶ δυσθρήνητον. ὁ τάλας ἐγώ,
ἀρεὶ ἑιμὶ μάντις; ἀρα δυστυχοῦσάν
κέλευθον ἔρπω τῶν παρελθοντῶν ὀδῶν;
παιδὸς με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
ιτ’ ἄσσον ὑκεῖς, καὶ παραστάντες τάφῳ
ἀθρήσαθ, ἀρ_mock> χώματος λιθοσταδὴ
δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμωνος

1308 μολὼν] Λ has ἀλ by S: this variant μαθιω is in the text of some later MSS. (as V). 1309 ἄσημα] Nauck conject. θυμα.—περιβαλεῖ Schaefer conject. περιβαλεῖ: Wunder, περιβαλεῖ. 1312 ἀρ᾽ Λ.—εἰι] Λ has the second i in an erasure: ei μὴ had been written. 1315 παραστάτης φ. τάφῳ Λ.

For αὖθις as = 'afterwards,' cp. Ai. 1283, Tr. 270.—κωκυμάτων, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real νυμφεῖον, which contains a λέχος εὐστρωτῶν... χαλαρῶν μαλακῆς εὐστρωμένον (Horn. hymn. Ven. 157 f.).—κόρης νυμφεῖον Ἀιδοῦ, the maiden's death-bower: cp. 795 n., 939.

1308 κωκυμάτων, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204. 1301: so κωκυτῆς, Ai. 851 etc.—cp. El. 683 ὀρθίων κωκυμάων.

1307 διπλάϊρων ἀμφί 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 διπλάϊρος cp. 1071 n. The word παστάδα seems to be here used simply as a poetical equivalent for θῆλαμος. There is probably no reference to pillars of rock (natural or artificial) in the τάφος. On the uses of παστάδα, see Appendix.

1309 θῆλαμ...ἄσημα βοῖς, indistinct sounds, consisting in an θῆλια βοῖς; 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. φωτών θῆλαμ ἰκτηρία (suppliant objects consisting in unhappy persons). Below, in 1365, the form of ὄμων εἰών ἄνωθεν βοῦνευμάτων is analogous, but the gen. is there partitive (see n.). Here, βοῖς 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. περιβαλνήν, with dat. instead of the normal acc.; this dat. denotes the person interested, i.e., here affected through the senses: O. C. 372 ἔλεηθέ τοῦ τῶν τριῶν δέλων ἔρις (n.): Tr. 298 ἔμε γαρ ὄλκατο... ἐλάηθ. For the image, cp. O. C. 1477 ἀμφισταται | διαντύνει γόβοι: Od. 6. 122 ὃς τέ με κοιράων ἀμφίθυμε θῆλια δῶθ᾽.
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 φ is simply (I think) that the scribe’s eye had caught the word φθορά in 1244. Having written φ, he judged it simpler to leave it (with dots) than to change it by erasure into τ. 1216 ἀσβήναθο, ἀσβὸν] Semelitas conject. ἀσβετε, 

1216 ἀσβετε, adverbial: cp. 823, 847: 

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1216 ἀσβετε, adverbial: cp. 823, 847: 

1217 στύμων. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (στύμων) 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 ὀδύμος, answering to that which Creon’s men have to traverse before they reach the στύμων 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 ὀδύμος. Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome (ὁλος). [See Helbig, Das Homer. Epos aus den Denkm. erläutert, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase λοιπόν τοὔμβεμα (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 καταρφης (774) and κατασκαφής (891) are sufficiently explained if we suppose that the ὀδύμος leading to the chamber sloped downwards from the entrance.
θόγγον συνήμ', ἡ θεοῦσι κλέπτομαι. 
τάδ' ἔς αὖθυμον δεσπότου *κελεύσματων
ηθρούμεν. ἐν δὲ λοιπῇ νυμβέματι
τὴν μὲν κρεμαστὴν αὐχένος κατείνομεν,
βρόχῳ μιμώδει συνάδονος καθημένην,
τὸν δὲ ἀμφὶ μέσην περιπετεί προσκείμενον,
εὐής ἀπομοίώτητα τῆς κάτω φθοράν
καὶ πατρὸς ἔργα καὶ τὸ διόστην λέχος.

ὁ δ' ὡς ὀρά σφε, στυγοῦν οἰμώξας ἐσο φρω
χωρεῖ πρὸς αὐτὸν κάνακωκύσας καλεῖ
ὁ πλήμνοι, οἷον ἔργον εἰργασαί τόνιν
νοῦν ἔσχες; ἐν τῷ συμφόρῳς διεφθάρης;

1218 Reiske conject. φόβους κλέπτομαι: Tournier, θεού σί κλέπτομαι. 1219 τάδ'
ἔς αὖθυμον. Nauck reads ἄεθυμον, ascribing that conject. to J. P. Pompe van
Meerdivort, and referring to Naber Mem. nov. g. 215 f.—Heath conject. τάδ'
οὖν αὖθυμον: Pallis, τάδ' οὖς άθυμον: Seyffert, τάδ' ἔς ἐτύμον: Semitlos, τάδ' θελ-
θωτες.—κελεύσμαται MSS. Dindorf writes κελεύσματων, the form given by L in Aesch.
Pers. 397, Ch. 751. Burton conject. κελεύσματος. 1222 μιμώδεις] The first

1218 θεοῦσι: dat. of agent with pres.
pass.: see n. on 503 ff.—κλέπτομαι, am
deluded: 681 n.—Cp. Ο. C. 316 ἡ γρώμη
πλαύρα;

1219 The simple correction, κελευ-
σμάτων for κελεύσματων, is (I think)
certainly right. Cp. Aesch. Pers. 397 ἐκα-
σαν ἄληθεν βρόχων ἕκ κελεύσματος (and
similiarly Eur. I. T. 1405): Her. 6. 50
ἐλεγε δὲ τάκτα ἐν ἐκπολείᾳ τῆς Δημαρχίας.

With κελεύσματων, we have only two
tolerable resources. (1) To join κελεύ-
σματων ἕς αὖθυμον δεσπότων, 'orders given by
him.' But, though τοι ἐς ἄθ. δεστ. κελεύ-
σματων could be defended by τὴν ἐς ἐμὸν 
δόντας (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 ἕκ with
gen.: thus Ai. 137 σὲ δ' ἔτατρ... φίλοι ἐκ
δοξαν καλόθροιν ἐτέχθη: Aesch. Ag. 1205
ὡς τεκμηρίαν ἐς οἰκείνην μνημεύομένθν ἐπιθυράς; here,
however, it is impossible to take τὸ ἄθυμον
dεσπότων with ἕρωμεν, and to make κε-
λεύσματα a mere epegeges (‘looked, at
our master's instigation, i.e., by his com-
mand’).

The alternative is to amend ἔς
ἄθυμον. Only one correction is probable,
viz. ἄθυμον. The decisive objection to
this is the sense. It could mean only,
'swift to wrath,' like ἄειχολος (555). 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 κελεύσματων, holding
this to be the older Attic form (cr. n.).
The fact appears to be that both κελεύσμα
and κελεύσματα are well attested in our
MSS. of some authors: and there is no
evidence from inscriptions. As regards
the verb, Lobbeck (on Ai. 704) remarks
that, while κελεύσθην is far commoner
than κελεύθην, κελεύσματα and κελεύσματων
are both well attested for the best age.
But Veitch's statement on this point is
more accurate. While κελεύθην is ex-
tremely rare in classical Greek, κελεύσμα
is nearly (if not quite) unknown to it.
It would be very rash, then, to affirm
that Soph. must have used the non-
sigmatic form of the noun.

1221 ἄειχολο: the gen. of the part,
as with verbs of seizing, etc.: Arist. H. A.
9. 50. 7 ἔτατρ κρεμάσασιν (τὰς δὲ)
tῶν ἐπιρ-
θίων ποδῶν: so κρεμάσας with gen., Ar.
Plut. 312: II. 17. 289 (τὰς) ποδῶν ἄκε:
Od. 3. 439 βοῦν δ' ἄγασσαν κεράων.
1222 μιμώδει, thread-like, i.e., formed
by a thread-wrought fabric (the στρόφων),
and not, as usual, by a cord. μίτρος (δ',
voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried her hanging by the neck, slung by a threadwrought halter of fine linen; while he was embracing her with arms thrown around her waist,—bewailing the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—

'Unhappy, what a deed hast thou done! What thought hast come to thee? What manner of mischance hath marred thy reason?

hand in L wrote μετωδη, adding ει above the η. S inserted ρ between τ and ω, and accented ω, but without deleting the accent on τ. A few of the later MSS. have μετωδη, either in the text (as V4), or as a correction (V1, V3): it is also the Aldine reading. 1226 στυγνιν L, with υ above γ from an early hand. 1228 οτοι L. 1230 συμφορας (not ζ.) L.

the thread of the warp: Eur. I. T. 817 βοηνα καὶ τὸ στήθος εὐμακαριστῆς (I wrought this scene, too, with threads deftly woven).—συνθόνωσ, σωθὼν (prob. from ἵπποι, ἱππός) was a general term for a smooth, fine texture, as βοηνας was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed συνθόνωσ βοηνας τηλαμών (where see Stein). Thuc. 3. 49. 4 ὑπὸ πακινοὶ ἱματίων καὶ σωθών. —Diog. Laert. 6. 90 tells of an Athenian (c. 300 B.C.) being reprimanded by the δικαστήριον for luxuriousness, δι 1σωθῇ 1μφανε. —Antigone used her veil (καλύμμα: cp. Ar. Lyc. 532).

1228 Haemon has thrown his arms around her waist (ἀμφί, μέση, περίπετη) embracing her (πρόσκεκμένον), 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), χεῖλα κρέμαστην ἄργαρην.— μέσην: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyr. Aesch. nowhere.—περίπετη, act.; but pass. in Ai. 907 ἤχοι περίπετης ('on which he fell'), unless I am right in suspecting that we should read, τὸ τὸ ἤχον περίπετης κατηγορεῖ, 'shows that he fell upon it.' Cp. O. C. 1620 εἰς ἀλληλούον ἀμφικελέμονον.

1228 f. στυγνι...τῆς κατ᾽ οὖν, his bride who is dead. Cp. Eur. Tho. 831 αὐτοὶ μεν εὐνάς (husbands), ἀλ不定 ναῦν, ἢ καὶ ματρές γεραῖς. It would be awkward to understand, 'the ruin of his marriage, (which is to be only) in the world below,'—πατρὸς ἤρωα: he does not know that Creon is listening.—λήκος, marriage, as in 573. This word, too, could mean 'bride' (Ai. 211): it is v. 1224 that decides our version.

1228 σφί, Haemon: 44 n.—στυγνιν, bitter,—the notion of 'sordid,' 'gloomy,' coming from that of 'hateful': cp. Moschus 3. 68 καὶ στυγνοὶ (τρίστες) πεδὶ σώμα τὰν κλαλοσυν' ἔροντες.

1228 f. οὐν οὖν: i.e., Haemon's forcible entrance into Antigone's tomb.—πινα νοῦν ἄρχει; lit., 'what thoughts hast thou conceived?—the aor. meaning, as usu., not 'had,' but 'came to have.' So El. 1013 f. νοῦν σχέσ...εἰκάσθω, 'form the purpose to yield': id. 1465 νοοφ οὐχ οὖν, ὡστε συμφόροι τοῖς κράτασθαι.—ἐν τοῖς συμφόροις, by what manner of calamity: i.e., 'what cruel god hath deprived thee of thy reason?' Ai. 314 καθήτητ' ἐν τῷ πράγματοι κυρίου ποιεῖν: Ph. 174 καθ' τῷ χρείασ: Eur. Helen. 1195 ἐν τῷ δὲ κείσαι συμφόροι: ὁ δ' ἄφθαρσε, mentally: II. 15. 128 μαυρωσε, φέρετας ἴδια, βεβηδερασι: Eur. Helen. 1192 βεβηδερασι φέρες.
εξελθε, τέκνων, ικέσιος σε λίσσομαι.
τόν δ’ ἀγρίοις ὅσσουι παπτῆμα ὁ παῖς,
πτύσας προσώμως κούδεν ἀντειποτινότι
ξίφους ἐλκει διπλοῦς κνώδοντας· ἐκ δ’ ὁρμωμένον
πατρὸς φυγαίων ἴμπλακ· ἐθ’ ὁ δύσμορος
αὐτῷ χολωθείς, ὠσπερ εἰχ’, ἐπενταθεὶς
ἥρεισε πλευραῖς μέσουν ἔγχος· ἐς δ’ ὑγρὸν
ἀγκών ἐτ’ ἔμφρων παρθένων προσπνύσσεται
καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν
λεκνὴ παρεὶ ἑωνίου στολάγματος.
κεῖται δὲ νεκρῶς περὶ νεκρῷ, τὰ νυμφικά

1230 ἀντειποτινός δῶς L. with ἥψον written above δῶς by the first hand. The final γ of ἀντειποτινός has been made from θ, and δ has been written above the line, by the first hand.—Wecklein thinks that δῶς came from κολέοι [rather κόλεοι] written over ἥψον: but δικει did not require such explanation.—Seyffert conject. βῆθα: Dindorf, ἔστοι.—Nauck thinks the whole verse spurious.
1234 οἶδ’ ὁ In L the first hand wrote οἶδ’ δύσμορος: S made οἶδ’ into οἶδ’ ὁ.
1235 αὐτῷ αὐτῷ L. 1236 μέσου· Nauck conject. πνεύμα: Pallis, δισεῖς.

1230 οἷος, adverbial: cp. 1215 ὑκείν, n. He extends his right hand in supplication.—δυσμός: Aesch. admits δυσμός, and Eur. both δυσμός and δυσώμω, in iambics no less than in lyrics.—παρτίνα: with an acc. this verb usu. = ‘to look around for,’ as Il. 4. 200.
1232 πτύσας προσώμως. 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 προσώμως 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 προσώμως), 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 προσώμως, instead of εἰκόνα πτύσας προσώμως (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) ἐκ with dat., (b) ἐκ Ἰρος, or εἰς, with acc.,—in various relations, and with various shades of meaning. Thus we have such phrases as κακοὶ γελῶν (Aesch. 1042) = κακοὶ ἐπεγελῶν: Pr. 67 λόπην...Ἀργελοβαλεῖς ὃ ἐβαλεῖς: Eur. Suppl. 322 τοῖς κεραυνοῖς γοργῶν ὧν ἀραβήτει, how she looks up sternly at her revilers: Il. 7. 101 τόδε δ’ ἐγώ αὐτὸς θωρήματοι, against him: ib. 23. 635 δι’ ἑαυτῆς, against me: and below 1236 ἥρεισε πλευραῖς ἐπερευσε. Prose would have πτύσας εἰς (or ἐκ) πρόσωπον.
1233 Δυσμός κνώδοντας ξίφους, his cross-hilted sword. κνώδοντες are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κῶτος) 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 κνώδοντες, or cross-hilt, can be seen on some of the swords given by Guhl and Kner, p. 144, 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 simil exigit ensen, | Quid capuli statuere moreae. —κνώδοντας (κνῶ, δωδεῖς) meant properly any tooth-like prong or spike: see Xen. Cyne. 10. 3, where boar-spears (προβόλαι) have κνώδοντας ἄτοκεχαλεμένους στι- φροῖς, 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 enfoldi ng corpse he lies; he hath won his nuptial

1288 bof L. The schol. in L has: την πυρήν τοῦ φωτόν σταλάγματος ἐβάλλει τῇ λεύκῃ αὐτῆς παρεία. δ ἐστιν, αἰμα ἐξεπευτεῖε. The last words show that πυρήν was not a slip for ἄσρ, but was in the Scholastician's text. Most of the later mss. (including A) have πυρήν: but a few have βοφ (as Ls, V, V4, Aug. b).—Blaeu's conject. οὐφαγής, and ἐβάλλει for ἐβάλλει. 1290 περιπεριον: L: but it does not follow that the scribe meant the two words to form one.

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 ἀδελφῶν τι.

1288 Β'. δομή: cp. 1108.—ἐντειναί, 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.—πλευρῶς, used as though ἀριστερή were ἐπίθετον: cp. Pind. P. 10. 51 ἄγκραν ἔρεων χρώμι. For the verb cp. Eur. Andr. 844 (ἐφώ) ἄστυς...τῇ ἀταλαι...ἐρεῖα πλαγία...μῆκος, prescriptive, denoting the point up to which he drove it in: Aii. 899 κῖτα χρυσαφέας ἀργαλίας περιπερίπτυχι.—γερχαὶ = ἐφώ: Aii. 95, 568, etc.—ἐς ὑπὸ τρόπον ἄγκραν, since π. προπεπιστησαὶ = παράθενα λαμβάνει: cp. the beautiful lines in Eur. Ph. 1439 (the dying Eteocles): ἐκεώνε μήτρος, κατάθετι ἑγραν χερα...φωτὴν...οὐκ ἀρθήκει, ὅμως ἄν...ἀτι...προεῖς...δικαιοί.

1288 φωνήν, breathing hard: ἄσρ is governed by ἐβάλλει only. But in Aesch. Ag. 1389 the compound governs the acc.: κακοφωνίας ὠκείας ἀλματος σφαῖρα...βάλλει...μήτρας ὑγιάκας φωναίς δρόσου.—πυρην is plainly right: the best variant, πυρην, was perh. suggested by φωνήν.
ΣΟΦΟΚΛΕΟΥΣ

telh laxown deiakion en <γ'> 'Aidou domous, deixas en anvraptou i tih aevouian
osw megiston andri proskpetai kakov.

