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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART I.

THE OEDIPUS TYRANNUS.
SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

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PART I.

THE OEDIPUS TYRANNUS.

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

SECOND EDITION.

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IN preparing a second edition of this volume, I have profited by several criticisms with which the work has been favoured, and by various other contributions to the study of Sophocles which have come into my hands since 1883. The modification of detail which is chiefly noticeable in the present edition is the substitution of English for Latin as the language of the critical notes on the text. Without having altered the opinion which I formerly expressed, that Latin possesses unequalled merits for this purpose, I had been led to feel that a combination of Latin critical notes with an English commentary on the same page suffered from a certain want of unity and harmony. There seemed to be also a practical objection, viz., that some readers were harassed by the change of mental attitude involved in turning from a Latin to an English note on the same passage. The intrinsic superiority of Latin as a vehicle of textual criticism could hardly be deemed to outweigh these disadvantages; and it is by this consideration that my choice has now been decided.

The Autotype Facsimile of the Laurentian ms. of Sophocles, published in 1885 by the Society for the Promotion of Hellenic Studies, is by far the most important boon ever conferred on students of the text. A possessor of this perfectly executed and durable photograph commands an aid of indefinitely greater value than the most minute and most exact collation; so far, indeed, as the purposes of textual criticism are concerned, he has the
manuscript itself before him. I have used the facsimile in carefully verifying the report of the Laurentian readings given in my first edition, and on a few points have been enabled to supplement it, or to render it more precise. In this connection I may briefly advert to another point of detail which distinguishes the present re-issue. Some of my friendly critics in Germany have observed that those MSS. which are later than the Laurentian, and which are all more or less signally inferior to it, were reported in my first edition with a superfluous fulness, which somewhat encumbered the critical apparatus, and also tended to obscure the leading facts. The view which, for a long period of time, has been steadily gaining ground in Germany is that, whether the Laurentian MS. is or is not actually the sole source of all the other MSS. of Sophocles now extant, at least the cases are very rare in which any correction of the Laurentian by another MS. is of a higher order than could have been furnished by a grammarian's conjecture. The difficulties in the way of supposing the Laurentian to be, in fact, the unique source still seem to me very considerable. But the experience gradually gained in the progress of this work has impressed me, more and more, with the truth of the other proposition just noticed,—viz., that the positive worth of the corrections supplied by the other MSS. is no greater than it easily might have been if the Laurentian were their common parent. Forty years have passed since Cobet first maintained that the Laurentian is the MS. from which all the rest have been immediately or indirectly transcribed; and, though I cannot share the confidence with which that view has since been defended by such scholars as Dindorf and Moriz Seyffert, I can now comprehend it, at least, better than formerly. Be our view of the genealogical facts what it
may, it cannot be questioned that, in critical notes on the text of Sophocles, the paramount significance of the Laurentian MS. must be brought into clear and bold relief. Dindorf effects this by referring to the later MSS. under the generic name of ‘apographa.’ Mekler, in the 6th Teubner edition of Dindorf’s text (1885), uses the letter ‘r’ to denote ‘lectio e recentiorum librorum consensu aut uno alterove ducta.’ This symbol, ‘r’, has been adopted by me in the critical notes of this edition to denote ‘one or more of the MSS. other than the Laurentian’; but it is used only in those cases where a more specific statement was unnecessary. By thus combining the use of a general symbol with occasional recourse to more particular statement, I have sought to exhibit the relative importance of the documents in a just perspective, without any undue sacrifice of precision.

The commentary, as it is now sent forth, will furnish sufficient evidence of the desire which I have felt to profit by any criticism which has convinced my own judgment, and to express gratitude for such criticism in the most practical form. Among my foreign reviewers, mention is due to Professor Wecklein, and to Dr Kaibel, the editor of the Epigrammata Graeca. To the latter I am indebted for calling my attention to epigraphic evidence of the 5th and 4th centuries B.C. in regard to the Attic orthography of certain words. The Grammatik der Attischen Inschriften, by Professor Meisterhans (1885), is an excellent hand-book of reference on this subject. Among English critics, I owe grateful acknowledgments to the authors

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1 In v. 68 I should have given ἔφρισκον, not εὐφρισκον, had I then known the evidence collected by Meisterhans from Attic inscriptions of the 5th and 4th centuries B.C. for the temporal augment in the historical tenses of verbs beginning with εὐ. Following that evidence, I have given ἐφρηκτ in 546 and ἐφρηκτοβοι in 1050.
of unsigned reviews in several journals, as well as to some eminent scholars whom I am permitted to thank by name,—Professor Butcher,—whose examination of this work, in the *Fortnightly Review*, has been to me an exceptionally valuable source alike of instruction and of stimulus,—Professor Tyrrell, Mr A. Sidgwick, and Mr R. Whitelaw. The criticisms of Mr Whitelaw occupy a large space in the Transactions of the Cambridge Philological Society for 1886. Although I have not always been able to agree with his views, I have been indebted to them for amendments on some points, and have never differed from them without careful consideration; nor has anything given me more pleasure in connection with this book than the very kind and generous manner in which he has referred to it.

I must once again express my best thanks to the Managers and staff of the Cambridge University Press.

*The College, Glasgow,*

*November, 1887.*
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INTRODUCTION.

§ 1. THE Oedipus Tyrannus is in one sense the masterpiece of Attic Tragedy. No other shows an equal degree of art in the development of the plot; and this excellence depends on the powerful and subtle drawing of the characters. Modern drama, where minor parts can be multiplied and scene changed at will, can more easily divorce the two kinds of merit. Some of Voltaire's plays, for instance, not first-rate in other ways, are models of ingenious construction. The conditions of the Greek stage left less room for such a result. In the Oedipus Tyrannus the highest constructive skill is seen to be intimately and necessarily allied with the vivid delineation of a few persons.

Here it is peculiarly interesting to recover, so far as we can, the form in which the story of Oedipus came to Sophocles; to remark what he has altered or added; and to see how the same subject has been handled by other dramatists.

The essence of the myth is the son slaying his unknown father, and thereby fulfilling a decree of fate. The subsequent marriage, if not an original part of the story, seems to have been an early addition. The central ideas are, (1) the irresistible power of destiny, and (2) the sacredness of the primary natural ties, as measured by the horror of an unconscious sin against it. The direct and simple form in which these ideas are embodied gives the legend an impress of high antiquity. This might be illustrated by a comparison with the story of Sohrab and Rustum as told in Mr Matthew Arnold's beautiful poem. The slaying of the unknown son by the father is there surrounded with a pathos and a chivalrous tenderness which have no counterpart in the grim simplicity of the Oedipus myth, as it appears in its earliest known shape.
§ 2. The Iliad, which knows the war of Polyneices and his allies against Thebes (4. 378), once glances at the tale of Oedipus—where Mecisteus, father of Euryalus, is said to have visited Thebes in order to attend the funeral games which were celebrated after the death of Oedipus (23. 679 f.):—

ος ποτε Θήβασι ήλθε δεδουπότος Οιδιπόδαο
ες τάφου,—

—'who came to Thebes of yore, when Oedipus had fallen, to his burying.'

The word δεδουπότος plainly refers to a violent death in fight, or at the hand of an assassin; it would not be in accord with the tone of epic language to understand it as a figurative phrase for a sudden fall from greatness. But more than this the Iliad does not tell. The poet of the 23rd book imagines Oedipus as having died by violence, and received burial at Thebes, in the generation before the Trojan war.

The Nekyia in the Odyssey gives the earliest sketch of an integral story (11. 271 ff.):—

Μητέρα τ’ Οιδιπόδαο ἵδου, καλὴν Επικάστην,
ἡ μέγα ἔργον ἔρεξεν ἀϊδρείσι νόοι
γημαμένη φ' ὑμίη; ὦ δ' ὄν πατέρ' ἐξεναρίξας
γημεν' ἄφαρ δ' ἀνάπυστα θεω θέσαν ἀνθρώποισιν.
ἀλλ' ὁ μέν ἐν Θήβῃ πολυνράτῳ ἄλγεα πάσχον
Καδμελὼν ἦνασσε θεῶν ὀλοᾶς διὰ βουλας·
ἡ δ' ἔβη εἰς Ἀἰδαο πυλάρται πρατεροῦ,
ἀγαμένη βρόχον αἰτῶν ἃρ' ύψηλοο μελάθρου,
φ' ἀχιῖ σχομένη τῷ δ' ἄλγεα κάλλιτ' ὀπίσω
πολλὰ μάλ', ὅσα τε μητρὸς Ἑρμίνες ἐκτελεύσωιν.

'And I saw the mother of Oedipodes, fair Epicastè, who wrought a dread deed with unwitting mind, in that she wedded her son; but he had slain his father ere he wedded her; and presently the gods made these things known among men. Yet he still ruled over the Cadmeans in lovely Thebes, suffering anguish by the dire counsels of the gods; but she went to the house of Hades, the strong warden, when she had fastened a noose on high from the roof-beam, possessed by her pain; and to him she bequeatheded sorrows full many, even all that a mother's Avengers bring to pass.'
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With regard to this outline in the *Odyssey*, it is to be noted that it ignores (a) the deliverance of Thebes from the Sphinx—though this may be implied in the marriage with Epicastè: (b) the self-blinding of Oedipus: (c) the expulsion of Oedipus from Thebes—herein agreeing with the indication in the *Iliad*. It further seems to exclude the notion of Epicastè having borne children to Oedipus, since the discovery followed ‘presently’ on the union,—unless, indeed, by ἄφαρ the poet merely meant ‘suddenly.’

§ 3. Lost poems of Hesiod may have touched on the story of Oedipus; but in his extant work there is only a passing reference to the war at Thebes (between Polynoeices and Eteoeclcs), in which heroes fell, ‘fighting for the flocks of Oedipus.’ Hesiod knows the Sphinx as the daughter of Echidna and as the pest of Thebes¹.

But the story of Oedipus was fully treated in some of those lost epics which dealt with the Theban cycle of myths. One of these was the ‘*Oedipodeia,* Οἰδιπόδεια (ἔτη).’ According to this, the four children of Oedipus were not borne by Iocasta, but by a second wife, Euryganeia. Pausanias, who follows this account, does not know the author of the poem². It will be observed that this epic agrees with the *Odyssey* in not making Iocasta bear issue to Oedipus. It is by Attic writers, so far as we know, that she was first described as doing so. Poets or logographers who desired to preserve the favour of Dorians had a reason for avoiding that version. There were houses which traced their line from the children of Oedipus,—as Theron, tyrant of Acragas, claimed descent from Thersandros, son of Polyneices³. To represent these children as the offspring of an incestuous...

¹ Hes. *Op.* 162: war slew the heroes, τοὺς μὲν ἐφ’ ἐπτατόλω Θῆρ…μαρωμένους μὴλαν ἔνεκ’ Οἰδιπόδαο. The Sphinx: *Theog.* 326, ἥ δ’ (Echidna) ἄρα Φίξ’ ἀληθῶ τέκε, Καβμελωτοίδει θεών. The hill near Thebes on which the Sphinx sat was called Φίξεων ὄρος. References in lost Hesiodic poems: schol. on *H.* 23, 680.

² He speaks merely of ὀ τὰ ἔτη ποιήσας ἀ Οἰδιπόδεια ὄνομάζων (9. 5. 11). But the inscription known as the ‘marmor Borgianum’ refers it to Cinaethon, a Lacedaemonian poet who treated eponymically the Dorian family legends, and who is said to have flourished about 775 B.C. Pausanias, however, who quotes Cinaethon on several points of genealogy, certainly did not regard the *Oedipodeia* as his work.

³ Pind. *Ol.* 2. 35.
union would have been to declare the stream polluted at its source.

We learn from Proclus that in the epic called the Cyprian Lays (Κύπρια), which included the preparations for the Trojan war, Nestor related 'the story of Oedipus' (τὰ περὶ Οἰδίπουν) in the course of a digression (ἐν παρεκβάσει) which comprised also the madness of Heracles, as well as the story of Theseus and Ariadne. This was probably one of the sources used by the Attic dramatists. Another source, doubtless more fertile in detail, was the epic entitled the Thebaid (Θηβαῖς), and now usually designated as the 'Cyclic Thebaid,' to distinguish it from a later epic of the same name by Antimachus of Colophon, the contemporary of Euripides. Only about 20 verses remain from it. The chief fragment relates to the curse pronounced by Oedipus on his sons. They had broken his strict command by setting on his table the wine-cups (ἐκτάματα) used by Laus and he invoked a curse upon them:—

𝐚𝐢𝐟𝐚 𝐝è 𝐩𝐚𝐢𝐨𝐢𝐧 𝐞𝐨𝐢𝐭𝐢 𝐦𝐞𝐭’ 𝐚𝐦𝐟𝐨𝐭𝐞𝐫𝐨𝐢𝐧𝐨𝐟 𝐞𝐭𝐚𝐫𝐢𝐬
𝐚𝐫𝐠𝐚𝐥𝐞𝐚𝐬 𝐡𝐫𝐚𝐭𝐨’ 𝐭𝐡𝐞𝐨ν 𝐝’ 𝐨𝐮 𝐥𝐚նθαν’ ʼ𝐄𝐫ινύν
𝐨𝐬 𝐨𝐮 𝐨𝐢 𝐩𝐚𝐭𝐫𝐨ί’ ʼΕὔήλη φίλότητος
dl’à𝐬𝐬αὶ’ ᐃ𝐦𝐟οτεροῖο δ’ ᐊοὶ πόλεμός τε μάχαι τε.

'And straightway, while his two sons were by, he uttered dire curses,—and the Avenging goddess failed not to hear them,—that they should divide their heritage in no kindly spirit, but that war and strife should be ever between them.'

This Thebaid—tracing the operation of a curse through the whole history of the house—must have had an important share in moulding the conception of the Aeschylean trilogy.

§ 4. Pindar touches on the story of Oedipus in Ol. 2. 42 ff. Destiny has often brought evil fortune after good,—

ἐξ οὐσίερ ἐκτεῖνε Λὰνον μόριμος νίδος
συναντόμενος, ἐν δὲ Πυθώνι χρησθέν
παλαίφατον τέλεσσεν
Ἰδοῖσα δ’ ἐξε’ Ἰερέως
ἐπεφνε ὦ σὺν ἄλλαλοφονίᾳ γένος ἀρήνων—

1 See the Didot ed. of the Cyclic fragments, p. 587.
INTRODUCTION.

—from the day when his doomed son met Laïus and killed him, and accomplished the word given aforetime at Pytho. But the swift Erinyes beheld it, and slew his warlike sons, each by the other's sword.'

Here the Fury is represented as destroying the sons in direct retribution for the parricide, not in answer to the imprecation of Oedipus. A fragment of Pindar alludes to the riddle of the Sphinx, and he uses 'the wisdom of Oedipus' to denote counsel wrapped in dark sayings,—since the skill which solves riddling speech can weave it¹.

§ 5. The logographers could not omit the story of Oedipus in a systematic treatment of the Theban myths. Hellanicus of Mitylene (circ. 450 B.C.) is mentioned by the Scholiast on the Phoenissae (61) as agreeing with Euripides in regard to the self-blinding of Oedipus². The contemporary Pherecydes of Leros (usually called 'Athenian' since Athens was his home) treated the legends of Thebes in the fifth of ten books forming a comprehensive survey of Greek tradition³. According to him, Iocasta bore two sons to Oedipus, who were slain by the Minyae: but, as in the Oedipodeia, his second wife Euryganeia bore Eteocles and Polynices, Antigone and Ismene. This seems to be the earliest known version which ascribes issue to the marriage of Iocasta with Oedipus.

§ 6. However incomplete this sketch may be relatively to the materials which existed in the early part of the fifth century B.C., it may at least serve to suggest the general conditions under which Tragedy entered on the treatment of the subject. The story of Oedipus, defined in its main features by a tradition older than the Odyssey, had been elaborated in the epics of later poets and the prose of chroniclers. There were versions differing in detail, and allowing scope for selection. While the great outlines

¹ Pind. fr. 62 αντιγμα παρθένων | ε' αγριὰν γνάθων: Pyth. 4. 263 τὰν Οἰδηπόδα σοφίαν. Pindar's elder contemporary Corinna had sung of Oedipus as delivering Thebes not only from the Sphinx but also from τὴν Τευμοσολάν ἀλώπεκα—a fox from the Boeotian village of Teumessus: but we hear no more of this less formidable pest. (Bergk, Poet. Lyr. p. 949.)
² Müller, Frag. Histor. 1. 85.
³ Müller, ib. 1. 48.
were constant, minor circumstances might be adapted to the
dramatist’s chosen view.

Aeschylus, Sophocles, and Euripides agree in a trait which
does not belong to any extant version before theirs. Iocasta, not
Euryganeia, is the mother of Eteocles and Polyneices, Antigone
and Ismene. They agree also in connecting the doom of the
two brothers with a curse pronounced by Oedipus. Neither
the scanty fragments\(^1\) which alone represent the *Oedipus*
of Euripides, nor the hints in the *Phoenissae*, enable us to de-
termine the distinctive features of his treatment. With regard
to Aeschylus, though our knowledge is very meagre, it suffices
at least to show the broad difference between his plan and that
of Sophocles.

Aeschylus treated the story of Oedipus as he treated the story
of Agamemnon. Oedipus became the foremost figure of a
trilogy which traced the action of an inherited curse in the house
of Labdacus, even as the Oresteia traced the action of such a
curse in the house of Pelops. That trilogy consisted of the
*Laïus*, the *Oedipus*, and the extant *Seven against Thebes*; the
satyric drama being the *Sphinx*. From the *Laïus* only a few

\(^1\) Nauck *Eur. Fragm.* 544—561, to which Unger adds Soph. *fr. incert.* 663,
Meineke *adespota* 107, 309, others *adesp.* 6. Almost all the verses are commonplaces.
From fr. 546, 547 I should conjecture that the Creon of Eur. defended himself
against a charge of treason in a passage parallel with Soph. *O. T.* 583—615. One
fragment of two lines is curious (548): ἡμεῖς δὲ Πολύδου παιδὶ ἔρεισαντες πέθω | ἐξομμα-
τοιμένας καὶ διώλυμα κύρος. Quoting these, the Schol. on Eur. *Ph.* 61 says: ἐν δὲ
τῇ Οἰδίπῳ οἱ Λαῖοι θεράπουσιν ἐτύφλωσον αὐτῶν. This would seem to mean that,
after the discovery, the old retainers of Laïus blinded Oedipus—for the Schol. is
commenting on the verse which says that he was blinded by himself. But the tragic
force of the incident depends wholly on its being the king’s own frantic act. I incline
to suspect some error on the Scholiast’s part, which a knowledge of the context might
possibly have disclosed.

From the prologue of the *Phoenissae* it appears that Eur. imagined Oedipus to have
been found on Cithaeron by the ἱμασθὸνκολο of Polybus, and taken by them to the
latter’s wife. The Iocasta of Eur. herself relates in that play how, when the sons of
Oed. grew up, they held him a prisoner in the palace at Thebes—that the disgrace
might be hidden from men’s eyes. It was then that he pronounced a curse upon
them. When they have fallen, fighting for the throne, Iocasta kills herself over their
bodies, and Creon then expels Oedipus from Thebes. The mutilated ἓρθενὶς to the
*Phoenissae* does not warrant us in supposing that the *Oenomaus* and *Chrysidippus*
of Eur.,—the latter containing the curse of Pelops on Laïus—formed a trilogy with
his *Oedipus*.
words remain; from the *Oedipus*, three verses; but some general idea of the *Oedipus* may be gathered from a passage in the *Seven against Thebes* (772—791). Oedipus had been pictured by Aeschylus, as he is pictured by Sophocles, at the height of fame and power. He who had delivered Thebes from 'the devouring pest' (ταύ ἀρπαξάνδραν κηρα) was admired by all Thebans as the first of men. 'But when, hapless one, he came to knowledge of his ill-starred marriage, impatient of his pain, with frenzied heart he wrought a twofold ill': he blinded himself, and called down on his sons this curse, that one day they should divide their heritage with the sword. 'And now I tremble lest the swift Erinnys bring it to pass.'

Hence we see that the *Oedipus* of Aeschylus included the imprecation of Oedipus upon his sons. This was essential to the poet's main purpose, which was to exhibit the continuous action of the Erinnys in the house. Similarly the *Laius* doubtless included the curse called down on *Laius* by Pelops, when bereft by him of his son Chrysippus. The true climax of the Aeschylean *Oedipus* would thus have consisted, not in the discovery alone, but in the discovery followed by the curse. And we may safely infer that the process of discovery indicated in the *Seven against Thebes* by the words ἐτεὶ δ’ ἀρτιφρον | ἐγένετο...γάμου (778) was not comparable with that in the play of Sophocles. It was probably much more abrupt, and due to some of those more mechanical devices which were ordinarily employed to bring about a 'recognition' on the stage. The *Oedipus* of Aeschylus, however brilliant, was only a link in a chain which derived its essential unity from 'the mindful Erinnys.'

§ 7. The *Oedipus Tyrannus* of Sophocles was not part of a Sophoclean trilogy, but a work complete in itself. The proper climax of such a work was the discovery, considered in its immediate effects, not in its ulterior consequences. Here the constructive art of the dramatist would be successful in proportion as the discovery was naturally prepared, approached by a process of rising interest, and attended in the moment of fulfilment with the most astounding reversal of a previous situation. In regard to the original structure of the plot, this is what Sophocles has achieved. Before...
giving an analysis of his plot, we must notice two features of it which are due to his own invention.

(1) According to previous accounts, the infant Oedipus, when exposed on Mount Cithaeron, had been found by herdsmen, and reared either in Southern Boeotia, or at Sicyon, a place associated with the worship of the Eumenides. Sophocles makes the Theban herd of Laius give the babe to the herd of Polybus, king of Corinth, who rears it as his own. Thus are prepared the two convergent threads of evidence which meet in the final discovery. And thus, too, the belief of Oedipus concerning his own parentage becomes to him a source, first of anxiety, then of dread, then of hope—in contrast, at successive moments, with that reality which the spectators know.

(2) The only verses remaining from the Oedipus of Aeschylus show that in that drama Oedipus encountered and slew Laius at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea. At the ruins of this place Pausanias saw ‘a grove of Demeter and Persephone’¹. It appears to have been sacred also to those other and more terrible goddesses who shared with these the epithet of πότνιαι,—the Eumenides (ποτνίαδες θεῖαι, Eur. Or. 318). For the purpose of Aeschylus, no choice of a scene could have been more fitting. The father and son, doomed by the curse in their house, are brought together at a spot sacred to the Erinyes:—

ἐπὶ μὲν τῆς ὀδοῦ τροχῆλατον
σχιστῆς κελεύθου τρίδον, ἔνθα συμβολᾶς
τριῶν κελεύθων Ποτνίαδών ἡμείβομεν².

‘We were coming in our journey to the spot from which three high-roads part, where we must pass by the junction of triple ways at Potniae.’

But for Sophocles this local fitness did not exist. For him, the supernatural agency which dominates the drama is not that of the Furies, but of Apollo. He transfers the scene of the encounter from the ‘three roads’ at Potniae to the ‘three roads’ near Daulia³ in Phocis. The ‘branching ways’ of Potniae can no

¹ Δλοσος Δήμητρος καὶ Κόρης, 9. 8. 1.
² Aesch. fr. 167 (Nauck).
³ Daulis was the Homeric form of the name, Daulia the post-homeric (Strabo 9. 423).
longer be traced. But in the Phocian pass a visitor can still feel how the aspect of nature is in unison with the deed of which Sophocles has made it the theatre. This change of locality has something more than the significance of a detail. It symbolises the removal of the action from the control of the dark Avenging Powers to a region within the influence of that Delphian god who is able to disclose and to punish impurity, but who will also give final rest to the wanderer, final absolution to the weary mourners of unconscious sin.

§ 8. The events which had preceded the action of the Oedipus Tyrannus are not set forth, after the fashion of Euripides, in a formal prologue. They have to be gathered from incidental hints in the play itself. It is an indispensable aid to the full comprehension of the drama that we should first connect these hints into a brief narrative of its antecedents as imagined by Sophocles.

Latus, king of Thebes, being childless, asked the oracle of Apollo at Delphi whether it was fated that a son should be born to him. The answer was, 'I will give thee a son, but it is doomed that thou leave the sunlight by the hands of thy child: for thus hath spoken Zeus, son of Cronus, moved by the dread curse of Pelops, whose own son (Chrysippus) thou didst snatch from him; and he prayed all this for thee.' When a son was indeed born to Latus of Iocasta his wife, three days after the birth he caused it to be exposed in the wilds of Mount Cithaeron. An iron pin was driven through the feet of the babe, fastening them together—that, if perchance it should live to be found by a stranger, he might have the less mind to rear a child so maimed; from which maiming the child was afterwards called Oedipus.

The man chosen to expose the babe received it from the hands of the mother, Iocasta herself, with the charge to destroy it. This man was a slave born in the house of Latus, and so belonging to the class of slaves whom their masters usually treated with most confidence. He was employed in tending the flocks

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1 See the note on verse 733.
2 The incident of the pierced feet was evidently invented to explain the name Oidus (‘Swellfoot,’ as Shelley renders it). In v. 397 ὁ ἕβατον ἐδώς Oidus suggests a play on ἐδώ. 
of Laius on Mount Cithaeron, where they were pastured during the half-year from March to September.

In the glens of Cithaeron he had consorted with another herdsman, servant to Polybus, king of Corinth. Seized with pity for the babe, the Theban gave it to this herdsman of Polybus, who took it to Corinth. Polybus and his wife Merope were childless. They reared the child as their own; the Corinthians regarded him as heir to the throne; and he grew to a man's estate without doubting that he was the true son of the Corinthian king and queen.

But one day it chanced that at a feast a man heated with wine threw out a word which sank into the young prince's mind; he questioned the king and queen, whose resentment of the taunt comforted him; yet he felt that a whisper was creeping abroad; and he resolved to ask the truth from Apollo himself at Delphi. Apollo gave him no answer to the question touching his parentage, but told him these things—that he was doomed to slay his father, and to defile his mother's bed.

He turned away from Delphi with the resolve never again to see his home in Corinth; and took the road which leads eastward through Phocis to Boeotia.

At that moment Laius was on his way from Thebes to Delphi, where he wished to consult the oracle. He was not escorted by the usual armed following of a king, but only by four attendants. The party of five met Oedipus at a narrow place near the 'Branching Roads' in Phocis; a quarrel occurred; and Oedipus slew Laius, with three of his four attendants. The fourth escaped, and fled to Thebes with the tale that a band of robbers had fallen upon their company. This sole survivor was the very man who, long years before, had been charged by Laius and Iocasta to expose their infant son on Cithaeron.

The Thebans vainly endeavoured to find some clue to the murder of Laius. But, soon after his death, their attention was distracted by a new trouble. The goddess Hera—hostile to Thebes as the city of her rival Semelè—sent the Sphinx to afflict it,—a monster with the face of a maiden and the body of a winged lion; who sat on a hill near Thebes (the Φίλειον ὅρος), and chanted a riddle. 'What is the creature which is two-footed,
three-footed, and four-footed; and weakest when it has most feet? Every failure to find the answer cost the Thebans a life. Hope was deserting them; even the seer Teiresias had no help to give; when the wandering stranger, Oedipus, arrived. He solved the enigma by the word man: the Sphinx hurled herself from a rock; and the grateful Thebans gave the vacant throne to their deliverer as a free gift. At the same time he married Iocasta, the widow of Laius, and sister of Creon son of Menoeceus.

The sole survivor from the slaughter of Laius and his company was at Thebes when the young stranger Oedipus ascended the throne. The man presently sought an audience of the queen Iocasta, knelt to her, and, touching her hand in earnest supplication, entreated that he might be sent to his old occupation of tending flocks in far-off pastures. It seemed a small thing for so old and faithful a servant to ask; and it was readily granted.

An interval of about sixteen years may be assumed between these events and the moment at which the *Oedipus Tyrannus* opens. Iocasta has borne four children to Oedipus: Eteocles, Polynice, Antigone, Ismene. Touches in the closing scene of the play forbid us to suppose that the poet imagines the daughters as much above the age of thirteen and twelve respectively. Oedipus has become thoroughly established as the great king, the first of men, to whose wisdom Thebans turn in every trouble.

And now a great calamity has visited them. A blight is upon the fruits of the earth; cattle are perishing in the pastures; the increase of the womb is denied; and a fiery pestilence is ravaging the town. While the fumes of incense are rising to the gods from every altar, and cries of anguish fill the air, a body of suppliants—aged priests, youths, and children—present themselves before the wise king. He, if any mortal, can help them. It is here that the action opens.

§ 9. The drama falls into six main divisions or chapters. Analysis of the plot.

The following analysis exhibits in outline the mechanism of the plot, which deserves study.

I. *Prologue*: 1—150. Oedipus appears as the great prince whom the Thebans rank second only to the gods. He pledges
himself to relieve his afflicted people by seeking the murderer of Laius.

Parodos: 151—215. The Chorus bewail the pestilence and invoke the gods.

II. First Episode: 216—462. Oedipus publicly invokes a solemn curse upon the unknown murderer of Laius. At Creon's suggestion he sends for the seer Teiresias, who refuses to speak, but finally, stung by taunts, denounces Oedipus himself as the slayer.

First Stasimon: 463—512. The Chorus forebode that the unknown murderer is doomed; they refuse to believe the unproved charge brought by the seer.

III. Second Episode: 513—862. Creon protests against the suspicion that he has suborned Teiresias to accuse Oedipus. Oedipus is unconvinced. Iocasta stops the quarrel, and Creon departs. Oedipus then tells her that he has been charged with the murder of Laius. She replies that he need feel no disquietude. Laius, according to an oracle, was to have been slain by his own son; but the babe was exposed on the hills; and Laius was actually slain by robbers, at the meeting of three roads. This mention of three roads (v. 716) strikes the first note of alarm in the mind of Oedipus.

He questions her as to (1) the place, (2) the time, (3) the person and the company of Laius. All confirm his fear that he has unwittingly done the deed.

He tells her his whole story—the taunt at Corinth—the visit to Delphi—the encounter in Phocis. But he has still one hope. The attendant of Laius who escaped spoke of robbers, not of one robber.

Let this survivor—now a herdsman—be summoned and questioned.

Second Stasimon: 863—910. The Chorus utter a prayer against arrogance—such as the king's towards Creon; and impiety—such as they find in Iocasta's mistrust of oracles.

IV. Third Episode: 911—1085. A messenger from Corinth announces that Polybus is dead, and that Oedipus is now king
designate. Iocasta and Oedipus exult in the refutation of the oracle which had destined Oedipus to slay his sire.

But Oedipus still dreads the other predicted horror—union with his mother.

The messenger, on learning this, discloses that Polybus and Meropè were not the parents of Oedipus. The messenger himself, when a herdsman in the service of Polybus, had found the infant Oedipus on Cithaeron, and had brought him to Corinth. Yet no—not found him; had received him from another herdsman (v. 1040).

Who was this other herdsman? The Corinthian replies:—He was said to be one of the people of Laius.

Iocasta implores Oedipus to search no further. He answers that he cares not how lowly his birth may prove to be—he will search to the end. With a cry of despair, Iocasta rushes away.

Third Stasimon: 1086—1109. The Chorus joyously foretell that Oedipus will prove to be a native of the land—perchance of seed divine.

V. Fourth Episode: 1110—1185. The Theban herdsman is brought in1.

‘There,’ says the Corinthian, ‘is the man who gave me the child.’ Bit by bit, the whole truth is wrung from the Theban. ‘The babe was the son of Laius; the wife of Laius gave her to me.’ Oedipus knows all, and with a shriek of misery he rushes away.

Fourth Stasimon: 1186—1222. The Chorus bewail the great king’s fall.

VI. Exodos: 1223—1530. A messenger from the house announces that Iocasta has hanged herself, and that Oedipus has put out his eyes. Presently Oedipus is led forth. With passionate lamentation he beseeches the Chorus of Theban Elders to banish or slay him.

1 The original object of sending for him had been to ask,—‘Was it the deed of several men, or of one?’—a last refuge. But he is not interrogated on that point. Voltaire criticised this as inconsistent. It is better than consistent; it is natural. A more urgent question has thrust the other out of sight.
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Creon comes to lead him into the house. Oedipus obtains from him a promise of care for his young daughters; they are presently brought to their father, who takes what he intends to be a last farewell. For he craves to be sent out of the land; but Creon replies that Apollo must pronounce.

As Creon leads Oedipus within, the Chorus speak the closing words: No mortal must be called happy on this side death.

With reference to the general structure of the plot, the first point to observe is the skill with which Sophocles has managed those two threads of proof which he created by his invention of the second herdsman.

We have:—

(1) The thread of evidence from the reported statement of the Theban herdsman as to the place of the murder, in connection with Iocasta's statement as to the time, the person of Laüs, and the retinue. This tends to show that Oedipus has slain Laüs—being presumably in no wise his kinsman. The proof of Oedipus having slain Laüs is so far completed at 754 (αιαί, ῥάδαν ἤδη διαφανη) as to leave no longer any moral doubt on the mind of Oedipus himself.

(2) The thread of evidence from the Corinthian, showing, in the first instance, that Oedipus is not the son of Polybus and Merope, and so relieving him from the fear of parricide and incest. Hence the confident tone of Oedipus (1076 ff.), which so powerfully contrasts with the despair of Iocasta: she has known the worst from v. 1044.

(3) The convergence of these two threads, when the Theban herdsman is confronted with the Corinthian. This immediately follows the moment of relief just noticed. It now appears that the slayer of Laüs has also committed parricide and incest.

§ 10. The frequent references of Aristotle to the Oedipus Tyrannus indicate its value for him as a typical masterpiece, though the points for which he commends it concern general analysis of form, not the essence of its distinctive excellence. The points are these:—
1. The ‘recognition’ (ἀναγνώρισις) is contrived in the best way; i.e., it is coincident with a reversal of fortunes (περιπέτεια).

2. This reversal is peculiarly impressive, because the Corinthian messenger had come to bring tidings of the honour in store for Oedipus.

3. Oedipus is the most effective kind of subject for such a reversal, because he had been (a) great and glorious, (b) not preeminently virtuous or just, (c) and, again, one whose reverses are not due to crime, but only to unconscious error.

4. The story is told in such a manner as to excite pity and terror by hearing without seeing (as in regard to the exposure of the child, the killing of Laius, the death of Iocasta).

5. If there is any improbability in the story, this is not in the plot itself (ἐν τοῖς πράγμασιν), but in the supposed antecedents (ἐξ ὧν τῆς πραγματείας).

In this last comment, Aristotle indicates a trait which is certainly open to criticism—the ignorance of Oedipus as to the story of Laius. He knows, indeed, the name of his predecessor—though Creon does not think it unnecessary to remind him of the name (103). He also knows that Laius had met a violent death: but he does not know whether this had befallen at Thebes, or in its neighbourhood, or abroad (109—113). Nor does he know that Laius was reported to have been slain by robbers, and that only one of his followers had escaped (116—123): and he asks if no search had been made at the time (128, 566). Iocasta, who has now been his wife for many years, tells him, as if for the first time, the story of the oracle given to Laius, and he tells her the story of his own early fortunes—though here we need not press the fact that he even names to her his Corinthian parents: that may be regarded as merely a formal preface to a connected narrative. It may be conceded that the matters of which Oedipus is supposed ignorant were themes of which Iocasta, and all the persons about the new king, might well have been reluctant to speak. Still it is evident that the measure of past reticence imagined, both on their part and on his, exceeds the limit of verisimilitude. The true defence of this improbability consists in frankly recognising it. Exquisite
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as was the dramatic art exercised within the scope of the action (ἐν τοῖς πράγμασι), this art was still so far naïve as to feel no
offence at some degree of freedom in the treatment of that
which did not come within the framework,—of that which, in
Aristotle's phrase, lay 'outside the piece,' ἐξω τῆς πραγμάτως. It
is as if a sculptor neglected to remove some roughness of sup-
port or environment which, he felt, would not come into account
against the effect of a highly finished group.

§ 11. A drama is itself the only adequate commentary on
its persons. It makes them live for us, or it does not. If we
submit them to ethical analysis, this may be interesting to us,
and instructive to those who have not seen or read the piece.
But, for a spectator or reader of the play, the men and women
must be those whom he finds there. When we personally know
a character in real life, another's estimate of it is seldom more
than a key to his point of view—rarely a mental light which we
feel that we can appropriate. And it may be permitted to
say in passing that this is a reason why the reviving taste for
good drama—a result for which, in this country, so much is due
to Mr Irving—seems likely to aid in correcting a literary fault
of the day which is frequently acknowledged—the tendency to
adopt ready-made critical estimates of books which the adopter,
at least, has not read. No one who sees a play can help forming
some impression of his own about the characters. If he reports
it honestly, that is criticism; not necessarily good, but not
sham. To any one who reads this play of Sophocles with
even moderate attention and sympathy, how living is Oedipus!
Common experience proves so much; but almost every reader
will probably feel that by no attempt at analysis or description
could he enable another to see precisely his Oedipus: no, though
the effort should bring out 'a point or two as yet unseized by
the Germans.' The case is somewhat different, however, when
a particular reading of certain characters in a play is the ground
for the attribution to it of a tendency; then it is useful to
inquire whether this reading is right—whether, that is, these
persons of the drama do indeed speak and act in the tone
ascribed to them.
And certainly one of the most interesting questions in the
\textit{Oedipus Tyrannus} concerns the intellectual position of Oedipus
and Iocasta towards that divine power of which the hand is laid
so heavily upon both. Sophocles had found in human nature
itself the sanction of ‘the unwritten laws,’ and the seal of faith
in a beneficence immortal and eternal; but his personal attitude
towards the ‘sceptical’ currents of thought in his age was never,
so far as we can judge, that of admonitory protest or dogmatic
reproof. It was his temperament to look around him for
elements of conciliation, to evoke gentle and mediating influ-
ences, rather than to make war on the forces which he regarded
as sinister:—it might be said of him, as of a person in one of
his own plays, \textit{oùtôi sýnēxheiv αllá συμφιλείν ἐφιν. But is
there any reason to think that the \textit{Oedipus Tyrannus} marks
a moment when this mind—‘which saw life steadily, and saw
it whole’—was partly shaken in its self-centred calm by the
consciousness of a spiritual anarchy around it which seemed
fraught with ultimate danger to the cohesion of society, and
that a note of solemn warning, addressed to Athens and to Greece,
is meant to be heard throughout the drama? Our answer must
depend upon the sense in which we conceive that he places
Oedipus or Iocasta at issue with religion.

§ 12. As regards Oedipus, it might be said that, in this par-
ticular aspect, he is a modern character, and more especially,
perhaps, a character of the nineteenth century. The instinct
of reverence for the gods was originally fundamental in his nature:
it appears in the first act of his manhood—the journey to
Delphi. Nor did he for a moment mistrust the gods because the
doom assigned to him was bitter. Then he achieved a great in-
tellectual success, reached the most brilliant prosperity, and was
ranked by his fellow-men as second to the gods alone. He is
not spoiled by his good fortune. We find him, at the opening
of the play, neither arrogant nor irreverent; full, rather, of
tenderness for his people, full of reverence for the word of
Apollo. Suddenly, however, the prophet of Apollo denounces
him. Instantly his appeal is to the intellect. If it comes to
that, what claim has any other human mind to interpose between
his mind and Heaven? Is he not Oedipus, who silenced the Sphinx? Yes, but presently, gradually, his own mind begins to argue on the other side. No one is so acute as he, and of course he must be the first to see any facts which tell against himself. And now, when he is face to face with the gods, and no prophet stands between, the instinct of reverence inborn in his noble nature finds voice in the prayer, 'Forbid, forbid, ye pure and awful gods, that I should see that day!' After varying hopes and fears, his own mind is convinced of the worst. Reason, which had been the arbiter of faith, now becomes the inexorable judge of sin, the most instant and most rigorous claimant for his absolute abasement before the gods.

§ 13. Plainly, it would be a misreading to construe the fate of Oedipus as a dramatic nemesis of impiety; but the case of Iocasta is at first sight less clear. She, at least, is one who openly avows scorn for oracles, and urges her lord to share it. It may often be noticed—where the dramatist has known how to draw from life—that the true key-note of a dominant mood is struck by a short utterance on which no special emphasis is thrown, just as, in life itself, the sayings most truly significant of character are not always long or marked. For Iocasta, such a key-note is given in the passage where she is telling Oedipus that a response from the Delphian temple had warned Laius that he was destined to be slain by the child whom she bore to him. 'An oracle came to Laius once—I will not say from Phoebus himself, but from his ministers' (v. 712). Iocasta thoroughly believes in the power of the gods to effect their will (724),—to punish or to save (921). But she does not believe that any mortal—he be priest or prophet—is permitted by them to read the future. Had not the Delphian priests doomed her to sacrifice her first-born child,—and this, without saving the life of her husband, Laius? The iron which years ago had entered into the soul of the wife and mother has wrought in her a result similar to that which pride of intellect has produced in Oedipus. Like Oedipus, she still believes in the wise omnipotence of the gods; like him also, she is no longer prepared to accept any mortal interpreter of their decrees. Thus are the
two foremost persons of this tragedy separated from the offices of human intercession, and directly confronted in spirit—one by his self-reliance, the other by her remembered anguish—with the inscrutable powers which control their fate. It is as a study of the human heart, true for every age, not as a protest against tendencies of the poet's own, that the *Oedipus Tyrannus* illustrates the relation of faith to reason.

§ 14. The central figure of the drama is brought into clearer relief by the characters of Teiresias and Creon. Teiresias exists only for the god whom he serves. Through him Apollo speaks. As opposed to Oedipus, he is the divine knowledge of Apollo, opposed to human ignorance and blindness. While 'the servant of Loxias' thus stands above the king of Thebes, Creon stands below him, on the humbler but safer ground of ordinary humanity. Creon is shrewd, cautious, practical, not sentimental or demonstrative, yet of a fervid self-respect, and with a strong and manly kindliness which comes out in the hour of need\(^1\). It might be said that the Creon of the *Oedipus Tyrannus* embodies a good type of Scottish character, as the Creon of the *Antigone*—an earlier sketch—is rather of the Prussian type, as it is popularly idealised by some of its neighbours. Teiresias is the gauge of human insight matched against divine; Creon, of fortune's heights and depths, compared with the less brilliant but more stable lot of commoner men. 'Crave not to be master in all things; for the mastery which thou didest win hath not followed thee through life'—are his words to Oedipus at the end; and his own position at the moment exemplifies the sense in which 'the god ever gives the mastery to the middle state'\(^2\).

§ 15. There is no external evidence for the time at which the *Oedipus Tyrannus* was first acted. Internal evidence warrants

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\(^1\) Lest it should be thought that in the note on p. 77 the harsher aspect of Creon's character is unduly prominent, I may observe that this note relates to vv. 512—862, and deals with Creon only as he appears there. The scene which begins at v. 1422—and more especially vv. 1476 f.—must of course be taken into account when we offer, as here, a more general estimate of the character.

\(^2\) ἀρχή μέση τὸ κράτος θεὸς ὁπασε, Aesch. *Eum.* 528.
the belief that it was composed after the _Antigone_, and before the _Oedipus Coloneus_. The probable limits thus indicated might be roughly given as about 439—412 B.C. More than this we cannot say. Modern ingenuity has recognised Pericles in Oedipus,—the stain of Alcmaeonid lineage in his guilt as the slayer of Laïus,—the ‘Dorian war, and a pestilence therewith’ in the afflictions of Thebes. This allegorical hypothesis need not detain us. But it may be well briefly to remark the difference, for drama, between association of ideas and direct allusion. If Sophocles had set himself to describe the plague at Athens as he had known it, it might have been held that, in an artistic sense, his fault was graver than that of Phrynichus, when, by representing the capture of Miletus, he ‘reminded the Athenians of their own misfortunes.’ If, however, writing at a time subsequent to the pestilence which he had survived, he wished to give an ideal picture of a plague-stricken town, it would have been natural and fitting that he should borrow some touches from his own experience. But the sketch in the play is far too slight to warrant us in saying that he even did this; perhaps the reference to the victims of pestilence _tainting the air_ (θανατοφόρα v. 180) is the only trait that might suggest it. Thucydides (II. 50), in describing the plague of 430 B.C., notices the number of the unburied dead. The remarks just made apply equally to the supposed allusion in vv. 883 ff. to the mutilation of the Hermæ (see the note on 886).

A tradition, dating at least from the 2nd century B.C.¹, affirmed that, when Sophocles produced the _Oedipus Tyrannus_, he was defeated for the first prize by Philocles,—a poet of whose work we know nothing. Philocles was a nephew of Aeschylus, and, as Aristeides observes², achieved an honour which

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¹ The words in the prose ὑπόθεσις (given on p. 4) are simply, ἡγηθέντα υπὸ Φιλοκλέους, ὃς φησὶ Δικαίαρχος. The Dicaearchus who wrote ὑπόθεσις τῶν Εὐρυπίδου καὶ Σωφροκλέους μύθων has been generally identified with Dicaearchus of Messana, the Peripatetic, a pupil of Aristotle and a friend of Theophrastus. We might place his ‘flourit,’ then, somewhere about 310 B.C.; there are indications that he survived 296 B.C. If, on the other hand, the ὑπόθεσις were ascribed to the grammarian Dicaearchus of Lacedaemon, a pupil of Aristarchus, this would bring us to about 140 B.C.

² II. 256.
had been denied to his uncle. The surprise which has been expressed by some modern writers appears unnecessary; the composition of Philocles was probably good, and it has never been held that the judges of such prizes were infallible.

§ 16. The name of an actor, once famous in the chief part of this play, is of interest also on more general grounds. Polus, a native of Aegina, is said to have been the pupil of another tragic actor, Archias of Thuri—I—the man who in 322 B.C. was sent to arrest Demosthenes and the other orators whose surrender was demanded of Athens by Antipater. It would seem, then, that Polus flourished in the middle or latter part of the 4th century B.C.—only some 50 or 60 years after the death of Sophocles. Physically well-gifted, and of versatile grace, he was equally successful as Oedipus the King, and in the very different but not less difficult part of Oedipus at Colonus. Like the poet whose masterpieces he interpreted, he enjoyed a vigorous old age; and it is recorded that, at seventy, he acted 'eight tragedies in four days'. It will be remembered that, in the Electra of Sophocles, an urn, supposed to contain the ashes of Orestes, is placed in the hands of his sister, who makes a lament over it. Polus once acted Electra not long after the death of his son. An urn, containing the youth's ashes, was brought from the tomb; the actor, in the mourning garb of Electra, received it, and, on the scene, suffered a natural grief to have vehement course.


2 Stobaeus Floril. p. 522 (XCVII. 28), in an extract from the προστικαὶ ἡμισια of Arrian: ἦ οἷς ὅρᾳ δεὶ οἷς εὐφωνιότερον ὁδὲ ἡδίων ὁ Πώλος τὸν τύραννον ὁδόταδα ὑπεκρήνη ἦ τὸν ἐπὶ Κολωνίῳ ἀλήτην καὶ πτωχῶν; (ὁδὲ ἡδίων is Gaisford's emendation of ὁδὲ ἀνά repent.)

3 Plut. Mor. 785 c Πώλου δε τὸν τραγῳδὸν Ἐραστοθένθης καὶ Φιλόχροος ἱστοροῦσιν ἐβδομήκοντα ἐπὶ γεγενημένων ὁκτὼ τραγῳδίας ἐν τέταρτῳ ἡμέραις διαγωνίσασθαι μικρὸν ἐπιπροσθεῖ τῆς τελευτῆς.

4 Aulus Gellius 7. 5 Histrio in terra Graecia fuit fama celebri qui gestus et vocis claritudine ceteris antestabat....Polus lugubri habitu Electreae indutus ossa atque urnam a sepulcro tuit filii, et quasi Orestis amplexus opplevit omnia non simulacris neque imitamentis sed luctu atque lamentis veris et spiritibus.

Lucian Iupp. Tragoid. § 3 οἷς ὅρᾳ...ἔφι οὗρ Πώλου ἡ Ἀραστάθημα ἡτὶ Δίως ἰἱῶν ἀναπέφυμιν. Id. Menippeus § 16 (on the contrast between the life of actors on and off the stage) ᾧ ὅ ἀπὸ πέρας ἐχοντος τοῦ ὁράματος, ἀποδυνάμενος ἐκαστος αὐτῶν

The act of Polus.
Little as such an incident may accord with modern feeling or taste, it is at least of very clear significance in relation to the tone of the Attic stage as it existed for a generation whose grandfathers were contemporary with Sophocles. Whether the story was true or not, it must have been conceived as possible. And, this being so, nothing could better show the error of supposing that the old Greek acting of tragedy was statuesque in a cold or rigid sense,—in a sense excluding declamation and movement suitable to the passions which the words expressed. Play of feature, indeed, was excluded by the use of masks; but this very fact would have increased the need for appropriate gesture. The simple grouping—as recent revivals have helped us to feel—must have constantly had a plastic beauty rarely seen on our more crowded stage; but it is inconceivable, and the story just noticed affords some direct ground for denying, that this result was obtained at any sacrifice of life and truth in the portrayal of emotion. Demosthenes tells us that some of the inferior tragedians of his time were called ‘ranters’.

It might be said, of course, that this indicates a popular preference for an undemonstrative style. But it might with more force be replied that ‘ranting’ is not a fault which a coldly ‘statuesque’ tradition would have generated.

1 On the sense in which a ‘plastic’ character is common to Greek Sculpture, Tragedy, and Oratory, cp. my Attic Orators, vol. i. pp. xcvi—cii.

2 Dem. or. 18. § 262 μισθώσας αὐτὸν τοῖς βαρυστόνοις ἐπικαλομένους ἐκείνους ὑποκρήταις, Συμύλω καὶ Συκράτει, ἐτριταγωνίστεις.
§ 17. The story of Oedipus was one of a few subjects which the Greek dramatists never tired of handling. Some eight or nine tragedies, entitled Oedipus, are known by the names of their authors, and by nothing else. Plato, the poet of the Old Comedy, wrote a Laius, which was perhaps a parody of the Aeschylean play; and the Middle Comedy was indebted to Eubulus for an Oedipus from which a few verses are left—a travesty of the curse pronounced upon the unknown criminal. Julius Caesar, like the younger Pitt, was a precocious dramatist, and Oedipus was his theme. The self-blinded Oedipus was a part which Nero loved to act, and the last public recitation which he ever gave, we are told, was in this character. The Greek verse at which he stopped is on record: whose it was, we know not. Of all the Greek versions, not one remains by which to gauge the excellence of Sophocles. But the literatures of other languages make some amends.

Nothing can better illustrate the distinctive qualities of the Sophoclean Oedipus than to compare it with the treatment of the same theme by Seneca, Corneille, Dryden and Voltaire. So far as the last three are concerned, the comparison has a larger

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1 An Oldiowos by the Carcinus whom Aristophanes ridicules is quoted by Arist. Rhet. 5. 16. 11. Xenocrates is said to have been victorious, with a series of plays including an Oldiowos, against Euripides, one of whose pieces on that occasion was the Troades, probably in 415 B.C. An Oldiowos is also ascribed to Achaeus (Nauck Trag. fr. p. 584), Theodectes (p. 623), and, more doubtfully, to Diogenes of Sinope (p. 627); also by Suidas to Philocles, and to each of two poets named Nicomachus (one of Athens, the other of the Troad).

2 Meineke Com. Frag. pp. 231 (Plato), Eubulus (451). Of the latter’s five verses, the last three are—ὅτις ε’ ἐπὶ δεῖξαιν ἢ φιλον τω’ ἢ ξένων | καλέας ἐκείνα συμβολὰς ἐπράξαιν, | φυγάς γένοιτο μηδὲν οικοθεν λαβῶν. It seems quite possible, as has been suggested, that Eubulus was parodying verses from the Oedipus of Euripides.

3 Sueton. Iul. Caes. 56 Feruntur et a puero et ab adultesculo quaedam scripta, ut laudes Herculis, tragodia Oedipus.


5 ib. 46 Observatum etiam fuerat novissimam fabulam cantasse eum [Neronem] publice Oedipum exsulem, atque in hoc desisse versu, ὀλέκτως θανεῖν μ’ ἱώγε σύγγαμοι πατὴρ. Dio Cassius (63. 28) also quotes the verse as one on which Nero’s mind dwelt: το ἔσωσ ἐκεῖνο συνεχεῖς ἐνευόεις.
value. The differences between the spirit of the best Greek Tragedy and that of modern drama are not easily expressed in formulas, but can be made clearer by a particular example. Perhaps the literature of drama hardly affords any example so apposite for this purpose as the story of Oedipus.

§ 18. Seneca has followed, and sometimes paraphrased, Sophocles with sufficient fidelity to heighten the contrast between the original and the rhetorical transcript. For the comparative student of drama, however, the Roman piece is by no means devoid of instruction or of interest. Seneca’s plot diverges from that of Sophocles in three main points. (i) Teiresias does not intuitively know the murderer of Laüs. When his aid is invoked by Oedipus, he has recourse to the arts of divination. Manto, the daughter of the blind seer, reports the signs to him, and he declares that neither voice of birds nor inspection of victims can reveal the name. Laüs himself must be called up from the shades. In a grove near Thebes, Teiresias performs the awful rites which evoke the dead; the ghastly shape of Laüs rises—

Stetit per artus sanguine effuso horridus—

and denounces his son. This scene is related to Oedipus by Creon in a long and highly-wrought speech (530—658). Here, as in the earlier scene with Manto (303—402), copious use is made of detail from Roman augural lore, as well as of the Nekyia in the eleventh book of the Odyssey—suggesting a contrast with the lightness of touch which marks that passage of the Sophoclean Antigone (998—1011) where Teiresias describes the failure of his appeal to augury. There, the technical signs are briefly but vividly indicated; in Seneca, the erudition is heavy and obtrusive.

(ii) After the discovery of the parricide and the incest, and when Oedipus has now blinded himself, Iocasta meets and thus accosts him:—

Quid te vocem?
Invite, loquere, nate: quo avertis caput
Vacuosque vultus?
INTRODUCTION.


Iocasta presently kills herself on the stage. Here, at least, Seneca has the advantage of Euripides, whose Iocasta speaks the prologue of the *Phoenissae*, and coldly recites the horrors of her past life,—adding that Oedipus has been imprisoned by his sons, ‘in order that his fate might be forgotten—for it needs much art to hide it’¹. The Iocasta of Sophocles rushes from the scene, not to re-appear, at the moment when she finds Oedipus resolved to unbar that truth of which she herself is already certain, and leaves the terrible cry thrilling in our ears—

 ioú', ioú', δύστηνε' τοῦτο γάρ σε ἔχω
 μόνον προσεπείν, ἀλλο δ' οὔποθ' υστερον.

In the truth and power of this touch, Sophocles is alone. Neither Seneca, nor any later dramatist, has managed this situation so as to express with a similar union of delicacy and strength the desperate anguish of a woman whom fate has condemned to unconscious crime.

(iii) Seneca had no ‘Oedipus at Colonus’ in view. He was free to disregard that part of the legend according to which Oedipus was expelled from Thebes by Eteocles and Polyneices, and can therefore close his play by making Oedipus go forth into voluntary exile:—

 Mortisera mecum vitia terrarum extraho. Violenta fata et horridus morbi tremor Maciesque et atra pestis et tabidus dolor Mecum ite, mecum: ducibus his uti libet.

§ 19. The closeness with which Seneca has studied Sophocles can be judged from several passages². It is instructive to notice that, while Seneca has invented rhetorical ornament (as in the

¹ Eur. *Phoen. 64* ἀμηθῶν τόχη | γένοιτο, πολλῶν δεομένη σοφισμάτων.
² Such are, the scene in which Oedipus upbraids Creon (Sen. 678—708, cp. Soph. 532—630); the questioning of Iocasta by Oedipus (Sen. 773—783, cp. Soph. 740—755); the scene with the messenger from Corinth, and the final discovery (Sen. 783—881. Cp. Soph. 955—1185).

C 2
opening dialogue, 1—105, and the Nekyia, 530—568), he has not known how to vary the natural development of the action. He has compressed the incidents of Sophocles into the smallest compass; and hence, notwithstanding the rhetorical episodes, the whole play consists only of 1060 lines, and would not have occupied more than an hour and a half in representation. Seneca is thus a negative witness to the mastery shown by the artist who could construct such a drama as the Oedipus Tyrannus with such materials. The modern dramatists, as we shall see, teach the same lesson in a more positive form. Walter Scott’s estimate of Seneca’s Oedipus needs modification, but is just in the main. ‘Though devoid of fancy and of genius,’ he says, it ‘displays the masculine eloquence and high moral sentiment of its author; and if it does not interest us in the scene of fiction, it often compels us to turn our thoughts inward, and to study our own hearts.’ Seneca’s fault, however, so far as the plot is concerned, seems less that he fails to interest, than that, by introducing the necromantic machinery, and by obliterating the finer moral traits of his Greek original, he has rendered the interest rather ‘sensational’ than properly dramatic.

§ 20. The Oedipe of Corneille was produced at Paris in 1657. After an interval which followed the unfavourable reception of his Perharite in 1653, it was with the Oedipe that Corneille returned to the theatre, at the instance of his patron, Nicolas Fouquet, to whom it is dedicated. It is immaterial for our purpose that this play is far from exhibiting Corneille at his best; nor need we here inquire what precise rank is to be assigned to it among his less successful works. For the student of Sophocles, it has the permanent interest of showing how the subject of the Oedipus Tyrannus was adapted to the modern stage by a typical artist of the French classical school. The severely simple theme of Sophocles, with its natural elements of pity and terror, is found too meagre by the modern dramatist. He cannot trust to that

1 A small trait may be noticed as amusingly characteristic of the Roman poet of the Empire. The Lauses of Sophocles goes to Delphi bauds—with only four attendants (752). Seneca makes Lauses set out with the proper retinue of a king—but most of them lose their way. Flures jefellit error ancipitis viae: Fauco fuldis curribus innxit labor.
alone; he feels that he needs some further source of variety and relief. To supply this, he interweaves an underplot of secondary persons—‘the happy episode of the loves of Theseus and Dirce.’ Theseus is the king of Athens; Dirce is a daughter of the deceased Laius.

The drama opens with a love-scene, in which Theseus is urging Dirce not to banish him from her presence at Thebes:—

N’écoutez plus, madame, une pitié cruelle,
Qui d’un fidèle amant vous feroit un rebelle...

To the end, the fortunes of this pair divide our attention with those of Oedipus and Iocasta. Corneille does not bring Teiresias on the scene; but Nérine, ‘lady of honour to Iocasta,’ relates how the seer has called forth the shade of Laius. The ghost does not (as with Seneca) denounce Oedipus, but declares that the woes of Thebes shall cease only ‘when the blood of Laius shall have done its duty.’ The discovery is brought about nearly as in Sophocles, though the management of the process is inferior in a marked degree. The herdsman of Laius—whom Corneille, like Dryden and Voltaire, names Phorbas, after Seneca’s example—kills himself on the stage; Iocasta, snatching the poniard from him, plunges it in her own breast. Oedipus blinds himself. No sooner have the gory drops flowed from his eyes, than the pest which is ravaging Thebes ceases: the message of the spirit is fulfilled:—‘the blood of Laius has done its duty.’ Theseus and Dirce, we understand, are made happy.

The chief character, as drawn by Corneille, shows how an artificial stoicism can destroy tragic pathos. The Oedipus of Corneille is an idealised French king of the seventeenth century—one of those monarchs concerning whom Dirce says,

Le peuple est trop heureux quand il meurt pour ses rois; he learns the worst with a lofty serenity; and his first thought is to administer a stately rebuke to the persons whose misdirected forethought had saved him from perishing in infancy:—

Voyez où m’a plongé votre fausse prudence.

Dirce admires his impassive fortitude:—
INTRODUCTION.

La surprenante horreur de cet accablement
Ne coûte à sa grande âme aucun égarement.

Contrast with this the life-like and terrible power of the
delineation in Sophocles, from the moment when the cry
of despair bursts from the lips of Oedipus (1182), to the
end.

§ 21. Twenty-two years after Corneille, Dryden essayed the
same theme. His view was that his French predecessor had
failed through not rendering the character of Oedipus more
noble and attractive. On the other hand, he follows Corneille
in the essential point of introducing an underplot. Dryden’s
Eurydici answers to Corneille’s Dirce, being, like her, the
daughter of Latus. Corneille’s Theseus is replaced by Adrastus,
king of Argos,—a personage less likely, in Dryden’s opinion, to
eclipse Oedipus. When the play opens, Oedipus is absent from
Thebes, and engaged in war with Argos. Meanwhile plots are
being laid against his throne by Creon—a hunch-backed villain
who makes love to Eurydici, and is rejected by her much as
Shakspeare’s Richard, Duke of Gloster—who has obviously
suggested some traits—is repulsed by the Lady Ann. Pre-
sently Oedipus returns, bringing the captive Adrastus, whom
he chivalrously sets free to woo Eurydici. From this point, the
piece follows the general lines of Sophocles, so far as the dis-
covery is concerned. Oedipus is denounced, however, not by
Teiresias, but, as in Seneca, by the ghost,—which Dryden, unlike
Seneca, brings on the stage.

It is singular that Dryden should have committed the same
mistake which he perceived so clearly in Corneille. Eurydici
and Adrastus are less tiresome than Dirce and Theseus, but
their effect is the same. The underplot spoils the main plot.
The tragic climax is the death of Eurydici, who is stabbed by
Creon. Creon and Adrastus next kill each other; then Iocasta
slays herself and her children; and finally Oedipus throws him-
self from an upper window of the palace. ‘Sophocles,’ says
Dryden, ‘is admirable everywhere; and therefore we have fol-
lowed him as close as we possibly could.’ In a limited verbal
sense, this is true. There are several scenes, or parts of scenes, in
which Dryden has almost transcribed Sophocles. But the difference of general result is complete. The Oedipus of Sophocles does perfectly that which Tragedy, according to Aristotle, ought to do. It effects, by pity and terror, the 'purgation' of such feelings; that is, it separates them from the alloy of mean accident, and exercises them, in their pure essence, on great objects—here, on the primary instincts of natural affection. In relation to pity and terror, Tragedy should be as the purgatorial fire,—

exemit labem, purumque reliquit
Aetherium sensum atque aurai simplices ignem.

Now, Dryden's play first divides our sympathy between the fate of Eurydice and that of Oedipus; next, it involves it with feelings of a different order,—loathing for the villainy of Creon, and disgust at the wholesale butchery of the end. Instead of 'purging' pity and terror, it stupefies them; and the contrast is the more instructive because the textual debt of Dryden to Sophocles has been so large.

It is right to add that, while the best parts of the play—the first and third Acts—are wholly Dryden's, in the rest he was assisted by an inferior hand. And, among the places where Dryden's genius flashes through, it is interesting to remark one in which he has invented a really Greek touch,—not in the manner of Sophocles, certainly, yet such as might occur in Euripides. Oedipus is pronouncing the curse on the unknown murderer:—

But for the murderer's self, unfound by man,
Find him, ye powers celestial and infernal!
And the same fate, or worse than Laïus met,
Let be his lot: his children be accursed;
His wife and kindred, all of his, be cursed!

Both Priests. Confirm it, heaven!

1 As in the scene with the suppliants (Act 1. Sc. i.); that between Oedipus and Iocasta (Act III. Sc. i.); and that between Oedipus and Aegaeon (the messenger from Corinth, Act IV. Sc. i.).

2 'What Sophocles could undertake alone, Our poets found a work for more than one' (Epilogue). Lee must be held accountable for the worst rant of Acts IV. and V.; but we are not concerned here with the details of execution, either in its merits or in its defects.
INTRODUCTION.

Enter Jocasta, attended by Women.

Joc. At your devotions? Heaven succeed your wishes; And bring the effect of these your pious prayers On you, and me, and all.

Pr. Avert this omen, heaven!

Oedip. O fatal sound! unfortunate Jocasta! What hast thou said? an ill hour hast thou chosen For these foreboding words! why, we were cursing!

Joc. Then may that curse fall only where you laid it.

Oedip. Speak no more!