XO. ti tov'  an eikaseias; 

AG. kautois tebambhek'
edisin de baskomai
ach teknon kliouson es polw goous
oux aixowsew, alll' upo steghs ews
DMAIos protheis evns oikeion stenein.
ynwphs gar oux apitrois, osa aamartanein.

XO. ouk oid' emoi di ouv 

AG. all' eisomeseba, 

kai kai katanageton
kuph' kaluptei karos tumeunh,
domous paraesteichones 
ev gar ouv lagen

kai tis agan gar esti pou sghs vados.

1241 en γ' 'Aidou] en aevou L, with most of the later mss.; but L3, with a
few others, has eiv. Brunck wrote in 'Aidou. Heath conject. en γ': Vauvilliers,
eiv 'Aidou domous: Semetdes, 'Ewodias domous: Mekler, en sktou domous: Nauck,
ev gaiai mukous.
1248 ς was omitted by the first hand in L, and added by S.
1248 aixowsew] Pallis conject. aixow  χειμ: Burges, aixow  ψειω: Blaydes, eixowsew:

1241 tulous, rites: O. C. 1505 n.—en

1242 deixas...tan aevoulia: for the constr., cp. on 883 f. For deikinon said of a warning example, see El. 1382
kai deixen anvrwtoin tapetimw | tis dux-
seblia sta douroutai theoi: cp. O. T. 843 n.—

1244 1. ti tov' en eldos, ev, eivai:
what wouldst thou conjecture this to be
(or, to mean)? The optat. ending used here
was the usual one in Attic: cp. O. T.

1247 λ. yon...deixen = to think
them aexov, i.e., meet. This use of aexov
is freq. in regard to persons, as Ai.
1114 ou gar heizon touto muthesas (esteem
them). On the other hand, aexov, as
applied to actions, oft. = 'proper,' 'be-
coming': as Ar. Eq. 616 υν ς aexov
ge tapen istin tpololeia. But, if aexov
tou could mean, 'he thinks a person
estimable,' poetry, at least, could surely
say, aexov ti, 'he thinks a thing proper.'
The text, then, seems sound.—πο ακ

1249 proeisov governs evnos: sth

1246 tebambhek': cp. O. C. 1140 taw-

1245  1250  1255
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.


them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. N. 14. 746 (Andromache has bewailed Hector,) ού γεγονο γλασον'. ετι δε στενάγων γυναικες. την εις αθοι 'Εκδηθη αδυνατι ἐφχρυσο γοὺν.

1260 γοιμων...οικ [ετιερον]. The reading has been unjustly suspected. γοιμων, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not universal in its teachings. Cp. Plat. Rep. 519 b τοις απαιδευτοι καὶ δηθείας απειρου, 'uninformed by truth.'

1261 ου: 688 n.—προσωπισα. so oft. of attendant circumstances (or of characteristic attributes): Ττ. 250 τοις λόγοις δολερίῳ χρυ φθονοι, [γνωσι, προσωπισα.]

—Cp. 710. 1263 εστιασθαι, μή τι...καλυπται, '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. 50), this passage is one of the most favourable to the view that ημι has an interrogative force, and yet here also μή καλυπται 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 el o ("whether not"), we should require an example in which the clause with μή, after a verb like othé, expressed something which is not feared (but hoped; or else regarded with neither fear nor hope). As if here we had, ελθομεθο theo γε καλεί μελλει. Cp. 278 n. The use of μή in direct question (O. C. 1501) is, of course, elliptical: e.g., μη οδηγεῖ θεί; comes from (διδωμε) μή οδηγεῖ θεί. —καλ ("indeed") goes with the whole phrase κατάςχετον...καλύπτει: cp. 770 n. —κατάςχετον, a poetically used, here—'repressed' (cp. Et. 101.11 κατα扦ει δρηφ): usu., 'possessed' (by a god, or by passion), like κάτιος.

ΧΩ. καὶ μῆν ὀδ' ἀναξ αὐτὸς ἐφήκει
μηνὶ ἐπιστήμων διὰ χειρὸς ἔχον,
eἰ θέμις εἰπεῖν, οὐκ ἄλλῃ ἄραν
ἀγνη, ἀλλ' αὐτὸς ἄμαρτων.

στρ. α'. ΚΡ. ἦν
2 φρενῶν δοσφρόνων ἀμαρτήματα
3 στερεὰ θανάτωσιν,
4 ἢ κτανόντας τε καὶ
5 θανόντας βλέποντες ἐμφυλιοὺς.
6 ἐμοί ἐμὸν ἀνολβὰ βουλευμάτων.
7 ἦν παῖ, νέος νεόν ἔνι μόρφω,
8 οίκι οἰκί,
9 ἐθανεῖ, ἀπελύθης,
10 ἐμαῖς οὐκ ἁγνῖ σαίνει δυσβουλίας.

στρ. β. ΧΩ. οἰκὶ ὡς ἐοικας ὡς τῇ δίκην ἱδεῖν.

ΚΡ. οἰκὶ,
2 ἐχὼ μαθῶν δειλαῖος: ἐν δ' ἐμῷ κάρᾳ.

1268 κτανόντας τε καὶ are written as a single word in Λ, καὶ being denoted by a contraction. 1266 ἦν (not ἦν) μὲν Λ, with the other MSS: ὡμοι

1267 καὶ μῆν: 526. — ζήκει: — Αἰ. 34 καὶ ὅπως δ' ἐφήκει. — The Messenger now goes into the palace. The same actor returns at 1277 as ἐράγχης.
1268 μηνὶ, as the epithet ἐπιστήμων shows, means, that the son's corpse is a memorial of the father's unwisdom. — διδ. Χρόνος: cp. 916.
1269 ἐ ὡμε ἐπίτειν (cp. Ο. C. 1566), because it is a heavy charge against the King, that he has caused his son's death. — ἀτῆς, in apposition with μηνὶ: the corpse is an ἀτῆς, because the death was caused by Creon's infatuation. ἀλλοτρίας here answers to ὀλοκλτεῖ as = 'caused by oneself' (cp. on 1187). — ἀμαρτήματι 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 εἰδεν, ἄν δ' ἐπιστήμη συντόντος εἰς' αὐτὸς συνεῖ. See also 381 f.
1261—1267 This κομμάτιον is composed of four strophes and four anti-strophes, which correspond as follows.

1) 1st strophe 1261—1269 = 1st antistr. 1284—1292.
2) 2nd st. 1271—1277 = 2nd ant. 1294—1300.
3) 3rd st. 1306—1311 = 3rd ant. 1328—1333.
4) 4th st. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided by each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See Metrical Analysis.

1268 βλέποντας. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 169—110. — κτανόντας refers to Creon himself (for the plur., cp. 10), as θανάτωσι 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, Kommos, 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.


1266 ἔσν ἐκλαμβάνεις, 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 ἐκλάμβανα stand out with a quasi-substantival force, and so is slightly stronger than ὅπως ἐμὲ ἐκλάμβανα βουλεῖται. It would be possible, but it is neither requisite nor fitting, to supply ἑμαρχήματα (1261) with ἐκλάμβανα, placing only a comma at ἐπιφύλατον.—For ἐκλάμβανα of folly, cp. 1026.

1266 νεός νέος ἑαυτός, ‘young, and by an untimely death,’ is a pleonasm, but a natural one. The schol. explains νέος by καμοτρεπτικοῖς (‘a death of a strange kind’). This sense is possible (cp. Aesch. Suppl. 712 ἀπορροήσαν τούδε καὶ νέοις λόγους), but is far less fitting here. νέος ἑαυτῷ, suggesting the thought that his years had been few, recalls Andromache’s lament,—ἄνυππα, ἀναγόμοι τοῖς ὀίλων (I. 24. 725).
224

ΣΟΦΟΚΛΕΟΥΣ

3 θεσα τοτ' ἀρα τοτε μεγα βαρος μ' ἔχων
4 ἐπαίσε, ἐν δ' ἐσεισεν ἀγρίας ὁδοις,
5 οἰμοι, λακτάτητον ἀντρέτων χαράν.
6 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

1275

ΕΞΑΓΓΕΛΟΣ.

ἀ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
1278 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔσκασ ἥκει καὶ τάχ' ὀψεσθαι κακά.
1280

1275 θεσα τοτ' ἀρα τοτε μεγα βαρος μ' ἔχων MSS.—Erfurt places θεσα after τοτ'. Αρα. Meineke would write μεγα βαρος for μεγα βαρος μ'. Enger (followed by Nauck) gives τοτθ θεσα τοτε μεγα βαρος ἔχων. 1275 λακτάτητον In L the first hand omitted the last three letters; S has added them above the line.—Α has the v. l. λεωάτητον (with γρ. λασάτητον), prompted by the wish to make an iambic senarius. Another v. l. was λαξάτητον, or λαξ κατητον (λαξ κατητον Ε). 1276 ὦ πόνοι)

notice. (1) The place of μα. This was possible, because μεγα βαρος, without χαν, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluous than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n.). (2) μεγα βαρος ἔχων σφόδρα βαρια ω. Cp. 300: Od. 24, 249 γιρας λυγρων ἔχεις: ib. 1, 368 ὀβρον ἐκοτος. (3) ἐν δ' ἄλω καρφι might have been followed by ἐνλατο, or the like; but, ἐκτος being used, the enclitic μα was required to make it clear. The charge of redundancy would be just only if ἄλω were followed by ἐκτε. —For the image, cp. 1345: Aesch. Ag. 1175 βαλων ὑπερβαρης ἐμπτηνων: and see O. T. 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (ἀρτι του, ἐξετης τας εμας φρενας). 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 ἐμβροτοτης helped to suggest the other view. For the form of the dat. καρφι, cp. O. C. 964 n. —ἐν δ' ἐσεισεν, tesis (430).—ἀρχων ὀδοις: cp. Pind. P. 2, 85 ἀλλ' ἐλεος πατηων ὀδοι σκο- λαις, in paths of guile. 1275 λακτάτητον, proleptic (475). The form λαξάτητον, which Eustathius treats as the normal one (adding, δ τως . . δα του κ γραφομαι), is defended by Ellendt. He thinks that the κ form came from correctors who supposed that ἄτω was an impossible combination for Attic Greek. We find, indeed, ἔξπυρον Soph. fr. 938, and the 'Attic' forms ἔχων, ἔξελων, ἔμπυον (O. T. 1137 n.). But, though λαξάτητον may well have been admissible, it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέτων, 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 ἀνα in compn., cp. O. C. 1070 ἀμβας, Tr. 558 ἀμελετε, ib. 839 ἀμβογα, Αι. 416 ἀμθναδ (all lyr.). In Tr. 396 (dial.) Herm. conjectured καμινωσεσθαι for κατι νωσεσθαι. It is unknown whether ἀγας (fr. 883) occurred in lyr. or in dial. Cp. Introd. to Homer, Appendix, p. 197. 1276 φεῦ φεῦ, δ. The hiatus is excused by the pause.—πόνοι . . δύσπονοι: cp. 502 n. 1278 ὀς ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 δια χειρὸς ἔχων, 1257 ἔχω μὲν ἐν χειρῳσα). 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 τα μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τα δ' ἐν δόμοις. Cp. Plat. Theaet. 137 B ou τοινυ μνα τατων φανεται τη κεκτημε το ἔχων. οὖν ει λιμπιον πραμε-
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 troublesome 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.

1278 Ἐξανεμεθάλον [The designation in L is ὁλήσθη here, and at v. 1281: ἄγελος at vv. 1253, 1301, 1312, 1315. 1279 πρὸ χειρῶν] προχειρῶν L.—

1281 ταδὲ ταδὲ (not τατ' ὑπεύθυνας) ἐκεῖνος L.—

1280 τάξις L. Some of the later mss. have τά γ' (as A), others τά' (as V').—δύσεις δ' ὄψεις L. Dindorf states (after Dübner) that the final ε has been made by a late hand into αι: but (as can be seen in the autotype facsimile, p. 63 b) there has been no such attempt at correction.—See comment.

Who thus even εκείνος ὁ μὴ φορῶν, ἔχων μὲν ὀν ἀν αὐτῶν αὐτῷ, κεκτήσατο δὲ γε φαύλιαν. So τὸ ἱ. 198 D; the chase after knowledge has a view either to (a) τὸ κεκτήμαν, possession, or (b) τὸ ἔχων, holding, ready for use, that which is already possessed,—ἐν ἐκείνῳ μὲν τάλαι, προχειρῶν δ' ὀν ἔχει τῇ διανοίᾳ.

Cr. Ἐνερ. 382 B (men do not like) τῇ ἑαυτῇ περὶ τὰ δύνα φαύλιασον τε καὶ ἐνεσθάι καὶ ἀμαθῇ εἴη καὶ ἐπαύθαι ἔχων τε καὶ κεκτήσατο τὸ φεῦδος: where ἐνεσθάι answers to ἔχων τὸ φεῦδος,—to be deceived at a given time on a given matter; and ἐνεσθάι to κεκτήσατο τὸ φεῦδος,—the settled incapacity for apprehending realities. In Crat. 393 A he says that ἑαυτῷ καὶ ἐκείνῳ mean the same thing; ὁ γὰρ ἄρ τις ἑαυτῷ ἢ... δήλῳ... ὁτι κρατει τε αὐτῷ καὶ κεκτήσατο καὶ ἔχει αὐτῷ (where ἐκείνῳ 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 ἐν πρὸ χειρῶν: cr. Eur. Πν. 1307 καὶ μὲν πρὸ χειρῶν αὐτῶν οὐκ αὐθεντός καὶ αὐθεντός | Φορών τοις φόροις κόσμου (they are carrying robes, ἵο. 1320). Ἰ. Λ. 36 δέλτων τινας γράφει | πνῆμα πρὸ χειρῶν ὑπὲρ ὑπαστατέν. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched.—τάξις, with adverbial force, 'yonder': so 115, 386, 526, 616, 806, 868, 1257.

τὰ δ' ἐν δόμων κ.λ. The regular constr. would have been, δοκοι οὗκ ὃν ἔχων τε καὶ κεκτήσατο,—τὰ μὲν πρὸ χειρῶν τάξις φέρουν, τὰ δ' ἐν δόμων τάξις ὄψεις.

The present form has arisen thus. (1) Since τὰ μὲν... φόρον interprets ἔχων, the poet wished it to come immediately after ἔχών τε καὶ κεκτήσατο. (2) δοκοι οὗκ, although thus postponed, ought still to have been followed by τάξις ὄψεις. But the place of δοκοι in the long sentence now prompted the change of τάξις ὄψεις into καὶ τάξις ὄψεις. 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. (Cr. 236 ἔστω: 816 ἔστω.) Thus there would be nothing unusual in the following:—ὡς... τὰ μὲν φέρουν, τὰ δ' ἐκείνου τάχα ψίδουσι. Here, instead of οὗκ, we have δοκοι οὗκ, and the place of δοκοι has led to οὗκ and ψίδουσι being linked by καὶ.

Since τὰ δ' ἐν δόμων is governed by ἔστωσι only, the words οὗκ καὶ form a parenthesis, being equivalent to οὗκ. This is a rare constr., and alleged examples should be scrutinised before acceptance (cr. 537 n.); but there are some undoubted instances. Cr. Xen. H. 7. 3. 7 ὡς... τοῦτο τὰ περὶ Ἀρχαια... (οὐ γὰρ ἀνερχομένοις, ἀλλὰ ὡς τῶν πρῶτων ἐνδοθέντας ἐντὸς ἐτιμισθήσοντας. Thuc. 6. 78 ἡδ' ὡς (κρατεῖν δὲν ὃ σφαλισώ ἄστικοβίδω). Plut. Legg. 934 καὶ διδασκόντω καὶ μανθανόντα... τῶν... ἄμφοτεραν οὖν. [Lyk.] In Ἀδαι. § 33 ἔποτα (καὶ ἀποκείμεναι) τῶν ἀρχαῖων τοῖς. Anttol. P. 7. 664 Ἀρξοιοχα.
ΚΡ. τί δ’ ἐστιν αὖ κάκιον ἢ κακῶν ἐτί;  
ΕΞ. γινηθ τέθυικε, τούδε παμμήτωρ νεκρῶν, 
δύστηνος, ἄρτι νεοτόμους πλήγμασιν.

ἀν. α’. ΚΡ. ἰὼ.  


1281 τί δ’ ἐστιν (sic) αὖ κάκιον ἢ κακῶν ἐτί; L.—J. Pflugk (whom Schneidewin follows) conject. τί δ’ ἐστιν; ἢ κάκιον αὖ κακῶν ἐτί; So Empiricus, but with ἢ.—Reiske. τί δ’ ἐστιν αὖ κακίων ἢ κάκων ἐτί; So Wecklein and Bellermann.—Canter, τί δ’ ἐστιν αὐτὸν ἢ κακίων ἢ κάκων ἐτί; So Brunck and Hermann.—Herm. also proposed, κάκιον διὰ κακῶν ἐτί; which Schütz prefers.—G. H. Müller, τί δ’ ἐστι δὲ κάκιον αὐτὸν κακῶν ἐτί;—Blaydes, τί δ’ ἐστιν αὐτὸν κάκιον ἢ τὰ νῦν ἐτί;—Heiland (Progr. Stendal. 1831) would delete the verse, so that the five vv. (1278—80, 1282 f.) might answer to 1301—1305. Mekler agrees with him. 1282 τέθυικε L.—Nauck conject. τέθυικε, ἢ τούδε γεννητωρ νεκρῶν: Semelos, τέθυικε ἢ τούδε παμμήτωρ νεκρῶν: Pallis, μὴν τέθυικε τούδε παμμήτωρ νεκρῶν.