For all thou say'st is ominous: we were cursing; And that dire imprecation hast thou fasten'd On Thebes, and thee, and me, and all of us.

§ 22. More than either Dryden or Corneille, Voltaire has treated this subject in the spirit of the antique. His Oedipe was composed when he was only nineteen. It was produced in 1718 (when he was twenty-four), and played forty-six times consecutively—a proof, for those days, of marked success. In 1729, the piece having kept its place on the stage meanwhile, a new edition was published. It is not merely a remarkable work for so young a man; its intrinsic merit, notwithstanding obvious defects, is, I venture to think, much greater than has usually been recognised. The distinctive "note" of the modern versions—the underplot—is there, no doubt; but, unlike Corneille and Dryden, Voltaire has not allowed it to overshadow the main action.

The hero Philoctetes revisits Thebes, after a long absence, to find Oedipus reigning in the seat of Laïus. The Thebans are vexed by pestilence, and are fain to find a victim for the angry god; Philoctetes was known to have been the foe of the late king, and is now accused of his murder. Jocasta had been betrothed to Philoctetes in youth, and loves him still. She urges him to fly, but he resolves to remain and confront the false charge. At this moment, the seer Teiresias denounces Oedipus as the criminal. Philoctetes generously protests his belief in the king's innocence; and from this point (the end of the third Act) appears no more.
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Thenceforth, the plot is mainly that of Sophocles. The first scene of the fourth Act, in which Iocasta and Oedipus inform each other of the past, is modelled on Oed. Tyr. 698—862, with some characteristic differences. Thus, in Sophocles, the first doubt of Oedipus as to his parentage springs from a taunt uttered at a feast (779). Here is Voltaire's substitute for that incident (the scene, of course, being Corinth):

Un jour, ce jour affreux, présent à ma pensée,
Jette encore la terreur dans mon âme glacée;
Pour la première fois, par un don solennel,
Mes mains, jeunes encore, enrichissaient l'autel:
Du temple tout-à-coup les combles s'entr'ouvrirent;
De traits affreux de sang les marbres se couvrirent;
De l'autel, ébranlé par de longs tremblements,
Une invisible main repoussait mes présens;
Et les vents, au milieu de la foudre éclatante,
Portèrent jusqu'à moi cette voix effrayante:
"Ne viens plus des lieux saints souiller la pureté;
"Du nombre des vivans les dieux t'ont rejeté;
"Ils ne reçoivent point tes offrandes impies;
"Va porter tes présens aux autels des Furies;
"Conjure leurs serpens prêts à te déchirer;
"Va, ce sont là les dieux que tu dois imploiner."

This is powerful in its way. But where Voltaire has introduced a prodigy—the supernatural voice heard amid lightnings—Sophocles was content to draw from common life, and to mark how a random word could sink into the mind with an effect as terrible as that of any portent. Voltaire has managed the final situation on Corneille's plan, but with infinitely better effect. The High Priest announces that Oedipus has blinded himself, thereby appeasing the gods; and the play closes with the death of Iocasta:

IOCASTE.

O mon fils! hélas! dirai-je mon époux?
O des noms les plus chers assemblage effroyable!
Il est donc mort?
INTRODUCTION.

LE GRAND PRÊTRE.
Il vit, et le sort qui l'accable
Des morts et des vivants semble le séparer;
Il s'est privé du jour avant que d'expirer.
Je l'ai vu dans ses yeux enfoncer cette épée,
Qui du sang de son père avait été trempée;
Il a rempli son sort, et ce moment fatal
Du salut des Thébains est le premier signal.
Tel est l'ordre du ciel, dont la fureur se lasse;
Comme il veut, aux mortels il fait justice ou grâce;
Ses traits sont épuisés sur ce malheureux fils:
Vivez, il vous pardonne.

IOCASTE.
Et moi je me punis. (Elle se frappe.)
Par un pouvoir affreux réservée à l'incesste,
La mort est le seul bien, le seul dieu qui me reste.
Laius, reçois mon sang, je te suis chez les morts:
J'ai vécu vertueuse, et je meurs sans remords.

LE CHOEUR.
O malheureuse reine! ô destin que j'abhorre!

IOCASTE.
Ne plaignez que mon fils, puisqu'il respire encore.
Prêtres, et vous Thébains qui fûtes mes sujets,
Honorez mon bûcher, et songez à jamais
Qu'au milieu des horreurs du destin qui m'opprime
J'ai fait rougir les dieux qui m'ont forcée au crime.

voltaire's
risicisms.

§ 23. Voltaire was conscious of the objections to his own
episode of Philoctetes; no one, indeed, could have criticised it
with more wit or force. 'Philoctetes seems to have visited
Thebes only for the purpose of being accused': not a word is
said of him after the third Act, and the catastrophe is absolutely

1 Voltaire borrowed this verse from Corneille,—'parce qu'ayant précisément la
même chose à dire,...il m'était impossible de l'exprimer mieux'; and Corneille was
himself translating Seneca's 'ne vivis mixtus, nec sepulcis.' Voltaire was perhaps
unconscious that the ground which he assigns here was exactly on which the
repetition of passages in the Greek orators was defended—viz. that τὸ καλὸς εἰσεῖν
ἀξίζει περιγγυνεῖται, διὸ ὅπως ἔνδεχεται (Theon, προγνώσματα 1: see my Attic
independent of him. In a letter to the Jesuit Porée, with whom he had read the classics, Voltaire apologises for Philoctetes by saying that the Parisian actors would not hear of an Oedipus with no love in it; 'I spoiled my piece,' he says, 'to please them.'

But it is certain, from what he says more than once elsewhere, that he regarded some underplot as a necessity. His remarks on this point are worth noting, because they touch an essential difference between the old Greek view of drama and that which has prevailed on our stage. 'The subject (Oedipus) did not, in itself, furnish me with matter for the first three Acts; indeed, it scarcely gave me enough for the last two. Those who know the theatre—that is, who are as much alive to the difficulties as to the defects of composition—will agree with what I say.' 'In strictness, the play of Oedipus ought to end with the first Act.' Oedipus is one of those ancient subjects 'which afford only one scene each, or two at most—not an entire tragedy.' In short, to demand a modern drama on the simple story of Oedipus was like setting one to make bricks without straw. Corneille found himself constrained to add the episode of Theseus and Dirce; Dryden introduced Adrastus and Eurydice.  

1 'All we could gather out of Corneille,' says Dryden, 'was that an episode must be, but not his way.' Dryden seems to have felt, however, that it was demanded rather by convention than by artistic necessity. The following passage is interesting as an indication that his instinct was better than his practice:—'The Athenian theatre (whether more perfect than ours, is not now disputed), had a perfection differing from ours. You see there in every act a single scene, (or two at most), which manage the business of the play; and after that succeeds the chorus, which commonly takes up more time in singing, than there has been employed in speaking. The principal person appears almost constantly through the play; but the inferior parts seldom above once in the whole tragedy. The conduct of our stage is much more difficult, where we are obliged never to lose any considerable character, which we have once presented.' [Voltaire's Philoctetes broke this rule.] 'Custom likewise has obtained, that we must form an underplot of second persons, which must be depending on the first; and their bye-walks must be like those in a labyrinth, which all of them lead into the great parterre; or like so many several lodging chambers, which have their outlets into the same gallery. Perhaps, after all, if we could think so, the ancient method, as it is the easiest, is also the most natural and the best. For variety, as it is managed, is too often subject to breed distraction; and while we would please too many ways, for want of art in the conduct, we please in none.' (Preface to Oedipus.)
§ 24. Now, why could Sophocles dispense with any such addition, and yet produce a drama incomparably more powerful? The masterly art of Sophocles in the structure and development of the plot has already been examined, and is properly the first attribute of his work which claims attention. But this is not the only, or the principal, source to which the *Oedipus Tyrannus* owes its greatness; the deeper cause is, that Sophocles, in the spirit of Greek Tragedy, has known how to make the story of Oedipus an ideal study of character and passion. Corneille, Dryden, Voltaire—each in his own way—were thinking, 'How am I to keep the audience amused? Will they not find this horrible story of Oedipus rather too painful and monotonous? Will they not desire something lighter and pleasanter—some love-making, for instance, or some intrigue?' 'What an insipid part would Iocasta have played,' exclaims Voltaire, 'had she not retained at least the memory of a lawful attachment, and trembled for the existence of a man whom she had once loved!' There is the secret frankly told.

Sophocles, on the other hand, *concentrates* the attention of the audience on the destiny of Oedipus and Iocasta. The spectators are enchained by the feelings which this destiny moves at each step in its course. They are made to see into the depths of two human souls. It is no more possible for them to crave minor distractions than it would be for our eyes or thoughts to wander, if we were watching, without the power of arresting, a man who was moving blindfold towards a precipice. The interest by which Sophocles holds us is continuous and intense; but it is not monotonous, because alternations of fear lead up to the worst; the exciting causes of pity and terror are not unworthy or merely repulsive, for the spectacle offered is that of a noble and innocent nature, a victim to unknown and terrible forces which must be counted among the permanent conditions of life, since the best of mankind can never be sure of escaping them. When the worst has befallen, *then* Sophocles knows how to relieve the strain; but it is a relief of another order from that which Corneille affords by the prospect of Theseus being made happy with Dirce. It is drawn from the natural sources of the tragedy itself; the blind king hears the voices of his children.
§ 25. A comparison may fitly close with a glance at two points in which the modern dramas illustrate Sophocles, and which have more than the meaning of details. Dryden has represented Oedipus and Iocasta as haunted, from the first, by a mysterious instinct of their true relationship. Thus she says to him:

When you chid, methought
A mother's love start¹ up in your defence,
And bade me not be angry. Be not you;
For I love Laïus still, as wives should love,
But you more tenderly, as part of me².

Voltaire has the same thought (Act II. Sc. ii.), where Iocasta is speaking of her marriage with Oedipus:

je sentis dans mon âme étonnée
Des transports inconnus que je ne conçus pas:
Avec horreur enfin je me vis dans ses bras.

There is a similar touch in Corneille. Oedipus is watching Dirce—whom he believes to be his step-daughter, but who is in fact his sister—with her lover Theseus (Act III. Sc. iv.):

Je ne sais quelle horreur me trouble à leur aspect;
Ma raison la repousse, et ne m'en peut défendre.

Such blind warnings of nature are indeed fitted to make the spectator shudder; but they increase the difficulty of explaining why the truth was not divined sooner; and they also tend to lessen the shock of the discovery. In other words, they may be poetical,—they may be even, in the abstract, tragic,—but they are not, for this situation, dramatic; and it is due to the art of Sophocles to observe that he has nowhere admitted any hint of this kind.

§ 26. Next, it should be noticed that no one of the later dramatists has been able to avoid leaving a certain element of improbability in the story. We saw above that Aristotle alludes to the presence of such an element, not in the plot itself, but in the

¹ = 'started,' as again in this scene: 'Nature herself start back when thou wert born.'
² Act i. Sc. i.: cp. what Oedipus says in Act II. Sc. i.
supposed antecedents. It consists in the presumed ignorance of Oedipus and Iocasta regarding facts with which they ought to have been familiar. Sophocles tacitly accepts this condition, and, by doing so, minimizes its prominence; so much so, that it may be doubted whether many readers or spectators of the *Oedipus Tyrannus* would think of it, if their attention had not been drawn to it previously. Seneca has not attempted to improve on that example. But the moderns have sought various ways of evading a critical censure which they foresaw; and it is instructive to consider the result. The Oedipus of Corneille knows that Laïus was said to have been killed by robbers; he also knows the place and the date. Further, he distinctly remembers that, at the same place and at the same date, he himself had slain three wayfarers. Strange to say, however, it never occurs to him that these wayfarers could possibly have been Laïus and his attendants. He mildly suggests to Iocasta that they may have been *the robbers* (Act I. Sc. i.); though, as appears from the circumstances which he himself afterwards relates (Act IV. Sc. iv.), he had not the slightest ground for such a supposition. This device cannot be deemed an improvement on Sophocles. Dryden's expedient is simpler:—

Tell me, Thebans,
How Laïus fell; for a confused report
Pass'd through my ears, when first I took the crown;
*But full of hurry, like a morning dream,*
*It vanish'd in the business of the day.*

That only serves to show us that the dramatist has an uneasy conscience. Voltaire's method is subtler. Oedipus thus excuses himself for having to question Iocasta concerning the death of Laïus:—

Madame, jusqu'ici, respectant vos douleurs,
Je n'ai point rappelé le sujet de vos pleurs;
Et de vos seuls périls chaque jour alarmée
Mon âme à d'autres soins semblait être fermée.

But, as the author admits, the king ought not to have been so long deterred, by the fear of displeasing his wife, from informing himself as to the death of his predecessor: 'this is to have
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too much discretion and too little curiosity.' Sophocles, according to Voltaire, ought to have suggested some explanation of the circumstance that Oedipus, on hearing how Latus perished, does not at once recollect his own adventure in the narrow pass. The French poet seeks to explain it by hinting at a miraculous suspension of memory in Oedipus:—

Et je ne conçois pas par quel enchantement
J'oubliais jusqu'ici ce grand événement;
La main des dieux sur moi si long-temps suspendue
Semble ôter le bandeau qu'ils mettaient sur ma vue.

But this touch, though bold and not unhappy, must be classed with the transparent artifices of the stage. The true answer to the criticisms on this score which Voltaire directs against Sophocles, Corneille, and himself is contained in a remark of his own, that a certain amount of improbability is inherent in the story of Oedipus. If that improbability is excluded at one point, it will appear at another. This being so, it is not difficult to choose between the frank treatment of the material by Sophocles, and the ingenious but ineffectual compromises of later art.

§ 27. The recent revivals of Greek plays have had their great reward in proving how powerfully the best Greek Tragedy can appeal to modern audiences. Those who are furthest from being surprised by the result will be among the first to allow that the demonstration was needed. The tendency of modern study had been too much to fix attention on external contrasts between the old Greek theatre and our own. Nor was an adequate corrective of this tendency supplied by the manner in which the plays have usually been studied; a manner more favourable to a minute appreciation of the text than to apprehension of the play as a work of art. The form had been understood better than the spirit. A vague feeling might sometimes be perceived that the effectiveness of the old Greek dramas, as such, had depended essentially on the manners and beliefs of the people for whom

1 In the fifth letter to M. de Genonville:—'Il est vrai qu'il y a des sujets de tragédie où l'on est tellement gêné par la bizarrerie des événements, qu'il est presqu'impossible de réduire l'exposition de sa pièce à ce point de sagesse et de vraisemblance. Je crois, pour mon bonheur, que le sujet d'OEdipe est de ce genre.'
they were written, and that a successful Sophocles presupposed a Periclean Athens. Some wonderment appeared to greet the discovery that a masterpiece of Aeschylus, when acted, could move the men and women of to-day. Now that this truth has been so profoundly impressed on the most cultivated audiences which England or America could furnish,—in Germany and France it had been less unfamiliar,—it is not too much to say that a new life has been breathed into the modern study of the Greek drama.

§ 28. Recent representations of the *Oedipus Tyrannus* have a peculiar significance, which claims notice here. The incestuous relationship—the entrance of Oedipus with bleeding eyes—these are incidents than which none could be imagined more fitted to revolt a modern audience. Neither Corneille nor Voltaire had the courage to bring the self-blinded king on the stage; his deed is related by others. Voltaire, indeed, suggested\(^1\) that the spectacle might be rendered supportable by a skilful disposition of lights,—Oedipus, with his gore-stained face, being kept in the dim back-ground, and his passion being expressed by action rather than declamation, while the scene should resound with the cries of Iocasta and the laments of the Thebans. Dryden dared what the others declined; but his play was soon pronounced impossible for the theatre. Scott quotes a contemporary witness to the effect that, when Dryden’s *Oedipus* was revived about the year 1790, ‘the audience were unable to support it to an end; the boxes being all emptied before the third act was concluded.’

§ 29. In May, 1881, after seven months of preparation, the *Oedipus Tyrannus* was acted in the original Greek by members of Harvard University. Archaeology, scholarship, and art had conspired to make the presentation perfect in every detail; and the admirable record of the performance which has been published has a permanent value for every student of Sophocles\(^2\). Refer-

\(^1\) In one of his notes on Corneille’s Preface to the *Oedipe* (Œuvres de Corneille, vol. vii. p. 362, ed. 1817).

\(^2\) An Account of the Harvard Greek Play. By Henry Norman. Boston: James R. Osgood and Co., 1882. The account is illustrated by 15 photographs of characters and groups, and is dedicated by the Author (who acted the part of Creon) to Professor J. W. White. See Appendix, p. 201.
ences to it will be found in the following commentary. But it is
the impression which the whole work made on the spectators of
which we would speak here. Nothing of the original was altered
or omitted; and at the last Oedipus was brought on the scene,
‘his pale face marred with bloody stains.’ The performances
were seen by about six thousand persons,—the Harvard theatre
holding about a thousand at a time. As an English version was
provided for those who needed it, it cannot be said that the lan-
guage veiled what might else have offended. From first to last,
these great audiences, thoroughly representative of the most
cultivated and critical judgment, were held spell-bound. ‘The
ethical situation was so overwhelming, that they listened with
bated breath, and separated in silence.’ ‘The play is over.
There is a moment’s silence, and then the theatre rings with
applause. It seems inappropriate, however, and ceases almost
as suddenly as it began. The play has left such a solemn
impression that the usual customs seem unfitting, and the
audience disperses quietly.’ There is the nineteenth century’s
practical interpretation of Aristotle. This is Tragedy, ‘effect-
ing, by means of pity and terror, the purgation of such feelings.’

§ 30. A few months later in the same year (1881), the
Oedipus Tyrannus was revived in a fairly close French transla-
tion at the Théâtre Français. When the version of Jules
Lacroix was played there in 1858, the part of Oedipus was
filled by Geoffroy; but on this occasion an artist was available
whose powers were even more congenial. Probably no actor
of modern times has excelled M. Mounet-Sully in the union
of all the qualities required for a living impersonation of the
Sophoclean Oedipus in the entire series of moods and range
of passions which the part comprises; as the great king, at
once mighty and tender; the earnest and zealous champion of
the State in the search for hidden guilt; the proud man startled
by a charge which he indignantly repels, and embittered by the
supposed treason of a friend; tortured by slowly increasing
fears, alternating with moments of reassurance; stung to frenzy
by the proof of his unspeakable wretchedness; subdued to a

1 Account of the Harvard Greek Play, pp. 36, 103.

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calmer despair; finally softened by the meeting with his young daughters. The scene between Oedipus and Iocasta (vv. 700—862) should be especially noticed as one in which the genius of Sophocles received the fullest justice from that of M. Mouet-Sully. In the words of a critic who has finely described the performance:

'Every trait of the tragedian's countenance is now a witness to the inward dread, always increasing upon him, as he relates his own adventure, and questions her for more minute details of the death of Laius. His voice sometimes sinks to a trembling gasp of apprehension, as the identity of the two events becomes more and more evident. He seems to be battling with fate.'

With a modern audience, the moment at which the self-blinded Oedipus comes forth is that which tests the power of the ancient dramatist; if, at that sight, repugnance overpowers compassion, the spell has been imperfect; if all other feelings are absorbed in the profound pathos of the situation, then Sophocles has triumphed. We have seen the issue of the ordeal in the case of the representation at Harvard. On the Paris stage, the traditions of the French classical drama (represented on this point by Corneille and Voltaire) were apt to make the test peculiarly severe. It is the more significant that the moment is thus described in the excellent account which we have cited above:

'Oedipus enters, and in the aspect of the man, his whole history is told. It is not the adjunct of the bleeding eyes which now most deeply stirs the spectators. It is the intensity of woe which is revealed in every movement of the altered features and of the tottering figure whose bearing had been so majestic, and the tone of the voice,—hoarse, yet articulate. The inward struggle is recognised in its necessary outward signs. The strain on the audience might now become too great but for the relief of tenderness which almost immediately succeeds in the parting of Oedipus from his children. Often as pathetic farewells of a similar kind have been presented on the stage, seldom has any made an appeal so forcible.'

1 *Saturday Review*, Nov. 19, 1881.
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In the presence of such testimonies, it can no longer be concluded that the Tragedy of ancient Greece has lost its virtue for the modern world. And, speaking merely as a student of Sophocles, I can bear witness that the representation of the Ajax at Cambridge (1882) was to me a new revelation of meaning and power. Of that performance, remarkable in so many aspects, I hope to say something in a later part of this edition. Here it must suffice to record a conviction that such revivals, apart from their literary and artistic interest, have also an educational value of the very highest order.
§ 1. The manuscripts of the Oedipus Tyrannus which have been chiefly used in this edition are the following.\footnote{There is no doubt that L belongs to the first half of the 11th century, and none (I believe) that A is of the 13th. These are the two most important dates. In the case of several minor MSS., the tendency has probably been to regard them as somewhat older than they really are. The dates indicated above for such MSS. are given on the best authority that I could find, but I do not pretend to vouch for their precision. This is, in fact, of comparatively small moment, so long as we know the general limits of age. Excluding L and A, we may say broadly that almost all other known MSS. of Sophocles belong to the period 1300—1600 A.D.}

In the Biblioteca Mediceo-Laurenziana, Florence.

L, cod. xxxii. 9, commonly known as the Laurentian ms., first half of 11th century.

In the Bibliothèque Nationale, Paris.

A, cod. 2712, 13th century.
B, cod. 2787, ascribed to the 15th cent. (Catal. II. 553).
E, cod. 2884, ascribed to the 13th cent. (? ib. II. 565).
T, cod. 2711, 15th cent.

In the Biblioteca Marciana, Venice.

V, cod. 468, late 13th century or early 14th.
V\textsuperscript{a}, cod. 616, probably of the 14th cent.
V\textsuperscript{b}, cod. 467, 14th cent.
V\textsuperscript{c}, cod. 472, 14th cent.

In the Bodleian Library, Oxford.

Cod. Laud. 54, early 15th cent.
Cod. Barocc. 66, 15th cent.

In the Library of Trinity College, Cambridge.

Cod. R. 3. 31, mainly of the late 14th century, in parts perhaps of the early 15th.

These MSS. I have myself collated.

The following are known to me in some cases by slighter personal
inspection, but more largely from previous collations, especially from
those of Prof. L. Campbell (2nd ed., 1879) :—Pal. = Palat. 40, Heidel-
berg: Vat. a = cod. 40 in the Vatican, 13th cent. (ascribed by some to
the 12th): Vat. b, cod. Urbin. 141, ib., 14th cent.: Vat. c, cod. Urbin.
140, ib., 14th cent.: M, cod. G. 43 sup., in the Biblioteca Ambrosiana,
Milan, 13th or early 14th cent.: M*, cod. L. 39 sup., ib., early 14th
cent.: L*, cod. 31. 10 (14th cent.) in the Bibliot. Med.-Lor., Florence;
Γ, cod. Abbat. 152, late 13th, ib.: Δ, cod. Abbat. 41, 14th cent., ib.:
Ricc. cod. 34, in the Biblioteca Riccardiana, Florence, sometimes
ascribed to the 14th cent., but really of the 16th (see P. N. Papa-

In making a first selection of mss. to be collated, I was guided
chiefly by what I already knew of their character and of their relations
to each other, as these might be inferred from the previous reports;
and this list was afterwards modified by such light as I gradually
gained from my own experience. L stands first and alone. A is
perhaps next—though at a long interval—in general value. The
selection of 14th and 15th century mss. could have been enlarged;
but, so far as I can judge, the list which has been given is fairly
representative. In the present state of our knowledge, even after
all that has been done in recent years, it would, I think, be generally
allowed that the greatest reserve must still be exercised in regard
to any theory of the connections existing, whether by descent or
by contamination, between our mss. of Sophocles. We have not here
to do with well-marked families, in the sense in which this can be
said of the manuscript authorities for some other ancient texts; the
data are often exceedingly complex, and such that the facts could be
equally well explained by any one of two, or sometimes more, different
suppositions. This is a subject with which I hope to deal more fully on
a future occasion; even a slight treatment of it would carry me far
beyond the limits which must be kept here. Meanwhile, it may be
useful to give a few notes regarding some of the mss. mentioned above,
and to add some general remarks.

§ 2. L, no. xxxii. 9 in the Laurentian Library at Florence, is a vellum The Ls
ms., written in the first half of the eleventh century. It forms a volume
measuring 12½ by 8½ inches, and containing 264 leaves (= 528 pages),
of which Sophocles fills 118 leaves (= 236 pp.). It contains the seven
plays of Sophocles, the seven plays of Aeschylus (with a few defects),
and the Argonautica of Apollonius Rhodius. Marginal and interlinear
scholia accompany the texts.

Since the first edition of this volume appeared, an autotype fac-
simile of the text of Sophocles in L. has been published by the London Society for the Promotion of Hellenic Studies (1885). In an Introduction issued with the facsimile, the palaeographical character of the ms. has been described by Mr E. M. Thompson, Keeper of Manuscripts and Egerton Librarian in the British Museum. The ms. was produced in a regular workshop or scriptorium at Byzantium. The scribe wrote a clear and flexible hand; the characters are minuscule, in that more cursive style which distinguishes other classical mss. of the same period from the biblical and liturgical. As the form of the ruling shows, the scribe prepared the ms. to receive scholia; but his own work was confined to writing the text. The scholia were copied into the ms. by another person, under whose supervision the scribe appears to have worked. This person is usually designated as the ‘diorthotes,’ because he was the first corrector; or as ‘S,’ because he wrote the scholia. In some cases he himself corrected the errors of the first hand; in some others, where the first hand has corrected itself, this was probably done under his guidance; and he usually reserved to himself the part of supplying in the margin any verse which the first hand had omitted. In writing the scholia, the corrector used a mixture of minuscule uncial (‘half-uncial’): but, in correcting or supplementing the text, he often used a more minuscule style, as if for the sake of greater uniformity with the first hand. Hence there is sometimes a doubt between the two hands, though, as a rule, they are easily distinguished.

In the 12th and 13th centuries, at least three different hands added some notes. Hands of the 14th, 15th, or 16th century have been recognised in some other notes, both marginal and superscript. These later hands can usually be distinguished from that of the first corrector (the ‘diorthotes,’ or S), but very often cannot be certainly distinguished from each other. The attempt to do so is of the less moment since the additions which they made are seldom of any value. For much else that is of palaeographical interest in regard to L, readers may be referred to Mr Thompson’s Introduction: the facts noticed here are those which primarily concern a student of Sophocles.

§ 3. L is not only the oldest, but also immeasurably the best, ms. of Sophocles which we possess. In 1847 Cobet expressed the opinion that L is the source from which all our other mss. are ultimately derived. This view has been supported by Dindorf in the preface to his 3rd edition (Oxon. 1860), and by Moriz Seyffert in the preface to his Philoctetes (1867). The contrary view—that some of our mss. come from a source independent of L—has also found able supporters,
among whom have been Anton. Seyffert (*Quaestiones criticae de Codicibus recte aestimandis*, Halle, 1863); Prof. N. Wecklein (*Ars Sophocis emendandi*, pp. 2 ff., 1869), and Prof. L. Campbell (*Sophocles*, vol. 1. pp. xxiv ff., 1879). I learn, however, that Prof. Wecklein has since become disposed to retract his opinion. In the second part of the Introduction to the Facsimile of L (pp. 15 ff.), I have shortly stated some of the objections to regarding L as the unique source. Two of them are furnished by this play: viz. (i) verse 800, omitted in the text of L, and inserted in the margin by a hand certainly later than several of the mss. which have the verse in the text: (ii) the words πονεῖν ἡ τοῖς θεοῖς written at v. 896 in the text of L,—these being corrupted from a gloss, πανηγυρίζειν τοῖς θεοῖς, which exists in full in the Trinity mss., and elsewhere. The chief argument for L being the unique source is briefly this, that, though other mss. sometimes correct L on small points, no one of them supplies any correction which was clearly beyond the reach of a fairly intelligent scribe or grammarian. The question is one which does not seem to admit of demonstrative proof either way: we must be content with the probabilities, which will be differently estimated by different minds. Apart, however, from this obscure question, all scholars can agree in recognising the paramount importance of L as the basis of our text. The sense of L's incomparable value is one which steadily grows upon the student as he proceeds with the labour of textual criticism. Wecklein's words are not too strong, when properly understood: 'A critic will hardly go wrong if he treats every letter, every stroke in L as worthy of particular attention, while he regards the readings of other mss. rather in the light of conjectures,'—that is, where these mss. diverge from L otherwise than by correcting its trivial errors. Instances in which they correct L may be seen in this play at vv. 43, 182, 221, 296, 332, 347, 657, 730, 967, 1260, 1387, 1474, etc. But, notwithstanding all such small corrections, it remains true that, with L safe, the loss of our other mss. would have been a comparatively light misfortune. As instances in which a true reading has been preserved in a citation of Sophocles by an ancient author, but neither in L nor in any other mss., we may notice vv. 466, 528, 1170.

§ 4. Of the other Florentine mss., L* cod. xxxi. 10 (14th cent.) contains all the seven plays, while Γ (cod. Abbat. 152), of the late 13th cent., has only *Ai., El., O. T., Phil.*; and Δ (cod. Abbat. 41), of the 14th cent., only *Ai., El., O. T.*

1 A valuable discussion of this point is given by Prof. Campbell, vol. 1. pp. xxv—xli.
A, no. 2712 in the National Library of Paris, is a parchment of the 13th century. It is a volume of 324 pages, each about 11\% inches by 9 in size, and contains (1) Eur. Hec., Or., Phoen., Androm., Med., Hipp.: (2) p. 117—214, the seven plays of Soph.: (3) Ar. Plut., Nub., Ran., Eq., Av., Acharn., Eccl. (imperfect). The text of each page is in three columns; the writing goes continuously from left to right along all three, so that, e.g., vv. 1, 2, 3 of a play are respectively the first lines of columns 1, 2, 3, and v. 4 is the second line of col. 1. The contractions are naturally very numerous, since the average breadth of each column (i.e. of each verse) is only about 2 inches; but they are regular, and the ms. is not difficult to read.

B, no. 2787, in the same Library, written on thick paper, contains (1) Aesch. P. V., Theb., Pers.: (2) Soph. O. T., Trach., Phil., O. C. Codex E, no. 2884, written on paper, contains (1) the same three plays of Aesch., (2) Soph. Ai., El., O. T., (3) Theocr. Idyll. 1—14. Both these mss. have short interlinear notes and scholia. In E the writing is not good, and the rather frequent omissions show the scribe to have been somewhat careless. Though the Catalogue assigns E to the 13th cent., the highest date due to it seems to be the middle or late 14th. T, no. 2711, on thick paper, a ms. of the 15th cent., exhibits the seven plays of Sophocles in the recension of Demetrius Triclinius, the grammarian of the 14th cent. The single-column pages, measuring about 11\% by 7\%, contain copious marginal scholia, which are mainly Triclinian. The general features of the Triclinian recension are well-known. He occasionally gives, or suggests, improved readings, but his ignorance of classical metre was equalled by his rashness, and especially in the lyrics he has often made havoc.

Of the Venetian mss., V, no. 468, a paper folio of the late 13th or early 14th cent., contains (1) Oppian; (2) Aesch. P. V., Theb., Pers., Agam. (imperfect): (3) Soph., the 7 plays (but Trach. only to 18, O. C. only from 1338). V*, no. 616, a parchment in small folio, probably of the 14th cent., contains (1) Soph., the 7 plays: (2) Aesch., 5 plays (Cho. and Suppl. wanting). V*, no. 467, a paper 8vo. of the 14th cent., has the 7 plays of Sophocles. V*, no. 472, a paper 8vo. of the 14th cent., has (1) Ar. Plut., Nub., Ran.; (2) Soph. Ai., El., Ant. (imperfect), O. T., with marginal scholia.


1 It contains the entry, 'Codex optimae notae. Codex Memmianus. Anno D. 1731 Feb. 16 Die.' In 1740 it had not yet been collated (Catal. II. 542).
The ms. of Trin. Coll. Camb. (late 14th—early 15th) has El., Ai., O. T.