(kai στάθη και) εὐσεβεῖ. Others, indeed, take καὶ τάχα as 'full soon,' and ἔγραθαι as depending on ᾧςεων: '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 μᾶλα, καὶ λίαν, etc. And, even if it were possible, it would here be weak.—See Appendix.

1281 τί δ’ ἐστιν. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the ms. would be, τί δ’ ἐστιν αὖ; κάκιον ἢ κακῶν ἐτί; This involves merely a change of punctuation, and of accent (ἢ for ἢ). But it suggests these difficulties. (a) The interrogative ἢ occurs about 50 times in Soph.: and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as O. C. 1102 ἄ τέκνου, ἢ πάρεστον; so ib. 863, Ph. 369. Eur., indeed, does not always observe this rule: El. 967 τί δήτα ἄρωσεν; μὴ δὲ ἢ φωνῆσαμεν; In Eur. Hsc. 1013 I should point thus, ποιο ἄρωσα; τέκνου ἢ τούτων ἢ κράτους ἢ ἄχους; (ἢ Valckenaer for ἢ). But, if we read κακίων ἢ κακῶν ἐτί here, it would be a solitary departure from the practice of Soph., as seen in fifty other examples. (b) The formula τί δ’ ἐστι (cp. on v. 20) occurs 21 times in Soph. (including Ph. 733, where the ms. gives τί ἐστι without δ’) as a question complete in itself. But there is not one instance of τί δ’ ἐστιν αὖ; which is, indeed, ill-suited to the rhythm of the tragic senarii. (2) Transposing αὖ and ἢ, we could read, τί δ’ ἐστιν; ἢ [or better, ἢ] κάκιον ἢ κακῶν ἐτί; But: (a) if this had been the original order, it is most improbable that ἢ and αὖ would have changed places, as they have done in the ms. The sense would have been perfectly clear, whereas with αὖ...ἢ it is obscure. (b) The prominent place of αὖ in the ms. is confirmed by many like instances: e.g. 1172: O. C. 1500 τίς αὖ παρ’ ὑμῶν κοῦν ἡχεῖται κτύ- των; Ph. 1089 τίτ’ αὖ μοι τὸ κατ’ ἄμαρ | ἄστικτοι; ib. 1263 τίς αὖ παρ’ ἀντρως ὥρμος ἱσταται βοῶι; (3) Canter gave, τί δ’ ἐστιν αὖ κάκιον ἢ κακῶν ἐτί; The change of ἢ to ἢ would have been peculiarly easy before initial κ (ΚΑΚΙΟΝΗΚΑΚΟΝ for ΚΑΚΙΟΝΕΚΑΚΟΝ). For ἢ, cp. Tr. 28 αἰ, τι’ ἢ φόβοι φόβοι τρέφον. Η. 19, 290 ὃς ἢ δεχόμαι κακόν ἢ κακοῦ αἰεί. Eur. Ph. 371 ἄλλ’ ἢ γὰρ ἄλγους ἄλγος αὐτὸν δέρκοιμαι...ἐχνύει. On the grounds stated above, I prefer this
Cr. And what worse ill is yet to follow 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! Hast thou, then, no mercy for me? O thou herald of evil, bitter tidings, what word dost thou utter? Alas, I was already as dead, and thou hast smitten me anew! 'What sayest thou, my son? What is this new message that thou bringest—

1284—1299 L divides thus: ὧν ὅν—δυσκαθάρτος—διάκεισι— MAX— TPH— προ-
πέμπτες— ἀλαι— τι φῆσι— κεφάλισι— γυμνάσθειν... μηθοῦν. | 1284 In L
the first hand wrote χο in these vv.; a later hand changed it to κρε. | 1286 ὧ
L: ὃ r. | 1287 λόγοι] In L the first hand wrote λόγων, and then changed it
to λόγων: a later hand has made λόγων. | 1288 ala] al al L.—ἀλήρ']
ἀθα. | Cpr. on 1147. | 1289 τι φῆσι δ' ταῖ: τίνα λέγεις μου τέκνον λόγων L.—
R. Enger, omitting λόγων with Seidler, reads ὃ τίν' αὖν ἄλλο γὰρ ὃ ταῖ τίνα, which
Wecklein receives. Nauck prefers ταῖ: τίν' αὖν.—Donaldson, τίνα λέγεις
τέκνον μοι νέοι, which Dindorf adopts. And so Schütz would read, only with the
MS. λόγων (followed by a note of interrogation) instead of νέοι.

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 σ. εἰ δὲ τι προσβέπεραι ἐκ
cakou kaiw, | tois' ἀλαγ' ὀλίστων.'

1288 ς. παμμῆτορ: scholar. ἥ κατὰ
távta mēτερ: 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
μήτερ ἄμμητος (El. 1154). 
παμμηυκελεια as = 'monarchy in the fullest
sense' (n. on 737). —νοιημ: 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
νοιημ: Tn. 1150 τέθηκες ἀρίτων
νοιημ: (cp. Ai. 898): Plat. Legg. 792 E
τῶν ἀρίτων νοιημ:.'

1284 δυσκαθάρτος 'Αδην λιμή
(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 νεπέρεποι. But even this atonement
(καθαρμός) has not proved enough.
δυς-
καθάρτος is used here as if one could say
καθάρμιο (for Δάκομας) thew; but that
constr. does not occur. Cp. O. C. 456
καθαρμό... δακμόνω (n.), such an atone-
ment as belongs (is due) to them. Plat.
Kep. 364 εἰ λόγεις τε καταρμον ἀκακομ-
τοιν.—Τὸ λόγον cp. 1000: Andh. 37.
καθάρμιον ἐκθειναι καταμάθεοι, ἀ χαρι-
τοιτές, τί καθήκου κατα ταῖ τίμα 
ἄλλης. | 1286 Ε. καταγγέλεια is equiv.
to two distinct epithets, κακά and διάκιλλάω,
so that the whole phrase = 'tidings of
dire woes.' Cp. 146 δικαιεῖται λόγχας
(n.).—προτέμενα, said to the ἔδειγον,
as the herald of the tidings. This use of
προτέμενα comes from its sense of 'escort-
ing' (O. C. 1667): we should not com-
pare el. 1155 φήμας λαβρα προσβερειτε ὡς
φαινομενον | τιμωρος αὐτος ('didst send
forth,' from thy secret place of exile);
nor, again, Ph. 1205 βελτινα τι προτεμενα
('produce,' 'furnish'): but rather Ph.
1265 μων τι μοι νέοι τύπεστε προτέκακων τέκνων κακά;

1288 ἐπιγράφω: see on 1180.
1289 Ε. δ' ταῖ, 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
1180, 1340). From a modern literary
point of view, the objection is just. But
we should remember how very familiar δ'
ta' 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;
in the omen it a certain pathetic appeal for
sympathy. (Cp. δ' ταῖ, δ' τέκνων, as said
by the Messenger to Oed. in O. T.
1008, 1030.) Enger's conjecture, δ' τιν'
8 aiai aiai, 1290
9 σφάγιον ἐπὶ ὀλέθρῳ
10 γυναικεῖον ἀμφικεισθαί μόρον;

ΧΟ. ὅραν πάρεστω· οὐ γὰρ ἐν μυχοῖς ἐτι.

αὐτ. β'. ΚΡ. οἵμοι,
2 κακῶν τῶν ἀλλο δευτέρον βλέπω τάλας.
3 τίς ἄρα, τίς μὲ πότμος ἐτι περιμένει;
4 ἔχω μὲν ἐν χείρεσιν ἄρτιως τέκνων,
5 τάλας, τὸν δὲ ἑνάντα προσβλέπω νεκρών.
6 φεῖν φεῖ ματέρ ἀθλία, φεῖ τέκνων.

1300

Εἴη. ἡ δ' ἡ ξυβήκτρι βομία περὶ ξιφεὶ.

1290 al al L: aiai aiai Dindorf. 1291 ἐπὶ ὀλέθρῳ ἐπιλέθρῳ L. 1292 L gives this v. to the ἄγγελος. (Cp. on 1301.) Erfurdt first assigned it to the Chorus. 1294–1300 L divides thus: οἵμοι | κακῶν | τίς ἄρα | ἔχω | τάλας | προσβλέπω | φεῖν | πέπλω | τέκνων. 1297 τέκνω [Wecklein writes νεκρων. 1298 τῶν δ' ἑνάντα] L has τῶν δ' ἑνάντα | προσβλέπω νεκρών: but in the

αὐ (instead of ὧν ταῖς thēs), 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 Μετr. Αναλύσεις.) Seidler was certainly right in omitting λόγον (see cr. n.); and that remedy suffices.

Construe: τίναν ὁ σφάγιον γυναικεῖον μόρον λόγῳ ἀμφικεισθαί μοι ἐπὶ ὀλέθρῳ,
'what new death,—the bloody death of a woman,—dost thou asheaped on destruction (i.e., superadded to Haemon's death), for my sorrow (μοι)!' (Cp. 595 τῆματα φθιτῶν ἐτι τῆματο πίστευτον.)

γυναικείον = γυναικός: cp. Aesch. Pers. 8 νόστον τῷ βασιλεῖ.—The notion expressed by ἀμφικεισθαί ἐπὶ ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1140). The verb ἀμφικεισθαί 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. 1630 n.) as ἐπὶ ὀλέθρῳ ἀμφικεισθαί. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεισθαί: 'besetting me,' ἐπὶ ὀλέθρῳ, for (my) ruin. Cp. 1285

τι μ' ὀλέθριοι. For ἐτι, cp. Thuc. 4. 86 ὅσον ἐτι κακῷ, ἐτι ἐπενθερφόντες δι. The difficulty is that ἀμφικεισθαί cannot well be said of one sorrow (Eurydice's death), and that, therefore, we have to evolve from the epithet πέπλοι 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 Αἰ. 351, ἑοεθεῖ θεῷ οἷον ἄρτι τοι κυκλώσας ὅπο τίλας ἀμφιδρόμων 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 ἀμφικεισθαί alludes to Eurydice's corpse having been brought (by the ἑκκόκλημα) into such a position that Creon stood between it and Haemon's. See 1198, where Creon speaks of her as being ἑνάντα.

1294 ὄραν πάρεστιν. The corpse of Eurydice, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἑκκόκλημα. 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
word, to be taken closely with ἔφε. It is rather an instance of an adj. used with the force of a participle, and virtually equivalent to βεβημα στάσα: i.e., it means, 'having taken her place at the altar,' she slew herself. Cf. O. C. 83 ὥς ἔθηκε μόνης τέλος (sc. οἴκη τα), and see above on 471. Further: even if it were necessary to bind βεβημα closely with ἔφει, 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 νότιερος Δαίας αἰχμαλώτη).

ἔφε. A sacrificial knife, which lay on the altar. Cf. Eur. Alc. 74 (Death speaks) στελγε 8 訾' ἀττήρι, ὃς κατάραμια ἔφε. For the prep. see Ai. 828 πεπώτα τῶτε περὶ νεκράτου ἔφε. Next to Arndt's, the best conjecture seems that of Blaydes, ἡς ἀφετήρα σφαγίτη βεβημα πέρι. In favour of Arndt's we may observe:—(a) the MS. πέρι (a word not used by Soph., and nowhere common) was not likely to have originated from πέρι alone: whereas it could easily arise from πέρι ἔφει, if ἔφει had been botted or lost. (b) The MS. ἄπασ (or ἄ) 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., 1164 f.—For other conjectures, see Appendix.

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 and anti-
destiny, ah what, can yet await me? I have but now raised my strophe.
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. τῶν' (sic, not τῶν′) ἐναγω. 1801 ἤδ' (sic) δέος ὕπτετοι-
ἡ ἢ βῶμα πρός την ἀρτ. Arndt conject. ἤδ' δέος ὕπτετο εἰμι βῶμα πρός ἔτοιμα. For βῶμα, he
afterwards proposed πτώσιμως. 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 ἐκκύκλιμα in two other plays: El.
1458 (the corpse of Clytaemn streia, with Orestes and Pylades beside it); and in
Ae. 344 (Ajax in his tent among his victims). See Albert Müller, Gr. Bühn-
enstellerhotter, 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 prosenium. Even if this could be proved, it would
still, however, remain certain that some such expedient as the ἐκκύκλιμα 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 ἐκκύκλιμα is parodied (Ach.
408—479; Thesm. 95—238). Ar. has the words ἐκκυκλεῖται and ἐκκυκλεῖται. Wackel
thinks that the ἐκκύκλιμα was employed when a part of the interior of the house was
to be disclosed, but the ἐκτύρστα when merely a single object was to be
shown; and that the ἐκτύρστα was used here (N. Jahrb. 1870, vol. 101, p. 572:
Philol. 31. 451). The meaning of ἐκτύρστα
is, however, doubtful. 1907 χερσον (976), though in an
iambic verse, is excused by the lyric char-
acter of the whole κομῳδία. Eur. once
admits it in dial., Alc. 736 ποτήρα δ' ἐν
χερσον καθαυσία λαβὼν, where Monk need-
lessly proposed ποτήρως δ' ἐν χερσί.

1898 ἐναγω: an epic form, some-
times admitted in Attic poetry. Eur.
Or. 1478 (lyr.) ἐναγω δ' ἠδὲν | Πυλάδην.
Ar. Εἰ. 342 τῷ καὶ πετασόντω δειοί τιοῦ ἐμῶ
λέγειν ἐναγω; Triclinius gave here the
Hellenistic form ἐναγω (St Luke i. 8),
which seems to be confined to the LXX.,
Apocrypha, and N.T.; see n. by Moul-
ton in his ed. of Winer's Grammar, 23
p. 591 (8th Engl. ed.).

1801 ἤδ': he indicates the dead body
of Eurydice, now made visible by the ἐκ-
kύκλιμα,—Arndt's first emendation
is given in the text. His later substitution
of πτώσιμως for βῶμα was not an instance
of second thoughts being wiser. The altar
meant is that of Zeus Ἐρέας in the αἰλή
doors of the house (487). The objection made
to βῶμα here is to the effect that one
could say βῶμος ἐφέστατα or ἐτοιμα, but
not βῶμος ποιεῖ τι; i.e., that the verb
must refer directly to the assuming of the
position denoted by βῶμος. It is quite
true that this is usually the case; Eur.
Suppl. 93 βῶμον ἐφημετρεῖν: O. T. 32
ἐφύλαθεν ἐφέστοι: and cp. above, 785 f.
But here βῶμυ is not merely an adversial
she suffered her darkening eyes to close, when she had waited 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 strike me to the heart with two-edged sword?—O miserable strophe. That I am, and steeped in miserable anguish!

\[\texttt{δελαίος} - \texttt{δελαία...δόγ.} \]

1807 [\texttt{αντάλα}]. L has γρ. καρχαί] in the margin, from S. 1810 \texttt{δελαίος} τεύχ. φεύ̣ φεύ̣ MSS. In L the first hand had written \texttt{συγκεκριμέναι δόξαι} (from the next v.) immediately after τεύχ. Those words have been erased, and φεύ̣ φεύ̣ 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 φεύ̣ φεύ̣, Erfurdt conject. \texttt{αλαί} (=the second \texttt{τω} in 1331) Gleditsch repeats τεύχ.

1811 In L \texttt{δελαία} has been made from \texttt{δελαία}. }

... warriors who guard the gates: his patriotic death is foreshadowed íb. 477 θανόν τροφεύα πληρώνει γέφυρο. The story is thus told by Eur. (\textit{Phoen.} 936—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles are sent to 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 \texttt{σπάρτιοι} 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 (σημεύεις μελαμπωτή | δρακόντως, Ph. 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in \textit{Theb.} 10. 589—781, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—κλακάνια λάχνος: cp. Eur. \textit{Ph.} 1013, where he says, στείχει δε ταφάτω δωρών οὐκ αλχερόν τόλμη | δώσων, δύνασθαι τήδε' αναλλάξει γνώμα. Statius \textit{Thb.} 10. 670 where Virtus says to Menoeceus, \textit{rapi nobile fatum.} \texttt{λάχνος} is freq. in poetry, and is used by Xen. The ms. \texttt{λάχνος} would be forced as an allusion to the dragon's den (\texttt{θαλάματι, Eur. Ph. 931}, or σημεύ, ib. 1010) into which the corpse fell.

And it could not here be a general word for 'grave.' 1806 \texttt{εκκάθαρα πράξεις = δυστραχίας.} A solitary instance of the plur. in this sense; as, conversely, Tr. 870 is the only instance of the sing. \texttt{πράξεις = 'mode of doing,' instead of 'fortune'} (O. C. 560). In Eur. El. 1305 κοινά πράξεις, κοινὸς δὲ τόμος, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when \texttt{πράσεων καλῶς} means 'to act well' (O. C. 1764).—\texttt{άθυμος} = \texttt{ἐπαρασμωμένος:} cp. 658 n.

1807 \texttt{διεπονταν}, aor. referring to a moment just past; we should use the pres.: cp. O. C. 1466 ἔκτησα τοὺς: Ai. 693 ἐφρότεροι περίχαρης δ' ἄνεττάμην: cp. O. T. 337 n. The act. aor. \texttt{ἐκπενθοῖ} is once used in lyrics by Aesch. (P. V. 555 προετέταρα), and once by Eur. (Med. 440, ἀνέτατα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—\texttt{φύθε}, with fear of the curses invoked by Eurypide.—\texttt{ἀντάλα}, \texttt{καὶ πληγῆ} (O. C. 544), a blow which strikes one full on the breast: El. 195 παγκολακοὺς ἀπελα | γενεών ὑμᾶς πλαγιά: Eur. \textit{Andr.} 844 ἐ' \texttt{ἀντάλα} | ἐρέων πλαγιά. But \texttt{διακτάλα} = a thrust which passes through the body: Aesch. \textit{Cho.} 639 ἐφόροι | διακτάλαν ἀνεκκεῖσι οὖτα.

1810 \texttt{δελαία}, but in 1311 \texttt{δελαία} with ai: cp. O. C. 442 οι τοῦ πατρὸς τῷ πατρί: ib. 883 δρ' οὐκ ὅρμη ταῦτα; ὅρμη: Ph. 296 δὲν ἐν τοῖς πέτρων τέτοροι: ib. 827 ἐν...στι στι (with ὅ in the first place, but ὅ in the second): El. 148 δ' Ἰννυ, άλων Ἰτύν δολοφορται.—The following are a
ΕΣ. ὃς αἰτίαν ἔχων τώνδε κάκεινων ἔχων πρὸς τὴς θανούσης τῆς ἐπεσκήπτου μόρων.

ΚΡ. ποιώ δὲ καπελυσάτ' ἐν φοναίς τρόπῳ;

ΕΣ. παίσασαν' ὃσ' ἤπαρ αὐτόχειρ αἰτήν, ὅπως παιδὸς τὸν ἱσθεῖ· ὄξυκωκτον πάθος.

στρ. 8. ΚΡ. ὁμοίοι μοι, τάδ' οὐκ ἐπ' ἄλλου βροτῶν ἐμάς ἀρμόσει πορ' ἔξ' αἰτίας.

3 ἐγὼ γὰρ σε' ἐγὼ ἐκανον, ὃ μέλεος,

4 ἐγὼ, φαίνει ἐτυμων. ἰ'ω πρόσπολοι,

5 ἀγετε μ' ὃ τι τάχιστο, ἠγετε μ' ἐκποδών,

6 τὸν οὐκ ὄντα μᾶλλον ἔτη δένα.

ΧΩ. κέρδη παρανεῖς, εἰ τι κέρδης ἐν κακοῖς:

βράχιστα γαρ κράτιστα τὰν ποσιν κακᾶ.

1818 μόρων] μόρωι L. The later mss. have μόρων, μόρω (as A), or μόρων (as Aug. b and T).

1818 en fonaiv] L has en fonaio written by S above en fonaio.

1817 ωμοί mss. (ὁ μοι μοι L). Erfurd t gave ὁ μοί for the sake of closer metrical agreement with 1339, ἄγοι ἄρθρων. — ἀγέτου] Pallis conject. ἀγέτου. 1818 ἐγὼ γὰρ σε' ἐγὼ ἐκανον ὃ μέλεος L, with most of the later mss.: but Aug. b has ἐκτασων, and so the Aldine. Hermann inserted a second σ' after ἐγώ. Nauck proposes ἐγὼ γὰρ σ' ἐκτασων, ὃ μέλεος, and in 1341 σ' τ' αὐ' ταῦτ' οὖδ' ἐξω, ὃ μέλεος.
ANTIGONH

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 4th
of mortal kind, for my acquittal! I, even I, was thy slayer,
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 θαύμ. ἐμνοῦ. L. Semitelog conjunct. ἐγώ, φαῖν, οἴσομαι. 1822 ἀνεκτέ
μοι ὅτι τάχος, ἀνεκτέ μ' ἐκ τοῦ δόλου (sic, not ἔκ τοῦ δόλου) L. Unless the οι of τάχος is
lengthened before the pause, the dochmias requires either (a) a long syllable there,
or (b) the addition of one short. Hence (a) Erfurd proposed τάχιστος instead of
τάχος. Many edd. receive this. Enger, ἄν ἀγέθ ότι τάχος μ', ἀπέγετ' ἔκ τοῦ
δόλου. Meineke, ἀνεκτέ μ', ὅτι τάχος μ' ἀπέγετ' ἔκ τοῦ δόλου. Pallis, ἀνεκτέ μ' ὅτι τάχος, τινὲς τέθη
μ' ἔκ τοῦ δόλου. (b) Schöne, ἀνεκτέ μ' ὅτι τάχος, ἀνεκτέ μ' ἔκ τοῦ δόλου. 1827 βράχιστα γὰρ
κράτιστα In L, S notes a v. i., κράτιστα γὰρ τάχιστα.

fixed upon) another man, ἐξ ἑμῶς αἰρής,(being transferred) from my responsibility,
—i.e., so as to leave me blameless. For the intrans. ἐμνόω, cp. O. T. 903 (n.),
El. 1933. ἐκ here is not for ἐκό, but is used as if we had, οὗτος ἐξ ὑπάρχου
ἀνάρτους ψευδαιμονίας (cp. Tr. 284 ἐξ ὑπάρχου ἀρχῶν εὑρότατα βλέπω). Thus ἐξ ἑμῶς αἰρής
is really a compressed way of saying, 'by change from a state of things in which
the αἰρὴ (blame) was mine.'

1819 ἐν μέλλω: for the nom., cp. 1211.—ἀφιέρω ἑμνόω, i.e., this is the
simple truth: I was virtually, though not actually, his slayer.

1822 δι ταχίστος'. 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
ἀπάγετ' ἐκτόνως δι ταχίστος με. He has
dōn tāchōs thrice, and ὁμ tāchōs eight
times, but δι ταχίστος nowhere else.

1826 ὁυ δὲ ἐντὸς μέλλων ἢ μὴ ἑιράνθα,
one who exists no more than a nonentity.
In μὴ ἑιράνθα, μὴ has its generic force: one
who is such as to be a mere cipher. Cp.
Ai. 1114 οὐ γάρ ἥδεν τοῦ μη ἑιράνθας. O. T.
1019 καὶ τὸς ὧν φόβας ἐκ λουτ τοῦ μηθεί;
(dat. of οἱ μηθείς,—he who is μηθείς in
respect to consanguinity). Here τοῖς
μηθείς would have been equally fitting: cp.
Ai. 1231 ἐν' οἴδεν ὧν τοῦ μηθεί (the
dead) ἀντίκεισ' θερπ. Postgate suggests
(Trans. Cambridge Phil. Soc., 1886,
p. 58) that this use of the oblique cases
of μηθείς in sing., and of οἴδει and
μηθείς in plur., may have come from an
attraction of the neuter by the masc.
article: e.g., τοῖς μηθείς from τοῖς μηθείς.
We do not find ὧν μηθείς.
When it became
decorable, the phrase could dispense
with the article; e.g., τοῖς μηθείς
could be simply μηθείς.

1826 κήρυ: the plur. more often
refers to money (1061); but cp. El. 767
ἡ δεικα μὲν, κήρυ δὲ,—τὰ γὰρ ἐν τοῖς
cακα κράτιστα (ὕπτ) βράχιστα (ὕπτα):
instead of, κράτιστω ὧτι τὰ...κακα βράχιστα εἴναι.
For the personal constr., cp.
O. T. 1388 κράτιστον γὰρ ἡθα μηθεί' ὧν
ἡ ἑρμήνεια, and n. 10. 1061. For
the omission of ὧτα, cp. the oracle μὴ εἰς
Κασάμαν—αἰρής τοῦ ὧν ὄντως (ἐκ. ὀτά), ἀρ.
Stephanus Byz. s. v. Κασάμαν.
—τῶν ποιον, before our feet, claiming
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ΣΟΦΟΚΛΕΟΥΣ

ιτώ ιτώ, ΚΡ. ιτώ ιτώ,
2 φανήτων μόρων ὁ καλλιστ' ἔχων
3 ἑμώ, τερμιαν ἀγων ἀμέραν,
4 ύπατος ἤτω ἤτω,
5 ὧν μὴ κτέτ' ἀμαρ ἄλλ' εἰσιδώ.

ΧΟ. μελλοντα ταίτα: τῶν προκειμένων τι χρή

πράσσειν: μέλει γάρ τώδε' ὅτου εἰς χρή μέλειν.

ΚΡ. ἄλλ' ὃν ἐρω μέν, ταίτα συγκατηγόμην.

ΧΟ. μὴ νυν προσεύξῃ μηδέν' ὡς προσφωμήθη

ουκ ἐστι θυτοῦς συμφορᾶς ἀπαλλαγή.

1880 ἔχων Pallis: ἐρω MSS. 1888 ἀμαρ ἄλλ' L. 1886 ἐρω L. The

later MSS. have ἐρω μέν (V ἐρωμέν). Both writes ἐρωμέν. Schneidewin, ἐρωμέν.

F. W. Schmidt, ἐρω 'γώ. Dindorf, ἐρω, τοιαῦτα. Seyffer, ἐρω γ', ἀπαπτά. Blaydes,

ἐρω γα τούτων κατηγόμην. —Nauck thinks that ἐρω ταίτα is right, and that in 1314

we should perh. read καλὺτερ' for κανέλατερ' the schol. there having τινὶ τρόπῳ, φησιν,
C. Oh, let it come, let it appear, that fairest of fates for 3rd antiphon, that brings my last day,—aye, best fate of all! Oh, let it 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.

C. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from destined woe.


νήματος ἐν' ἐχεῖ Νήμα, 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 Ζώνα τῶν ἐσόμενων, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether ὑσασ is = ‘last’ can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

1884 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 προκαλών: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For τοις κ. c. 500 ΛΠ ιν τάξις τι πράσονται.—τῶν = τῶν μηλίων.—ἐποίησεν κρίνη μέλλας, i.e., τούς θεοὺς. C. Ph. 1036 θεοῖς εἰ δόξη μελέτα; έν ταύτα μελές γε.

1886 ἦρε μὲν: for μὲν cp. n. on 11. It merely gives a slight emphasis to ἦρε.—συγκατακλημένον: κατά expresses that the prayer is solemn; συγκατακλημένον is sound, and that in the corresponding verse, 1314, we should perhaps read, τοις δὲ καλέσαι (for κατέλαβα) ἐν φωσίς τρόπον; He refers to the scholiast on 1314: τιν τρόπου, φῶς, ἐλάστε, καὶ ἐρέστο εἰς φωσίς; οὕτως, τοις τρόπως ἐς φωσίς ἐπέστρεψ: Now, this does not point, I think, to the Scholiast’s having εἰκός in his text, though it suggests that he had ἐς φανάς. He used the simple verb in his paraphrase in order to bring out the literal sense (as he took it) of ἐπελέγατο. This is shown by ἐφέρετο and ἤπεσεν: 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. ἦρε μὲν had become ἤρεμεν (as it actually is in at least one later MS.). Then the plur. ἤρεμοι seemed too harsh with the sing. συγκατακλημένον immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to ἤρες. Semitelsos would read with L here, and yet leave 1314 unaltered. He refers to AE. 905 where L has τινος τοις ἐπαράθη χεῖρι δόμων, corresponding with 951 ἵσταν ὑπερβαθεὶς ἠδύων νικῶν. But there ἤπεσε is surely corrupt: Hermann gives ἦτε, and Wecklein ἠτέθη.

1887 προσέχειν, without θεοῖς or θεοῖς. Cp. Hebr. i. 48 ὡς τὸ ἐκ Δελφῶν ἤξουσι, αὐτίκα προσεχεῖτο τῷ καὶ προσεδέβατο.—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., ΔΛΑ ἀναπαύεται μὴ ἐνι πλείον ἐπὶ πρέσβεις οὖσαν εἴρησαν τῷ τάξις κύρους. Bruneck compared Aen. 6. 376 (Aeneas to Palinurus in the shades) Deinde fata dimum flecti sperare precando.
ΣΟΦΟΚΛΕΟΥΣ

ἀν. δ. ΚΡ. ἄγου "ἀν μάταιον ἀνδρ' ἐκποδών,
2 δὲ, ὃ παῖ, σε ἱ' οὐχ ἐκὼν *κατέκανον
3 σε ἱ' ἀ' τάνδ', ἀμοι μέλεος: οὐδ' ἔχω
4 πρὸς πότερον ἰδώ, π' ἀ' κλιθω. πάντα γὰρ
5 λέξια τῶν χεροΐν, τὰ δ' ἐπὶ κρατά μοι
6 πότομος ὄσυκάμιστος εἰσηλατο.

ΧΟ. πολλῷ τὸ φρονεῖν εὐδαιμονίας
πρῶτον ὑπάρχει: χρῆ δὲ τὰ γ' εἰς θεοὺς
μηδὲν ἅσεπτεῖν: μεγάλοι δὲ λόγοι

1389—1348 L divides thus: ἄγου' — δὲ, ὃ παῖ — δὲ, σε ἱ' — δὲ, — πάντα — λέξια — πότομος εἰσηλατο. | 1388 ἐκποδῶν] ἐκ ποδών L, with μ above κ from first hand. 1340 σε ἱ' : σε γ' L.—κατέκανον MSS.: κατέκανον Wilhelm Schneider: κατέκανον Hermann: ἐκποδῶν Musgrave. 1341 σε ἱ' οὔταν L: σε ἱ' οὔταν Σeidler. L has ὃ before σε ἱ', doubtless by inadvertent repetition from 1340: Hermann deleted it. 1342 ἐκποδών πρὸς πότερον ἰδώ π' καὶ ὅδ' L. For πότερον, some of the later MSS. (including Λ) have πότερον. For καὶ ὅδ', Musgrave conjectured

1389 ἄγου' ἄν, an entreaty: cp. O. C. 725. The opt. with ἄν had a different tone in 444.—ματαιοῦ here expresses rash folly: cp. O. T. 89 ματαῖος: Tr. 565 ματαίας χερή.

1340 Κ. κατέκανον is the best, as it is the simplest, emendation of κατέκανον (see cr. n.). Though the pres. κατακαίνω is not classical, the aor. is frequent; Xen. uses it (Aν. 3. 1, 2, etc.).—σε ἱ' α' τάνδ' is a certain correction of σε ἱ' α' τάνδ'. Here the latter would be like saying, 'and actually there,'—as if the slaying of Haemon had been comparatively veined. It cannot be naturally explained as meaning, 'the mother with the son.'

1342 ή πρὸς πότερον...πάντα γὰρ.

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. δ' οὔ is struck out. It evidently came in from the margin, having been a gloss on παί, meant to show that πάντα κλιθω is not a direct question, but depends on οὐδ' ἔχω. Retaining δ' οὔ we should have 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 δ' οὔ.

(2) L has πάντα γὰρ 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 δ' οὔ was a spurious addition to 1342, then πάντα γὰρ might easily have been carried over. Again, the words πάντα γὰρ are not indispensable; yet the effect of λέξια τῶν χεροΐν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γὰρ.

(3) κλιθω, for καὶ θέ, 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 ο of ἰδώ) for short (the first of Ετυμων): 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 (1197 ff.).—ὁδω, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on O. T. 72.—τι κλιθω, 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. τι here answers to the dat. after κλιθωμαι when it means 'to lean against' a thing, as Od. 6. 307 (she sits) κινου 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

ελεύθω, ζωά was first omitted by Seidler. See Appendix. 1844. L. λέχρα τάδ’ ἐν χερόω L, and so most of the later mss.; for τάδ’ Aug. b and Dresd. a give τά’· Bruckn gave λέχρα τάν χεροῶν; Kayser, λέχρα τά πρὸ χεροῶν. 1847—1868 These six verses are rejected by Fr. Ritter. 1860 τά’ εἰς θεοῦ L. For τά’· Triclinius gave τά’·—Dindorf writes χρῆ δ’ ἐν τά̂ δεῖσθαι: Blaydes, χρῆ δ’ ἐν τοῖς θεοῖς: also conjecturing (as Wecklein does, Aris Soph. em. p. 167) χρῆ δ’ ἐν τά̂ προῖ θεοῖς.

'whither I am to betake myself,' τοι τάκουσμα; This is shown by λέχρα. 1844 L. λέχρα τάν χεροῶν. τά’ seems right (see cr. n.): the ms. τάδ’ ἐν would come from ταέν. Creon is still touching the corpse of Haemon. The phrase τά ἐν χεροῶν would mean, figuratively, 'the matters with which I am engaged' (so ἔξερο τάν ἐν χεροῖ, Her. i. 33). 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. λέχρας = 'slanting,' 'oblique.' As ὀδός means either 'straight' or 'upright,' so λέχρας can mean either 'moving sideways' (O.C. 195), or, 'not upright,' 'slanting.' Cp. πλάγιος, the ordinary prose equiv. of λέχρας, which has the second sense in Philemon ἄγορας 5 σχῆμα | πλάγια | ἐστί τάλλα, τοῦτο δ’ ὀδόν θηριών, (man alone is erect, while other creatures i.e. quadrupeds) are bent earthward (cp. Salust, Cat. 1 pecora quae natura proma... finxit). So, here, λέχρα means primarily 'awaytb τά πράγματα δι’ ὀδόν ἐξου. Cp. Shaksp. Rich. II. 2. 4. 24 And crossly to thy good all fortune goes. But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast here has usu. been understood as explaining λέχρα by πλάγια καὶ πεπτωκότα. But he meant only πλάγια to explain λέχρα, while πεπτωκότα referred to πόρος...εἰσφάλο: this is clear (I think) from his whole phrase, πλάγια καὶ πεπτωκότα, τα μὲν ἐν χεροῖ, τα δὲ τοι τῆς κεφαλῆς.

τά’ ἐν τοι τα εἰς μοι κ.τ.λ., while on the other hand: for the adverbial τά’ δ’, see O.T. 660 n. These words refer to the deaths of Euridyce and Antigone, as τά ἐν χεροῶν referred to the death of Haemon. It is quite possible to read τάδ’, as = 'thus;' but then τά ἐν χεροῶν would denote all his woes, and so we should lose the dramatic blending of a literal with a figurative sense...εἰσφάλο: cp. on 1271 f.