§ 5. In relation to a text, the report of manuscript readings may be valuable in either, or both, of two senses, the palaeographical and the critical. For example, in O. T. 15 L reads προσήμεθα, and in 17 στένωτες. These facts have a palaeographical interest, as indicating the kind of mistakes that may be expected in mss. of this age and class. But they are of no critical interest, since neither προσήμεθα nor στένω-τες is a possible variant: they in no way affect the certainty that we must read προσήμεθα and στένωτες. In a discussion on the characteristics and tendencies of a particular ms., such facts have a proper (and it may happen to be, an important) place, as illustrating how, for instance, ι may have been wrongly added, or θ wrongly altered, elsewhere. The editor of a text has to consider how far he will report facts of which the direct interest is palaeographical only.

The general rule which I have followed is to report only those readings of mss. which have a direct critical interest, that is, which affect a question of reading or of orthography; except in the instances, not numerous in this play, where a manuscript error, as such, appeared specially significant. Had I endeavoured to exhibit all, or even a considerable part, of the mere mis-spellings, errors of accentuation, and the like, which I have found in the mss. which I have collated, the critical notes must have grown to an enormous bulk, without any corresponding benefit, unless to the palaeographical student of the particular codex and its kindred. On the other hand, I have devoted much time, care, and thought to the endeavour not to omit in my critical notes any point where the evidence of the mss. known to me seemed to have a direct bearing on the text.

§ 6. The use of conjecture is a question on which an editor must be prepared to meet with large differences of opinion, and must be content if the credit is conceded to him of having steadily acted to the best of his judgment. All students of Sophocles would probably agree at least in this, that his text is one in which conjectural emendation should be admitted only with the utmost caution. His style is not seldom analogous to that of Vergil in this respect, that, when his instinct felt a phrase to be truly and finely expressive, he left the logical analysis of it to the discretion of grammarians then unborn. I might instance ἵνα πάντα χαίρω (O. T. 596). Such a style may easily provoke the heavy hand of prosaic correction; and, if it requires sympathy to interpret and defend it, it also requires, when it has once been marred, a very tender and very temperate touch in any attempt to restore it. Then in the lyric
parts of his plays Sophocles is characterised by tones of feeling and passion which change with the most rapid sensibility—by boldness and sometimes confusion of metaphor—and by occasional indistinctness of imagery, as if the figurative notion was suddenly crossed in his mind by the literal.

§ 7. Now consider by what manner of process the seven extant plays of this most bold and subtle artist have come down to us through about 23 centuries. Already within some 70 years after the death of Sophocles, the Athenian actors had tampered in such wise with the texts of the three great dramatists that the orator Lycurgus caused a standard copy to be deposited in the public archives of Athens, and a regulation to be made that an authorised person should follow in a written text the performances given on the stage, with a view to controlling unwarranted change. Our oldest manuscript dates from 1400 to 1500 years after the time of Lycurgus. The most ancient sources which existed for the writers of our mss. were already, it cannot be doubted, seriously corrupted. And with regard to these writers themselves, it must not be forgotten what their ordinary qualifications were. They were usually men who spoke and wrote the Greek of their age (say from the 11th to the 16th century) as it was commonly spoken and written by men of fair education. On the other hand, as we can see, they were usually very far from being good scholars in old classical Greek; of classical metres they knew almost nothing; and in respect of literary taste or poetical feeling they were, as a rule, no less poorly equipped. In the texts of the dramatists they were constantly meeting with things which they did not understand, and in such cases they either simply transmitted a fault of the archetype, or tried to make sense by some expedient of their own. On the whole, the text of Sophocles has fared better in the mss. than that of either Aeschylus or Euripides. This needs no explanation in the case of Aeschylus. The style of Euripides, apparently so near to common life, and here analogous to that of Lysias, is, like the orator’s, full of hidden snares and pitfalls for a transcriber: λείη μὲν γὰρ ἰδεῖν, as the old epigram says of it, εἰ δὲ τις αὐτὴν ἐλθαίνῃ καλεπυκτρὶ τριχυτέρῃ σκόλοπος. Where, however, our mss. of Sophocles do fail, the corruption is often serious and universal. His manuscript text resembles a country with generally good roads, but an occasional deficiency of bridges.

Is there reason to hope that, in such places, more light will yet be obtained from the manuscripts or scholia now known to exist? It

1 [Plut.] Vit. Lycurg. § 11.
appears hardly doubtful that this question must be answered in the negative. The utmost which it seems prudent to expect is a slightly increased certitude of minor detail where the text is already, in the main, uncorrupted. I needly scarcely add that the contingency of a new ms. being discovered does not here come into account.

§ 8. Such, then, are the general conditions under which an editor of Sophocles is required to consider the treatment of conjectural emendation. It would seem as if a conservative tendency were sometimes held to be desirable in the editor of a text. When a text has been edited, we might properly speak of the result as ‘conservative’ or the contrary. But an editor has no more right to set out with a conservative tendency than with a tendency of the opposite kind. His task is simply to give, as nearly as he can ascertain it, what the author wrote. Each particular point affecting the text must be considered on its own merits. Instances have not been wanting in which, as I venture to think, editors of Sophocles have inclined too much to the side of unnecessary or even disastrous alteration. On the other hand, it is also a serious fault to place our manuscripts above the genius of the ancient language and of the author, and to defend the indefensible by ‘construing,’ as the phrase is, ‘through thick and thin.’ Who, then, shall be the judge of the golden mean? The general sense, it must be replied, of competent and sympathetic readers. This is the only tribunal to which in such a case an editor can go, and in the hands of this court he must be content to leave the decision.

§ 9. The following table exhibits the places where the reading adopted in my text is found in no ms., but is due to conjecture. The reading placed first is one in which L agrees with some other ms. or mss., except where it is differently specified. After each conjecture is placed the name of the critic who (to the best of my knowledge) first proposed it: where the priority is unknown to me, two or more names are given.

THE SCOPE OF CONJECTURE.

§ 10. The following emendations, adopted in the text, are due to conjectures by the present editor. The grounds on which they rest are in each case stated in the commentary:

227 ἔπεξελον [αὐτός] ἔπεξελεῖν αὐτόν.
624 ἄτα] ὡς ἄν.
640 δρασα...διοῦ] διοῦ...δραν.
1091 Οἰδίπου] Οἰδίπον.
1218 ὡς περίταλλα ἁχέων (ὑπ. Ἴ. περίταλα, ἁχέων) ἀσφερ ἴλεμον χέων.
1405 ταυτόν] ταὐτοῖ.

One conjectural supplement is also the editor's:

493 <βασανίζον>

In a few other places, where I believe the text to be corrupt, I have remedies to suggest. But these are cases in which the degree of probability for each mind must depend more on an ἀλογος αἰσθησις. Here, then, the principles of editing which I have sought to observe would not permit me to place the conjectures in the text. In the commentary they are submitted to the consideration of scholars, with a statement of their grounds in each case. 1090 οὐκ ἐστι τὰν αὐτόν] τὰν ἐπικαταν ἐσει. 1101 ἂν κε γε θυγάτηρ | Λοξίου;] ἂν κε γε θυγατέρ τατήρ | Λοξίας; 1315 ὑποφύραντον ἐσει] ὑποφύραντ' ἐσει. 1350 νομάδ] μονάδ.

§ 11. In my text, a conjecture is denoted by an asterisk, *τελεῖν for Notation. τέλα in v. 198: except in those cases where a slight correction, which at the same time appears certain, has been so generally adopted as to have become part of the received text; as ἀμορον for ἀμορον in 248. In such cases, however, no less than in others, the fact that the reading is due to conjecture is stated in the critical note. A word conjecturally inserted to fill a lacuna is enclosed in brackets, as <τάν> in v. 200.

The marks ἢ of signify that the word or words between them are believed by the editor to be unsound, but that no conjecture seemed to him to possess a probability so strong as to warrant its insertion in the text.


1 See Appendix on verse 1190.
Editions and Commentaries.


METRICAL ANALYSIS.

In my text, I have exhibited the lyric parts with the received division of verses, for convenience of reference to other editions, and have facilitated the metrical comparison of strophe with antistrophe by prefixing a small numeral to each verse.

Here, in proceeding to analyse the metres systematically, I must occasionally depart from that received division of verses—namely, wherever it differs from that which (in my belief) has been proved to be scientifically correct. These cases are not very numerous, however, and will in no instance cause difficulty.

The researches of Dr J. H. Heinrich Schmidt into the Rhythmic and Metric of the classical languages have thrown a new light on the lyric parts of Greek Tragedy. A thorough analysis of their structure shows how inventive and how delicate was the instinct of poetical and musical fitness which presided over every part of it. For the criticism of lyric texts, the gain is hardly less important. Conjectural emendation can now in many cases be controlled by more sensitive tests than were formerly in use. To take one example from this play, we shall see further on how in v. 1214 the δικάζει τὸν of the MSS. is corroborated, as against Hermann's plausible conjecture δικάζει τ'. The work of Dr Schmidt might be thus described in general terms. Setting out from the results of Rossbach and Westphal, he has verified, cor-

rected, and developed these by an exhaustive study of the Greek metrical texts themselves. The essential strength of his position consists in this, that his principles are in the smallest possible measure hypothetical. They are based primarily on internal evidence afforded by Pindar, Aeschylus, Sophocles, Euripides and Aristophanes. To Dr J. W. White, Assistant Professor of Greek at Harvard University, is due the credit of having introduced Dr Schmidt's system to English readers.

With regard to the lyric parts of this play, were I to give merely a skeleton scheme of them, the application of it to the Greek text might prove a little difficult for those who are not already acquainted with the results indicated above. For the sake, therefore, of greater clearness, I give the Greek text itself, with the scheme applied to it. Such notes as appeared requisite are added.

A few explanatory remarks must be premised.

A syllable of speech, like a note of music, has three conditions of utterance: (1) length of tone, (2) strength of tone, (3) height of tone.

(1) Length of tone—according as the voice dwells a longer or shorter time on the syllable—is the affair of Quantity. A 'short' syllable, as distinguished from a 'long,' is one which is pronounced in a shorter time. (2) Strength of tone—according to the stronger or weaker 'beat,' ictus, which the voice gives to the syllable—is the affair of Rhythm. 'Rhythm' is measured movement. The unity of a rhythmical sentence depends on the fact that one syllable in it has a stronger ictus than any other. (3) Height of tone—according as the voice has a higher or lower pitch—is the affair of Accent.

In modern poetry, Accent is the basis of Rhythm. In old Greek poetry, Quantity is the basis of Rhythm, and Accent has no influence which we can perceive. The facts which we have now to notice fall, then, under two heads: I. Quantity, as expressed in Metre: and II. Rhythm.

1 By his excellent translation, made conjointly with Prof. Dr Riemenschneider, and revised by Dr Schmidt, of the 'Leitfaden in der Rhythmik und Metrik der Classischen Sprachen' (Leipzig, 1869)—an epitome, for schools, of the principles established in the 'Kunstformen.' The 'Introduction to the Rhythmic and Metric of the Classical Languages' was published at Boston, by Ginn and Heath, 1878; and in Prof. White's edition of this play (ib. 1879) the lyrics are constituted in conformity with it. Here, I have felt it necessary to assume that few of my English readers would be familiar with Dr Schmidt's results, and have therefore deemed it expedient to give fuller explanations than would otherwise have been necessary.
I. **Metre.** § 1. In Greek verse, the short syllable, denoted by \( \alpha \), is the unit of measure, and is called 'a time' (Lat. mora): a long syllable, \( \gamma \), has twice the value of a short; so that \( \gamma \) is a foot of 'three times.' The short syllable has the musical value of a quaver \( \frac{1}{4} \) or \( \frac{1}{4} \) note (i.e. eight of which make \( \frac{1}{2} \)). The long syllable has therefore the value of \( \frac{1}{4} \) or a \( \frac{1}{4} \) note.

§ 2. As in music \( \frac{1}{4} \), signifies that the \( \frac{1}{4} \) note has been made one-half as long again (i.e. \( \frac{1}{4} + \frac{1}{8} = \frac{3}{8} \)), so in Greek verse the long syllable could be prolonged by a pause, and made equal to three short syllables. When it has this value, instead of \( \gamma \) we write \( \Gamma \).

§ 3. In a metrical foot, there is always one syllable on which the chief strength of tone, or ictus, falls. This syllable is called the *arsis* of the foot. The rest of the foot is called the *thesis*. When a long syllable forms the *arsis* of a measure, it can have the value of even more than three short syllables. When it becomes equivalent to four \( (\frac{1}{2}, \alpha \), a \( \frac{1}{2} \) note), it is written thus, \( \Upsilon \). When to five \( (\frac{1}{4}, \frac{1}{2}, \frac{1}{6} \) note), thus, \( \Upsilon \).

§ 4. When the long syllable (written \( \Upsilon \)) is made equal to three short, it can be used, alone, as a metrical substitute for a whole foot of three short 'times,' viz. for \( \Upsilon \), \( \gamma \), (trochee), \( \gamma \), (iambus), or \( \gamma \gamma \gamma \), (tricharach). So, when (written \( \Upsilon \)) it has the value of four short, it can represent a whole foot in \( \frac{5}{8} \) (\( \frac{1}{4} \)) measure, viz. \( \gamma \gamma \gamma \gamma \) (dactyl), \( \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \) (anapaest), or \( \gamma \gamma \gamma \gamma \) (spondee). And so \( \Upsilon \) can replace any \( \frac{5}{8} \) measure, as \( \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma \gamma 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METRICAL ANALYSIS.

The most frequent case is when a long stands for a short in the thesis of a foot, which is then "an irrational foot." The irrational syllable is marked \( \geq \). Thus in the trochaic verse (O. T. 1524), \( \overset{o}{\pi\alpha\tau\rho} \| \overset{\alpha}{\theta\gamma\beta\gamma\varsigma} \), the syllable \( \theta\gamma \) is irrational, and \( \alpha \theta\eta\beta \) is an irrational trochee. The converse use of an irrational short syllable instead of a long is much rarer, occurring chiefly where \( \to \to \) is replaced by an apparent \( \to \to \to \) (written \( \to \to \to \)), or \( \to \to \) by an apparent \( \to \) (written \( \to \)). In a metrical scheme \( \geq \) means that a long syllable is admitted as an irrational substitute for a short one.

§ 7. When a dactyl takes the place of a trochee, it is called a cyclic dactyl, and written \( \to \to \). The true dactyl (\( \to \to \)) = \( \frac{1}{8} + \frac{1}{8} + \frac{1}{8} = \frac{3}{8} \). So the cyclic anapaest, \( \to \to \), can replace an iambus.

§ 8. A measure can be introduced by a syllable external to it, and having no ictus. This syllable is called the anacrusis (\( \alpha\nu\acute{a}k\rho\omega\nu\varsigma \), "upward beat"). It can never be longer than the thesis of the measure, and is seldom less. Thus, before \( \to \), the anacrusis would properly be \( \to \) (for which an irrational syllable \( \geq \) can stand). Before \( \to \to \), it would be \( \to \to \) or \( \to \). The anacrusis is divided from the verse by three vertical dots :

§ 9. It will be seen that in the Parodos, 2nd strophe, 1st period, 3rd verse, the Greek letter \( \omega \) is printed over the syllables \( \sigma\tau\omicron\omicron\omicron \phi \) which form the anacrusis. This means that they have not the full value of \( \to \) or two \( \frac{1}{8} \) notes (\( \frac{3}{8} \)), but only of two \( \frac{1}{8} \) notes (\( \frac{3}{8} \)).

§ 10. Pauses. The final measure of a series, especially of a verse, might always be incomplete. Then a pause represented the thesis of the unfinished foot. Thus the verse \( \nu\nu\nu \delta \' \varepsilon\tau\omicron\omicron\omicron\kappa\epsilon\kappa\lambda\omicron\mu\acute{e} \\nu \to \) is incomplete. The lacking syllables \( \to \to \) are represented by a pause. The signs for the pause, according to its length, are as follows:

\[ \text{A pause equal to } \to \text{ is denoted by } \wedge, \text{ musically } \| \text{ for } \frac{3}{8}, \frac{3}{8}, \frac{3}{8}, \frac{3}{8}, \frac{3}{8}, \frac{3}{8}. \]

hythm.

II. Rhythm. § 11. Metre having supplied feet determined by quantity, Rhythm combines these into groups or 'sentences' determined by ictus. Thus in verse 151, \( \overset{o}{\Delta\iota\omega\varsigma} \overset{\alpha}{\alpha\delta\nu\epsilon\tau\omega\varsigma} \phi\acute{a} \tau\iota, \| \tau\iota \tau\sigma\tau\epsilon \tau\alpha\varsigma \)

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πολυχρύσου, there are two rhythmical sentences. The first owes its rhythmical unity to the chief ictus on ơ, the second to the chief ictus on τίς. Such a rhythmical κωλον or sentence almost always consists of feet equal to each other. The end of a sentence is denoted by the sign ||.

§ 12. Rhythmical sentences are again combined in the higher unity of the rhythmical period. Here the test of unity is no longer the presence of a chief ictus on one syllable, but the accurate correspondence with each other of the sentences which the period comprises. The period is seen to be such by the fact that it is neither less nor more than an artistic and symmetrical whole.

§ 13. In the choric type of lyrics, which Tragedy uses, we find, as in other Greek lyric types, the rhythmical sentence and period. Their correspondence is subordinate to that of strophe and antistrophe. Each strophe contains usually (though not necessarily) more than one rhythmical period. Each period of the strophe has its rhythmical counterpart in a period of the antistrophe. And, within each period, the rhythmical 'sentences' (κωλα) accurately correspond with each other.

§ 14. In the choric dance which accompanied the choric song, the antistrophe brought the dancer back to the position from which, at the beginning of the strophe, he set out. Hence the necessity for strict metrical correspondence, i.e. for equal duration in time. When any part of a choric song is non-antistrophic, this means that, while that part was being sung, the dancers stood still. A non-antistrophic element could be admitted in any one of three forms: viz. (1) as a verse prefixed to the first strophe—a 'proōde' or prelude, τὸ προφιλίκων, ἡ προφίδος, denoted by πρ.: (2) as a verse inserted between strophe and antistrophe—a 'mesode' or interlude, τὸ μεσοβιλίκων, ἡ μεσοδός: (3) as a verse following the last antistrophe—an 'epode' or postlude, τὸ ἐπιφιλίκων, ἡ ἐπιδός).

During the pause at the end of a verse in a choric ode of Tragedy, the dance and song momentarily ceased; but instrumental music probably filled the brief interval. Such pauses correspond no less exactly than the other rhythmical divisions.

We will now see how these principles are exemplified in the lyrics of the Oedipus Tyrannus. Under each line of a strophe I give in smaller type the corresponding line of the antistrophe, since the comparison is often instructive, especially with regard to irrational syllables.

1 Distinguish the masc. ὅ ἐπιφίδος, a refrain, esp. the epodic distichon as used by Archilochus and Horace.

e 2
I. Parodos, vv. 151—215.

FIRST STROPHE.

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

\[ \text{I. } \omega \text{ dio\c{s}} | \alpha\nu\epsilon\tau | \varepsilon \phi\alpha\tau i | \tau i\sigma \pi\sigma\tau e | \tau a\varepsilon \pi\sigma\lambda \nu | \chi\rho\nu\sigma\omega | \]

\[ \pi\rho\omega\tau a \sigma e | \kappa e\lambda \lambda \mu \epsilon n | \varepsilon \sigma \theta i\gamma a t | e r \quad \delta i o s | a m\beta\rho o t \ a \theta | a n a | \]

\[ \text{2. } \pi \nu : \theta\omega\nu o s | \alpha g\lambda a | \alpha g \varepsilon \beta | \alpha g \lambda \}

\[ \gamma a i : \alpha o x \quad o n \tau a \theta | e l\phi e | a n | \]

\[ \text{3. } \theta\eta\beta a s | e k t e t a m | a i \phi o \beta e r | a v \phi r e n a | \delta e m a t i | \pi a l l o n | \]

\[ a r t e m i n | a \nu k u l o | e n t \varepsilon a g o r | a s \theta r o n o v | e u k l e a | \theta a s e i | \]

\[ \text{4. } \iota : \eta i e | \delta a l l e | p a i | a n \lambda \}

\[ k a i : \phi o i b o n \ e k | a b o l o n | \iota | \omega | \]

\[ \text{II. } a m f i \ s o i | a z o m e n | o s \ t i \ m o i | \eta \ n e o n | \eta \ p e r i | \tau e l l o m e n | a i s \ \omega r | a i s \ p a l i n | \]

\[ \pi r a s o i \ a | \lambda \epsilon \zeta \iota \o r | o i \ h r o f a n | \eta t e \ m o i | e i s o t e | k a i \ h r o t e r | a s \ a t | a s \ \nu t e r | \]

\[ \text{2. } e x a n o n | e i s \chi r o s | e i s t e m o i | \omega \ h r o s e | a s \ t e k n o n | \epsilon l \pi \delta o s | a m \beta\rho o t e | f a m a | \]

\[ o r n\mu m e n | a s \ p o l e i | \nu r u s a t | e k \ t o t i | a v \ f l o g a | \pi m a t o s | \epsilon l \theta e t e | k a i \nu n | \]

I. First Period: 4 verses. Metre, dactylic. Verse 1. The comma after — in the 3rd foot denotes caesura. Verse 2. The dots : after \( \pi \nu \) show that it is the anacrusis: see § 8. The sign \( \sim \) means that the long syllable here has the time-value of \( -\omega \) or a \( \frac{3}{2} \) note, so that \( \theta\omega\nu o s = a \) dactyl, \( -\omega \omega \): see § 2. This verse forms a rhythmical sentence of 3 dactyls, a dactylic tripod. It is known as a ‘Doric sentence,’ because characteristic of Doric melodies: Pind. OI. 8. 27 kio\( n a | \delta a i m o n i | a n \lambda \}

\[ i b . \ 40 \varepsilon i s \ d \iota \iota \sigma r | o u s e \ b o | \acute{a} s a i s | \]

The sign \( \lambda \) marks a pause equal to \( \omega \omega \): see § 10. Verse 3. \( \sim \) shows that \( \alpha s \) represents, by contraction, \( \omega \omega \). Verse 4. \( p a i \) has the time-value of a whole dactyl \( -\omega \omega \), or \( \frac{3}{2} \) note: this is therefore a case of syncope, see § 4. When syncope occurs thus in the penultimate measure
M I T R A L A N A L Y S I S.

of a rhythmical sentence or of a verse, it imparts to it a melancholy cadence: and such is called a 'falling' sentence or verse.

Now count the sentences marked off by ||. In v. 1, we have 2 sentences of 3 feet each; 3, 3. In v. 2 one sentence of 4 feet; 4. In v. 3, the same as in v. 1. In v. 4, the same as in v. 2. The series thus is 3 3. 4. 3 3. 4. This determines the form of the entire Rhythmical Period, which is expressed thus:

Here the curve on the left means that one whole group (verses 1, 2) corresponds with the other whole group (verses 3, 4). The curves on the right mean that the 1st sentence of the 1st group corresponds to the 1st of the 2nd, the 2nd of the 1st to the 2nd of the 2nd, the 3rd of the 1st to the 3rd of the 2nd. The vertical dots mean that the figure or figures between any two of them relate to a single verse.

This is called the palinodic period: meaning that a group of rhythmical sentences recurs once, in the same order.

II. Second Period: 2 verses. Metre, still dactylic. Verse 1. The last foot, \( \text{ας παλων} \), is a true dactyl (not a 'cyclic,' see § 7); it is not contracted into \(-\); and it closes a rhythmical sentence. Now, when this happens, it is a rule that the immediately preceding foot should be also an uncontracted dactyl. Why do not \( \text{ας ωρ, as aτ,} \) break this rule? Because, in singing, two \( \frac{3}{8} \) notes, \( \text{♫♫} \), instead of one \( \frac{4}{4} \) note, \( \text{♩} \), were given to the syllable \( \text{ωρ} \), and likewise to \( \text{ατ} \). This is expressed by \( \text{♫♫} \) writing \( \text{ωρ} \), and not merely \( \text{ωρ} \).

In v. 1 we have two rhythmical sentences of 4 feet each: 4, 4. In v. 2, the same. The series, then, is 4 4. 4 4., and the form of the Rhythmical Period is again palinodic:—
SECOND STROPHE.

I. I. ω : ποποι αν | αριθμα | γαρ φερ | ω ∧ ||

> ο ο ο ο ο ο

ω : πολε αν | αριθμος | αλλα | ται

> ο ο ο ο ο ο

2. πη : ματα νος | ει δε | μοι προ | πασ ∧ ||

μη : λε α δε | γενεθλα | προς πεδ | ω

ω ο ο ο ο ο ο

3. στολος : ουδ εν | φροντιδος | εγχα | ος ∧ ||

θανατ : αφορα | κειται αν | οικτ | ως

ο ο ο ο ο ο ο

II. I. ω τις α | λεεται | ουτε γαρ | εκγονα ||

ενδ ιαλοχ | οι πολι | αιρ επι | ματερες

> ο ο ο ο ο ο

2. κλυτ : ας χθονος | ανεται | ουτε τοκ | οισυν ||

ακτ : αν παρα | βωμον | αλλοθεν | αλλα

> ο ο ο ο ο ο

3. ι : ιτ | ων καματ | ων ανεχ || ουσι γυν | ιοικ | ις τ ι ||

λυγρ : ων πων | ων κτ | ιερ επ || ι στεναχ | ουσ | ων

ο ο ο ο ο ο

4. αλλ : ουδ αν | αλλ | ω προσιδ || οις απερ | ευπτερον | οριν ||

παι : αν δε | ιαμπ | ει στονο || εσσα τε | γηροι ομ | ουλος

ο ο ο ο

5. καρστον α | μαμακετ | ου πυρος | ορμενον ||

ων νπερ | ω χρυσε | α θυγατ | ερ διος

ο ο ο ο

6. ακτ : αν προσ | εστερ | ου | θεου ∧ ||

ευ : ω πα | πεμψων | αλκ | αν

I. First Period: 3 verses. The metrical basis of the rhythm is the choree (or 'trochee,' − ), for which the cyclic dactyl (− − , see § 7) and tribrach (− − − ) can be substituted. The rhythm itself is logaoedic¹. When

¹ The name λογαοδικός, 'prose-verse,' meant simply that, owing to the apparently lawless interchange of measures (− − , − − − , − → , for − ) in this rhythm, the old metrists looked upon it as something intermediate between prose and verse. It should be borne in mind that the essential difference between choreic and logaoedic rhythm is that of ictus, as stated above. The admission of the cyclic dactyl is also a specially logaoedic trait, yet not exclusively such, for it is found occasionally in pure chorie also. The question, 'Is this rhythm choreic or logaoedic?' can often be answered only by appeal to the whole poetical and musical character of the lyric composition,—
chorees are arranged in ordinary choreic rhythm, the ictus of arsis is to that of thesis as 3 to 1 (\(\xi\cdot\cdot\cdot\)). When in logaadic, as 3 to 2 (\(\xi\cdot\cdot\cdot\)). The latter has a lighter and livelier effect. Verse 1. The anacrusis \(\omega\) is marked \(>\), since it is an 'irrational' syllable (§ 6)—a long serving for a short. The anacrusis can here be no more than \(\omega\), since it can never be longer than the thesis (§ 8), which is here \(\omega\), since \(\omega\omega\omega\) represents \(-\omega\). Verse 3. \(\omega\) written over \(\sigma\tau\omega\lambda\sigma\) means that the two short syllables here have only the time-value of \(\omega\), or \(\chi\), not of \(\omega\omega\) or \(\chi\chi\): see § 9. \(\omega\delta\epsilon\nu\) and \(\phi\rho\alpha\nu\tau\iota\delta\sigma\) are cyclic dactyls (\(-\omega\omega\omega\omega\omega\), not true ones (\(-\omega\omega\omega\)), see § 7. The second syllable of \(\epsilon\gamma\chi\sigma\) is marked long, because the last syllable of a verse (syllaba anephs, \(\sigma\nu\lambda\lambda\beta\eta\delta\delta\alpha\phi\rho\sigma\oslash\)) always can be so, and here \(\oslash\) is the first of a choree, \(-\omega\), which the pause \(\Lambda\) completes.

Verses 1, 2, 3 contain each one rhythmical sentence of 4 feet; the series is therefore . 4 . 4 . 4 . , and the form of the period is:—

\[
\begin{align*}
\text{When two rhythmical sentences of equal length correspond to each other, they form a 'stichic' period (}\sigma\tau\iota\chi\sigma\text{, a line or verse); when, as here, more than two, they form a repeated stichic period.}
\end{align*}
\]

II. Second Period: 6 verses. Metre, dactylic. Verse 2. The anacrusis \(\kappa\alpha\nu\tau\) is marked \(\geq\) since it is a really short syllable serving 'irrationally' (§ 6) as a long: for, the measure being \(-\omega\omega\omega\), the anacrusis should properly be \(\omega\omega\omega\) or \(-\) (as \(\alpha\kappa\tau\) in the antistr. actually is). Verse 3. \(\alpha\kappa\tau=\omega\omega\omega\) (§ 4). This syncope (§ 4) in the penult. measure makes a 'falling' verse: see on Str. 1. Per. 1. v. 4. \(\Lambda\) = a pause equal to \(\omega\omega\) (§ 10).

the logaadic ictus being always more vivacious than the choreic. See, on this subject, Grieç. Metrik § 19. 3. Students will remember that 'logaadic verse' is a generic term.

Three kinds of it have special names: (1) the logaadic \(\delta\iota\rho\iota\delta\iota\), as \(\kappa\alpha\mu\nu\lambda\sigma\) | \(\alpha\mu\sigma\lambda\), is an 'Adōmōn métron; (2) the \(\tau\iota\rho\iota\delta\iota\), \(\beta\varphi\rho\sigma\rho\sigma\) | \(\sigma\nu\kappa\lambda\) | \(\omega\mu\sigma\) | \(\alpha\Phi\rho\kappa\rho\alpha\tau\epsilon\tau\epsilon\nu\), a \(\Phi\rho\kappa\rho\alpha\tau\epsilon\tau\epsilon\nu\); (3) the \(\tau\iota\tau\iota\rho\iota\delta\iota\), which is very common, \(\nu\nu\gamma\alpha\rho\mu\mu\) | \(\omega\iota\) \(\mu\lambda\) | \(\epsilon\iota\) \(\chi\rho\rho\) | \(\epsilon\nu\sigma\alpha\iota\), is the 'glyconic,' \(\Theta\nu\kappa\ρ\iota\sigma\iota\). (2) and (3) can vary the place of the cyclic dactyl, and can be catalectic. The logaadic (5) \(\tau\iota\tau\iota\tau\iota\) and (6) \(\tau\iota\tau\iota\tau\iota\), both of which occur in tragedy, are not commonly designated by special names.
**METRICAL ANALYSIS.**

Verse 1 contains 1 rhythmical sentence of 4 feet: v. 2, the same: v. 3, two sentences each of 3 feet: v. 4, the same: vv. 5, 6, the same as 1, 2. Series: .4.4.33.33.4.4, and the form of period is:—

The curves on the left show the correspondence of whole rhythmical groups; those on the right, that of rhythmical sentences.

If the second group of .33. had followed the second of .4.4., this would have been a simple palinodic period, like the 1st of Strophe i. But as the groups are repeated in reversed order, it is called a palinodic antithetic period.

**THIRD STROPHIE.**

I. 1. **αρ:** εα ΤΕ | ΤΩΝ | μαλερον | ΟΣ | νυν Α | χαλκος | αςπιδ | ον Λ ||
    λυκ.: ει ΑΡ | αξ | τα τΕ σα | χρυον | οστροφ | ον ΑΡ | αγκυλ | ΑΝ

2. **φλεγ:** ει μΕ | περιβο | ΑΤΟΣ | αντι | αξ | ον Α Λ ||
    βελ.: εα ΘΕΛ | ομι αν | αδάματ | ενδατ | εισθ | αι

3. **παλ.:** ισοντ | ον δραμ | ημα | νωσιο | αι πατρ | ας Λ Λ ||
    αρ.: ωγα | προσταθ | εντα | τας τε | πυρφόρ | ους

4. **επ.:** ουρον | ειτ | εσ μεγ | αν | θαλαμον | αμφι | τριτ | ας Λ ||
    αρτ.: εμδος | αιγλ | ας ειν | αι | λυκι ορ | η δι | ροσ | ει

II. 1. **ειτ.:** εσ τον απ | οξενον | ορμ | ον | θρηκι | ον κλυδ | ον | Α Λ ||
    των.: χρυσομπρ | αν τε κι | κλησκ | ο | τασθ επ | ωυμ | ον | γας

2. **τελ.:** ειν γαρ | ει τι | νυξ αφ | η | τουτ επ | ημαρ | ερχετ | ας Λ ||
    ον.: ωπα | βακχων | ευ | ον | μαμαθ | ον | οστολ | ον

3. **τον.:** ω | ταυ | πυρφορ | ον | αστραπ | αν κρατ | η νεμ | ον Λ ||
    τελ.: ασθ | ην | αι φλεγ | οντ | αγλα | ωπι | συμμαχ | ον
METRICAL ANALYSIS.