1847 L. σομιμονία πρώτον, the most important element in it. Cp. Plat. Rep. 389 D σωφροσύνης δὲ, ὅσ πλήθει, οὐ τὰ τοιάδε μέγιστα, ἀρχώντων μὲν ἑαυτοῦ εἶναι, κ.τ.λ.—τά’ γ’ εἰς θεοῖς: cp. 889 n.: O. T. 766 (n.) τά’ γ’ εἰς ταύτας...Ph. 1441 εὐνεβείω τά δεῖσθαι. For the sentiment, cp. 1050 f.

1848 L. μεγάλος... λέγο: cp. 127 n. —For the position of τῶν υψαίν, cp. 944 f. Δαμας... δέμας...πλάγια...ἀποτελεῖσθαι, as the price: cp. Her. 2. 65 ἀποτεῖνες χρήσην (a fine). So ἐδ. 5. 36 ὀδοὺς ἀθρόπων ἀδίκων τίσιν οὖκ ἀποτελεῖ.
μεγάλας πληγάς τῶν ὑπεραύχων
ἀποτείσαντες
γήρα τὸ φρονεῖν ἔδιδαξαν.

1851 Nauck would place μεγάλας πληγάς after τῶν ὑπεραύχων. Semitelos thinks

1862 γῆρα, without a prep.: so Eur. Hec. 203, etc.: but this is poetical, prose
of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

that the two latter words may have crept in from a gloss, 'ἐντὸ ἐπεραίχεις,' on μεγάλοι λόγοι.

preferring ἐν γῆς, ἐν τῷ γῆς, or ἐν...φρονεῖ, so soon after 1347: cp. ον 76, ἔγχοι: ἐπίθεσις, gnostic aor. (709).—τὸ 625 (ἐκτὸς ἄγαν), 956 (κεφρομάτος).
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Verses 2 f. ἀρ' οἶνος' ὁ τι Ζεὺς τῶν ἡπ' Ὠδίπου κακῶν ὄποιον οὐχὶ νῦν ἔτι ξύσαν τελέι; 

The view taken in the commentary—that ὁ τι is subject to ἔστι understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (Beiträge ii. 17); and it is now received by Bellermann. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of 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: ἀρ' οἶνος' ὁ τι Ζεὺς τῶν...κακῶν (τελεί), ὄποιον οὐχὶ νῦν ἔτι ξύσαν τελέι; Then,—τελεί being, in this case, better regarded as fut,—the sense would be, 'what will Zeus fulfil, which he will not fulfil while we live?'—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. Legg. p. 710 οἱ πᾶνα σχε-δον ἀπεργᾷσαι τῷ θεῷ, ἀπερ (sc. ἀπεργάζεται) ὅταν βουλήθη διαφερόντως εὐ πραξάς τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουλήθη...πόλιν, is parallel with our gen. absol., νῦν ἔτι ξύσαν. If the τελεί after ξύσαν 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 ἀπεργάζω) rather than ἀπεργᾷσαι. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὁ τι as a pronoun. (a) ὄποιον is resumptive of ὁ τι. 'Κνὼς what evil,—what sort of evil,—he does not fulfil?—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—ἦπεν δὲ δικτύως πρῶτον μὲν ὁ τι, ἔπειτα δὲ ὄποιον, ἀρκοῦντος θατέρου. But this

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seems weak; and it is certainly jerky. Others modify this view by taking οὐκεῖ with ὁτιον 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 οὐκεῖ) would have implied, not less than her meaning, but the reverse of it. (b) Two questions are combined in ὁ τι ὁτιον (as in τις ποθὲν εἰ;)—'what, (and) of what kind?' This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (Über die Ant. p. 175).—Wecklein's comment is, 'ὁ τι ὁτιον, quid quae, 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 ὁτιον is substituted for the direct ποιον. '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 ὁτιον. (2) The familiarity of the combination ὅτι strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat ὅσον 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 Ο. T. 1401, where the mss. give ἄρα μον μέμνησθ' ὅτι | οὔτε ἐγὼ δρᾶσας ὅλην ἢ ἐγὼ δεῦρ ιῶν | ὁτιον ἐπρασσον αἰθεὶς; For there—even if ὅτι is kept—it is obviously impossible that μέμνησθ' ὅτι ὁτι δρᾶσας, etc., should be a fusion of μέμνησθ' ὅτι των ἡ ἐπιδίσεως with μέμνησθ' ὅτι δρᾶσας: the alternative—to treat ὅσον and ὁτιον 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 ὁτιον is not substituted for ποιον, but is itself a direct interrogative. This has been supported by the analogy of ὁπότερος in direct question. Plat. Lysis 212 C vae: ὁπότερος οὖν αὐτῶν ποτέρον φιλος ἐστὶν; Heindorf there cites Euthyd. 271 ὁ ποτέρον καὶ ἐρωτάς, ὦ Κριτών; Rep. 348 ὁ ποτέρος οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὁτιον: nor is ὁτιον 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: ἄρ' ὁσθάν τι Ζεὺς.—Meineke: ἄρ' ὁσθάν δὴ Ζεὺς.

(2) Those which alter v. 3, leaving v. 2 untouched.—Dindorf: ἐλλείπον τοι ὁποῖον.—Paley: οὖκ ἐσθ' ὁποῖον οὐκεὶ νῦν ἡ τοιοῦτον τελεῖ (Journ. Phil. x. p. 16). He thinks that ἐτι was a gloss (due to the frequency of its combination elsewhere with ζην), and that, when ἐτι had crept into the text, οὖκ ἐσθ' was erroneously omitted.—Blaydes: ἦ ποιον, or τὸ λοιπὸν, τοι ὁποῖον.

(3) Those which change, or transpose, words in both verses.—Heimsoeth (Krit. Stud. i. 211): ἄρ' ὁσθάν τοι τοῦ ἀπ' Ὁδίνου κακῶν | ὁποῖον ὦ Ζεὺς νῦν ἐτι ζωσαμεν τελεῖ;—Nauck: ἄρ' ὁσθάρ' ὅ τι Ζεὺς
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νῦν ἐπὶ ζώσαν τελεῖ ὁποῖον οὐχὶ τῶν ἀπ' Ὀδύσου κακῶν; As Moriz Schmidt says, this would not naturally mean, 'Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?'—Moriz Schmidt (1880): ἄρ' εὖθ' ὧ τι Ζεὺς τῶν ἀπ' Ὀδύσου κακῶν—κακῶν οὐχὶ νῦν ἐπὶ ζώσαν τελεῖ; He prefers ἄρ' to ἕξθ' on the ground that, after the latter, ὡτι would naturally be taken as the conjunction. (But cp. Plat. Theaet. 197 δ κατασκευάζομεν οὐκ ὡτι ὧ τι πλάσμα.) The origin of ὁποῖον was, he supposes, a marginal gloss ὁποιωδὴς τοῦτο, referring to κακῶν.—Semitelos compresses the two vv. into one: ἄρ' ὡτι ὧ τι Ζεὺς οὐχὶ νῦν ζώσαν τελεῖ;

4 οὖν ἄτης ἀτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἀτερ 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 ἀτερ 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 οὖν ἄτης ἀτερ was already the traditional reading in the time of Didymus, c. 30 B.C.1 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 ἀτερ arose from a marginal gloss ἄτηρ, i.e. ἄτηρον, representing the sense of some other word or phrase which originally stood in the text. Again: it is possible that ἄτης ἀτερ arose from a dittographia, ἄτης ἄτης, and that the word which originally followed ἄτης bore no likeness to ἀτερ. But this also would be a bold assumption. And, apart from such hypotheses, we can only be guided by the letters of οὖν ἄτης ἀτερ. 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 οὖν ἄτης ἀτερ 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 οὖν ἄτης ἀτερ without supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (i) Triclinius suggested two versions, both of which make ἀτερ 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., ἄτηρ = ἄτερ ὡτι. (b) 'Nothing painful, no sort of ἄτη, ἀτερ (ὡτι), is a part,' i.e.

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1 Schol. in L: Διδύμων φέρει δὴ εἰς τοῦτοι τὸ ἄτης ἀτερ ἑνεκὼς συντεκτικὴ τοῦς συμφρασμένους θείου γὰρ ὀθοῦν· ὡδὲν γὰρ ἐστιν ὀστὲν ἀλγεῖν, ὡστε ἄτηρον, ὡστε αἰχμῶν δὲ ὡδὲν ἔχομεν ἤμειν. ἄτης ἀτερ δὲ ἔστι τὸ ἀγάθῳ.
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‘is absent.’—(2) Seidler: ‘There is nothing painful, there is no shame or dishonour (such as can come) without guilt’ (ἀτης ἀτερ), i.e., ‘no unmerited shame or dishonour.’—(3) Boeckh: ‘There is nothing painful, nor—leaving aside the curse upon our race (ἀτης ἀτερ)—is there any shame or dishonour that I have not seen.’ Thus the parenthesis, ἀτης ἀτερ, refers to the fatal deeds and woes of the Labdacidae, while αἰσχρῶν and ἀτιμῶν 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 (Shaks. Grammar § 405) quotes Ascham’s Scholemaster, 37, ‘No sonne, were he never so olde of yeares, might not marry’: Shaksp. 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 11. 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.

The simplest form of the confusion-theory is to suppose that Sophocles wrote οὐδὲν γὰρ οὕτω ἀληθεῖν οὐτ ἀτης ἀτερ | οὐτ αἰσχρῶν οὐτ ἀτιμῶν ἄστι, κ.τ.λ., meaning, ‘there is nothing either painful or not without άτη, etc.,—instead of οὐτ οὐκ ἀτης ἀτερ. Another form of it is that advocated by Hermann Schütz (Sophokleische Studien, 1886), pp. 6 ff., who would point thus: οὐδὲν γὰρ οὕτω ἀληθεῖν οὐτ ἀτης ἀτερ | οὐτ αἰσχρῶν οὐτ ἀτιμῶν ἄστι, etc. He understands: ‘Nothing is not-painful or free from άτη.’ Setting out, like Hermann, from the fact that οὐδὲν οὐκ ἀληθεῖν ἄστι means πάντα ἀληθεῖα ἄστι, he supposes that the poet meant to say, οὐδὲν γὰρ οὐκ ἀληθεῖν οὐδ άτης ἀτερ ἄστι, but, wishing to co-ordinate the clauses, slid into the incorrect οὐτ ... οὐτ. That is, we have to suppose that οὐτ ἀληθεῖν = οὐτ οὐκ ἀληθεῖν. 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 οὐτ should

1 In Thuc. 7. 75 § 4 οὐκ ἄνευ ἄλγει (ἐπιθεταμένον) used to be explained as a like error, for οὐκ ἄνευ οὐκ ἄλγει. But this seems impossible. Nor can ἄλγει be explained (with Classen) as = 'in a faint voice.' Either ἄνευ or ἄλγει (probably the latter) is corrupt.
have caused a second οὔτε to be used instead of οὔτ' οὐκ, than it is to suppose that the first οὔτε should have been so used. (β) It seems clear that the words from οὐδὲν to ἄρμιν ἔσθ' formed a single sentence. The sense is greatly weakened by having a point after ἄρμιν. (ε) In v. 5 we should then require οὐδ' ...οὐδ', unless we assumed a further inaccuracy in the use of οὔτ' ...οὔτ'.

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 οὐ or from οὐδ'. With οὐκ ἄγησ ἄρμιν the sense would be, 'Nothing either painful—not without ἄγη—nor shameful,' etc. The ἄλγος, or mental anguish, was not unattended by ἄγη, external calamity. With οὐδ' ἄγης, the only difference would be that the clause would then be linked to ἄλγεων: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. O. T. 1282 σταυρόμενος, ἄγη, βάναυς, ἀλχώνη, κακῶν | ὀς ἐστι πάντων ὄνοματ', οὐδέν ὅσι' ἁπὼν. 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 ἄγης ἄρμιν. Apart from the hypothesis of a marginal gloss or of a dittographia, the letters of ἄγης ἄρμιν are our only safe guides. Mr E. Maunder 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. If the words οὐκ ἄγης ἄρμιν stood in the text of 330 B.C., inscriptions supply only the 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 ἄγης ἄρμιν 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 ἄγης ἄρμιν 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 ἄγη had been written with a mere linking-stroke (—) after it, a careless scribe might have evolved ἄγης.

1 See the Introduction to the Laurentian MS. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.
A final -ον might have been represented by a contraction, or else lost by accident. Hence Ptolemaic writing would explain how ἀγγὶς ἀτερ might have arisen (e.g.) from ἄγγὶς πέρ(α), or ἄγγῃ περῳ, or ἀλαστρον; but not from ἄγγῃ φερον, or ἄγγῃ αγον, or ἀτερφαρον. It may be added that ουτ 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 ουτ ἀγγῃ ἀτερ would have appeared in a Ptolemaic ms. of c. 250 B.C.:

ουτ ἀγγῃ ἀτερ

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 ουτ ἀγγῃ, but change ἀτερ.—Robinson Ellis: ἀτερ, = sed vero, 'nay,' with cumulative force.—Wecklein (Ars Soph. en. p. 70): περα.—London ed. of 1722: μετα.—Porson: ϕον.—Hermann: γιον.—Sallier and Bothe: ἀτερ.—Bergk: ἀνερ (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 Εδίπυς, and reading ουτ ἀγγῃ, πατερ.' 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 ἀτερ, but change ἀγγῃ.—Koraes: ἀγγῃ [what is ἀγγῃ ἀτερ is ἀγγῃον].—Ast: ἀκους.

3. Changes of ἀγγῃ ἀτερ into two other words.—Brunck: ἀγγῃ φερον or ἀγαρον αὐ.—Donaldson: ἀγγῃ αγον.—Musgrave: ἀγγῃ σαγεν ('loaded with calamity').—Semitelos: ἀγγῆ ἀτερ.—Blaydes: ἀγγον οὐτ.—Pallis: ἀγαν βαρυ.—Hartung: ἀγαρον ὧδη.

4. Changes of ἀγγῃ ἀτερ into one word.—Johnson: ἀλαστον ('noxium').—Brunck: ἀγγῃον [implying ἀγῃρ, from ἀω, contracted for ἀων, as λυτιρις implies λυτῃρ].—Dindorf: ἀγαρμον [as if formed, through ἀγαρς, from ἀγαρῳ].—Pallis: ὑπερβαρες.—Blaydes: ἀτερφορον, ἀλεβρον, or δυσφορον, or δυσχερες.—ἀλαστρον had occurred to me, but it seems impossible that it should have been used as = ἀλαστον. Cp. op. v. 974.

5. Conjectures which change both ουτ and ἀγγῃ ἀτερ.—Buchholz: οὐτ ἀγγῃς, πατερ.—Moriz Schmidt: ἑσθ ὁποιονον.
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23 ff. 23 Ἕτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη
24 χρησθεὶς δικαίφ καὶ νόμῳ κατὰ χθονὸς
25 ἔκρυψε τοῖς ἐνερθέν 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 Ἀτεοκλέα μὲν σὺν δίκη κατὰ χθονὸς. Instead of σὺν δίκη, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ἃ (or ἃ) δίκη, and Kolster (Philol. v. 223) ὡς νόμῳ. Pallis gives Ἀτεοκλέα μὲν σὺν δίκη 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 δικαίφ 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, χρηστός [adopted by Bellermann, as meaning, ‘just, in the sight of the good’; and by Wecklein, as ‘meet for patriots’].—Nauck, κρίσις.

2. Changes of χρησθεὶς δικαίφ.—Wiesler proposed χρηστός δίκαια, with a comma after δίκη, so that δίκαια should be in appos. with the sentence.—Hermann Schütz (Jahr. f. kl. Philol. 1876, p. 176) proposed χρήσθησα δικαιῶν. In the note on 23 f. I suggest that this emendation would be improved by the further change of καὶ νόμῳ into τῷ νόμῳ. In his Sophokleische Studien (Gotha, 1886), p. 111, I find that Schütz himself now proposes this improvement. [Engelmann would read τῶν (for σῶν) δίκης χρήθησα δικαιῶν καὶ νόμῳ.]—John W. Donaldson, in his ed. (1848), first conjectured χρησθεὶς 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 διὶ (or δικαιῶν).

3. A few emendations are of larger scope. Moriz Schmidt.—Ἐτεοκλέα μὲν, πιστὸς, ὡς λέγει, δίκης | κρίσει δικαίως καννόμῳ, κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μὲν, ὡς λέγουσιν, τίθειν | κρίνει, δικαλει καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture σὺν δίκης | χρηστόν 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
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τώσις (for δίκης) χρήσει. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σιν δίκης χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γά (110), γάν, ῆπερία (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 γά, γάν, ῆπερία, 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 παγκούττιν (804), and βηντών Αίθν (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. εἰς δ' ἄλλα τά μέν, | ἄλλα δ' ἐπ' ἄλλοις, κ.τ.λ.