I. First Period: 4 verses. The choree — ω is again the fundamental measure, as in Str. ii. Per. 1., but the choreic rhythm here expresses greater excitement. Verse 1. The place of the syncope (←, § 4) at τον and ως, each following a tribrach, makes a ‘rising’ rhythmical sentence, in contrast with the ‘falling’ sentence (see Str. i. Per. i. v. 4), such as verse 4. This helps to mark the strong agitation. Verse 4. επ means that the proper anacrusis, ω, can be represented by an ‘irrational’ syllable (as αρτ in the antistr.).

Verse 1 has 2 sentences of 4 feet each: 2, 1 of 6: 3, the same: 4, the same as 1. Series: .4.4.6.6.4.4. Form of period:—

A palinodic antithetic period, like the last.

II. Second Period: 4 verses. Metre, still choreic. Note the weighty effect given by syncope (←) in the ‘falling’ sentences of v. 1, and in v. 3. In v. 1, επ is marked > (‘irrational’), because the following dactyl is only cyclic (equal to — ω), and the thesis being ω, the anacrusis cannot be more: cp. v. 4.

Verses 1, 2, 3, have each 2 sentences of 4 feet each. Verse 4 forms 1 sentence of 6 feet, to which nothing corresponds: i.e. it is an epode (§ 14), during the singing of which the dancers stood still. (This was dramatically suitable, since Oedipus came on the scene as the last period began, and his address immediately follows its conclusion.) Series: — 4.4.4.4.4. 6 = ἐπιδείκνυσιν. Form of period:—
The period is generically palinodic, since a group recurs, with the sentences in the same order. But the group recurs more than once. This is therefore called a repeated palinodic period, with ‘epode’ or postlude.

II. First Stasimon, vv. 463—512.

FIRST STROPHE.

I. 

II. 

III. 

\[ \text{METRICAL ANALYSIS.} \]
METRICAL ANALYSIS.

2. τυρί : καὶ στεροπ | αἰς ὁ δὲ | ὁς γενετ | ἀσ Λ ||
 τὰ μεσ : ὁμφαλα | γας απο | νοσφιζ | ὦν

> ơ ơ > ơ ơ ơ ơ

3. δειν : αἰ δ αμεπ | ονται | κηρες | αναπλακ | ητ | οι Λ ]
 μαντ : εια ταδ | αε | ἵωντα | περιποτ | ατ | αι

I. **First Period**: 2 verses. Rhythm, *logaoedic*, based on the choree, —ơ: see Parodos Str. 1. Period 1. Each verse has 2 sentences of 4 feet each. Series: .4.4.4. Form of period:—

A palinodic period, like the 1st of Parod. Str. 1.

II. **Second Period**: 3 verses. Rhythm, the same, but in shorter, more rapid sentences. Each verse has 1 sentence of 3 feet. Series: .3.3.3. Form of period:—

A repeated stichic period: see Parod. Str. II. Per. 1.

III. **Third Period**: 3 verses. Rhythm, the same: remark the weighty hexapody of v. 3, expressing how the hand of the avenging god will be heavy on the criminal. In v. 2, ὦ written over γενετ (see § 9) means that the time-value of the two syllables was here ἰἱ: *i.e. ὁς γενετ* was not a true cyclic dactyl, = ἰἱ: ἰ baiser. In the antistr., the corresponding νοσφιζ is — > for — ơ.

Verses 1 and 2 have each 1 sentence of 4 feet: v. 3 has 1 of 6 feet, an ἔπαικτον, during which the dance ceased. Series: .4.4.6. = ἐπ. Form of period:—
A stichic period (see Parod. Str. ii. Per. i.), with postlude.

\[ ep. \]

SECOND STROPE.

I. 1. δείκα μεν οὖν | δείκα ταράσσο | εἰ σοφός οἱ | πνεῦματας ||
| αὖς οὖν | τριστή εἰς | αὐτόλ | οὐκ ἔστι | καὶ τά βροτῶν

2. οὔτε δοκεῖτ | οὔτε αποφασίζ | οὔτε στι | λέξι | ὃς ὁ ἀποροῦ ||
| εἰσίν | ἀνδρὶ | ως ὃς στι | ματὶ | ἡ καὶ γη | γνωρίζει

II. 1. πειραματ | αὐτὸς εὐπρεπής | οὖν εὐθαδός | οὐκ ὁποῖος | οὖν \( \Lambda \) ||
| κρίνῃς | οὐκ εὐστὶν ἀλ | ἡθεῖ τὸ σοφὲ | ὁ ἀν οὐσί | ἀν

2. τι γαρ | ἡ λαβδάκιδ | αἰς \( \Lambda \) ||
| παραμερί | μειουσίαν ἄν | ἦρ

3. η τῷ πολυβίῳ | οὖν νείκος ἐκ | εἰσὶ οὖν παρατεκνομέθε | οὐκ ὑπερτετέρη | ωμὴ τὰ | θυμὸν \( \Lambda \) ||
| καὶ οὕτωσιν ἔγγορε | ὑγείαν | πρὸς ἔτος | οὐκ ὁμοθεμόν | αὐτῷ | θμομέν | ως ἀν κατὰ | φαιν

4. εἰμίθα | οὖν πρὸς τῷ | οὖν δὴ βασάνον | ἵζον βασάνον | ὁ \( \Lambda \) ||
| φαινῃς | τὸ γαρ ἔπει | ἀντῷ πτέρῳ | ἐστὶν ἢδε τερμάτως | ἀν

5. επτὶ | τὰν ἔπει | δαμοῦν \( \Lambda \) ||
| πτερὸ | καὶ σοφὸς | ὤφησι

6. φατείν | εἰμι δυστυχῶσ | αὐτὸς \( \Lambda \) | κοῦρος αὐτὸς | δηλόων βασάνον | ὁν \( \Lambda \) ||
| βασάνον | ως θαδυπόλον | ὁ οὐκ ἄρτως | ὁποῖον | οὐκ ὁποῖον | ἡμικακία ἀν

I. First Period: 2 verses. Metre, choriambic \((-\cdots-)\). This measure suits passionate despair or indignation: here it expresses the feeling with which the Chorus hear the charge against their king. Choriambics do not admit of anacrusis.

Each verse has 2 sentences of 2 feet each. Series: \( .2 .2 .2 .2 \). Form of period:—
II. **Second Period:** 6 verses. Metre, *ionic* (\(\bigwedge-\bigwedge\)), an animated, but less excited, measure than the preceding choriambic. Note that *one* verse (3) has *no anacrusis*. Such an ionic verse is most nearly akin to a choriambic, in which anacrusis is never allowed. Here we see the consummate skill of Sophocles in harmonising the character of the two periods. Verse 1. \(\overline{\bigwedge} = \bigwedge-\bigwedge\) (§ 4): \(\overline{\bigwedge}\) = a pause equal to \(\bigwedge-\bigwedge\) (§ 10): the whole is thus \(\bigwedge-\bigwedge\).

Verse 1 has 2 sentences of 2 feet each: v. 2, 1 of 2 feet: v. 3, 2 of 3 feet: v. 4, same as 1; v. 5, same as 2; v. 6, same as 3. Series: \(2 \ 2 \ 2 \ 3 \ 3 \ 2 \ 2 \ 2 \ 3 \ 3\). Form of period:—

A palinodic period.
III. First Kommos, vv. 649—697.

I. πιθ: οὐ θελ | ησ | ας φρον | ησ || ας ταν | αξ | λυσσομ | αι Λ \\

II. τον: ουτε | πριν | νηπι | ον || νυν τ εν | ορκ || ομ μεγ | αν κατ | αιδεσ | αι Λ \\

[Here follows an iambic dimeter.]

III. 1. τον: εναγη φιλ | ον μη || ποτ εν αι τι | α Λ \\

2. συν: αφαινει λογ | ωσα || μον βαλ | ειν Λ \\

[Here follow two iambic trimeters.]

IV. 1. ου: τον | παντ | ων θε | ων θε | ον προμ | ον Λ \\

2. αλι | ον επει | αθεος | αυλοσ | οτι πυμ | α τον Λ \\

3. ολ: οιμαν φρον | ησιν ει | τανδ εχω ||

1 The received constitution of this κομμωσ—which, for convenience of reference to other editions, I have indicated in my text of the play—is as follows: (1) 1st strophe, 649—659, (2) 2nd strophe, 660—668; (3) 1st antistr., 678—688, (4) 2nd antistr., 689—697. The division exhibited above is, however, in stricter accord with scientific method. Here, Periods I. II. III. correspond to the 1st strophe and 1st antistrope of the traditional arrangement: Period IV. corresponds to the 2nd strophe and 2nd antistrope. Thus the whole κομμωσ, so far as it is lyric, might be conceived as forming a single strophe and antistrope. These terms, however, are not applicable to the κομμολ, nor to the μονοψια (lyrics sung by individual actors, μελη ἀπο σκηνης), in the same accurate sense as to the odes sung by the Chorus, since here there was no regular dance accompanying the song. Consequently there was no need for the same rigour in the division of the composition. The principles which governed the structure of the κομμολ and μονοψια have been fully explained by Dr Schmidt in vol. III. of his Kunstformen, 'Die Monodien und Wechselgesänge der Attischen Tragödie.'
METRICAL ANALYSIS.

4. \text{αλλ} : \text{α μοι δυσ} | \text{μορῳ γα} | \text{φθινονσα} ||
\text{oστ} : \text{εμαυ γαν} | \text{φιλαυ ευ} | \text{πνουσιν}
\text{ο} \text{--} \text{--} \text{--} \text{--} \text{--} \\
5. \text{τρνχ} : \text{ει} | \text{ψφχ} | \text{αυ ταδ} | \text{ει κακ} | \text{οις κακ} | \text{α} ||
\text{αλ} : \text{υ} | \text{ουσ} | \text{αυ κατ} | \text{ορδουν} | \text{ουρισ} | \text{ας}
\text{ο} \text{--} \text{--} \text{--} \text{--} \text{--} \\
6. \text{προσ} : \text{αψ} | \text{ει} | \text{τους παλ} | \text{αι τα} | \text{προς} | \text{σφων} \wedge \] 
\text{τα} : \text{νυν} | \text{ευ} | \text{πομπος} | \text{αν γεν} | \text{οι} | \text{o}

I. \text{First Period: 1 verse, choreic.} Two sentences of 4 feet each, forming:—

\[ \begin{array}{c}
4) \\
\text{A stichic period.}
\end{array} \\
\[ \text{4)} \\
\text{I. Second Period: 1 verse, choreic.} The rhythmical sentence of 2 feet \text{νυν τ ευ ορκ} || has nothing corresponding with it, but stands between 2 sentences of 4 feet each: \text{i.e.} it is a \text{μεσωδός or interlude.} The form of the period is thus:—

\[ \begin{array}{c}
4) \\
\text{A stichic period.}
\end{array} \\
\[ \text{4)}

II. \text{Third Period: 2 verses. Rhythm, dochmiae.} When an interchange of measures occurs in Greek verse, it is nearly always between measures of equal length: as when the ionic, - - - - - - in \frac{4}{4} time, is interchanged with the diconoe, - - - - - - in \frac{6}{8} time. The peculiarity of the \text{dochmiu} (ποὺς δόχμιος, 'oblique' foot) is that it is an interchange of measures \text{not} equal to each other,—viz. the bacchus \text{ο - - - - - -} (with anacrusis), and shortened choree, - \wedge. The fundamental form is \text{ο: - - - - - - || ο: - - - - - - ||. The varieties are due to resolution of long syllables, or to the use of 'irrational' instead of short syllables. Seidler reckoned 32 forms; but, as Schmidt has shown, only 19 actually occur, and some of these very rarely. With resolution, the commonest form is that seen here, \text{ο: - - - - - - || - - - ο: - - - - - - ||. Each verse contains two dochmiae sentences: \text{i.e. we have}
IV. Fourth Period: 6 verses. In 1, 2, 5, 6, the metre is *choreic* (−○). In 3, 4, the metrical basis is the *pacon*, here in its primary form, the 'amphimacer' or 'cretic,' −○−, combined with another measure of the same time-value (§), the bacchius (○−− or −−○)¹.

Verse 1 has 1 sentence of 6 feet; v. 2, the same; v. 3, 1 of 3 feet; v. 4, the same; vv. 5, 6 the same as 1, 2. Series: .6 .6 .3 .3 .6 .6.: i.e.

Here we have no repetition of whole groups, but only of single sentences. The period is not therefore palinodic. And the single sentences correspond in an inverted order. This is called simply an *antithetic period*.

¹ In v. 4, if Dindorf's conjecture *φθινάς* for *φθινονα* is received, we should write:

\[ \text{αλλὰ μοί | δυσμορφ | γὰρ φθινάς ||} \]
\[ \text{οστ εμαν | γαν φλαν | εν πνουσ.} \]

The ear will show anyone that this is *rhythmically* better than what I obtain with the *ms. φθινονα* and *πνουσ*, and the conjecture *φθινάς* is entitled to all the additional weight which this consideration affords. On other grounds—those of language and of diplomatic evidence—no less distinct a preference seems due to *φθινονα*. 
IV. Second Stasimon, vv. 863—910.

First Strophe.

I.  εἰ: μοι ἔνν | εἰ | η γερ | οὐντ | μοῦρα | τὰν | εὖ | σεπτον | αγνεί |
υβρὶ: εἰς | φυτ | εὖ | εἰ | τυρ | αννον | υβρὶς | εἰ | πολλ | ὠν | νπ | ερπλησθ

αν λόγ | ὠν | Λ |]

η ματ | αυ

II.  εργ: ὠν τε | παντὼν | ὠν | νομ | οἱ | πρό | κείντ | αϊ | Λ |]
α: μη | πι | καιρα | μηδε | συμφερ | οντ | α

2.  υψ: ὑπόδει | ουραν | αν | Λ |]
ακρ: οστα | γείων ανα | βασ

δι: αὐθερα | τεκνωθ | εντες | ὠν | ολμπ | ος | Λ |]
α: ποτομοτατ | ἀν | ωρ | ουσιε | εἰς | αν | αγκ | αν

III.  πα: τηρμονος | ουδε | νυν | θνα | τα | φυσις | ανερ | ὠν | Λ |]
ενθ: ου ποδε | χρησι | μω | χρη | τα | το | καλ | ος | δεχ | ὠν

2.  ε: τεκτεν | ουδε | μη | ποτε | λαθ | α | κατα | κοιμ | ασ | η | Λ |]
πολ: εις | παλ | ιασμα | μη | ποτε | λυσ | α | θεον | αιτ | ου | μαι

2.  μεγασ: εν | τουτ | οις | θεος | ουδε | γηρ | ασκ | ει | Λ |]
θεω: ου | ληξ | ὠν | ποτε | προστατ | αν | ισχ | ὠν

I. First Period: 1 verse. Rhythm, logaoedic.

Two sentences, of 4 feet each, are separated by a mesode or interlude, consisting of the sentence of 2 feet μοῦρα | τὰν | εὖ: i.e.

4
A stichic mesodic period.

J. S. I.
METRICAL ANALYSIS.

II. Second Period: 3 verses. Rhythm the same. 1

Verse 1 has 1 sentence of 6 feet: v. 2 is a mesode of 3 feet: v. 3, the same as 1: *i.e.*

6

3

6

A stichic mesodic period.

III. Third Period: 3 verses. Rhythm the same. For the mark ω over μεγας and θην in 3, see § 9, and Parod. Str. II. Per. I. v. 3.

Verses 1, 3 have each 1 sentence of 6 feet: v. 2, 2 of 4 each: *i.e.*

6

4

4

6

An antithetic period. (See First Kommos, Per. iv.)

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1 The conjectural reading ὀδρανίας | αλθέη, adopted by Prof. White and by Dr Schmidt, would give in v. 3

αιθ : ἐρι τεν | οδρανίας | ὀδρανίας | οδρανίας | αλθέη | αλθέη | αλθέη | αλθέη | αλθέη

In the antistrope, Prof. White reads simply ἄκροτατον εἰςαναβᾶσ | ἀπότομος

ἐν ἀνάγκας, which similarly would give

απ : ὀπομον | ὀρ | ὀσεν | εἰς | αν | αγκ | αν | αν | αν | αν | αν | αν

Now, there is no apparent reason for doubting the genuineness of the reading on which the mss. agree, ὀδρανίας | δι' αλθέηα: while in the antistr. the sense affords the strongest reason (as it seems to me) for holding, as has so generally been held, that something has fallen out before ἀπότομος. That something I believe to be ἄκρον, which I have conjecturally supplied. Whether, however, τομον ὀρ can properly be treated as a cyclic anapaest (ω—, equal in time-value to —ω or a § note) seems a doubtful point. An alternative would perhaps be to write ἄκρον : ἀποτομ | ὀρ | ὀρ, treating ὀρ ὀρ as an inverted choree.
METRICAL ANALYSIS.

SECOND STROPHE.

I. i. εἰδε τὸν ὑπὲρ ὁπτα χερον
ουκτὶ οί των α ἄτικτον ἐψημ

2. η λογῳ ὁ πορ ἐντ η Α Ο
γας εἰ ὁμφαλήν ον σεβ ον

3. δίκας ας αφοβή ἦτος ουν δε Α Ο
ουδὲ εἰ των αβμι αἰσὶ να νω

4. δαμονων ον εδ η σεβή ον Α Ο
ουδὲ ταν ον λυμπι αν

5. κακας αν νων εἰν οιτο μοιρ α Α Ο
εἰ μη ταδε χειρο δειπτ α

6. δυσποτμον ου χαρ εἰν χλιδ ας Α Ο
παινα αρμος εἰ βροτ οις

II. i. εἰ μη το κερδος κερδαν εἰ δικ αι οι Α Ο
αλλας ω κρατ ωνων ειπερ ὁρθ ιπ ουν εις

2. καις των α σεπτων εφετ ιι Α Ο
ζευ παρτ αν ασσων μηλαθ οι

3. ης των α τωκτων τιξετ αι ματ αζ ον Α Ο
σε ταν τε σαν α βασανον αιεν αρχ αν

III. i. τις ετη ποτ εν τοιωδ αν ηρ θει ον βελ η Α Ο
φθινον οντα γαρ λαι ον παλ αιφατ α

2. ευβεττ αι ψυχας ας αμι υνειν
θεσφατ εξαρ ουσια ηδη

3. ει γαρ αι τοι αειδε πραξεις τιμι αι Α Ο
κουδαμον ου τιμι αις α πολλων εμφαν ης

4. τι δει με χορ ευειν
ερρ ει δε τα θεια

Each verse contains 1 sentence of 4 feet: and the six verses fall into 3 groups: *i.e.*

```
4

4

4

4

4

4
```

A repeated palinodic period.

II. *Second Period*: 3 verses. Rhythm, the same. In v. 3 θεξ means that in the antistrophe θαυαρ represents, by resolution, a long syllable, see § 5.

Verses 1 and 3 have each one sentence of 6 feet: v. 2 is a mesode of 4 feet: *i.e.*

```
6

4

6

6
```

A stichic mesodic period.

III. *Third Period*: 4 verses. Rhythm, the same. In v. 4, the last syllable of χορευω is marked short, because, being the last of a verse, it can be either long or short; and here it is the second of a choree, — ο.

Verses 1 and 3 have each 1 sentence of 6 feet: v. 2 is a mesode of 4 feet: v. 4 is an epode of 2 feet. Thus, in this period, the dancers stood still during the alternate verses, 2 and 4. The form is:—

```
6

4

6

2 = επ.
```

A stichic mesodic period, with postlude.
V. Third Stasimon (properly a Hyporchēme'), vv. 1086—1109.

I. 1. εἰπέρ έγ | ω | μαντίς | ειμ | καὶ κατ | α γνωμ | αν ἰδρ | ις Ἀ ||
    тις σε τεκν | ον | тις σε | τικτε | των μακρ | αι | ων | ων αρ | α

2. ου τον ο | λυμπον | α | πειρον | ω κιθ | αιρ | ων Α ||
    πανος ορ | εσοβατ | α πα | τροσ πελ | ασθ | εισ

3. ουκ εσ | ει ταυ | αυρι | ον | πανυσελ | ηνον | μηνον σε | γε Α ||
    * η σεγ | εινατ | ειρα | τις | λοξ | ου τυφ | γαρ πλακ | ες

II. 1. και πατρι | ω ταυ | οιδιτ | ουν Α ||
    αγρονυμ | οι πασ | αι φιλ | αι

2. καὶ τροφ | ον και | ματερ | ανελιν | ||
    ειδ ο | κυλλαν | α σαν | ασσων

3. και χορ | ενεσθ | αι προσ | ημων | ωσ επι | ηρα φερ | οντα | τους εμ |
    ειδ ο | βακχει | οσ θε | οσ και | ων επ ακρ | ων ορε | ων ευφ | ημα |

    οις τυρ | ανν | οις Α ||

    δεξιτ | εκ | του

4. ι : η ι ε | φοιβε | σοι | δε Α ||
    νυμφ : αν ελικ | ωνιδ | ων | αισ

5. ταυτ αρ | εστ | ει | η Α ||
    πλειστα | συμ | παζ | ει

1 ὑπορχημα, 'a dance-song,' merely denotes a melody of livelier movement than the ordinary στάσιμα of the tragic Chorus, and is here expressive of delight. Thus Athenaeus says (630 Ε) ὑ πορχηματική (ὑρχησι) τῇ κωμικῇ οικειοτάται, ὡς καλεῖται κόρδας: παργινώδης δ' εἰσον ἀμφότεραι: 'the hyporchematic dance is akin to the comic dance called 'cordax,' and both are sportive.' Fragments of ὑπορχηματα, which were used from an early age in the worship of Apollo, have been left by several lyric poets,—among whom are Pratinas (who is said to have first adapted them to the Dionysiac cult),—Bacchylides, and Pindar.
I. **First Period:** 3 verses. Rhythm, logaoedic. If in the first sentence of v. 3 we adopt for the antistrophe Arndt’s conjecture, ἡ σὲ γ' ἐνάτευρα τίς (which is somewhat far from the mss.), then verses 1 and 3 have each 2 sentences of 4 feet, and verse 2 has 1 of 6 feet; *i.e.*

\[
\begin{array}{c}
\{4 \\
\{4 \\
\{6 \\
\{4 \\
\{4 \\
\end{array}
\]

A palinodic period, with mesode.

If, on the other hand, we should hold that ἡ σὲ γέ τίς θυγάτηρ represents the true *metre* (being corrupted from ἡ σὲ γ’ ἐφυσε πατήρ) and that ὁ βοκ ἔσῃ τὰν αὐφιόν should be amended to τὰν ἐπιπόταν ἔσῃ, the rhythmical correspondence of sentences would be different. The rhythmical division of verses 2 and 3 would then be:

2. οὐ τὸν ὁ | λυμπὸν ἀ | πεὑρ | ὦν | ὦ κιθ | αἰρ | ὦν | τὰν \(\wedge\) \\
πανὸς ὁρ | εσσιβατ | ἀ | πα | τροσ ρελ | ασθ | εισ | \(\eta\)

3. επὶ όννον εσ | ει | πανσελ | ηνον | μην ου σε | γε \(\wedge\)
σε γε | φυσε πα | τηρ | λαξ | as τψ | γαρ πλακ | ες

and v. 3 would be an epode, the form being:

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

A palinodic period, with postlude.

II. **Second Period:** 5 verses. Rhythm, the same. Verses 1, 2, 4, 5 have each one sentence of 4 feet: v. 3 has 3 sentences, the first and third of 4 feet each, the second of 3 (the words ὡς ἐπὶ ἦρα φέροντα). Series: \(4.4.4.3.4.4.4\), *i.e.*
Here, single sentences correspond in an inverted order, while the middle sentence of v. 3 has nothing corresponding to it, but forms a mesode or interlude. This is therefore a mesodic period. We need not add 'antithetic,' because, where more than two single sentences (and not groups) are arranged about a mesode, their arrangement is normally inverted.

VI. Fourth Stasimon, vv. 1186—1222.

FIRST STROPHÉ
(forming a single period).

1. ὦ γενε | αἱ βροτ | ὠν ∧ ||
   ὁσ | τις καθ ὑπ | ἐρ βολ | αὐ
   | > | \(\frac{\pi}{\omega}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \)

2. ὃς ὕμ | ὅς ἵσα | καὶ τὸ | μή | δεν ὄσω | ἅς ἐναρ | ἱθμ | ὦ ∧ ||
   τοξεὺς | ὅς ἐκρατ | ησε | τὸν | παντ ἐν | δαιμονος | ὀδύ | ὃν

3. τις | γαρ τις αὐ | ἢρ πλε | ὃν ∧ ||
   ὁ | ἔν κατα | μὲν φθίσ | ἂς
   | > | \(\frac{\pi}{\omega}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \)

4. τὰς εὖ | δαιμονί | ὅς φερ | εἰ ∧ ||
   ταν γαμψ | ἔοιξα | παρθεν | ὃν
   | > | \(\frac{\pi}{\omega}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \)

5. ἡ τοσ | ὄντον ὅσ | ὅν δοκ | εἰν ∧ ||
   χρησμıs | ὃν δανατ | ῦφδ εὖ | ἂ
   | > | \(\frac{\pi}{\omega}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \)

6. καὶ δοξ | ἀντ ἀπο | κλίν | αἰ ∧ ||
   χώρα | πυργος αὐ | ἑστ | ἂ
   | > | \(\frac{\pi}{\omega}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \) | \(\frac{\nu}{\nu}^{-\nu} \)

7. τὸν : σον | τοὶ παρα | δείγμ ἐχ | ὃν ∧ ||
   εἴ : ὅν | καὶ βασὶλ | εὖ καλ | εἰ
8. τον : σον | δαίμονα | τον σον | ω || τλαμον | οδιποδ | α βροτ | ων ∧
   εμ : οσ | και τα μεγ | ωτ ε | τμ μ | αθης | ταμ μεγαλ | αιων | εν
9. ου | δεν μακαρ | ιξ | ω ∧ ||
   θη | βασων αν | οσσ | ον

Rhythm, logaoedic. Verse 1 contains 1 sentence of 4 feet: v. 2, 2 of 4 feet each: v. 3, 1 of 4 feet; to which answer respectively vv. 7, 8, 9. Verses 4, 5, 6 also contain each 1 sentence of 4 feet, v. 4 answering to v. 6, and v. 5 forming a mesode. The series 4. 4. 4. 4., 4. 4. 4., 4. 4. 4. 4. thus forms the period:

Since the whole group, consisting of vv. 1, 2, 3, recurs once, the period is palinodic; since the sentences formed by vv. 4 and 6 are grouped about the interlude formed by v. 5, it is also mesodic.

SECOND STROPEH.
I. First Period: 3 verses. Rhythm, choreic. Verses 1 and 2 have each 1 sentence of 6 feet: v. 3 forms an epode or postlude of 4 feet: i.e.

A stichic period, with postlude.

4 = ἔπ.
An antithetic period: see First Kommos, Per. iv.

III. Third Period: 2 verses. Rhythm, the same. Verse 1 has 2 sentences, each of 4 feet: v. 2 has 1 of 6 feet, and forms an epode or postlude: i.e.

A stichic period, with postlude: see Parod. Str. ii. Per. i., Stas. i. Str. 1. Per. iii.

6 = itr.

VII. Second Kommos¹, vv. 1297—1368.

(After the anapaests of the Chorus, 1297—1306, and of Oedipus, 1307—1311, followed by one iambic trimeter of the Chorus, 1312, the strophic system of lyrics begins at 1313.)

FIRST STROPHE
(forming a single period).

1 At v. 1336, and in the corresponding 1356, an iambic dimeter is given to the Chorus (Period iii., v. 3). With this exception, the Chorus speaks only iambic trimeters, which follow a lyric strophe or antistrophe assigned to Oedipus. Since, then, the lyrics belong all but exclusively to Oedipus, the passage might be regarded as his μονωμία, interrupted by occasional utterances, in the tone of dialogue, by the Chorus. If, however, regard is had to the character and matter of the whole composition, it will be felt that it may be properly designated as a κομμός, the essence of which was the alternate lament. On a similar ground, I should certainly consider it as beginning at 1297, though the properly lyric form is assumed only at 1313.
METRICAL ANALYSIS.

3. α : δαματον τε | και δυς || ουριστον | ον ∧ ||
ντ : ομενεις με | τον τυφλ | ον κη δευ | ον

[Here follow four iambic trimeters.]

Rhythm, dochmiac: see First Kommos, Period III. It will be seen that every dochmiac metre here is a variation of the ground-form ω : -- ω | - ∧ ||, by substitution either of ωρ for --, or of A (an irrational syllable, apparently long) for ω, as in ν. 3, κηδεων. Verse 1 is a dochmiac used as a prelude (προφικών), ω being prolonged to the time-value of --. Vv. 2, 3 have each 2 dochmiac sentences: i.e.

Doch. = πρ.

Doch.
Doch.
Doch.
Doch.

A palinodic period, with prelude.

SECOND STROPHE.

I. 1. α : πολλων ταδ | ην α || πολλων φιλ | οι ∧ ||
ολ : οιθ οστίς | ην οσ || αγριας πεδ | ας

2. ο : κακα κακα τελ | ων εμ | α ταδ εμα παθ | ε α ∧ ||
νομ : αδ επιποδι | ας ε || λυσ απο τε | φονου

II. ε : παισε δ | αυτο | χειρ νιν | ουτις || άλλ εγ | ω | τιλμ | ον ∧ ||
ερρ : υτο | καινε | ωσε μ | ουδεν || εσ χαρ | ω | πρασσ | ον

II. 1. τι : γαρ εδει μο ρ | αν ∧ ||
τοτ : ε γαρ αν θαν | ω

2. οτ : ω γ ρ | ωντι | μηδεν | ην ιδ | ειν γλυκ | υ ∧ ||
ουκ : ην φιλ | οισω | ουδ εμ | οι τοσ | ουδ αχ | οσ
METRICAL ANALYSIS.

3. ταυθ ὁπ | ωσπερ | καὶ συ | φῆς Λ

4. δητ εμ | οι | βλεπτον | η | στερκτον | η προσ | η γορ | ον Λ

5. ην | ους | τροσ γ | αν φον | εις | ηλθον | ουδε | νυμφι | οι

IV. 1. αν | αγετ εκ τοπ | ιον οτ | ι ταξιστ α | με Λ

2. αν | αγετ οι | φιλ | οι τον | μεγ στηθρι | ον Λ

3. καταρατο | τατον ετ | ι δε και θε | οις Λ

4. εχθρ | οσατον βροτ | ον Λ

Guarded by two iambic trimeters.

I. First Period: 2 verses. Rhythm, dochmiac. In verse 1 (antistrophe), we have ἀγρίας: observe that if we read ἀπ' ἀγρίας the dochmiac would have one too much, and see my note on v. 1350. In v. 2, the ms. reading νομάδος is impossible, as the metre shows. ϕονον', by resolution for –, as in the strophe, since the last syllable of a verse can be either long or short: see on Parod. Str. ii. Per. i. v. 1, and cp. χορευσ', Stas. ii. Str. ii. Per. iii. v. 4. Metre would admit ἐλαβε μ' or ἐλαβεν', but not, of course, ἐλυσε μ' or ἐλυσεν.

Each verse has 2 dochmiac sentences, i.e.

{Doch.
Doch.
Doch.
Doch.

A palinodic period.
II. *Second Period:* 1 verse. Rhythm, *choreic.* Two sentences, each of 4 feet: *i.e.*

\[\begin{align*}
\text{4) A stichic period.}
\end{align*}\]

III. *Third Period:* 5 verses. Rhythm, *choreic,* except in verse 1, which is a dochmiac, serving as prelude (*πρωσδικόν*).

Verse 2 has 1 sentence of 6 feet: v. 3, 1 of 4 feet: v. 4, 2 of 4 feet each: v. 5, 1 of 6 feet. The first of the 2 sentences in v. 4 forms a *mesode*; which can either (as here) begin a verse, or close it, or stand within it, or form a separate verse. Series: .6 .4 .4 .4 .6.: form:—

\[\begin{align*}
\text{Doch.} &= \pi p. \\
\text{6} & \\
\text{4} & \\
\text{4} & \\
\text{6} & \\
\end{align*}\]

A mesodic period, with prelude. See Stas. III. Per. III.

IV. *Fourth Period:* 4 verses. Rhythm, *dochmiac.* Verses 1, 2, 3 have each two dochmiac sentences: v. 4 has one, which forms an epode: *i.e.*

\[\begin{align*}
\{\text{Doch.} \}
\{\text{Doch.} \}
\{\text{Doch.} \}
\{\text{Doch.} \}
\{\text{Doch.} \}
\{\text{Doch.} \}

\text{A repeated palinodic period, with postlude.}
\text{Doch.} &= \iota \pi .
\end{align*}\]
METRICAL ANALYSIS.

RELATIONS OF LYRIC FORM AND MATTER.

In the lyric parts of Tragedy, the poet was a composer, setting words to music. Words, music, and dance were together the expression of the successive feelings which the course of the drama excited in the Chorus, or typical spectator. It is obvious, then, that the choice of lyric rhythms necessarily had an ethical meaning, relative to the mood which in each case sought utterance. It is everywhere characteristic of Sophocles that he has been finely sensitive to this relation. So much, at least, moderns can see, however far they may be from adequately appreciating the more exquisite secrets of his skill. Without attempting minute detail, we may glance here at some of the chief traits in which this skill is exemplified by the lyrics of the Oedipus Tyrannus.

I. PARODOS. **First Strophe.** The Theban Elders are reverentially awaiting the message from Delphi, and solemnly entertaining the gods for deliverance from their woes. With this mood the *dactylic* rhythm is in unison. The Greek dactylic measure was slow and solemn, the fitting utterance of lofty and earnest warning—as when oracles spoke—or, as here, of exalted faith in Heaven.

**Second Strophe.** Period i. The chorees, in *logaoedic* rhythm, express the lively sense of personal suffering (ἄναρτημα γὰρ φέρω | πήματα). Per. ii. *Dactyls,* somewhat less stately than those of the opening, again express trust in the gods who will banish the pest.

**Third Strophe.** *Choric* rhythms of the strongest and most excited kind embody the fervid prayer that the Destroyer may be quelled by the Powers of light and health.

II. **First Stasimon.** The doom has gone forth against the unknown criminal; and the prophet has said that this criminal is Oedipus. **First Strophe.** While the rhythm is *logaoedic* throughout, the fuller measures of Period i. are suited to the terrible decree of Delphi; those of Per. ii. to the flight of the outlaw; those of iii. to the rapid pursuit, and, finally, to the crushing might, of the Avenger.

**Second Strophe.** Period i. The *choriambic* rhythm—the most passionate of all, adapted to vehement indignation or despair—interprets the intensity of emotion with which the Theban nobles have heard the charge against their glorious king. Period ii. Passing to their reasons for discrediting that charge, the Chorus pass at the same time from the choriambic rhythm to the kindred but less tumultuous *ionic,* which is here (as we have seen) most skilfully linked on to the former.
III. The First Kommos, in its 3rd and 4th Periods, shows how dochmiac measures, and paemonic combined with choreic, can suit varying tones of piteous entreaty or anxious agitation; an effect which, as regards dochmiacs, the Second Kommos (VII) also exhibits in a still more impressive manner.

IV. In the Second Stasimon, logaoedics are the vehicle of personal reflection and devotion; the lively measures of the Hyporcheme which holds the place of Third Stasimon (V) speak for themselves.

VI. In the Fourth Stasimon we have a highly-wrought example of lyric art comparable with the First Stasimon, and with the Parodos. The utter ruin of Oedipus has just been disclosed. First Strophe. It was a general rule that, when a verse was opened with a syncope, anacrusis must precede. By the disregard of this rule here, an extraordinary weight and solemnity are imparted to the first accent of the lament: \( \sim \sim \sim \sim \), (See the musical rendering of this, Appendix, § 10, p. 205.) So, again, in the profoundly sorrowful conclusion \( \sim \sim \sim \sim \), drawn from the instance of Oedipus, \( \omega \gamma \nu \nu \mid \alpha \iota \beta \rho \sigma \tau \mid \omega \nu \\& \). And, since his unhappy fate is here contemplated in its entirety, the whole strophe forms a single rhythmical period.

The Second Strophe—reflecting on particular aspects of the king’s destiny—is appropriately broken up into three short periods; and the choreic rhythm is here so managed as to present a telling contrast with the logaoedic rhythm of the first strophe. The weightiest verses are those which form the conclusion.

I have but briefly indicated relations of which the reader’s own ear and feeling will give him a far more vivid apprehension. There are no metrical texts in which it is more essential than in those of ancient Greece never to consider the measures from a merely mechanical point of view, but always to remember what the poet is saying. No one who cultivates this simple habit can fail to attain a quicker perception of the delicate sympathies which everywhere exist between the matter and the form of Greek lyrics.
ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ
ΣΟΦΟΚΛΕΟΥΣ
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

I.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Διπῶν Κόρινθων Οιδίπος, πατρὸς νόθος
πρὸς τῶν ἀπαντῶν λοιδορούμενος ξένος,
ἥλθεν πυθότατα Πυθικῶν θεσπισμάτων
ζητῶν ἐαυτὸν καὶ γένους φυτοσπόρον.
eὐρῶν δὲ τλήμων ἐν στεναῖς ἀμαξίτοις
ἀκών ἐπεφνε Δαίων γεννήτορα.
Σφιγγός δὲ δεινῆς θανάσιμον λύσας μέλος
ἤσχυνε μητρὸς ἀγνοομένης λέχος.
λοιμὸς δὲ θῆβας ἠλε καὶ νόσος μακρά.
Κρέων δὲ πεμφιείς Δαλφικὴν πρὸς ἑστίαν,
ὅπου πόρητα τοῦ κακοῦ πανστρήμιον,
ἐκκυστεὶ φωνῆς μαντικῆς θεοῦ πάρα,
tὸν Δαίων ἐκδικηθῆναι φόνον.
δὲν μαθὼν ἐαυτὸν Οἰδίποις τάλας
δυστάς τε χερσίν ἔξανάλωσεν κόρας,
aὐτῇ δὲ μῆτῃ ἀγχόναις διώλετο.

ΑΡΙΣΤΟΦΑΝΟΥΣ......ΤΠΟΘΕΣΙΣ] ‘Αριστοφάνους ἐπιγραμμα εἰς τὸν τύραννον
οἰδίποιν Α. The word ἐπιγραμμα, which could denote the ‘title’ of a book, is not a
correct substitute for ὑπόθεσις. 3 θεσπισμάτων] τῶν θελει Α, which indicates
that ἡλθεν was a v. 1. for ἠλθεν in this verse. 11 πόρηται mss., vivid for πόρουτοι,.which Brunck unnecessarily conjectured. 15 δισταὶ mss., διστάς Elmsley.
πόρηται διστάς Brunck. 16 αὐτῇ δὲ] αὐτῇ τε Elmsley. But the composer may
have imitated the irregular sequence τε—δὲ which sometimes occurs (as EI. 1099,
Α. 836).
II.

ΔΙΑ ΤΙ ΤΥΡΑΝΝΟΣ ΕΠΙΓΕΓΡΑΠΤΑΙ.

Ο ΤΥΡΑΝΝΟΣ ΟΙΔΙΠΟΥΣ ἐπὶ διακρίσει διατέρων ἐπιγέγραπται.

χαμένως ἔθε ΤΥΡΑΝΝΟΝ ἀπαντεί αὐτὸν ἐπεγράφουσιν, ὡς ἐξέχοντα πάσης

τῆς Σοφικλείου ποιήσεως, καίτερ ἡττηθέντα ὑπὸ Φιλοκλέους, ὡς φησί

Δικαίαρχος. εἰς δὲ καὶ οἱ ΠΡΩΤΕΡΩΝ, οὐ ΤΥΡΑΝΝΟΝ, αὐτὸν ἐπεγράφ-

5 οντεῖ, διὰ τοὺς χρόνους τῶν διδασκαλιών καὶ διὰ τὰ πράγματα· ἀλλήν

γὰρ καὶ τὴν Οἰδίποδα τὸν ἐπὶ Κολωνῷ εἰς τὰς Ἀθηνᾶς ἀφικνεῖσθαι.

Ἐδει δὲ τι πεπώθασιν οἱ μὲθ' Ὕμηρον ποιηταὶ τοὺς πρὸ τῶν Τροίκην

βασιλέως ΤΥΡΑΝΝΟΥΣ προσαγορεύοντες, ὡς ποτέ τοῦ ὄνοματος

εἰς τοὺς Ἀθηνᾶς διαδοθέντος, κατὰ τοὺς Ἀρχιλόχου χρόνους, καθάπερ

10 Ἰππίας ὁ σοφιστὴς φησὶν. Ὅμηρος γοῦν τὸν πάντων παρανομωτότον

"Ἐκέτοι βασιλέα φησὶ καὶ οὐ τύραννον."

Εἰς "Ἐκέτοι βασιλέα, βροτῶν δηλήμωνα.

προσαγορευθῆναι δὲ φασὶ τὸν τύραννον ἀπὸ τῶν Τυρρηνῶν" χαλεποῦς γὰρ

τινας περὶ ληστείαν τοῦτος γενέσθαι. ὅτι δὲ νεώτερον τὸ τὸ τυράννων

15 ὀνόμα δήλων. οὔτε γὰρ "Ομηρος οὔτε Ἡσίοδος οὔτε Ἀλλος οὔδεις τῶν

παλαιῶν τύραννον ἐν τοῖς ποίησιμοις ὄνομαζε. ὃ δὲ Ἀριστοτέλης ἐν Κυμ-

αίων πολιτείᾳ τοὺς τυράννους φησὶ τὸ πρῶτον αἰσθητὰς προσαγορ-

εύσθαι. εὐφημότερον γὰρ ἐκεῖνο τούνομα.

2 ἐπεγράφουσιν] So Dindorf with L: vulg. ἐπεγράφοιν. 4 ΠΡΩΤΕΡΩΝ, οὐ

ΤΥΡΑΝΝΟΝ, αὐτῶν] L, Dind.: vulg. ΠΡΩΤΕΡΩΝ αὐτῶν, οὐ ΤΥΡΑΝΝΟΝ.

2 τύραννον...ἐπεγράφουσιν] The distinguishing title was suggested by v. 514 of the

play, τὸν τύραννον Οἰδίπους, v. 925 τὰ τοῦ τυράννου...Οἰδίπου. Sophocles doubtless

called it simply Οἰδίπου. 9 κατὰ τοῦς Ἀρχιλόχου χρόνους] circ. 670 B.C. It is about

679 B.C. that Orthagoras is said to have founded his dynasty at Sicyon, and 'the des-

pots of Sikyon are the earliest of whom we have any distinct mention,' Grote III. 43.
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

12 Ἐξετον] Od. 18. 85. 15 οὔτε γὰρ ὁμηρὸς] For the writer of this ὑπόθεσις, then (unless he made an oversight), ‘Homer’ was not the author of the ‘Homeric hymn’ to Ares, 8. 5, ἄντιθεται τῶν τῶν, δικαιοτάτων ἁγε φωτόν. The earliest occurrences of the word τῶν τῶν which can be approximately dated are (1) Alcaeus fr. 37 Bergk, circ. 606 B.C., referring to Pittacus; see below on 17: (2) Pind. Pyth. 3. 85, where it is convertible with βασιλεὺς, ἰδ. 70 (Hieroc of Syracuse), date perh. 474 B.C. (see Fennell’s introd.): and (3) Aesch. P. V. 736 ὁ τῶν τῶν τῶν τῶν (Zeus), date circ. 472—469 B.C. On the question as to the origin of τῶν τῶν, scholars will read with interest the opinion of the author of Greek and Latin Etymology. Mr Peile has kindly communicated to me the following note:—‘There seems no reason to doubt the usual connection of τῶν τῶν with τὸν, a by-form of ἀντιτορ. It does not occur, I think, in Greek, but it is used in Vedic,—as is also the common epithet τυραννος, “strong,” applied chiefly to Indra, but also to other gods. Rarer cognates are τυραννος, =’victory,’ and τυραννος =’victorious,’ also of Indra. The primary meaning of the root was ‘to bore’—then ‘to get to the end’ of a thing—then ‘to get the better of’ it. There is another family of words, like in form, with the general sense of ‘haste;” e.g. τυραννος, a verb-stem in Vedic =’to be eager,’ and τυραννος an adjective. These, I think, are distinct in origin. In form they come nearer to τῶν τῶν. But I think that they are late Vedic forms, and therefore cannot be pressed into the service. The form in Greek is difficult to explain in either case. If there were an Indo-Eur. τυραννος (whence the Sanskrit word), the Greek might have formed a secondary τυραννος:—but one would expect this to have taken the form τυραννος. Taking into account the entire absence of all cognates in Greek, I think that it is probably a borrowed word, and that from being an adjective (‘=‘mighty’), it became with the Greeks a title.”

16 ἐν Κυπελλοῦς ποιεῖται] Cp. schol. in Eur. Med. 19 (Dind. vol. iv. p. 8) ἀλομητικός ἢγετικός καὶ ῥέχει ἱδίως δὲ φήσιν Ἀριστοτέλης ὑπὸ Κυπελλοῦς ἀλομήτητην τῶν ἀπόφημα λεγεθαι. ἀλομητικός δὲ κριτὸν ἦνεθα πάντες ἄνδρας ἔσται’ [Od. 8. 258] τῶν ἀρχοντῶν τῶν ἄγνωστων (κα. ὑπὸ ποιήσῃ λέγει). 17. The ἀλομητικός resembled the τυραννος in being absolute, but differed from it in being elective; hence it is called by Arist. ἀλομητικός τυραννος, Pol. 3. 14. Alluding to the choice of Pittacus as ἀλομητικός by the Mityleneans, Alcaeus said ἑστάσαντο τῶν τῶν, ἰδ.: but this was ad invidiam.

III.

ἈΛΛΩΣ.

‘Ο Τύραννος Οἰδίπος πρὸς ἀντιδιαστολὴν τοῦ ἐν τῷ Κολωνῷ ἐπιγέγραπται. τὸ κεφαλαῖον δὲ τοῦ δράματος γνώσις τῶν ἱδίων κακῶν Οἰδίποδος, τύρωσις τε τῶν ὁμολογιῶν, καὶ δὲ ἀγχούσῃ θάνατος Ἰοκάστης.

‘Haec in fine fabulae habet I., om. A, qui de sequentibus nihil habet praeter aenigma Sphingis; Dind. Schol. 11. 13.

ΧΡΗΣΜΟΣ Ο ΔΟΘΕΙΣ ΛΑΙΟΙΤ. ΤΟΙΘΒΑΙΩΛ.

Δαϊε Δαβδαδίκα, παιδών γένως δόμιν άλτεῖς. 
δώσω τοι φίλον οὖν ἀτάρ πεπρομένον ἐστιν
παιδὸς ἐν χείρεσι λατέων φάος. ὦς γὰρ ἐνευε
Zeus Cronides, Pélétopos stynegartha aíraí taithías,
ou filon ýrrpasas vivn' ou o' ñkkasato stai teýnta.

XRHSMOS...THEBAIO. | So L: vulg. zrýsmos dothel ëlath. 2 dôs...óstiv
Another reading was téexeis mel' filon vivn' átâr têde sou móros étasta' cr. Valckenae, Eur. Phoen. p. xvi. 3 paidos éou] Valck. l.c. cites this reading from the cod. Augustanus, and it is probably right, éou here meaning 'thine,' in which sense Zeno-
dotus rightly wished to substitute it for éhos in II. 1. 393, 15. 138, 24. 422, 550. The
pron. éos (=s'fós) properly meant merely 'own,' and (like the pron. stem sva, 'self')
was applicable to the 1st and 2nd persons, sing. or plur., no less than to the 3rd.
Vulg. sou paidos.

TO AINIGMA THS PSIPTOS.

"Eist theitov ein' gýs kai teýrátov, ou mia fowny,
kaí trítovon allásosei de phyno mónon ósoo' ein' gáian
érpetva kineítai ana' t' aiðéra kai kata pýntov.
All' ópotan pléóstouon éreidómenon posí báain,

2 phyn] fónou Athen. 456 b, bòw L, A. 3 kineítau] ginetai L. 4 éreido-
menon a specious but unsound reading. The contrast is not between haste and slow-

ness, but between the number of the feet, and the weakness of the support which they
afford.

Athenaeus 456 b introduces his quotation of the riddle thus: Kai to tis Sfynyo
de aînigma 'Askelpearidh en tois Trafydogmuvois tawítov einai phynoi. Asclepiades
of Thrace, a pupil of Isocrates, wrote (circa 340 B.C.) a work called
Trafydogymea ('Subjects of Tragedy') in six books, dealing with the legendary
material used by the tragic poets, and their methods of treatment. The Aînigma,
in this form, is thus carried back to at least the earlier part of the fourth century B.C.

ΔΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ.

Kládi kai óuk étéléousa, kakkótpere Móusa thánontwn,
phwýs ëmepéryn sou télós ãmppláktis.
ánthrwpon katéléxas, òe ënýka gáian éferpe,
trítov ou fýtv teýrátov nýptov eîk lágyoun.

5 gýraléos de télwv trítatov pòda béctron éreidei,
aiçhna foffiçwv, ñhrai kampntómenos.

5 éreidei Gale: ëxei ou ép tágye mss.

The Δύσις is not in the mss. of Sophocles, but is given by the schol. on Eur.
Phoen. 50 (aînigma' emoi' páis Oîdúpos Sfyngóv maðún) ...týn de lóswv tóv aînigmatos
ouw trwv faww. 'Kládi' k.t.l. Valckenae, Schol. Phoen. p. 28, gives it as above
from a collation of three mss.
The ικέται in the opening scene (like the προτομητοί at the close of the Eumenides of Aeschylus) would come under the general designation of a παραχορήγημα—which properly meant (not, of course, ‘an auxiliary chorus,’ but) anything which the choragus provided in supplement to the ordinary requirements of a drama, and was specially applied to a fourth actor, according to Pollux 4. 110 παραχορήγημα εἰ τέταρτος ὑποκριτής τι παραφθέγξαυτο. The distribution of the parts among the three actors would be as follows:—

OEDIPUS, πρωταγωνιστὴς.

IOCASTA,
Priest of Zeus,
Mesenger from the house (ἐξάγγελος),
Servant of Laïus,
Creon,
Teiresias,
Mesenger from Corinth (ἀγγελος),

Δευτεραγωνιστὴς.

Τριταγωνιστὴς.
Structure of the Play.

1. πρόλογος, verses 1—150.
2. πάροδος, 151—215.

3. ἐπεισόδιον πρῶτον, 216—462.
4. στάσιμον πρῶτον, 463—512.

5. ἐπεισόδιον δεύτερον, 513—862, with κομμός, 649—697.
6. στάσιμον δεύτερον, 863—910.

7. ἐπεισόδιον τρίτον, 911—1085.
8. στάσιμον τρίτον, 1086—1109.

9. ἐπεισόδιον τέταρτον, 1110—1185.
10. στάσιμον τέταρτον, 1186—1222.

II. ἔξοδος, 1223—1530.

In reference to a Greek tragedy, we cannot properly speak of ‘Acts’; but the πάροδος and the στάσιμα mark the conclusion of chapters in the action. The Oedipus Tyrannus falls into six such chapters.

The parts named above are thus defined by Aristotle (Poet. 12):—

1. πρόλογος = μέρος δλον τραγῳδίας τὸ πρὸ χοροῦ παρόδου, ‘all that part of a tragedy which precedes the parodos’ (or ‘entrance’ of the Chorus into the orchestra).

2. πάροδος = ἦ πρώτη λέξις δλον χοροῦ, ‘the first utterance of the whole Chorus.’

3. ἐπεισόδιον = μέρος δλον τραγῳδίας τὸ μεταξὺ δλων χορικῶν μελῶν, ‘all that part of a tragedy which comes between whole choric songs.’

4. στάσιμον = μέλος χοροῦ τὸ ἀνεν ἀναπαίστου καὶ τροχαίον, ‘a song of the Chorus without anapaests or trochaics.’ στάσιμον is ‘stationary’: στάσιμον μέλος, a song by the Chorus at its station—after it has taken up its place in the orchestra—as distinguished from the πάροδος or entrance-song. [I do not now think that the notion of ‘unbroken’—by anapaests or dialogue—can be included in the term.]

Aristotle’s definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the πάροδος of the
older type often began with anapaests (e.g. Aesch. Agam. 40—103, Eum. 307—320), though, in the extant plays of Soph., this is so with the Ajax alone (134—171). But a στάσιμον never begins with anapaests. Further, the antistrophic arrangement of a στάσιμον is never interrupted by anapaests. Yet, after an antistrophic στάσιμον, the choral utterance may end with anapaests: thus the third στάσιμον of the Antigone is antistrophic from 781 to 800, after which come immediately the choral anapaests 801—805: and we should naturally speak of 781—805 as the third stasimön, though, according to Arist., it strictly consists only of 781—800. (2) By τροχαίον Arist. plainly means the trochaic tetramer: i.e. a στάσιμον must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. Ag. ad fin.). Measures into which trochaic rhythms enter are, of course, frequent in στάσιμα.

5. ξέοδος = μέρος διὸν τραγῳδίας μεθ' ὀλ' ἐστι χοροῦ μέλος, 'all that part of a tragedy after which there is no song of the Chorus.'

Verses 649—697 of the second ἐπεισόδιον form a short κομμός. The Chorus are pleading with Oedipus, lyric measures being mingled with iambic trimeters. Arist. (Poet. 12) defines the κομμός as θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς, i.e. a lamentation in which the Chorus (in the orchestra) took part with the actor on the stage. An example of the κομμός on a larger scale is Soph. El. 121—250.
ΟΙΔΙΠΟΣ.

"Ω ΤΕΚΝΑ, Κάδμου τοῦ πάλαι νέα τροφή, τίνας ποθ' ἔδρας τάσσε μου θοάζετε ἰκτηρίως κλάδους ἐξεστεμένου; πόλει δ' ὁμοῦ μὲν θυμιαμάτων γέμει, ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων αἳγῳ δικαίων μὴ παρ' ἄγγελων, τέκνα, ἀλλων ἀκούειν αὐτός δὲ ἐλήλυθα, ὁ πᾶσι κλεινὸς Οἰδίπους καλοῦμενος.

ἀλ,' ὁ γεραῖο, φράζ', ἑπεὶ πρέπων ἐφυσ' πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS.: see Introd. on the text. This symbol is used where a more particular

Scene:—Before the palace of Oedipus at Thebes. In front of the large central doors (βασιλείων θέρα) there is an altar; a smaller altar stands also near each of the two side-doors; see verse 16. Suppliants—old men, youths, and young children—are seated on the steps of the altars. They are dressed in white tunics and cloaks,—their hair bound with white fillets. On the altars they have laid down olive-branches wreathed with fillets of wool. The Priest of Zeus, a venerable man, is alone standing, facing the central doors of the palace. These are now thrown open: followed by two attendants (φρόστολοι), who place themselves on either side of the doors, Oedipus enters, in the robes of a king: for a moment he gazes silently on the groups at the altars, and then speaks. See Appendix, Note 1, § 1.

1-77 Oedipus asks why they are suppliants. The Priest of Zeus, speaking for the rest, prays him to save them, with the gods’ help, from the blight and the plague. Oedipus answers that he has already sent Creon to consult Apollo at Delphi, and will do whatever the god shall bid.

1 νέα, last-born (not ‘young’; for τέκνα includes the old men, v. 17), added for contrast with τοῦ πάλαι. Oedipus,—who believes himself a Corinthian (774)—marks his respect for the ancient glories of the Theban house to whose throne he has been called: see esp. 258 f. So the Thebans are στρατὸς Καδμογενής Aesch. Thes. 303, Καδμογενής γένει Eur. Pho. 808, or Καδμειός. τροφή = δρέματα (abstract for concrete): Eur. Cycl. 189 ἄριστος τροφάλ = ἄρνη ἐκτεθαμέναι. Cadmus, as guardian genius of Thebes, is still τροφεύς of all who are reared in the δῶμα Καδμείου (v. 29). Campbell understands, ‘my last-born care derived from ancient Cadmus,’—as though the τροφεύς were Oedipus. But could Κάδμου τροφή mean ‘[my] nurslings [derived from] Cadmus’? It is by the word τέκνα that Oedipus expresses his own fatherly care.

2 θάρα. The word θάρα = ‘posture,’ here, as usu., sitting; when kneeling is meant, some qualification is added, as Eur. Ph. 293 γονυπετεῖς θάρας προσπίτινοι σ', 'I supplicate thee on my knees.' The suppliants are sitting on the steps (θάρα) of the altars, on which they have laid the κλάδοι: see 142: cp. 15 προσήμεθα, 20 θακεῖ: Aesch. Eum. 40 (Orestes a suppliant in the Delphian temple) ἐπὶ δομαλφ (on the omphalos) θάραν ἐχόντα προστράπων... πλαῦτ' υψιγενήν κλάδον, θάρας prob. = θάσσετε, 'sit,' θάρας being cognate acc. In Eur. θάδω (θόδε) always = 'to hasten'
OEDIPUS.

My children, latest-born to Cadmus who was of old, why are ye set before me thus with wreathed branches of suppliants, while the city reeks with incense, rings with prayers for health and cries of woe? I deemed it unmeet, my children, to hear these things at the mouth of others, and have come hither myself, I, Oedipus renowned of all.

Tell me, then, thou venerable man—since it is thy natural part to speak for these—in what mood are ye placed here, statement is unnecessary. 'mss.,' after a reading, means that it is in all the mss. known to the editor.

(transitive or intrans.) But Empedocles and Aesch. clearly use ὀδόξας as ὀδός, the sound and form perh. suggesting the epic ὀδάος, ὀδός. See Appendix.

οὔτερον κλάδουν. The suppliant carried a branch of olive or laurel (ἰκτηρία), round which were twined festoons of wool (στέφη, στέματα,—what words can stand for the iktēria itself, infra 913, II. 1. 14): Plut. Thes. 18 ἐὰν δὲ [ἡ ἱκτηρία] κλάδος αὐτὰ τῆς λεπάδος ἔχας, ἔχω λευκοὶ κατεστέφανοι. He laid his branch on the altar (Eur. Her. 124 βωμὸν καταστέφανες), and left it there, if unsuccessful in his petition (Eur. Suppl. 259); if successful, he took it away (ib. 359, infra 143). οὐκ. κλ. ἔξεστιμέναι = οὐκ ἰκτηρίους κλάδους ἔξεστιμένως ἔχοντες: Xen. Anab. 4. 3. 28 διὶ γεγυκλωμένων τῶν ἀκονιστάσ καὶ ἐπίβεβλαιμένων τῶν τοῦτοῖς, the javelin-thrower, with javelins grasped by the thong (ἀγκυλή), and the archers with arrows fitted to the string, So 18 ἔξεστιμένων absolv.,—provided with στέφη (i.e. with ἰκτηρίαι: see last note). Triclinius supposes that the suppliants, besides carrying bouquets, wore garlands (ἐστεφανωμένοι), and the priests may have done so: but ἔξεστιμέναι does not refer to this.

ὁ όμοιοῦ λέγω...ὁ όμοιός σου. The verbal contrast is merely between the fumes of incense burnt on the altar as a propitiatory offering (II. 8. 48 τέμνων διορμίστε τοὺς νεῖμεν), and the sounds—whether of invocations to the Healer, or of despair.

إعلان. Redundant, but serving to contrast ἄγγελων and αὐτός, as if one said, 'from messengers,—at second hand.' Blaydes cp. Xen. Cyr. 1. 6. 2 διὸς μή δι᾽ ἄλλων ἐρμήνευς τὰς τῶν θεῶν συμβουλίας συνειῆς, ἂν αὐτὸς...γεγραμμένος. ὅδε = δεύο, as in vv. 144, 298, and often in Soph.: even with βήσεως, ὁδᾶς, as in Trach. 422 βήσε τὸν δεύο = βήσε τὸν δεύο.

ὅ δέ πάσι κλείνω...καλούμενοι, πάσι with κλείνω (cp. 40 πάσι κράτιστοι), not with καλούμενοι: 'called Oedipus famous in the sight of all,' not 'called famous Oed. by all.' Cp. πασίγνωστοι, πασίδηλοι, πασιμέλουσα, πασιφιλος. The tone is Homeric (Od. 9. 19 εἰς Ὀδυσσέα καὶ μεν κλέος οὐφαντὸν λεεί, imitated by Verg. Aen. 1. 378 sum pius Aeneas...fama super aethera notus): Oedipus is a type, for the frank heroic age, of Arist.'s μεγαλοπυχος—ὁ μεγάλος αὐτὸν ἀξίων, ἀξίοις ὦ (Eth. N. 4. 3).

ὁ φυσις, which is more than εἶ, refers, not to appearance (φως), but to the natural claim (φύσις) of age and office combined.

πρὸ τῶν, 'in front of,' and so 'on behalf of,' 'for' these. Ellendt: 'Non est auti tūnde, nec utēr tūnde, sed māllon s. mālīsta tūnde, praet ceteris dignus propter auctoritatem et aestatem.' Rather auti tūnde='as their deputy': utēr tūnde='as their champion': πρὸ tūnde='as their spokesman.' So Ο. C. 811 ἐρῶ γὰρ καὶ πρὸ τῶν τῶν, τῶν τρόπων καὶ καθότατα: δελαύεται ἡ στέρβας = εἰτὲ εὐδεισιτὲ τι, εἰτὲ καθάτερα (not πέτροι δελαύεται; ἡ στέρβας), 'in what mood are ye set here, whether it be one of fear or of desire?'
δείσαντες ἢ στέρξαντες; ὡς θέλοντος ἄν ἐμοῦ προσαρκεῖν πᾶν· δυσάλγητος γὰρ ἄν εἰην τοιάνδε μὴ οὐ κατοικτήρων ἔδραν.

ΙΕΡΕΤΕΣ.

ἀλλ', ὧ κρατύνων Οἰδίπους χωρὰς ἐμῆς, ὁρᾶς μὲν ἡμᾶς ἥλικοι προσῆμεθα βωμοῖο τοὺς σοῖς, οἱ μὲν οὐδέπω μακρὰν πτέσθαι σθένουσοι, οἱ δὲ σὺν γήρα βαρεῖς, ἴηρη, ἐγὼ μὲν Ζηνός, οίδε τ' ἠθέων λεκτὸ τ' ὁ δ᾽ ἄλλο φύλον ἐξεστεμένον

15 στέρξαντες L 1st hand, changed by a later hand into στέρξαντες: marginal gloss, ἔσεν πεπούθητες. The reading στέρξαντες, found in r, was intended to mean, 'having endured,' and may have been suggested by the glosses παθθύνετε, ὑπομείναντες, explaining στέρξαντες. 16 μὴ οὐ κατοικτηρίων L: μὴ κατοικτηρίων ἢ. 16 ἰερεῖς mss.: ἰερῆς Brunck: ἰερεῖς Bentley: ἰερεῖς ἐγὼς Nauck.—οἱ δὲ τ' ἤθεων L: τ' τ'...