This, Erfurdt's reading, is a very gentle correction of L's εἰς δ' ἄλλα τά μέν ἄλλα τά 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 τά μέν, τά δ' on the other. Dindorf's objection to the short μέν 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 τά μέν is perfectly clear. The irony of εἰς 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: εἰς δ' ἄλλα μέν ἄλλα: τά δ' ἐπ' ἄλλοις.—Emperius: εἰς δ' ἄλλα μέν ἄλλα: | ἄλλα δ' ἐπ' ἄλλοις.—
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Wecklein: ἔξε σ' ἄλλα τὰ τοῦ, | ἄλλα σ' ἐκ' ἄλλους. [So in ed. 1874: formerly ἔξε σ' ἄλλα τὸ, ἃ, Ars Soph. em. p. 12.]—Hense: ἔξε σ' ἄλλα τὰλαντ. | ἄλλα σ' ἐπ' ἄλλους.—Musgrave: ἔξε σ' ἄλλα τὰ δειν. | ἄλλα σ' ἐπ' ἄλλους.—G. Wolff: ἔξε σ' ἄλλα τἀ Διός. | ἄλλα σ' ἐπ' ἄλλους. (2) Those which change ἄλλα into another part of ἄλλου.—Seyffert: ἔξε σ' ἄλλος τὰ μὲν; | ἄλλα σ' ἐτ' ἄλλους.—Semitelos: ἔξε σ' ἄλλον δειν. | ἄλλα σ' ἐπ' ἄλλους. (3) Those which change ἄλλα into some other word or words.—Blaydes: ἔξε ταύτα τὰ μὲν, | ἄλλα σ' ἐπ' ἄλλους.—Gleditsch: ἔξε τόνδ' ἀδε μοιρ'. | ἄλλα σ' ἐτ' ἄλλους.—Kayser: ἔξε σ' 'Αιδα λαχαν. | ἄλλα σ' ἐτ' ἄλλους. [Nearer to the letters than either of these would be ἔξε σ' ἄδ' ἀδα νυ, —the pause excusing the short νΥ, as it excuses μὲν.]

155 ff. The traditional text has:

155 ἄλλ' ὡθε γὰρ ἐπὶ βασιλεὺς χῶρας
156 Κρέων ὁ Μενουκέως νεοχύρος
157 νεαραῖας θεῶν ἐπὶ συντυχίας
158 χωρεῖ τίνα δὴ μῆτιν ἄρσησι
159 ὑπὶ σύγκλητον τὴνδε γερόντων
160 προθέτεστι λέχην
161 κοινῷ κπρώγματι πέμψα;

Verse 156, now a tripod, must be either shortened to a monometer, or lengthened to a dimer. Taking the first alternative, Dindorf omits νεοχύρος, while Hartung omits Μενουκέως, reading Κρέων ὁ νεοχύρος νεαραῖας θεῶν.] Bergk would omit Κρέων ὁ Μενουκέως and also θεῶν, reading (with νεοχύρος for νεαραῖας) νεοχύρος νεοχύρος ἐπὶ συντυχίας. But it seems far more probable that the verse should be lengthened, to a dimer, 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 anapaest and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimer, 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).

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292 ἔνοοι δικαίως εἶχον, ὡς στρέφειν ἤμ. The following are the passages in which Eustathius refers to this verse. On Ἱ. 10. 573: παρὰ Σοφοκλεῖ ὁ ἐντὸς ζηγῷ νῦν τοὺς εὐλόφος φέρειν. On ὸδ. 5. 285: τῷ Σοφοκλεῖ ἐν τῷ κάρα σέτουτε σοῦ ὑπὸ τὸν ἐντὸς εὐλόφος εἶχον. Cr. also on ὸδ. 10. 169 ὁ τραχύς Οἰδίπου (an oversight for Κρέων) ἠφατὶ τῶν τινας πολιτῶν μὴ ἐθελείν ὑπὸ τὸν ἐντὸς εὐλόφος φέρειν. On Ἱ. 23. 508 νῦν τοὺς εὐλόφοις παρὰ Σοφοκλεῖς. 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) Ἔλ. 66, δεδομένος ἡ ἀστρον ὡς λάμψιν ἐπὶ, cited on Ἱ. 2. 135 δεδομένος ἀστρον ὡς λάμψιν: (2) Ὀ. Τ. 161 κυκλοείς ἀγορὰς βράννοι εὐκλεία, cited on Ἱ. 24. 1 Σοφοκλῆς ποιν κυκλοείς ἡ ἀγορὰς εὐκλεία: (3) Ἰβ. 1035 ἑνῶν γ᾿ ὀυείδος cited on Ἱ. 17. 105 καλῶν γ᾿ ὀυείδος: (4) Αἰ. 445 φωτὶ, cited on Ἱ. 6. 367 ἕνδρι: (5) Ἰβ. 1219 ἀκραῖ, cited on Ἱ. 6. 397 ἑγάραν. 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 τὴ ὅσιν ῥυθμίζεις. ὅσι, a colloquial form of ὅσι, is not read in any other passage of Soph., but is supported by L in Aesch. P. V. 933 (where τὶ δὴ ἄν should be read), and Cho. 900 (where Porson rightly gave ποὺ δὴ). As Ar. and Plato show, ὅσι was commonly used in short phrases expressing surprise, like τὴ ὅσι; ἐπὶ ὅσι; τὴ ὅσι λέγεις; etc. In this verse ὅσι is clearly unsuitable, while on the other hand δὴ constantly follows τὶ in such questions. The Triclinian gloss, δὴ τὸ μέτρον, suggests that δὴ was changed to ὅσι by a corrector who did not know that δὴ could be long before ῥ. In Plat. Gorg. 474 c where τὶ δὴ ὅσι ἀστρον is right, some mss. have τὴ δὴ δὴ: and in many other places δὴ seems to have supplanted δὴ or δὴ. (In Ar. Ach. 912, however, the metre permits δὲi, which some edd. have changed to δὲ.) Porson on Eur. Med. 1008 says, "assentior Brunckio δὲi e tragicis eximienti"; but the case of Eur. is different from that of Aesch. or of Soph. Thus in Ion 275 (τὶ δὲi τὸδ'); it is quite possible that the colloquial style of the passage should have led Euripides to prefer ὅσι. Each passage in which the mss. ascribe δὴ to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of everyday life.

340 Here, as in 509, I have preferred the spelling ὅλω to ἐλω, though without regarding it as certain. Cobet (Var. Lect. 361) pronounces confidently for ἐλω, though without convincing reasons. The fact is that the mss. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, οὐρανὸς ὑπήλαστος, the mss. of Athen. 701 b give ὑπήλαστος or ὑπήλαστος. Those of Aelian De Nat. An. 12. 7 give ὑπηλαστος or ὑπηλαστος. Erotianus (gloss. Hippocr.
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p. 378) gives ἵππαλλει. See Nauck, Fragm. Trag. p. 420; and cp. Schweighäuser on Athen. I. c. (vol. 8, p. 366). In Plat. Tim. 40 β εἴλλομένην and ἵλλομένην are among the various readings of the mss. (others being these same forms aspirated, and εἴλλομένην, εἴλλομένην, εἴλλομένην): so, again, ib. 76 b, 86 ε. In Arist. De Cael. 2. 13 the Berlin editors (p. 293 b 31) give ἴππεθβαι, as also ib. 14 (p. 296 b 26), noting εἴπεθβαι as a v. l. in the first passage, and ἴππεθβαι in the second. Here, the corruption in ἵππεθβαι, ἵππεθβαι, arose from ἀποτρυτεῖ ΑΠΟΤΡΥΤΕΑΙΙΛΟΜΕΝΟΝ (ἀποτρυτεῖ ΑΠΟΤΡΥΤΕΑΙΙΛΟΜΕΝΟΝ), ΠΙ having been substituted for the doubled iota, ΠΙ. This passage, then, must be added to the testimony for ἵλλος versus ἵλλος. So, too, must ἵππεθβαι (L) and ἵππεθβαι (A, with other mss.), in 509. In Ar. Nub. 762, where most mss. have ἵππει, the Ravenna has ἵππει. This last seems the most significant of all the facts which can be gathered from the mss. That is, there is no testimony for ἵππει which can fairly be set against this. There is no instance in which ἵππει 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 ἵππει is much greater than that for ἵλλος’ (New Phryn., p. 90). I should rather have thought that the ms. evidence, so far as it goes, is slightly in favour of ἵλλος. It is true that our mss. sometimes wrongly changed α to ι, as in ἐπεσα for ἐπεσα: but, in regard to ἵλλος, we have to consider whether the doubling of λ might not have induced a weakening of the initial diphthong into ι.

350 f. λασιάχνεα θ ἵππον ἵππα ἐκατε ἡμι φίλοςῳ ἱγην Λ.—The emendations may be divided into two classes.

I. The following retain ἡμιφίλοςῳ ἱγην, either as acc. or nom.

(i) Brunck: ἵππαλλει for ἴππεθβαι. 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. ἵππαλλει (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: ἵππαλλει (‘Man fits the horse with a yoke’). This is now received by Bellermann, who formerly proposed ἵππαλλει (also with double acc.). He compares ἁμφικείρημι τινά τι, etc. (iii) Dindorf: ἵππαλλει, ‘ut iugum equos ἵππαλλει dicatur, qui iugo adhibito dociiores et sollertiores redduntur’ (i.e., the yoke ‘improves’ the horse!)—(iv) G. Wolff: ἵππα ἵπποι (‘having put the yoke on the horse, he leads him’).—(v) Campbell: ἵππαλλει. —(vi) Blaydes, in his text, ἵππαλλει ἵπποι.

II. In the following, ἡμιφίλοςῳ ἱγην is modified.—(i) Schöne and Franz, ἵππαλλει ἡμι φίλος ἱγην (so Wecklein), or ἱγην (so Donaldson). Receiving ἵππαλλει, (ii) Schneidewin, ἡμιφίλοςῳ ἱγην, (iii) Kayser, ἡμιφίλοςῳ ἱγην, (iv) Blaydes, inter alia, ἡμιφίλοςῳ ἱγην.—(v) Schütz, ἵππαλλει ἡμι φίλος ἱγην.—(vi) Seyffert, ἰναστεῖα ἡμιφίλοςῳ
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468 f. L gives εἰ τὸν εἶμης μητρὸς διανύει ἄδαστρον ἴσχυριστὸν. The later MSS. have Ἰσχύριστον ἴσχυριστον, ἵσχυριστον, ἵσχυριστον, ἴσχυριστον, ἴσχυριστον, or ἴσχυριστον. Leaving aside the mere corruptions, ἴσχυριστον and ἴσχυριστον, we see that the other MSS. readings represent two different kinds of endeavour to amend the passage. One was ἴσχυριστον: along with which we might have expected to find ἴσχυριστον: and, in fact, ἴσχυριστον and ἴσχυριστον were the readings known to Eustathius (p. 529. 20, on II. 5. 120). The other assumed the aor. or imperf. of ἴσχυριστον. contracted or uncontracted.

Hermann, who thought ἴσχυριστον defensible (‘non spermendum’), adopted ἴσχυριστον. He took it, seemingly, in the sense of ἴσχυριστον. This, as all would now admit, is impossible. Brunck adopted the portentous ἴσχυριστον from Pierson. Dindorf defends ἴσχυριστον as = ἴσχυριστον: but see comment. Most of the other emendations assume either (1) ἴσχυριστον, or (2) ἴσχυριστον.

(1) Blaydes: μητρὸς θαυμάζειν ἄδαστρον ὡτι ἴσχυριστον.—Nauck: ταρ' οἵτινος ἄλλ' ἄδαστρον εἰ τὸν εἶμης | μητρὸς ταρ' τον θαυμάζειν ἴσχυριστον.—Tournier: ταρ' οἵτινος ἄλγος δ' ἐν ἄν, εἰ τὸν εἶμης: μητρὸς ταρ' τον μη ταφέντ' ἴσχυριστον.—Pallis, more boldly still, assumes the double compound: εἰ τὸν εἶμης | μητρὸς φανερ' (or ταφέντ') ἄδαστρον ἴσχυριστον.

(2) G. Wolff: εἰ τὸν εἶμης | μητρὸς θ' ἐνός τ' ἄταφον ἰσχυριστον νέκν.—Seyffert: εἰ τὸν εἶμης | μητρὸς θαυμάζειν ἄταφον ἰσχυριστον νέκν. —Moritz Schmidt: ταρ' οἵτινος ἄλ' ἀλγοτ' ἐν, εἰ τὸν εἰμης | ταφέντ' ἄδαστρον ἰσχυριστον νέκν (understanding χειρ' ὑπὸ ἰσχυριστον).

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 θαυμάζειν ταφέντ | γυναῖκας εἶλαι τάσδε—The following emendations have been proposed. (1) Dindorf: εὑ δὲ τάσδε χρη | γυναῖκας ἀνεμένας λαό. So Meineke, but with εἰρήκας instead of ἰσχυριστον (Obs. cr. in fragm. Com. p. 134) improves this to εἰρήκας. And Nauck accordingly gives εὐ δὲ τάσδε χρη | γυναῖκας ἐφεξῆς μὴ ἀνεμένας λαό. He would prefer, however, to place ἐν τῷ ἀνεμένας, with Madvig (Adv. i. 216). (2) Bergk adopts the insertion of ἐν and the omission of τάσδε in 579, but would refrain from further change: ἐκ δὲ ταφέντ χρη | γυναῖκας εἶλαι μὴ ἐ̂ν ἀνεμένας. The change of subject for the ininitives would, however, be very harsh. (3) Seyffert: εὐ δεῖται δὲ χρη | γυναῖκας εἶλαι τάσδε μὴ ἀνεμένας. Engelmann substituted ἐκδεταίσας for εὐ δεῖται. This is one of those conjectures which are taking at first sight, but which reflection condemns. δεῖται occurs only in the subst. δεῖτα, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.
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601 f καταμαχακόνια. The primary sense of καταμαχακόνια 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 Η. 24. 165 (κόπον) καταμάχασθαι χερσίν ἑως, 'heaped it up' on himself: imitated by Josephus, Bell. Jud. 2. 21. 3 καταμαχακόνια τῆς κεφαλῆς κόνιν. Od. 5. 482 εἰν' ἐσπεύσασθαι, 'heaped up a couch': ib. 9. 247 (γάλα) ἐν ταλάρωσιν ἀμφασάμενος, 'having collected.' (3) Those which require the sense, 'cut': as Η. 3. 359 (κόπον) διάμωσε χίτωνα. Od. 21. 300 ἀν' ὀυτά... βινάς τ' ἀμφασάμενος.

If, however, the ms. κόνιν is retained in ν. 602, the fact that καταμαχακόνια 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 καταμαχακόνια 'covers.' Now, the version 'covers' would be suitable only if the φονία θεών τῶν ναυτίων κόνιν were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the ναυτίων, which she sprinkled on her brother's gory corpse. But how could καταμαχακόνια mean 'covers'? Prof. Lewis Campbell says:—'As καταμάχασθαι κόνιν is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμαχακόνια, 'To cover,' or 'Sweep out of sight.' But καταμάχασθαι 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 καταμαχακόνια, when we mean, καταμάχασθαι κόνιν? On this point I can only repeat what I said in my first edition (commentary on νν. 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 κόμα may be 'a homonym with more than one meaning.' That is, besides the rt. κόμα, 'gather,' there may have been another κόμα, 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 κάτω in the act. κάτω, Mr Leaf (on Η. 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 καταμαχακόνια, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, καταμαχακόνια τῶν μαχαρίων, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of καταμαχακόνια were also known to them. (2) The military καταμαχακόνια, as used by some orientals, occurs in Xen. Cyr. 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called ὁμότμων as θώραξ...γέρρον.
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κοπίς δὲ ἡ σάγαρις εἶς τὴν δεξίαν. 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 σφαίρα, 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 ῥήσις.


606 f. L has ὁ παντογήρως | οὔτε ἀκάματοι θεών. These words answer metrically to 617 f. -νόων ἐρώτων | εἶδεν δὲ οὐδὲν ἔρπε. The conjectures have followed one of two courses, according as παντογήρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by − − −, while οὔτε is brought back from v. 607.

(1) Hermann: ὁ παντογήρως | οὔτε θεών ἀκάματοι. [He afterwards preferred, ἀκάματοι θεών οὐ.] The Doric ἀκάματοι should, however, be written. Schneidewin conjectured οὔτε ἑτέρων ἀκάματοι—Heath and Brunck had proposed a simple transposition (with οὔτε), οὐδὲ θεών ἀκάματοι. But ἀκάματοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. Hom. Hymn. Ἀρ. 520, ἀκάματοι δὲ λόφον προσέβαιν ποσίν. It is unnecessary, then, to write οὔτε θεών ἀκαμάτες, with Blaydes.—Dindorf: ὁ παντογήρως | οὔτε ἄκαματοι θεῶν νῦν.—Neue, whom Hartung follows: ὁ παντογήρως | ἀκάματοι τε θεών οὐ.—Nauck (omitting θεών): ὁ παντογήρως | οὔτε ἀκαμάτες.

(2) Donaldson: ὁ παγκρατίς οὔτε | ἀκάματοι θεώντες. So Wolff, but with ὁ παγκρατίς.—Wecklein desires a verb in the place of θεών: as ὁ πάντες ἀγάμοι, οὔτε | ἀκάματοι φθίνοντων. He also thought of φθείροντων. Mekler prefers σκέδωσιν.