11 στέρξαντες, 'having formed a desire': the aor. part., as Ai. 212 ἐπεὶ ἴσα... | στέρξας ἀνέχει 'is constant to the love which he hath formed for thee.' EI. 1110 καὶ τι βουλήθησε πάρει; Ai. 1052 αὐτὸν ἐπιλειπόσαν...ἀγεί. Cpr. O. C. 1093 καὶ τὸν ἀγρευόταν Ἀδόλφω | καὶ καθισνήταν... | στέργω διπλάς ἀργώς | μολεῖν, 'I desire': where, in such an invocation (ἴω...Ζεὺς...πόροις, κτλ.), στέργω surely cannot mean, 'I am content.' Oed. asks: Does this supplication mean that some new dread has seized you (beloved)? Or that ye have set your hearts (στέρξαντες) on some particular boon which I can grant?—Others render στέρξαντες 'having acquiesced.' This admits of two views. (i) 'Are ye afraid of suffering? Or have ye already learned to bear suffering?' To this point the glosses ὑπομείναντες, παθθύνει. But this seems unmeaning. He knows that the suffering has come, and he does not suppose that they are resigned to it (cp. v. 58). (ii) Prof. Kennedy connects ἦ στέρξαντες ὡς θέλοντος ἄν | ἐμοὶ προσαρκεῖν πᾶν...or i.e. are ye come in vague terror, or in contentment, as believing that I would be willing to help you? This is ingenious and attractive. But (a) it appears hardly consonant with the kingly courtesy of this opening speech for Oedipus to assume that their belief in his good-will would reconcile them to their present miseries. (b) We seem to require some direct and express intimation of the king's willingness to help, such as the words ὡς θέλοντος...πᾶν give only when referred to φράζε. (c) The rhythm seems to favour the question at στέρξαντες.—στέρξαντες, explained as 'having endured,' may be rejected, because (1) the sense is against it—see on (i) above: (2) στέγεω in classical Greek = 'to be proof against,' not 'to suffer': (3) στέξω, ἰερεῖς are unknown to Attic, which has only the pres. and the imperf. ὃς θελόντος ἄν (to be connected with φράζε) implies the apodosis of a conditional sentence. Grammatically, this might be either (a) ei δυναίρη, θέλοις ἄν, or (b) ei ἰδούναιμη, ἔθελον ἄν: here, the sense fixes it to (a). ὃς, thus added to the gen. absol., expresses the supposition on which the agent acts. Xen. Mem. 2. 6. 32 ὡς οὐ προσολογεῖστος (ἔμοι) τὰς χεῖρας,... ἔθελεν: 'as (you may be sure) I will not lay hands on you, teach me.'

16 κατοικτηρίων. ὀκτάριων, not ὀκτείρων, is the spelling attested by Attic inscriptions of circ. 550—350 B.C.: see Meisterhans, Grammatik der Attischen Inschriften, p. 87. μὴ κατοικτηρίων. An infinitive or participle, which for any reason would regularly take μὴ, usually takes μὴ οὐ if the principal verb of the sentence is negative. Here, δυσάλγητος = οὐκ εὐθύγγει: Dem. Fals. Legat. § 123 (πόλεις) χαλεπα ἁρείβει...μὴ οὐ χρόνω καὶ πολιορκία (sic. λαμβάνωτε), where χαλεπα = οὐ βάδα: 'cities not easy to take, unless
with what dread or what desire? Be sure that I would gladly give all aid; hard of heart were I, did I not pity such suppliants as these.

PRIEST OF ZEUS.

Nay, Oedipus, ruler of my land, thou seest of what years we are who beset thy altars,—some, nestlings still too tender for far flights,—some, bowed with age, priests, as I of Zeus,—and these, the chosen youth; while the rest of the folk sit with wreathed does not seem to have ever been π', but may have been made from τε. οὶ δ' ἡθῶν τ'. —Dobree conj. οὶ δὲ γ' or οἶδε δ': Elmsley, οὶ δ' εἶπ' Wecklein οὶ δ' ἐκεῖ θην (cetereri ex ordine lecti deorum sacerdotes'). Dindorf edits οὶ δ' εἶπ' θηνων (which Dübner believes to have been written by the 1st hand in L): and this had been conjectured by Wunder, who afterwards edited οὶ δ' ἡθῶν, relying on a corrupt reading, οὶ δὲ τ'

by a protracted siege.' The participial clause, μη' ον κατοικητρων, is equivalent to a protasis, ει μη' κατασκητουρωμαι. Prof. Kennedy holds that the protasis is ει μη' θηλουμαι understood, and that μη' ον κατοικητρων is epexegete of it:—'Υes (γαρ) I should be unfeeling, if I did not wish (to help you): that is, if I refused to pity such a supplication as this.' But the double negative μη' ον could not be explained by a negative in the protasis (ει μη' θηλουμαι): it implies a negative in the apodosis (δυσάλγητος αν ειν). Since, then, the resolution into ουκ ευάλγητος αν ειν is necessary, nothing seems to be gained by supposing a suppressed protasis, ει μη' θηλουμαι.

16 βομοιοτοι τοις σοις. The altars of the προστατηριου θεολ in front of the palace, including that of Apollo Δεκειος (919). μακρων πέτοιμαι. So Andromache to her child—νεοσσος ουλε πετυμας επιτυχων έμια Ευρ. Tlo. 746. The proper Attic form for the aer. of πέτομαι was επτομαι, which alone was used in prose and Comedy. Though forms from επτωμαι sometimes occur in Tragedy, as in the Homeric poesies, Elms. had no cause to wish for πτάσαι here. 17 σον γιρα βαρεις =βαρεις ου γιρα σωνται. O. C. 1663 σον νοται | αλγεινοι: Ai. 1017 εν γιρα βαρος.

18 έγιο μου. The answering clause, οι δε άλλων θεων, must be supplied mentally: cp. II. 5. 893 την μεν εγιο των σωση δαμνος ετεκεσι (sc. τας δε άλλας της). It is slightly different when μεν, used alone, emphasizes the personal pronoun, as in έγιο μου οιν ολα Xen. Cyr. 1. 4. 12. ουθε τ'. The conjecture οι δ' ειν' ('chosen to represent the youth') involves a questionable use of ειν: cp. Ant. 787 n. ηθων, unmarried youths: II. 18. 593 θηναι και παρεθεναι: Eur. Phoen. 944 άλλων: γημοι | σφαγης άπεθανον' ου γαρ έστω θηεοι: Plut. Thes. 15 θηεοι έστα και παρθενους.

19 ζακτεμμινοι: see on 3. 20 άγοραι, local dative, like οικεων οπωνυ Pind. Nem. 10. 58. Thebes was divided from N. to S. into two parts by the torrent called Strophia. The W. part, between the Strophia and the Dirce, was the upper town or Cadmeia: the E. part, between the Strophia and the Ismenus, was η κατω πλας. The name Kadmeia was given especially to the S. eminence of the upper town, the acropolis. (1) One of the άγοραι meant here was on a hill to the north of the acropolis, and was the άγορα Kadmeias. See Paus. 9. 12. 3. (2) The other was in the lower town. Xen. Helen. 5. 2. 29 refers to this—η βουλη έκαθην εν τη έν άγορα ιετην, δια τας γυναικας έν τη Καδμεια θεομοφοραιε: unless Kadmeia has the narrower sense of 'acropolis.' Cp. Arist. Pol. 4. (7). 12. 2 on the Thessalian custom of having two άγοραι—one, οθενβρα, from which everything βαλανων was excluded. προς τη Παλλαδος...ναοις. Not 'both at the two temples,' &c., as if this explained άγορας, but 'and,' &c.: for the άγοραi would have their own altars of the άγοραι θεαi, as of Artemis (161). One of the δειλοι ναοι may be that of Παλλας Όγκα, near the Όγκαia τηλη on the W. side of Thebes (τυλις | Όγκα Αθανας Aesch. Theb. 487. Όγκα Παλλας της 501), whose statue and altar εν υπαλληβρ Paus. mentions (q. 12. 2). The other temple may be that of Athene Kadmeia or of Athene Ίσχωρα—both mentioned by the schol., but not by Paus. Athene Ίσχωρα, too, had statues at
ΣΟΦΟΚΛΕΟΥΣ

άγοραίτε θακεί, πρός τε Παλλάδος διπλὼς ναός, επ' Ἰσμηνοῦ τε μαντεῖα στοδώ.  
πόλις γάρ, ὦστερ καύτος εἰσόρας, ἀγαν ἤδη σαλεύει κάκακοντφίσαι κάρα 
βυθῶν ἐν οὐχ οία τε φωνοῦ σαλόν, 
φθινοῦσα μὲν κάλυμνοι ἐγκάρποις χθονὸς, 
φθινοῦσα δ' ἀγέλαις βουνόμοι τόκοισι τε 
ἀγόνων γυναικῶν ἐν δ' ὁ πυρφόρος θεὸς 
σκῆπας ἐλαύνει, λομὸς ἔχιστος, πὸλυν, 
ὑφ' οὖ κενοῦται δῶμα Καδμεῖον μέλας δ' 
'Αιδῆς στεναγμοῖς καὶ γούσι πλούτεται.

1 ηθών in Suidas s. v. ἔλεκτος. 21 μαντεία L, made from μαντεῖας: the upper part

Thebes (Paus. 9. 17. 3). The schol. mentions also Ἀλακομερία, but her shrine was at the village of Alalcomeneae near Haliartus (Paus. 9. 23. 5). It was enough for Soph. that his Athenian hearers would think of the Erechtheum and the Parthenon—the shrines of the Polias and the Parthenones—above them on the acropolis.

21 ετ' Ἰσμ. μ. στοδώ. 'The oracular ashes of Ismenus' = the altar in the temple of Apollo Ἰσμηνός, where divination by burnt offerings (ἡ δὲ ἐμπύρων μαντεῖα) was practised. So the schol., quoting Philochorus (in his περὶ μαντικῆς, circ. 390 B.C.). στοδώ: the embers dying down when the μαντείας has now been taken from the burnt offering: cp. Ant. 1907. Soph. may have thought of Ἀτόλλων Στάδιος, whose altar (ἐκ τέφρας τῶν λειφέων) Paus. saw to the left of the Electrae gates at Thebes: 9. 11. 7. Ἰσμηνός, because the temple was by the river Ismenus: Paus. 9. 10. 2 ἔστι δὲ λόφος ἐν δεξίᾳ τῶν πυλῶν (on the right of the Ἐλεκτρας τοῦ Σ. of the Thebes, within the walls) ἱερὸν Ἀπόλλωνος καλεῖται δὲ δὲ τῷ λόφῳ καὶ ὁ θεὸς Ἰσμηνός, παραπρεύοντος τοῦ πτωματὸς ταύτης τοῦ Ἰσμηνός. Ismenus (which name Curtius, Etym. 617, connects with ῥτ ῶς, to wish, as ἠθεμαίρεσθαι') was described in the Theban myths as the son of Asopus and Metope, or of Amphion and Niobe. The son of Apollo by Melia (the fountain of the Ismenus) was called Ismenius. Cp. Her. 8. 134 (the envoy of Mardonius in the winter of 480—79) τῷ Ἰσμηνῷ Ἀπόλλωνος ἐξερχόμενο ἐτοί δὲ κατάπερ ἐν Ὄλυμπῃ ἱεραὶ χρυσηράξηα 

...καὶ μάντειες ἄνδρες ἐκμυραζόμενοι παραπετέρωται Δίως. In Pind. Pyth. 11. 4 the Theban heroines are asked to come παρὰ Μελιάν (because she shared Apollo's temple) 'to the holy treasure-house of golden tripods, which Loxias hath honoured exceedingly, and hath named it Ἱσμηνία, a truthful seat of oracles' (mss. μαντείας, not μαντεία, Fennell): for the tripod dedicated by the δαφναράφορος, or priest of Ismenian Apollo, see Paus. 9. 10. 4. Her. saw offerings dedicated by Croesus to Amphaiareas ἐν τῷ νηρῷ τοῦ Ἰσμηνοῦ Ἀπόλλωνος (1. 53), and notices inscriptions there (5. 59). The Ἰσμηνός, the temple at Abae in Phocis, and that on the hill Πινών to the E. of Lake Copais, were, after Delphi, the chief shrines of Apollo in N. Greece.

24 βυθῶν, 'from the depths,' i.e. out of the trough of the waves which rise around. Cp. Ant. 337 περὶ λυκηχείων | περί υπὸ οὖν ὁμίαν, under swirling waves which threaten to engulf him. Arat. 436 ὑπόβρυχα ναυάγλυται. θωμόν here merely poet. for ἐονασσοῦ, as Tr. 770 φῶναι ἔχειφας ἐχίδνη ἴσος: O. C. 1689 φῶνος Ἀθάν. But in Ai. 351 φωναὶ ἡμῖν =the madness which drove Ajax to bloodshed. ἦν οὖν οἷα τε: for position of ὑπ', cp. Trach. 161 ὄς ἐτ' οἶκ ὁ ὕπ', Phil. 1217 ἐτ' οὖθεν εἰμι. With οὖθε τε the verb is often omitted, as 1415, O. C. 1136, Tr. 742, Ar. Eq. 343.

28 τ. φθινοῦσα μὲν...φθινοῦσα δι', rhetorical iteration (ἐπαναφόρα); cp. 259, 370, O. C. 5, 610, etc. The anger of heaven is shown (1) by a blight (φθινοῦσα) on the fruits of the ground, on flocks and on child-birth: (2) by a pestilence (λοιμός)
branches in the market-places, and before the two shrines of Pallas, and where Ismenus gives answer by fire.

For the city, as thou thyself seest, is now too sorely vexed, and can no more lift her head from beneath the angry waves of death; a blight is on her in the fruitful blossoms of the herds, in the herds among the pastures, in the barren pangs of women; and withal the flaming god, the malign plague, hath swooped on us, and ravages the town; by whom the house of Cadmus is made waste, but dark Hades rich in groans and tears.

of the σ can be traced. μαυτεία or μαυτεία r. 29 καθελόν L. καθελόν r. Cp.
then, as Hades was called by an euphemism (ὑποκοριστικῶς, schol. Ar. Plut. 727), ὅτι έκ τῆς κάτωθι ἀνήστα ὅ πλούσιος (crops and metals), as Plato says, Crat. 403 A. Ср. Sophocles fr. 252 (from the satyrical drama Inachus) Πλούσιον (= "Alpha") ἔπελα-
οδόν: Lucian Timon 21 (Πλούσιος speaks), ὁ Πλούσιος (Hades) ἀποστέλλει με παρ’ αὐ-
tοῦ ἄνευ πλουτοδότη γαι καὶ μεγαλόδρομο καὶ 
αὐτῆς ἕως δήλου γόνω καὶ τῷ οὐδαμοί. Schneid. Ср. Statius Theb. 2. 48 palentem 
devius umbrae Trames ærig nigrique Ioannis 
vacca atra dicta Mortibus. 31 οὐκ ἱσομεζὸν σ’ governed by κρι-
nontes in 34. But the poet began the 
sentence as if he were going to write, 
instead of ἱσομεζὸν ἐφεσίον, a verb like ἱσοτέομεν: hence ἱσομεζὸν instead of 
ίσον. It is needless to take ἱσομεζὸν (1) as accus. absol., or (2) as governed by ἱσομεζὸ 
ἐφεσίον in the sense of ἱσε-
tέομεν, — like φθόρας ... φθόρας θέετο 
Aesch. Ag. 814, or γένος ... γένος ἀνων 
Suppl. 533. Musgrave conj. ἱσομεζὸ 
as = 'deeming equal,' but the midd. 
would mean 'making ourselves equal,' 
like ἀρτισουμένου Θυκ. 3. 11. Plato 
has ἱσομεζὸν as passive in Phaedr. 238 E, 
and ἱσονθαῖ as passive in Parm. 156 B: 
ср. 581 ισονθαι.

34 δαμόνων συναλλαγὴς = 'conjunc-
tures' caused by gods (subjective gen.), 
special visitations, as opposed to the or-
dinary chances of life (συμφοράς βίου). 
Such συναλλαγὴ were the visit of the 
Sphinx (130) and of the νυφόφορος θεὸς 
(27). Ср. σοφός νόσον συναλλαγὴ, a visita-
tion in the form of disease (defining gen.). 
Here, the sense might indeed be, 'deal-
ings (of men) with gods,' — ὅταν ἀνθρώποι 
συναλλάσσονται δαμούς: but the abso-
lute use of συναλλαγή for 'a conjuncture 
of events' in O. C. 410 (n.) favours the 
other view. In Tr. 845 αὐλίασι συνα-
λαγάς = 'at the fatal meeting' of Deia-
neira with Nessus. But in Ant. 157 θεῶν 
συναλλάξαι = fortunes sent by gods. The 
common prose sense of συναλλαγή is 
'reconciliation,' which Soph. has in Ai. 
732.

35 δὲ γ’. The γε of the MSS. suits 
the immediately preceding verses better 
than the conjectural τε, since the judge-
ment (κρινότερ) rests solely on what Oed. 
had done, not partly on what he is ex-
pected to do. Owing to the length of the 
first clause (35—39) τε could easily 
be added to νῦν in 40 as if another τε 
had preceded. ἐξάνουσα...δαμόν. The 
notion is not, 'paid it in full,' but 'loosed 
it,' — the thought of the tribute suggesting 
that of the riddle which Oed. solved. 
Till he came, the δαμός was as a 
knotted cord in which Thbe was 
bound. Ср. Trach. 653 'Ἄρης...ἐξέλυο | 
ἐπίτοιον ἄμεραν, 'has burst the bondage
of the troublous day,' Eur. Phoen. 695 ποδῶν ὠν μάχοντο εἴδει παρόν, 'his presence dispenses with (solves the need for) the toil of thy feet.' This is better than (1) 'freed the city from the songstress, in respect of the tribute,' or (2) 'freed the city from the tribute (δασμον by attraction for δασμον) to the songstress.'


39 καὶ ταῦτ,' and that too:' Ant. 322 (πολισσασ το ἐργον) καὶ ταύτ' ἐπ' ἀργῶν γε τῆν ψυχήν προδοῦν. οὐδέν πλῶν, nothing more than anyone else knew, nothing 'that could advantage thee.' Plat. Crot. 387 τὴν πλῆξιν ἔτασα, we shall gain something. Συμπ. 217 οὐδέν γὰρ μοι πλῶν ἦν, it did not help me. ἐκέχουσα—ἐκεχούσα: not having heard (incidentally)—much less having been thoroughly schooled.

38 προσθήκη βεού, 'by the aid of a god.' [Dem.] In Aristog. 1. § 24 ἡ εὐταξία τῆς τῶν νόμων προσθήκης τῶν αἰσχρῶν περίεστε, 'discipline, with the support of the laws, prevails against villainy.' Dionys. Hal. 5. 67 προσθήκης μοιράν ἐπείχον οὕτοι τοῖς εἰς φάλλαγγα τεταγμένοις, 'these served as supports to the main body of the troops,' προστιθεμένη τοις, to take his side: Thuc. 6. 80 τοῖς ἀδικουμένοις...προσεθεμένους: so Soph. O. C. 1332 οἷς ἄν στι προσβῆσθαι. (The noun προσθήκη never occurs as = 'mandate,' though Her. 3. 62 has τὸ τοι προσθήκη πρήγμα.) The word is appropriate, since the achievement of Oed. is viewed as essentially a triumph of human wit: a divine agency prompted him, but remained in the background.

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sels are not usually futile or dead, but effectual. Well may we believe, then, that he who saved us from the Sphinx can tell us how to escape from the plague. Note these points. (1) The words ἐμπέρωται and βουλευμάτων serve to suggest the antithesis between past and future. (2) τὰς ἐμφοράς τῶν βουλευμάτων—literally, the occurrences connected with (resulting from) the counsels. The phrase, ‘issues of counsels,’ concisely expresses this. The objection which has been made to this version, that ἐμφορά is not τελευτή, rests on a grammatical fallacy, viz., that, in ἐμφορά βουλευμάτωσ, the genitive must be of the same kind as in τελευτη βουλευμάτωσ. τίχη is not τελευτή, yet in O. C. 1506 it stands with a gen. of connection, just as ἐμφορά does here: (θεω) τίχην τις ἐκθέλη της ἐδήθη τῆς ὅδου (a good fortune connected with this coming). Cp. Thuc. 1. 140 ἐνδέχεται γὰρ τὰς ἐμφοράς τῶν πραγμάτων οὐχ ἴσων ἀμαθῶς χωρίσῃ ἡ καὶ τὰς διανοίας τοῦ ἀνθρώπου: the issues of human affairs can be as incomprehensible in our course as the thoughts of man (where, again, ‘the occurrences connected with human affairs’ would be more literal): ἵδι πρὸς τὰς ἐμφοράς καὶ τὰς γνώμας τρεπομένων, altering their views according to the events. 3. 87 τῆς ἐμφορᾶς τῷ ἀποβάντι, by the issue which has resulted. (3) ζύγεσ is not ‘successful,’ but ‘operative,’—effectual for the purpose of the βουλευματα: as v. 483 γίντα is said of the oracles which remain operative against the guilty, and Aut. 457 τῆς ταύτης of laws which are ever in force. Conversely λόγοι βιττικοποιοῦνται (Aesch. Cho. 845) are threats which come to nothing. The scholion in L gives the sense correctly:—ἐν τοῖς συνετοῖς τὰς συνυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὡς ζύγεσ καὶ οὐκ ἀπολλυμένες. See Appendix.

47 εὐλαβηθηντι, have a care for thy repute—as the next clause explains. Oed. is supposed to be above personal risk; it is only the degree of his future glory (55) which is in question;—a fine touch, in view of the destined sequel.

48 τῆς τάρατος προθημάτος, causal genit.: Plat. Crito 43 β πολλάκις μὲν δὴ σὲ... εὐδαίμονια τοῦ τρόπου.

49 μεμωθεν. This subjunctive occurs also in Od. 14. 168 πτε χαὶ άλλα παρέξε μεμωθεν, Plat. Politicus 285 ω φολαττοντει... καὶ... μεμωθεν, Phil. 31 η μεμωθεν δὴ καὶ ταῦτα περι ἀμφοτ. Eustathius (1303. 46, 1332. 18) cites the word here as μεμωθεν (optative). We find, indeed, μεμοθο Xen. Anab. 1. 7. 5 (v. l. μεμοθο), μεμωθεντο P. 23. 361, μεμωθο Xen. Cyr. 1. 6. 3, but these are rare exceptions. On the other hand, μεμωθεν P. 24. 745, μεμωθο At. Plat. 991, Plat. Rep. 518 a. If Soph. had meant the optative he would have written
the issues of their counsels, too, most often have effect.

On, best of mortals, again uplift our State! On, guard thy
fame,—since now this land calls thee saviour for thy former
zeal; and never be it our memory of thy reign that we were first
restored and afterward cast down: nay, lift up this State in such
wise that it fall no more!

With good omen didst thou give us that past happiness;
now also show thyself the same. For if thou art to rule this
land, even as thou art now its lord, 'tis better to be lord of men
than of a waste: since neither walled town nor ship is anything,
if it is void and no men dwell with thee therein.

50 στάντες τ'] The 1st hand in L omitted τ', which was added by the corrector.
Sophoclean usage make this better than
to take ἀνθρώπων μη ἔως. ἐς as a gen.
absol. Cp. A1. 464 γυναικών παρέας τῶν ἀνθρώπων ἄντε: Phil. 31 κενά ὄντων ἄν-
θρωπων δίχα: Lucret. 5. 841 μια σινε
ορ έτια τε, σινε ϋλα ναλα.
58 γυναίκα κοῦκ ἄνωτα. This formula
is used when the speaker feels that he
has to contend against an opposite im-
pression in the mind of the hearer:
'known, and not (as you perhaps think)
unknown.' II. 3. 59 σει με κα τας ἐκκας
ἔκθεσας ουδ' ὑπερ ασαν, duly, and not,—
as you perhaps expect me to say,—un-
duly. Her. 3. 25 ἐμαθην' τε ἐν κα το
φρενος—being mad,—for it must be
granted that no man in his right mind
should have acted thus. O. C. 397 βασι
κοῦκ μηρας χρόνου, soon, and not after
such delay as they impatience might fear.
60 νοσοῦντες…νοσεί. We expected
cal νοσοῦντες οὐ νοσεῖτε, οὐ γώγ. But at
the words ὦς ἤγω the speaker's conscious-
ness of his own exceeding pain turns him
abruptly to the strongest form of expres-
sion that he can find—οὐκ ἔστιν ὑμῶν δοτίς
νοσεί, there is not one of you whose pain is
as mine. In Plat. Philib. 19 b (quoted by
Schneid.) the source of the ana-
oclouthon is the same: μη γαρ δυνάμενοι
τούτο κατ' αὐτός ἐνός καὶ οἱ οὐκ οἱ ταὐ-
το βράν καὶ τού ἐναντίων, οὐδὲ παρελθὼν
λόγος ἐμφνους, οὐδέδε ἐστι ἄνθρωπον ἄν-
θρωπος ἐν ἑαυτῷ ἐποτε γενομένος δώρης,—
instead of the tamer οὐκ ἐν γενομένῳ.
62 έστιν…καὶ ταὐτόν. καθ' ταὐτόν,
καθ' αὐτόν, 'by himself' (O. C. 966), is
strictly only an emphatic repetition of μονον;
but the whole phrase έστιν μόνον καθ' αὐτόν
is virtually equivalent to έστιν καθ' αὐτόν,
each several one apart from
the rest.
64 πόλων τέ καὶ κατ' σε. The king's soul
graves for the whole State,—for
himself, charged with the care of it,—and
for each several man (σε). As the first
contrast is between public and private
care, κατ' stands between πόλων and σε.
For the elision of σε, though accented,
cp. 339 ταμ', ὡς ἐν εἰσιν μη τα σε: 404 κα
τα σε: E1. 1499 τα γωνις σε: Phil. 339
κατα ἁρκεῖν σοι γε κα τα τα σε: Eur.
Hipp. 323 εα με αμαρτειν' οὐ γαρ εσε 'αμαρτάω.
65 The modal dat. ὑπνω is more
forcible than a cognate accus. ὑπνω, and
nearly = 'deeply,' 'soundly.' Cp. Trach.
176 φάβα, φίλαι, ταρβοῦναν: [Eur.] fr.
1117. 40 ὄργαν χολωθεῖς (where Nauck,
rashly, I think, conjectures ἐργεί). Verg.
Aen. 1. 680 soptium somno. ἐβδευν, καθ-
εβδευν (Xen. An. 1. 3. 11) were familiar
in the fig. sense of 'to be at ease' (cp. ἐνθ'
οὐκ ἀν βρίσκομαι θείος, of Agam., II. 4.
OE. Oh my piteous children, known, well known to me are the
desires wherewith ye have come: well wot I that ye suffer
all; yet, sufferers as ye are, there is not one of you whose suffer-
ing is as mine. Your pain comes on each one of you for himself
alone, and for no other; but my soul mourns at once for the
city, and for myself, and for thee.

So that ye rouse me not, truly, as one sunk in sleep: no, be sure
that I have wept full many tears, gone many ways in wander-
ings of thought. And the sole remedy which, well pondering,
I could find, this I have put into act. I have sent the son of Me-
noceus, Creon, mine own wife's brother, to the Pythian house of
Phoebus, to learn by what deed or word I might deliver this town.

ἀπό τοῦ πλάνως θηλυκός. πλάνως ἐ, but with exceptions: thus Ἡ has πλάνος (with

223): the addition of ὑπὲρ raises and in-
vigorates a trite metaphor.

67 πλάνος has excellent manuscript
authority here; and Soph. uses πλάνα
O. C. 1114, πλάνος Phil 758, but πλάνη
nowhere. Aesch. has πλάνη only: Eur.
πλάνος only, unless the fragment of the
Rhadaentthis be genuine (666 Nauck,
v. 8, otho βιοτος ἀνθρώπων πλάνη). Aris-
stop. has πλάνη once (Vesp. 872), πλάνη
never. Plato uses both πλάνη and πλάνος,
the former oftenest: Isocrates has πλάνος,
not πλάνη.

68 ἐφικτόν, 'could find' (impf.).
Elmsley ἐφικτον. Curtius (Verb. I. 139,
Eng. tr. 93) thinks that we cannot lay
down any definite rules on the omission
of the temporal augment in such forms.
While the omission of the syllabic aug-
ment was an archaic and poetical license,
that of the temporal was 'a sacrifice to
convenience of articulation, and was more
or less common to all periods.' Thus εφι-
κτόν could exist in Attic by the side of
ἐφικτόν, εφικτόν by the side of ἐφικτόν.
On such a point our ms. are rarely safe
guides.

69 ταῦτην ἐπιστρέφει, a terse equivalent
for ταῦτην ἔργῳ ἐπιστρέφει. 71. 2. ὑ τι δρῶν...τι φωνῶν. Cr. Plat.
Rep. 414 D οὐκ οὖσα διὰ τὴν ἐμὴν
φοινικῆς, ἐφικτόν, τι ποιεῖς ἔργον ἐρωτὴν. These are
exceptions to the rule that, where an
interrogative pronoun (as τις) and a relative
(as δος) are both used in an indirect
question, the former stands first: cr. Plat.
Crito 48 οὐκ ὀνθεὶ...φρόνιμωτον, ὑ τι ἐρωτ
οὐ 'πολλῷ ἦμας, ἄλλ' β τι ἐπάθων, κ.τ.λ.: Gorg. 448 οὐσίοις ἐρωτῇ ποια τις
ἐῖν ἦ Γοργών τέχνην, ἄλλα τις, καὶ δυντίνα
dέος καλεῖ τὸν Γοργιάν: ἱβ. 500 Α ἱκλέ-
ασθαι ποια ἀγαθά καὶ ὧν ὑπάκε κακὰ: Phileb.
17 B (ἀμεν) ποια τέ ἐστι καὶ ὧν ὃς.
—δρῶν ἢ φωνῶν: there is no definite contrast
between doing and bidding others to do:
rather 'deed' and 'word' represent the
two chief forms of agency, the phrase
being equivalent to 'in what possible
way.' Cr. Aesch. P. V. 659 θεοτρόπους
λαλεῖ, ὡς μάθω τι χρή ἢ δρόμωντ' ἢ λέ-
γον τα δαιμονία πράσεως φίλα.—μυστικ
(L's reading) is right: μυστικὸν is
grammatically possible, but less fitting.
The direct deliberative form is τι δρῶν
νομοί: the indirect, παραδονιομαι τι
(τι) δρῶν νομοί, ἐνυδμων πτω (τι)
τι (τι) δρῶν νομοί: This indirect
deliberative occurs, not only with verbs of
'doubting' (Xen. H. 7. 4. 39 ἐπερεώθε
τι τι χρῆσαι τιν ανώματι), but also with
verbs of 'asking': Thuc. I. 25 τοῖς ἐκεί
προκοπεῖ, ἐλ παραδοικοῦσι...την τίνων (oblique of
παραδόνων την τίνων). Kennedy wrongly
says that νομοί here could be only the
oblique of ἐφικτόν (as if, in Thuc. I. C.,
παραδοικοῦν could be only the oblique of
παραδόνων); and that, for the sense,
it would require ὑ. This would also be
right, but in a different constr., viz., as
oblique of τι δρῶν νομοί ὑ: Cr. Th.
991 οὐ γὰρ ἐξω τοι στέρεσι, and
Ant. 270 ο. n. In E. 53 οὐ μάθων, οὐκ
τρούσιν οὔ οἰκήµαν, the opt. is that of
ἡσύχας rather than of ὑ:—μυστικόν
would be oblique of τι δρῶν νομοί;
μυστικὸν (oblique for ἐφικτόν) would imply
that he was confident of a successful re-
sult, and doubtful only concerning the
meanings; it is therefore less suitable.
καὶ μ’ ἦμαρ ἡδὲ εὐμετροῦμενον χρόνῳ
λυπεῖ τί πράσσει· τοῦ γὰρ εἰκότος πέρα
ἀπεστὶ πλείω τοῦ καθήκοντος χρόνου.

ὅταν δ’ ἴκται, ὑπικαίτ’ ἐγὼ κακὸς
μὴ δρῶν ἂν εἰπὴν πάνθ’ ὅσ’ ἂν δηλοὶ θεός.

IE. ἀλλ’ εἰς καλὸν σὺ τ’ εἴπας, οἶδε τ’ ἀρτίως
Κρέοντα προστείχοντα σημαίνονς μοι.

OI. ὄναξ Ἀπολλών, εἰ γὰρ ἐν τούχῃ γε τῷ
σωτῆρὶ βαΐς λαμπρῶς ὡστε ὀμματί.