613 f. The mss. give οὔδέν ἔρπε | θνατῶν βιωτῷ πάμπολες ἕκτης ἀτας. On πάμπολες the Schol. has, ὁ κατὰ πάσαν πόλιν ἔρπων νόμος, ὁ ἑοτε, πάντες ἀνθρώπου. Triclinius took the sense to be: 'the law never (οὔδέν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἀτή': i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἀτή. 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
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will be, everywhere and always, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath’s πάμπολα γ’ in his text, conjectures πλη-
mud (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 πάμπολα γ’ is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange’s παντέλης, reads οὐδεν ἐρπεν| θνατῶν βιωτον παντέλης έκτος ἄτας, ‘that no mortal life performs its course to the end (παντέλης adv.) without ἄτη.’—Schneidewin sought a similar sense by reading οὐδεν ἐρπεν | θνατῶν βιωτον τον πολυν ἕκτος άτας, i.e., ‘no mortal (οὐδεν = οὐδεν) goes through the greater part of life without ἄτη.’ Pallis: οὐδεν ἐρπεν | θνατῶν βιωτον προς τόλος ἕκτος ἄτας.—Bergk invented a form παμπάλες as = παμπάλην (‘altogether’).

619 προσαύσῃ. The following are the principal pieces of evidence for an αὐω = αὖω. (1) Alcman fr. 94 τῶν Μώσαν καταύσες. Eustathius explains this by ἀφανίσεως: cp. Ατ. Νυβ. 972 τῶν Μωσαί τοις ἀφανίσιν. (2) Hesychius: κατάρευσαι. καταλήπτοι (κατανάλησαι Lobeck), καταδύναι. (3) Pollux 6. 88 ἐξασάνα το έξαλειν. (4) Etym. M. p. 346. 58 gives ἐξασάρτηρ 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. προσαύρη [and προσαύρη] here, regarding them as glosses on the true sense of προσαυσθ. But it is surely far more probable that προσάρη and προσάρη 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 προσαύσῃ could mean to ‘burn against,’ and that such a sense is specially fitting here. It may be granted that there was an αὐω = αὖω, but there is no proof that an Attic writer would have used αὖω, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes ἐξασάαται as = ‘to take out,’ from αὖω = αὖω: yet it is known that an Attic writer used ἐξασάαν as = ‘to roast,’ from αὖω ‘to kindle’: Plat. com. Ἐορταί fr. 9 τό δε ὅπτησαι ἐξασάα (αὶ. Eustath. p. 1547. 48, on Od. 5. 490, αὖω).

622 The Greek verses given in the note, δειν δ’ ο δείμων, 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 Homeric (Cambridge, 1660), p. 282. He is illustrating Od. 23. 11, μάργαρι σε θεοί 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 miseras paret viro, Mens laesa primum.’ And in the margin he cites ‘Franciadus nostrae’ v. 3, ‘certe ille deorum | Arbiter utricum 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, ‘Euripides 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 φρενας υφ’ ἡδονῆς. Triclinius wrote φρενας γʹ—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to υφ. Hermann, πρὸς ἡδονής: Blaydes, δι’ ἡδονήν: Hertel, σὺ γ’ ἡδονῆς (Meineke, σὺ γ’ ἡδονῆς (i.e. χυτά, adv., as = ‘at random,’ temere). (2) Larger changes.—Kayser, φιλοξια for υφ’ ἡδονής.—Stürenburg, κακοκρόνος (do.).—Wecklein, τὸν φρενῶν υφ’ ἡδονῆς | …ἐκπέμπῃ.—Semitelos, μην νῦν ποτὲ ποταόμαι — ‘be fluttered’], παῖ, τὰς φρενας, μηθ’ [τὸ μηθ’] ἡδονας, | κ.τ.λ.—Pappageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | υφ’ ἡδονῆς: μην νῦν ποτ’, ὁ παῖ, τὰς φρενας, against metre.

718 L gives ἀλλ’ εἰκε θυμῷ καὶ μετάστασιν δίδου. For θυμῷ, several of the later mss. have θυμοῦ. Porson was content to propose ἀλλ’ εἰκε θυμῶν, comparing O. C. 1178 τάδ’ εἰκαθείν, etc. Hermann conjectured, ἀλλ’ εἰκε, θυμῷ καὶ μετάστασιν δίδου, ‘sed cede, ıræ 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; ‘quia est per asyndeton instantius precanitis oratio.’—Dindorf: ἀλλ’ εἰκε, 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’ εἰκε δὴ μοι, ὥς ἀλλ’ εἰκε θ’ ἡμῖν. —Martin: ἀλλ’ εἰκε μοῦ. (So Nauck.)—Meineke: ἀλλ’ εἰκε δὴμόρ. (He afterwards acquiesced in εἰκε θυμῷ as = ‘yield in thy mind,’ but then desired καὶ μετάστασιν τίδ’ ων as = μετάστηθί.)—Mekler: ἀλλ’ εἰκε καὶ σά. —Mr J. G. Smith suggests, ἀλλ’ εἴ γε θυμοῦ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήματι πάπτασ. 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’: κτήματοι = κτήνεις (Brunck). (3) ‘Love falls on his slaves,’ i.e. falls on men, so as to enslave them,—κτήματι being proleptic. This was Schneidewin’s view, who compared Lucian Dial. Deor. 6. 3 where Hera describes Zeus as δῶσ κτήματα καὶ παιδία τοῦ Ἑρωτο. 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
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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 κτήμας Dindorf proposes λήμας (1860 Oxon. 3rd ed.), or ἤ τ' ἀνδρός (1863 Leipsic 4th ed.): Blaydes, σώματι (or μεθ' as a trisyll.): Hartung, στήμας: Meineke, δόμασι: Musgrave, σχήμασι (titulos dignitasque invadis). Seyffert, βλάμασι. (2) Some would change the verb, with or without changing κτήμας. Blaydes: εἰν δόμασι παιζεῖς (or πέτεις). He also mentions an old conject., εἰν δόμασιν ἄπη ('harvest through the eyes?').—Pallis: ἐν δέρμασιν ἄπεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος ἐν ἀρχαῖ | 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 Ἀργης τράπε δὲ | Κύκνεια μάχα καὶ ὑπερβηθὼν \ \ ||
2nd ep. v. 40
οὐ πολλὶ ὄν ἄλτα πατρίδα πολὶ φέον \ \ \ \ ||
κτέανον ὑπὸ στερεφ ψε χυρί||

(2) Pyth. 11.

1st strophe v. 4 ματρί | παρ Μελίαν χρυσάλεων | ἐς ἄδυτον τρικόσων \ ||
1st antistr. v. 9 ὀφρα | Θημεῖαν ἱερὰν Πυθιωνία τε καὶ \ \ ||
ὁρθοδίκειαν

(3) Nem. 7.

4th str., v. 70 Ἐν διήνιθα πατρί άθε | Σωληνεῖς ἀπομανίων \ ||
4th antistr., v. 78 κολλῆ ἤρόσων \ \ \ \ ||
ἐν τε | λευκῶν ἑλεφανθ αμφέ \ \ ||
[Here, ἐνίαι = ὅ τραγὸν. This is a very rare instance of ὅ in the subst., though χρύσας is frequent.]

(4) Isthm. 3.

4th str., v. 57 θεσπεσίων ἐπέκα | λογίσθοις ἄθυρεν ||
4th ant., v. 63 ἐρνεῖ | Τέλωνιδία, τόλμα γαρ | εἰκοσ ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into ω-ω has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτω θεμέλα [with ω over a] μέγ' ἄκουσαι
837 τοῖς ισοθέους ἐγκλημα λαχεῖν
838 ξύσαν καὶ ἐπετα θάνατον.

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The later mss. have ἕσχομαι (σχομαι), ἤσχομαι, ἤσχομαι, ἦσχομαι, or ἦνεχομαι. Leaving aside the mere corruptions, ἦσχομαι and ἦσχομαι, we see that the other ms. readings represent two different kinds of endeavour to amend the passage. One was ἔσχομαι: along with which we might have expected to find ἔσχομαι: and, in fact, ἔσχομαι and ἦσχομαι were the readings known to Eustathius (p. 529. 20, on II. 5. 120). The other assumed the aor. or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought ἔσχομαι defensible (‘non spernendum’), adopted ἔσχομαι. He took it, seemingly, in the sense of ἦσχομαι. This, as all would now admit, is impossible. Brunck adopted the potentious ἦνεχομαι from Pierson. Dindorf defends ἔσχομαι as = ἦσχομαι: but see comment. Most of the other emendations assume either (1) ἦνεχομαι, or (2) ἀνέχομαι.

(1) Blaydes: μητρὸς θανόντι ἄθαπτον ὄντι ἔσχομαι.—Nauck: παρὰ οὐδὲν ἀλλ' ἄθαπτον εἰ τὸν ἔμης | μητρὸς πατρός τε τὸν θανόντι ἔσχομαι.—Tournier: παρὰ οὐδὲν ἀλλος δὴ ἦν ἂν, εἰ τὸν ἔμης | μητρὸς πατρός τε μὴ ταφέντι ἔσχομαι.—Pallis, more boldly still, assumes the double compound: εἰ τὸν ἔμης | μητρὸς φανέντι (οὐ τραφέντι) ἄθαπτον ἔσχομαι.

(2) G. Wolff: εἰ τὸν ἔμης | μητρὸς θ' ἐνὸς τ' ἄταφον ἀνέχομαι νέκουν.—Seyffert: εἰ τὸν ἔμης | μητρὸς θανόντι ἄταφον ἀνέχομαι νέκουν.

Moritz Schmidt: παρὰ οὐδὲν ἀλλ' ἀλγιστ' ἂν, εἰ τὸν ἔμης | ταφόντων ὅδ' ἀνέχομαι νέκουν (understanding χειρός with ἔμης).

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 τοῦτῳ χρη | γυναίκας ἐλναι τάσε—The following emendations have been proposed. (1) Dindorf: εὗ δὲ τάσε χρη | γυναίκας δαι μηδ' ἀνεμένας τὰν. So Meineke, but with έρξαι instead of ήναι. Herwerden (Obs. cr. in fragm. Com. p. 134) improves this to έρξαι. And Nauck accordingly gives εὗ δὲ τάσε χρη | γυναίκας έρξαι μηδ' ἀνεμένας τὰν. He would prefer, however, to place εἶναν before άνεμα, with Madvig (Ad. i. 216). (2) Bergk adopts the insertion of εἶναν and the omission of τάσε in 579, but would refrain from further change: εὗ δὲ τοῦτῳ χρη | γυναίκας εἶναι μηδ' εἶναν ἀνεμένας. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: εὗ δετάς δὲ χρη | γυναίκας εἶναι τάσε μηδ' ἀνεμένας. Engelmann substituted δετάς as for δετάς. This is one of those conjectures which are taking at first sight, but which reflection condemns. δετάς 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 κατα μα ν κόνις. The primary sense of ἀμαν 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 Π. 24. 165 (κόπρον) καταμαζοντος χερουν ἐγνων, 'heaped it up' on himself: imitated by Josephus, Bell. Jud. 2. 21. 3 καταμαζοντοι τῆς κεφαλῆς κόνις. Od. 5. 482 εὐρην ἐσταμάζατο, 'heaped up a couch': ἓν. 9. 247 (γάλα) ἐν ταλάρων ἀμανάμενον, 'having collected.' (3) Those which require the sense, 'cut': as Π. 3. 359 (and 7. 253) διάμαρσε χειτών. Od. 21. 300 ἀτ' οὐσα... βίνας ἑ ἀμῆσαντες.

If, however, the ἀμαν is retained in v. 602, the fact that καταμαν 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 καταμαν 'covers.' Now, the version 'covers' would be suitable only if the φονία θεῶν τῶν νεφερων κόνις were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the νεφερω, which she sprinkled on her brother's gory corpse. But how could καταμαν mean 'covers'? Prof. Lewis Campbell says:—'As καταμαζοντι κόνις is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμαν, 'To cover,' or 'Sweep out of sight.' But καταμαζοντι κόνις 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 καταμα με, when we mean, καταμαμα κόνις? 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 ἀμαω 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. ἀμαω, Mr Leaf (on Π. 18. 34) has pointed out that it occurs only under cactus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word κόνις, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, κοτίκι τῶν μαγηρῶν, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of κόνις were also known to them. (2) The military κόνις, as used by some orientals, occurs in Xen. Cyr. 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called ἀμάτιμοι as θώραξ...γέρρον.
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κοπίς δὲ ἡ σάγαρις εἰς τὴν δεξίαν. Again, in Cyrl. 6. 2. 10, the Asiatic troops of Cyrus are armed with ἄσπις, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαίρις, 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 βῆθις.


608 f. L has ὁ παντογύρος | οὔτε ἀκάματος θεῶν. These words answer metrically to 617 f. -νοῦν ἔρπων | εἰδότε δὲ οὐδὲν ἔρπει. The conjectures have followed one of two courses, according as παντογύρος is (1) retained, or replaced by a metrical equivalent: (2) replaced by ὁ, while οὔτε is brought back from v. 607.

(1) Hermann: ὁ παντογύρος | οὔτε θεῶν ἀκμητος. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἀκάματοι should, however, be written. Schneidewin conjectured οὔτ' ἐτέων ἀκματο.—Heath and Brunck had proposed a simple transposition (with οὐδὲ), οὐδὲ θεῶν ἀκάματοι. But ἀκάματοι is metrically better, and would most easily have arisen from ἀκάματος. For the form, cp. Hom. hymn. Ap. 520, ἀκμήτω δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὔτε θεῶν ἀκμητες, with Blaydes.—Dindorf: ὁ παντογύρος | οὔτ' ἀκοποι θεῶν νυν.—Neue, whom Hartung follows: ὁ παντογύρος | ἀκάματοι τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογύρος | οὔτ' ἀκαματες.

(2) Donaldson: ὁ παγκοτής οὔτ' | ἀκάματοι θεῶντες. So Wolff, but with ὁ πανταγρεῖς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρων, οὔτ' | ἀκάματοι φθινονσιν. He also thought of φθεροῦνων. Mekler prefers σκεδῶσιν.

613 f. The mss. give οὐδέν ἔρπει | θνατῶν βιῶτῳ πάμπολε ἐκτὸς ἄτας. On πάμπολος the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὁ ἐκτός, πάντες ἄνθρωποι. Trîclinius took the sense to be: ‘the law never (οὐδέν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη’: i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—‘This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.’ Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and
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will be, everywhere and always, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's πάμπολυ γ' in his text, conjectures πλημ-μελες (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 πάμπολυ γ' is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's παντελές, reads οὐδείς ἔρπει | θνατῶν βιοτον παντελές ἐκτὸς ἄτας, 'that no mortal life performs its course to the end (παντελές adv. without ἄτη.)'—Schneiderin sought a similar sense by reading οὐδείς ἔρπει ἵνα τῶν [κατανεῖσαι] ἐκτὸς ἄτας, i.e., 'no mortal (οὐδείς = οὐδεὶς) goes through the greater part of life without ἄτη.' Pallis: οὐδείς ἔρπει | θνατῶν βιοτον πρὸς τὸλος ἐκτὸς ἄτας.—Bergk invented a form πανμάθες as = πανμάθης ('altogether').

619 προσάργη. The following are the principal pieces of evidence for an αἴω = αἰρω. (1) Alcman fr. 94 τὰν Μύσαν καταίσεις. Eustathius explains this by ἀφανίσεις: cp. Ar. Nub. 972 τὰς Μύσας ἀφανίζων. (2) Hesychius: καταύσηαι καταλείπειν [κατατυλησαι Lobeck], καταδύοις. (3) Pollux 6. 88 ξανθαί, το ξέλειν. (4) Elym. M. p. 346. 58 gives ξανθηρίδρια as 'a flesh-hook,' for taking meat out of the pot (= κρέαγιρα. Lobeck (on Αἰ. 805, p. 296 f., 3rd ed.) would add the v. l. προσάργη [and προσαρβή] here, regarding them as glosses on the true sense of προσάργη. But it is surely far more probable that προσάργη and προσαρβή 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 προσαρβή could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an αἴω = αἰρω, but there is no proof that an Attic writer would have used αἴω, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes ξανθαί as = 'to take out,' from αἴω = αἰρω: yet it is known that an Attic writer used ξανθαί as = 'to roast,' from αἴω 'to kindle': Plat. com. 'Εορτάζ fr. 9 τὸ δὲ ὀπτήσαι ξανθαί (ἀρ. Eustath. p. 1547. 48, on Od. 5. 490, αἴω).

622 The Greek verses given in the note, ὅταν δὲ ὁ δαιμόνιος, 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 Homeric (Cambridge, 1660), p. 282. He is illustrating Od. 23. 11, μάργην σε θεοί βῆσαν. 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 numeri miserias paret virtus, 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, 'Euripides 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 tās φράνας υφ' ἱδονής. Triclinius wrote φράνας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to υφ'. Hermann, πρὸς ἱδονής: Blaydes, δι' ἱδονήν: Hertel, σύ γ' ἱδονή (Meineke, σύ γ' ἱδονή): Seyffert, κύθ' ἱδονής (i.e. χυτα', adv., as = 'at random,' temere). (2) Larger changes.—Kayser, φυλήδια for υφ' ἱδονής.—Stürenburg, κακόφρονος (do.).—Wecklein, τῶν φρανῶν υφ' ἱδονής [...κκέφαλης.—Semitetos, μην νυν ποτο[ποτάομαι—'be fluttered'], παί, τας φράνας, μυθ' [τιτο μηθ'] ἱδονάς, κ.τ.λ.—Pappageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | υφ' ἱδονής: μην νυν ποτ', ὁ παί, τὰς φράνας, against metre.

718 L gives ἀλλ' εἰκε θυμώι καὶ μετάστασιν δίδω. For θυμώι, several of the later mss. have θυμοῦ. Porson was content to propose ἀλλ' εἰκε θυμών, comparing O. C. 1178 ταῦτ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἰκε, θυμώ καὶ μετάστασιν δίδων, '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 δίδω with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἰκε, καὶ θυμώ μετάστασιν δίδω. (So Pallis, but with θυμοῦ.) The bolder treatments of the verse have usually been directed against θυμώ or θυμοῦ. Schneidewin: ἀλλ' εἰκε δὴ μοι, ὡς ἀλλ' εἰκε θ' ἱμ. —Martin: ἀλλ' εἰκε μηθ' (So Nauck).—Meineke: ἀλλ' εἰκε δημ. (He afterwards acquiesced in εἰκε θυμώ as = 'yield in thy mind,' but then desired καὶ μετάστασιν τεθ' ον as = μεταστηθ').—Mekler: ἀλλ' εἰκε καὶ σώ. —Mr J. G. Smith suggests, ἀλλ' εἰ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτῆμασι πίπτατε. 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': κτῆμασι = 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 ἄλως κτήμα καὶ παιδιὰ τοῦ Ἐρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattell and play-thing of Love,' and quite another thing to suppose that Sophocles
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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 κτήμας Dindorf proposes λήμα (1860 Oxon. 3rd ed.), or εν τ' ἀρδροσ (1863 Leipsic 4th ed.): Blaydes, σώμας (or νεόνοι as a trisyll.): Hartung, στήσις: Meineke, δώμας: Musgrave, σχήμας (titulos dignitasque invadis). Seyffert, βίμμας. (2) Some would change the verb, with or without changing κτήμας Blaydes: εἰν ὁμοίου παιδείς (or -ν ζεύς). He also mentions an old conject., εἰν ὁμοίων ἱμηρ ('harvest through the eyes')?—Pallis: εἰν δέρμασιν ζεύς.—Semitelos: εἰν κτήμας τικτεί ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος εἰ ἀρχαί | 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 (II).

1st epode v. 17
καὶ χάλκεος Ἀργας τράπε δὲ | Κύκλεος μάχα καὶ νήπιον Λ
2nd ep. v. 40
οὐ πολλ' ὅλε | πατρίδα πολλ' | κτάνον ὑπὸ στερεό̣ ψυρί Λ

(2) Pyth. II.

1st strophe v. 4 ματρὶ | παρ Μελιναρχοσ | ἐς ἀδυναμον τετόδων Λ
1st antistr. v. 9 ὅφα | Θύμων ῥεξάν Πυθόνα τε καὶ | ὀρθοδίκην

(3) Nem. 7.

4th str., v. 70 Εὐρέμβα πατρίαθε | Σωφρυνες ἀντρον Λ
4th antistr., v. 78 κολλάρχον ἁρων | ἐν τε | λευκόν ἐλεφανθ ἄμφι Λ

[Here, εὐρέμβα πατρίαθε | πατρίαθε. This is a very rare instance of ὅ in the subst., though χρώσει is frequent.]

(4) Isthm. 3.

4th str., v. 57 θεσπεσίων ἔτειων λαχαῖοι ἀθήνεων ||
4th ant., v. 63 ἢρνεὶ | Τελευτάδα A. τόλμη γάρ | εἰκός ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into οο has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτω φθιμένα [with ν over α] μέγ' ἀκούς
837 τοῖς ἰσθείοις ἐγκλήμα λαχαίν
838 ζώον καὶ ἐπείτα βανώσαν.

J. S. III.
The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus:—

καίτοι φθιμένῳ τοῖς ἱσοθέοις
ἐγκλῆρα λαχεῖν μέγ' ἀκούσαν.

Thus the pivot of his criticism was the belief that μέγ' ἀκούσαν, being sound, should close a paroemiak. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖς θεόσιν | σύγκληρα λαχεῖν μέγ' ἀκούσαν.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834: καρπερεῖν σε χρή, ως καὶ ἡ Νῶβη ἐκκαρπερέσθην, καίτοι θεωτέρον γένους τυγχάνουσα. Ταυτάλον γὰρ ἴν τοῦ Διώς.—Παραμυθούμενος αὐτῆν, θεον φησὶ τὴν Νῶβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (καρπερεῖν). He suggested σε δὲ καὶ τλήναι πρέπον ὡς κείνην, to come immediately before ξῶσαν και ἔπειτα βανδόσαν. He also changed the full stop after θητογενεὺς to a comma, and καίτοι το καὶ τῷ. The obvious reply to Wolff’s theory is that the Schol.’s paraphrase, καρπερεῖν 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 τάκούσαι
τοῖς θεόσιν σύγκληρα λαχεῖν,

and indicates a lacuna between these verses and ξῶσαν και ἔπειτα βανδόσαν. 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 anapaestes. [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 ξῶσαν, 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:—

καί τῷ φθιμένῳ θεώμα γ’ ἀκούσαι
τοῖς θεόσιν σ’ ἐγκλῆρα λαχεῖν
ξῶσαν και ἔπειτα βανδόσαν,

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 (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.

1 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 νόμον δὴ ταύτα 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 μόνος, to precede Κρέοντι) for νόμον in v. 914. The sequence would then be,

904 καὶ τοιο φανοστ ριμποτ εἰς.
914 Κρέοντι μέντοι ταύτ ἐδός 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 ὅσον
903 δέμας περιστέλλονσα τωάδε ἄρνημα.
921 ποιάν παρεξελθοῦσα δαμάσων 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 θυραίοι and in respect to ὀλεθριοί. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 ὀλεθριοί 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 ἐναγή (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.
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Thudichum 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 ἡ ν ἑσθίαν ἑβίσεσα. (943.)Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was

now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermann, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the Antigone is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, παρὰ δὲ κυνεύων σπυλάδων (for πελαγέων) διδύμας ἄλος, published in 1857 (Ind. Lect. Götting. p. 10), has been received by some editors. Bergk proposed Κυνεύων σπυλάδως, to avoid παρὰ with the genitive, which is, indeed, an insuperable objection to σπυλάδων: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, παρὰ δὲ κυνέων (sic) σπυλάδων διδύμας πτερασ (for ἄλος). Meineke, παρὰ δὲ κυνεύων τεναγηθεὶς διδύμας ἄλος, comparing Scymnus Perieget. 724 ἐστὶ αἰγιλός τις Σαλμυδησίος λεγόμενος. ἐφ᾽ ἐπτακοσία σταθία τεναγωθῆς ἄγαν.—Hartung alters more boldly:—παρὰ δὲ Κυνεύων (sic) διδύμας ἄλος ἕκαστος Βοστροίας Ἡρωκῶν Ἀρης Ἀρταμίδησιος ἀγχυπόλεμος.

1034 f. The mss. give κυνὲς μαρτυρίς | ἀπρακτὸς ύμων ἐμὶ τῶν δ᾽ ὑπαί γένους.

(1) For ἀπρακτὸς, H. Stephanus conjectures ἀπρακτος: Nauck, ἀγνωςτος: Pallis, ἀπρακτος or ἀπλακτος.

(2) The words τῶν δ᾽ ὑπαί 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 ὑπαί. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, τῶν δ᾽ ὑπαί ἐγγεγεμένων: Dindorf (omitting ὑπαί) τῶν δὲ συγγεγεμένων ὑπο: Schneidewin, τῶν δ᾽ ὑπαί ἐν γένει: Nauck, των δι᾽ ἐν γένει. Donaldson, again, proposes τῶν ὑπαί ἐγγεμένου. Seyffert, γένους (for γένους), to be taken with ἐμπιστεύω: 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 μοῦ 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 [ἐχθραῖ, 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 ἐχθραῖ as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: ἐχθραῖ [the subst., for
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έφθασ, adj.] δε πᾶσαι συνταράσσοντων πόλεων, i.e., 'intestate factions.'—
Κυδιάλα would place verses 1080—1083 immediately after v. 1022, when
έφθασ, 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. Wetz 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 πράγματα for στοράγματα, with καθήσαντο,
understanding, 'Hostile to thee, all the cities will be [Bergk's συνταρά-
σσάται] in tumult, whose affairs have been polluted by birds,' etc., that
carry pollution ἐστιοίχον ἐσ τόλμω (for τόλμῳ), 'to the region near the
altars.' His idea was that the 'affairs of the cities would be impeded by
unfavourable auspices.—Nauck also conjectures ἐστιοίχον ἐσ τόλμω, but
refers it to the birds:—'the sky that contains their homes,'—the τόλμω
that is their τόλμω (Ar. Ανν. 179).—Other emendations of τόλμω are the
following. Dobree (Adv. 2. 31), σπόδων: Blaydes, δόμων, τεόν, τυράν,
or φλόγα: Wieseler, τάλμω as = τέφραν, σπόδων.—Schneiedewin would
write ἐσ φλογοίχον ἐστιάν (or ὁμφαλόν): Semitelos, ἀστεως ἐσ ὁμφαλόν,
comparing Pind. fr. 45. 3.

1165 f. τὰς γαρ ἡδονὰς ὑπάρχουσαν ἄνθρωπος.—The conjectures are
of two classes, according as they retain τὰς γαρ ἡδονὰς, or require καὶ γαρ
ἡδονάι. (1) Blaydes proposes τὰς γαρ ἡδονὰς | ὑπάρχουσαν ἄνθρωπος. Mekler,
tὰς γαρ ἡδονάς | ὑπάρχουσαν ἄνθρωπος. Both these use the
verb in the same sense as if we retained προδώσασαι ἄνθρωπος. The only
object, then, is to avoid the plur. ἄνθρωποι before τούτων: but the plur. is
quite admissible.—Herm. Schütz suggests τὰς γαρ ἡδονὰς | ὑπάρχουσαν ἄνθρωποι.
The act, though much rarer in this sense than the midd., is
defensible: cp. Thuc. 8. 32 τὰς ναῠτ...προήσειν. But the open ὑπάρχουσαν
exemplified in tragic dialogue, though we find open ὑπάρχον ὑπάρχον (as in αὐτοκτονίας,
προεικότα). I had thought of προήσειν (‘remit,’ then, ‘give up,’ O. C.
1229 n.), but now believe προδώσασαι to be sound.—(2) Wecklein ὑπάρχουσα
ἡδονάι | βλων προδώσασαι ἄνθρωπος.—Semitelos: καὶ γαρ ἡδοναί | ὑπάρχουσαν
ἄνθρωπος (‘when a man’s pleasures take flight’).—Hartung (omitting 1167):
καὶ γαρ ἡδοναί | οὐ νῦν προδώσασαι, ἄνθρωπος οὐ τίθημι 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
(ἄλας) 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 ύπερ τέρματα, i.e. over the roof-beams above the colonnade or peristyle (παστάδες) of the women's court. Theocritus (24. 46) uses παστάς as = βάλαμος,—the bed-room of Amphitryon and Alcmene: αμφιλάβης δ' ἀρα παστάς (the wide chamber) ἐνπλατείᾳ πάλιν ὀρφίες. So παστός in Lucian Dial. Mort. 23. 3: νεανίαν, οἶδίν ἐκ τοῦ παστοῦ (as he came forth from the bridal chamber).

Then the word is often joined with βάλαμος in epitaphs on young brides or maidens: Anthol. P. append. 248 οὔπω νυμφεῖόν βαλάμον καὶ παστάδοις ὄρθε | γενεαμέννῃ: τῷ 9. 245 δυνομόν βαλάμον ἐπὶ παστάσιν οὐχ ὕμεναν ἀλλ' Ἀδής ᾠς τικρογώμιν Πετάλης (by Antiphanes, 1st cent. B.C.). So παστός, Kaeber Epigr. 468 ἐκ δὲ με παστάτων νύμφην καὶ (sic) βαλάμων ἕφησα 'ἀφιὼς 'Αδής.

The last three passages suggest that παστάς was a part of the βάλαμος, 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 βάλαμος, as though it were a synonym for the marriage-bed: Anthol. P. 7. 711 χρύσεων παστός ἐσω βαλαμών. Possibly it was some arrangement of pillars specially associated with the interior of the βάλαμος,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used παστάς simply for βαλάμος, without reference to any columnar character of the rocky tomb.—The word is probably compressed from παραστάς (pilaster, anta): thus παραστάς can mean, 'a vestibule' (Eur. Ph. 415), as παστάς also can (Anth. 6. 172).

1279 f. τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις ἔοικας ἥκειν καὶ τάχν' ὁφέονται 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 ἥκειν κύντατ' ὁφέονται 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' ἅλης κακῶν (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in άναιδῆς, improbus).—(2) Brunck: φέρων for φέρων, and ἔοικας for ἥκειν, so that καὶ τάχ' = 'full soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: τὰ μὲν πρὸ χειρῶν τάδε φέρων, δ' ἐν δόμοις | ἔοικας, ἥκειν καὶ τάχ' ἐσόβην κακά. [He does not explain ἔοικας, but perhaps. intended it to mean, 'hast permitted to happen.']—(4) Hartung: φέρων for φέρον. 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 φέρων, and also changes ἦκειν καὶ into ἔσοβην.—(6) Wieseler (Lecticon-katal., Götting. 1875—6) proposes ἔσοβην ἦκειν for ἔοικας ἦκειν: meaning
by έκωκτα woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, έκωκα ήκιν καὶ τάξις φιλεσθαι κακα. He supposes that the Messenger's speech was interrupted, after the word δόμως (1279), by Creon's hurried question, τί δ' ἔστιν etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμως would be a case of parataxis (like that in 1112), = ὠσπέρ τὰ πρὸ χειρῶν, οὕτω καὶ τὰ ἐν δόμως. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, ἦδ ουσικτός ήδε βωμία πέριξ, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read οὕσικτο instead of οὐσικτός, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleitsch, with much less probability, suggests ἦδ οὐσικτός φαιγάνυ περίπτυχής.

(2) To retain οὐσικτός, making the knife the subject of the sentence. Thus Hermann: ἦδ οὐσικτός οἴδε βωμία πέριξ: 'yonder keenly-whetted altar-knife knows (how she perished)';—the Messenger points to the knife, lying near the body. For πέριξ, 'blade,' cp. Plut. Alex. 16 ὡστε τῶν πρώτων ψαύσας τριχών τὴν πέτρυγα τῆς κοπίδοισ.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—ὡς ἱερείον περὶ τῶν βωμόν ἱεράγματος, παρὰ τῶν βωμόν προσετής,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting πέριξ, 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 scholiol for guide, he conjectures:—ἲ οὐσικτός ήδε βωμία πέριξ | λυει κελαιά βλέφαρα [προσπιτήπε δ' εκεί | σφάγιου ὅπος βωμοϊσ.] κοκύσσα μὲν, etc.

(3) To substitute οὐσιληκτός for οųσικτός.—Thus Seyffert: ἦδ, οὐσιληκτός ήδε φοινίαν ἀπρίξ | λυει etc.: 'lo, this woman, sharply smitten with a deadly blow (φοιν., sc. πλαγην), from a tightly-clutched weapon (ἀπρίξ),' etc.—Wecklein (Ars Soph. et al. p. 74): ήδ οὐσιληκτός βῆμα βωμόν πέριξ ('at the altar steps').—Hartung: ήδ οὐσιληκτός βωμία περιπτυχής, 'crouching at the altar' ('um den Hausesheerd geschmiegelt'), —to represent the Schol.'s προσετής.—Pallis: ήδ οὐσιληκτός ἦμιν οἰκεῖα χερὶ.

1342 f. The traditional reading is ὅπα πρὸς πότερον [πρότερον L] ἵδω, πάκα καὶ θάνατον γάρ | λέγομα τάδ [or τά Τ'] ἐν χερόιν.
Verse 1342 is a doxhamiac dimeter. But we cannot assume that the doxhamiacs answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in doxhamiacs, 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 ν., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles πρόστατος, while Boeckh there writes (provisionally), προστατεύοντες ἀγετέ μ' ὁ τι τάχος, ἀγετέ μ' ἐκποδών. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) πάντα γάρ is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit ἄπτα, which seems to me the right course. The strong argument for it is that, while the omission of ἄπτα makes the metre right, we can also show how ἄπτα first came in: it had been a gloss on πα (see comment.). Bellermann is of the same opinion.—Others, keeping ἄπτα, preserve πάντα γάρ by some different expedient. Thus Wunder: ἄπτα πρὸς πότερον Ἰδω' πάντα γάρ.—Kayser: ἄπτα πρὸς πότερα κληθώ· πάντα γάρ. This is approved by a writer in the *Athenaeum* (May 5, 1888), who thinks that Ἰδω πα may have arisen from PA ΟΠΑΙ, and that the ms. reading is due to the blending of ἄπτα πρὸς πότερα κληθώ with a v. 1, πρὸς ὀπότερον ἄπτα κληθώ.—Bergk: ἄπτα πρότερ' Ἰδω καὶ θω' πάντα γάρ.—Blaydes: πρὸς πότερον πρότερον Ἰδω' πάντα γάρ.—Hermann: πα' θω', ἄπτα πρότερον Ἰδω. πάντα γάρ.—Gleditsch: ἄπτα πρόστροφος κληθώ· πάντα γάρ.

(3) πάντα γάρ is to be omitted. This was first recommended by Nauck. Wecklein writes, ἄπτα πρὸς πότερον Ἰδω, πα' κληθώ· and brackets πάντα γάρ.—Pallis: ἄπτοι πρότων Ἰδω, ἄπτα καὶ κληθώ.—G. H. Müller: ἄπτα προσπέτω· Ἰδω, πα' κληθώ;—Semitelos: ἄπτα πρὸς πότερον Ἰδω καὶ κληθώ· | λέγων πάντα γάρ ταύτ' εἰς κρατή μου etc.—omitting εἰν χερών, and assuming that πάντα γάρ has been wrongly transposed.
INDICES.

I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.

When the reference is to a page, p. is prefixed to the number. ) ( means, 'as distinguished from.'

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