IE. ἀλλ’ εἰκάσας μὲν, ἰδίος, ὃν γὰρ ἂν κάρα
πολυστεφῆς ὃ’ ἐρήτε παγκάρπου δάφνης.

OI. τάχ’ εἰσόμεσθα: εὐμετρος γὰρ ᾗς κλύειν.
ἀναξ, ἐμὸν κήδεμα, παῖ Μενοκέως,
tίν’ ἡμῖν ἤκεις τοῦ θεοῦ φύμην φέρων;

ΚΡΕΩΝ.

ἐσθλήν’ λέγω γὰρ καὶ τὰ δύσφορ’, εἰ τύχοι
cat’ ὀρθῶν ἐξελθόντα, πάντ’ ἂν εὐνυχεῖν.

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73 καὶ μ’ ἦμαρ...χρόνῳ. Lit., ‘and
already the day, compared with the lapse
of time [since his departure], makes me
anxious what he doth’: i.e. when I think
what day this is, and how many days ago
he started, I feel anxious. ἡδὲ, showing
that to-day is meant, sufficiently defines
ἡμαρ. χρόνῳ is not for τῷ χρόνῳ, the time
since he left,—though this is implied,—
but is abstract,—time in its course. The
absence of the art. is against our taking
χρόνῳ as ‘the time which I had allowed
for his journey.’ εὐμετροῦμενον: cp.
Her. 4. 158 συμμετροῦμενον τῷ ὥρᾳ τῆς
ἡμέρς, νυκτὸς παρραγον, having
calculated the time, they led them past the place by
night; lit., ‘having compared the season of
the day (with the distance to be
traversed).’ Eur. Or. 1214 καὶ δὴ πέλας μὲν
δωματίων εἶναι δοκι’ τοῦ γὰρ χρόνον τὸ
μῆκος αὐτὸ συντρέχει for the length of
time (since her departure) just tallies
(with the time required for the journey).

74 ἄνωτε τί πράσσει: Αἰ. 704 ὡστε μ’
ἀδίνειν τί φῆς. τοῦ γὰρ εἰκότος πέρα.
tο εἰκός is a reasonable estimate of the time
required for the journey. Thuc. 2. 73
ημέρας...ἐν ἂς εἰκός ἣν κοιμηθήσαι (αὐτοῦ),
the number of days which might reasonably
be allowed for their journey (from
Plataea to Athens and back). Porson
conjectured τοῦ γὰρ εἰκότος περά, as = ‘for
he overstays the due limit’—thinking
v. 75, ἀπεστ’...χρόνου, to be a spurious
interpolation. The same idea had
occurred to Bentley. But (1) περά with
the genitive in this sense is strange (in
674 θυμοῦ περά is different), and would
not be readily understood as referring to
time; (2) it is Sophoclean to explain and
define τοῦ εἰκότος πέρα by πλείω τοῦ καθή-
κοντος χρόνου.

78 εἰς καλὸν, to fit purpose, ‘oppor-
tunely’: Plat. Symp. 174 E εἰς καλὸν
ἡκεῖς. Αἰ. 1168 καὶ μὴ ἐς αὐτῶν καὶρὸν...
πάρεισιν. Cp. L. Ach. 686 εἰς τά-
χος = ταξιῶν. Ἀν. 805 εἰς εὐτελεῖαν = εὐ-
tελῶν. οὗτοι: some of those suppliants
who are nearer to the stage entrance
on the spectators’ left—the conventional one
for an arrival from the country—have
made signs to the Priest. Creon enters,
And already, when the lapse of days is reckoned, it troubles me what he doth; for he tarries strangely, beyond the fitting space. But when he comes, then shall I be no true man if I do not all that the god shows.

Pr. Nay, in season hast thou spoken; at this moment these sign to me that Creon draws near.

OE. O king Apollo, may he come to us in the brightness of saving fortune, even as his face is bright!

Pr. Nay, to all seeming, he brings comfort; else would he not be coming crowned thus thickly with berry-laden bay.

OE. We shall know soon: he is at range to hear.—Prince, my kinsman, son of Menoeceus, what news hast thou brought us from the god?

CREON.

Good news: I tell thee that even troubles hard to bear,—if haply they find the right issue,—will end in perfect peace.

...κατεσθή | ...ἀνέθεων θεών (Εἰ. 895), στεγὴν... ἤ [ν. l. 4?] κατησθεῖς δῶμοι (Εὐρ. Ηῆρ. 468). But the dat. would also stand: cp. Οδ. 9.183 σκέος... δάφνηι κατησθεῖ: Ης. Ορ. 513 λάχην δέρμα κατάκλων, παγκόρφου, covered with berries: Plin. 15. 30 maximis baccis atique e viridi rubentibus (of the Delphic laurel). Cp. Ο. C. 676. In Εὐρ. Ἑῆρ. 806 Theseus, returning from the oracle at Delphi to find Phaedra dead, cries τί δῆτα τοιόδ. ανέστησε κάρα | πλεκ- 

tοις φολλοῖς, δυσνικῆς θεώρης ὄν; So Fabius Pictor returned from Delphi to Rome coronatus laurae corona (Liv. 23. 11).

ΣΣ εὔμετρος γὰρ ὡς κλέων. He is at a just distance for hearing: εὔμετρος = commensurate (in respect of his distance) with the range of our voices (implied in κλέων).

...κηδεμα, 'kinsman' (by marriage), = κηδεσθή, here = γαμβρός (70). Αστ. 756 γυναικὸς τὸν δολεύει μὴ κωπιλέ με. Εὐρ. Ορ. 928 τῶν οἰκουρήματα τὰς ἐνδον οἰκουρώσεις.

7 ε. λέγω γὰρ... εὐτυχείν. Creon, unwilling to speak plainly before the Chorus, hints to Oedipus that he brings a clue to the means by which the anger
ΟΙ. ἐστὶν δὲ ποίον τούτος; οὔτε γὰρ θρασὺς οὔτ' οὖν προδείκτας εἰμὶ τῷ γε νῦν λόγῳ.

ΚΡ. εἰ τῶνδε χρήζεις πλησιαζόντων κλέων, ἐτοίμος εἰπεῖν, εἰτέ καὶ στείχεις ἔσω.

ΟΙ. ἐσ πάντας αὖδα. τῶνδε γὰρ πλέον φέρω τὸ πένθος ἢ καὶ τῆς ἐμῆς ψυχῆς πέρι.

ΚΡ. λέγομι τὸν ὃς ἥκουσα τοῦ Θεοῦ πάρα. ἀνωγεν ἡμᾶς Φοῖβος ἐμφανώς ἀναζώ τιμία μᾶκα μάρτυρα, ὡς τεθραμμένων θεού εν τῷ βελτίων, ἐλάνυεν, μηδὲ ἀνήκειστον τρέφειν.

ΟΙ. ποῖς καθαρμῷ; τίς ὁ τρόπος τῆς ξυμφορᾶς;

ΚΡ. ἀνδριλατούντας, ἡ φόνῳ φόνον πάλιν λύοντας, ὡς τὸν αἷμα χειμάζον πόλει.

ΟΙ. ποίου γάρ ἁνδρὸς τίμης μνημείς τύχην;

ΚΡ. ἢ ἡμῖν, Ἰωνᾶς, Δαίσιος ποθ' ἡγεμόνι γῆς τίς, πρῶ τιν σέ τινδ' ἀπευθύνειν πόλειν.

δύσφορα, probably a mere error. 99 τρόπος conj. F. W. Schmidt. The ei may be from the 1st hand, as

101 χειμάζον L, with ei written over on.

of heaven may be appealed. ἐξεύθυντα, of the event, 'having issued' — cp. 1011 μὴ μοι Φοῖβος ἐξεύθυνε σάφει: so 1182 ἐξέθ.
κο. The word is chosen by Creon with veiled reference to the duty of banishing the defiling presence (98 ἀλαίουια). πάντα predicative with εὑρεσιν, 'will all of them (alltogether) be well.' λέγω εὑρεσιν ἐν = λέγω ὅτι εὐρεσιν ἐν.

99 τρόπος, the actual oracle (τρόπος τὸ θεσπρωτον, Ις-823): λέγω (90), Creon’s own saying (λέγω, 87). προδείκτας, a-larmed beforehand. Cp. Her. 7. 50 κρασισον δὲ πάντα ταραζον τὰ άμα τῶν δεινῶν πάσα ἁλλον ἡ πάν χρήμα προδείκται ἕνωσι μηδαμά μηδήν πάσειν. No other part of προδείκτα occurs: προταρσίων, προπορέσων, προφορέσων, ‘to fear beforehand,’ but ὑπερβολικά οὖν, I fear for thee, Ant. 82. In compo. with a verb of caring for, however, ὅποιο sometimes = οὖν, e.g. προκήρουμαν Α. 741.

91 f. πλησιαζόντων here = πλησίον ὄντων: usu. the verb = either (1) to approach, or (2) to consort with (dat.), as below, 1136. ἐτε—καὶ στείχειν ἕως (χρήζεις), (ἐτειμὸς εἰμι τούτο ὅραν). So Eur. Ion 1120 (quoted by Elms, etc.) πεπυμεναι γάρ, εἰ θανεῖν ήμᾶς χρεών, ἢ ἴδιον ἃνθρωπεῖς, ἐη' ὁραν φοῖο: i.e. ἔτε ὁραν φοῖο (χρῆ), ἢ ἴδιον ἃν ὄργιμεν autó). d...ετα, as Aesch. Eum. 468 σοῦ, 'el dikalwos ete µη, κρινω δεκιν.

93 f. ἐσ πάντας. Her. 8. 26 οὔτε ἢρμηκτον σημάτων εἰπέ τε ἐσ πάντας τάδε: θυσ. 1. 72 εσ τὸ πληθύς εἰπεῖν (before the assembly). πλέον adverbial, as in Αι. 1101, etc.: schol. πεποι τόπων πλέον ἀγωνίαμαι ἡ πεποι τῆς ἐμαυτοῦ ψυχῆς.

—τοδε, object. gen. with τὸ πένθος (not with πεποι): cp. Αι. 1097 τῷ Ζήποις εἰσεβείλαι.—ἠ καὶ, 'than even.' This must not be confounded with the occasional use of ἠ καὶ in negative sentences containing a comparison: e.g. Αἰ. 1103 οὐκ ἔστι οὖν, οὐκ, διότα τὸ κυματα τὸ πλέον | ἀρχής ἔκειτο θεομός ἡ καὶ τίμε δε: Εἰ. 1145 οὔτε γάρ ποτε | μυθός σύ ὧν ἡθαι μᾶλλον | ἡ καμίον φιλοι: Antiphon de caed. Her. § 23 ἐγιητεοι οὖν, τὸ μᾶλλον ὑπὸ τῶν ἄλλων ἢ καὶ οὕτω, η ἐμοῖ. (where καὶ is redundant, = 'on my part').

95 λέγομι ἄν, a deferential form, having regard to the permission just given. Cp. Φιλ. 674 χαροῖς ἂν ἐλέω: Εἰ. 637 κλίνου ἢ ἄδη.

97 ἥ: marks that the partic. τεθραμμένον expresses the view held by the subject of the leading verb (ἔστο): i.e., 'as having been harboured' = 'which (ἐστι) has been harboured.' Cp. Xen. Αἰ. 1. 2. 1 ἐλεγε θαρρέω ὡς καταστησο-
OE. But what is the oracle? So far, thy words make me neither bold nor yet afraid.

CR. If thou wouldest hear while these are nigh, I am ready to speak; or else to go within.

OE. Speak before all: the sorrow which I bear is for these more than for mine own life.

CR. With thy leave, I will tell what I heard from the god. Phoebus our lord bids us plainly to drive out a defiling thing, which (he saith) hath been harboured in this land, and not to harbour it, so that it cannot be healed.

OE. By what rite shall we cleanse us? What is the manner of the misfortune?

CR. By banishing a man, or by bloodshed in quittance of bloodshed, since it is that blood which brings the tempest on our city.

OE. And who is the man whose fate he thus reveals?

CR. Latus, king, was lord of our land before thou wast pilot of this State.

Dübner thinks: but there is room for doubting whether it was not due to the δορθωτης or first corrector (S). Α, and other of the later MSS., have χειμάζω: and χειμάζει,

934 Β λωφήσαι πολλὰ μέρη τῆς τοιαύτης ξυμφοράς, to be healed in great measure of such a malady (viz., of evil-doing): ib. 854 D ἐν τῷ προσώπῳ καὶ ταῖς χερσὶ γραφεῖ τὴν ξυμφοράν, 'with his misfortune [the crime of sacrilege] branded on his face and hands.' Her. 1. 35 συμφορὰ ἐχόμενοι = ἐναγη, under a ban. Prof. Kennedy understands: 'what is the mode of compliance (with the oracle)?' He compares O. C. 611 τίδε γὰρ ἐνυπολόγια ('for with that choice I will comply'). But elsewhere, at least, συμφορὰ does not occur in a sense parallel with ἐνυπολογέον, 'to agree with.'

100 Α ἀνδρικλατοῦντας. As if, instead of πολὺ καθαρισμῶ, the question had been τί ποιοῦσατο;—ὡς τὸς αίμα χειμάζον πόλιν, since it is this blood [τοῦτος, viz. that implied in φόνον] which brings the storm on Thebes. χειμάζων, acc. absol. ὡς presents the fact as the ground of belief on which the Thebans are commanded to act: 'Do thus, assured that it is this blood,' &c. Xen. Hellm. 2. 4. 10 ὅτε τριάκοντα, ὡς ἐξὶν ἡδὸν αὐτοῖς τυραννῶν ἀδέου, προειπὼν, κ.t.l. Cp. Eur. Suppl. 268 πόλις ὅτε πρὸς πόλιν ἡ ἐπιτεθείς χειμασθείσα, 'city with city seeks shelter, when vexed by storms.'

104 ἀπευθύνω, to steer in a right
course. The infin. is of the imperf. = πρότερον ἢ ἀπηθώνει, before you were steering (began to steer). Oedipus took the State out of angry waters into smooth: cp. 606 ἐμὸν γὰν φίλον | εἰ πῦνοι ἀλλου-σαν κατ᾽ ὀρθῶν ὀδύσας: Fr. 151 πλῆκτρον ἀπευθυνομένον οὐδ᾽ ἄροτραν. 'With the helm (πλῆκτρα, the blades of the πῆδαλία) they steer their bark before the breeze.'

105 οὐ γὰρ εἰσεῖδον γε πτω. As Oed. knows that Laius is dead, the tone of unconcern given by this colloquial use of οὔτω (instead of οὕτως) is a skilful touch. Cp. El. 402 Χρ. ὁ δ᾽ οὐχὶ πέλειοι. Εὐκλ. ὁ δὲ δήμαρχος μὴν τοῦτον ἐτήν κενήν: Eur. Hec. 1278 μανεῖ Ἡθῆρας τοῦτον τοὺς πάντες ἑσύγδοτοι | ἀνέπες ἐν πολέμῳ: cp. our (ironical) 'I have yet to learn.'

107 τοὺς αὐτόντας...τιμᾶσ. τοῖς implies that the death had human authors; τιμᾶσ, that they are unkind. So in O. C. 290 δέν τινι δ᾽ τούς ἄνθρωπον | παρὴ τις, 'the master—whoe'er he be.' τιμορέν, 'punish.' The act, no less than the midd., is thus used even in prose: Lysias In Agor. § 42 τιμορεῖν ὕπερ αὐτοῦ ὅς φονέα ἄντα, to punish (Agoratus), on his own account, as his murderer. χείρ τιμο-ρέν, here, either 'to slay' or 'to expel by force,' as distinguished from merely fining or disfranchising: in 140 τοιαύτην χείρ τιμο-ρέσ is explained by κταμόν in 139.

108 f. πού τὸδ᾽...αιτέτα; τέδε ἤχος αἰτέτας = ἤχος τέδε αἰτέτας, cp. τοὺς φρέ-νοις θερίουν El. 1390. αἰτέτας, 'crime': Ai. 28 τὸδ᾽ οὖν ἐκλίνον τὰς τοὺς αἰτέτας νέμει. For δυστέκαμρον, hard to track, cp. Aesch. Eum. 244 (the Furies hunting Orestes) ἐλεύθερον τὸδ᾽ ἐστι τάμπρος ἑκατερίς τέκμαρ. The poem hints a reason for what might else have seemed strange—the previous inaction of Oedipus. Cp. 219.

110 ἡφασκε, sc. ὁ θεὸς (ἐὑρέθησεν τοῦ ἤχος). τὸ δὲ θερίουμεν: δὲ has a sententious force, = 'now.' The γνώμη, though uttered in an oracular tone, is not part of the god's message. Cp. Eur. fr. 435 αὐτὸς τινι δρῶν εἶτα δαιμόνια κάλει | τῷ γὰρ τουτών καὶ θεὸς συλλαμβάνει.

113 συμπίπτεται. The vivid historic present suits the alertness of a mind roused to close inquiry: so below, 118, 716, 1925, etc. Cp. Αἰ. 429 κακοίν...
ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

ΟΕ. I know it well—by hearsay, for I saw him never.

Cr. He was slain; and the god now bids us plainly to wreak vengeance on his murderers—whosoever they be.

ΟΕ. And where are they upon the earth? Where shall the dim track of this old crime be found?

Cr. In this land,—said the god. What is sought for can be caught; only that which is not watched escapes.

ΟΕ. And was it in the house, or in the field, or on strange soil that Laïus met this bloody end?

Cr. 'Twas on a visit to Delphi, as he said, that he had left our land; and he came home no more, after he had once set forth.

ΟΕ. And was there none to tell? Was there no comrade of his journey who saw the deed, from whom tidings might have been gained, and used?

Cr. All perished, save one who fled in fear, and could tell for certain but one thing of all that he saw.

ΟΕ. And what was that? One thing might show the clue to many, could we get but a small beginning for hope.

ed. of Suidas (ed. Demetrius Chalcondylas, 1498 A.D.), the other editions of Suidas giving τυάσ (s. v. έπιστέλλει). 117 The 1st hand in L wrote δη, which has been altered to δη, perhaps by the first corrector. [I had doubted this; but in the

τοιούτῳ σωματευκώσταν.

114 θεωρῶς: Λαίος was going to Delphi in order to ask Apollo whether the child (Oedipus), formerly exposed by the god's command, had indeed perished: Eur. Ρλθν. 36 τον έκτεθέντα παίδα ματειών μαθείν | εί μηδέτε εήν. ὅς έφασκεν, as Laïus told the Thebans at the time when he was leaving Thebes. έκδημοι, not going abroad, but being [=having gone] abroad: cp. Plat. Λεγγ. 85α ε οικείων τον ἐναυτόν έκδημοι. ὃς =επεί: Xen. Συρ. 1. 3. 2 ὃς δέ άφθατο τάχιστα...ηπάτατο. Κεκ. Βρατ. 5 ut illos libros edidisti, nihil a te postea accipimus.

116 οὖθε άγγελος...έκρησεν ἐμ. The sentence begins as if άγγελος τις were to be followed by ἑλήνει: the second alternative, συμπράκτωρ óδος, suggests κατεύθυνος [had seen, though he did not speak]: and this, by a kind of zeugma, stands as verb to άγγελος also. Cp. Her. 4. 106 εὐθύνη δε φορέοντο τῇ Ξυικήν ομίλην, γλώσσαν δε λόγην. οὖθε άγγελος: Π. 12. 73 οὐκέτε ἐπείτε ὅπως οὖθε άγγελον ἀπονύστησα. θντων, gen. masc.: from whom having gained knowledge one might have used it.

117 έκμαθον = a protasis, εί έξεμαθεν, έκρησεν ἐμ. sc. τούτοις οδίμαθεν. Plat. Κογκρ. 465 Ε ἐὰν μὲν οὖν καὶ έγώ σου ἀποκριμένου μη έχω δ τι χρήσωμαι, if, when you answer, I also do not know what use to make [of your answer, sc. τούτου δι' ἄντροκρη].—where shortly before we have οὖθε χρήσαι τῇ ἀποκριθεί τινι οὐκ έπεκριθήμων οὐδεν οὔτε τ' ἔστατα.

118 άθικόσκουσε. The s subscript in the pres. stem of this verb is attested by Attic inscriptions (Meisterhans, Gram. p. 86). The practice of the Laurentian ms. fluctuates. It gives the s subscript here, in 623, 1457; O. C. 611; Ant. 547, 761; El. 1022. It omits the s subscript in El. 63, 113, 540, 1486; Tr. 707, 708; Ph. 1085. Cp. Ετυμ. M. 483, 29, θη-σκω, μημήσκω. Δίδυμος [cerc. 30 B.C.] χωρίς τού ἑ...ἡ μέντοι παράδοσις ἔχει τοι...φιλοφηγόν μεν, 'having fled in fear': φιλοφηγόν, modal dative; cp. Thuc. 4. 88 ἐτέ τε το ἐπαγωγά ἐπείτε τον Βρασίλεων καὶ περὶ τοῦ καρποῦ προυφηγόν ἐγνωσάν: 5. 70 ἐτόνως καὶ ὁργή χωρούντες.—εἰδὼς, with sure knowledge (and not merely from confused recollection, άσαφθή δέξα): so 1151 λέγει γάρ εἰ δῶς οὖν οὖν ἀλλ' άλλως πουεί: El. 41 ὅπως ἂν εἰδώς ἴμαν ἄγγελης σαφήν. Iocasta says (849), in reference to this same point in the man's testimony, κόκκον στίν οὐτῷ τούτῳ γρ' ἐκβαθείν πάνω.

120 τὸ ποίον; Cp. 291: El. 670 πράγμα πορτώνων μέγα. | ΚΛ. τὸ ποίον,
ΚΡ. ληστάς ἐφασκε συνυχόντας οὐ μὴν ῥώμη κτανείν νυν, ἀλλὰ σὺν πλήθει χερῶν.
ΟΙ. πώς οὖν ὁ ληστής, εἰ τι μὴν ἐξών ἀργύρων ἐπράσετη ἐνθέδο, ἐς τὸν ἄν τόμης ἐβῆ; 125
ΚΡ. δοκούντα ταύτ' ἦν. Δαίμων δ' οὐκακοτος οὔδεὶς ἀρωγὸς ἐν κακοῖς ἐγύγητο.
ΟΙ. κακὸν δὲ ποιον ἐμπρόδων τυπανίδος οὐτω πεσοῦσης ἐλαγε τούτ' ἐξειδενά; 130
ΚΡ. ἡ πουκιλώδος Σφίγξ τὸ πρῶς ποσὶ σκοπεῖν μεθέντας ἥμας ταφανὴ προσήγητο.
ΟΙ. ἀλλ' ἐξ ὑπαρχῆς αὕτης αὐτ' ἐγώ φανῶ. ἐπαξίως γὰρ Φοῖβος, ἀξίως δὲ σὺ πρὸ τοῦ θανόντος τήνδ' ἐθεσθ' ἐπιστροφὴν ἐστ' ἐνδίκως ὀψεθε καίμε σύμμαχον, 135
γῆ τήδ' τιμωροῦντα τῷ θεῷ θ' ἀμα. ὑπ' ἄραν ὑπὶ τῶν ἀπωτέρω φίλων

autotype facsimile of L the original π is clear.] δτον τ. 134 πρὸ τοῦ L. The 1st hand had written πρὸ στοῦ, separating the σ as he often does from the syllable to which it belonged, and forming στ in one character; the corrector erased the σ.

δ' ἐν'; εἰτέ. Αἰ. Pαχ 696 εὐδαμονεῖ
τάχει δὲ θαυμάσσον. 'ΕΡΜ. τὸ τί; ἐξε
μεθένει. One thing would find out how to learn many things, i.e. would prove a clue to them. The infin. made as after a verb of teaching or devising: Her. 1. 196 ἄλλο δὲ τί ἐξεφθέγγα κενωτί γενέσθαι. Plat. Rep. 519 E εν δλη τῇ πόλει τουτοι ξενινάται ἐγγένεσθαι.
122 ἐφασκε σ. οὗ φυγὰ (118). οὐ
124 εἰ τι μή Κ.Τ.Λ., if some intrigue, aided by (ἐβ) money, had not been working from Thbes. τι is subject to ἐπράσετο: distinguish the adverbial τι (= 'perchance') which is often joined to ei μη in different expressions, as 969 εἰ τι μὴν τῶμορ πόθῳ | κατέθιν, 'unless perchance': so O. C. 1450, Tr. 586 etc. Schneid. cp. Thuc. 1. 121 καὶ τι αὐτῷ καὶ ἐπράσετο ἐς τὰς πόλεις ταύτας προδοσίας πέρα: and 5. 83 ὅπωρ χερὶ δὲ τι αὐτού καὶ ἐκ τοῦ 'Ἀργοὺς αὐτόνερ προσάγομεν,—ἐπράσετο...ἐβή: the imperf. refers here to a continued act in past time, the aor. to an act done at a definite past moment. Cp. 402 ἐδοκεῖς—ἐγινώσκει: 432 ἱκόμην—ἐκάλεσις.
125 δοκούντα...ἡν' expresses the vivid presence of the δόξα more strongly than ταύτα ἐδοκεί would have done (cp. 274 τάδ' ἐστ' ἀρεάκινθον'); Her. 1. 146 ταύτα δὲ ἦν γνωμένα ἐν Μήλητρ.
128 ἐπισωδω φι. with κακόν, not with ἐφαν', 'what trouble (being) in your path? ' Cp. 445 παρῶν...ἐπισωδῶν | ὀχλείς. τυπανίδος. Soph. conceives the Theban throne as having been vacant from the death of Λαύς—who left no heir—till the election of Οδ. The abstract τυπανίδος suits the train of thought on which Οδ. has already entered,—viz. that the crime was the work of a Theban faction (124) who wished to destroy, not the king merely, but the kingdom. Cp. Aesch. Cho. 973 δέθη κρατεί τῇ δυσλή τυπανίδα (Clytemnestra and Aegisthus).
130 πουκιλώδος, singing πουκίλα, sub-
tleties, αἰνιγματα: cp. Plat. Symp. 182 A ὁ περὶ τὸν ἑβραίον νόμον ἐν μὲν ταῖς ἄλλαις πόλεις νοὴσαι πάθος' ἀπλῶς γὰρ ἐρωτᾶται: ὃ δὲ ἐνθάδε καὶ ἐν Δακταλίοι τοιχίλοις. Her. 1. 311 πρόμαντι δὲ ἡ
χρέους, κατάπερ ἐν Δελφοῖς, καὶ οὐδὲν
Cr. He said that robbers met and fell on them, not in one man's might, but with full many hands.

OE. How, then, unless there was some trafficking in bribes from here, should the robber have dared thus far?

Cr. Such things were surmised; but, Laüs once slain, amid our troubles no avenger arose.

OE. But, when royalty had fallen thus, what trouble in your path can have hindered a full search?

Cr. The riddling Sphinx had made us let dark things go, and was inviting us to think of what lay at our doors.

OE. Nay, I will start afresh, and once more make dark things plain. Right worthy hath Phoebus, and worthily hast thou, bestowed this care on the cause of the dead; and so, as is meet, ye shall find me too leagued with you in seeking vengeance for this land, and for the god besides. On behalf of no far-off friend, among the later mss., A and a few more have πρὸ (sometimes with the gloss ὑπὲρ): others have πρὸς.—τῶν ἠθεών ἐπιστρεφθήν] A variant recorded in the margin of L, τῆς δὲ ὠστε τειχαι, is instructive, as indicating the lengths to which arbitrary

πουκλώτερον, 'the chief prophetess is she who gives the oracles, as at Delphi, and in no wise of darker speech.'

181 The constr. is προσήγετο ὡμᾶς, μεθήνας τὰ ἄφαιν', σκοτεῖν τὸ πρὸς ποσι.-προσῆγεν, was drawing us (by her dread song), said with a certain irony, since προσάγεσθαι with infin. usually implies a gentle constraint (though, as a milit. term, ἔναγχη προσηγαίητο, reduced by force, Her. 6. 25): cf. Eur. Ion 659 χρόνον δὲ κατών λαμβάνον προσάγομαι | διἀμαρτ., ἐὰν σφάξητα τὰς ἔχειν χθόνος. τὸ πρὸς ποσι (cf. ἐμπυὸς 128), the instant, pressing trouble, opp. to τὰ ἄφαιν, obscure questions (as to the death of Laüs) of no present or practical interest. Pind. Isthm. 7. 12 δείμα μὲν παροιχίζομεν | καρπεῖα λέιπασσ' μέριμναν τό δὲ πρὸς ποδὸς ἁρεῖν ἐδὲ σκοτεῖν | χρῆμα πάν. Ant. 1327 τὰν ποιν κακά.

183 ἑπαζεύς (which would usually have a genitive) implies the standard—worthily of his own godhead, or of the occasion—and is slightly stronger than ἐξέχουσα. Cp. Eur. Hec. 168 ἀπελεύησα, ὀελευσα: Or. 181 διαχείμεθ' οἰχομεθ': Alc. 400 ἐπακούουν, ἀκούουν.

184 πρὸ, on behalf of, πρὸ τῶν θεῶν 10, O. S. 811: Xen. Cyr. 8. 8. 4 et tiss...dia-
künduestei πρὸς βασιλέως: 1. 6. 42 ἀξίω-

σοῦ πεῖ πρὸς ἄνωτρος βουλεύεσθαι. Cambr. reads πρὸς τοῦ βασιλέως, which here could mean only 'at the instance of the dead.' πρὸς never = 'on behalf of,' 'for the sake of,' but sometimes 'on the side of': e.g. Her. 1. 124 ἀποστάντες αὖ ἐκεῖνον και γενόμενον πρὸς σέο, 'ranged themselves on your side': 1. 75 ἐπίσαν πρὸς ἑωτοῦ τῶν χρησιμῶν εἶναι, that the oracle was on his side: below, 1434, πρὸς σου...φράσω, I will speak on your side,—in your interest: Trich. 479 καί τὸ πρὸς κελου λέγειν, to state his side of the case also.

—ἐπιστροφή, a turning round (O. C. 1045), hence, attention, regard: ἐπιστρο-

φή τίθεσθαι (like ἐποῦδη, πρόφοι τις, A. 13, 536) ἐπιστρεφθαι (τυνος), Phil. 599. Dem. In Aristocr. § 136 oik ἐπιστραφ' 'heeded not' = οδδὲν ἐφρώτισε τι. § 135.

187 ὑπὲρ γάρ ὧν ὑπέλαβε κ.τ.λ., i.e. not merely in the cause of Laüs, whose widow
ΣΟΦΟΚΛΕΟΥΣ

καὶ αὐτὸς αὐτοῦ τοῦτ’ ἀποσκεδῶ μύσος.

ὅτις γὰρ ἤν ἐκείνων ὁ κτανῶν τὰς ἀν
καὶ ἄν τοιαῦτη χειρὶ τιμωρεῖν θέλοι.

κείσας προσαρκών οὖν ἐμαυτὸν ὅθελὼν.

ἀλλ’ ὡς τάχιστα, παῖδες, ύμεῖς μὲν βαθρῶν
ιστασθή, τούτῳ ἀράντες ἱκτήρας κλάδους,
ἀλλὸς δὲ Κάδμου λαὸν ἢ ἀδρουζέτω,

ὡς πᾶν ἐμοῦ δράσοντος. Ἡ γὰρ ἐνυγχεῖς
σύν τῷ θεῷ φανοῦμεθα, ἐπετακῶτες.

Ε. ὁ παῖδες, ἵστωμεσθα. τὸν τε γὰρ χάρων
καὶ δευρ’ ἔβημεν ὧν ὡς ἐξαγγέλλεται.

Φοῖβος δ’ ὁ πέμψας τάσδε μανεῖας ἃ μα
σωτήρ θ’ ἢ κιότο καὶ νόσου πανοτῆριος.

ΧΟΡΟΣ.

στρ. α’. ὁ Διὸς ἀδυντεῖς φάτι, τίς ποτε τὰς πολυχρύσου

2 Πυθώνος ἀγλαίς ἔβας

conjecture was sometimes carried. Cp. on 1529.

188 αὐτοῦ Ῥ.: αὐτοῦ τ.

he has married. The arrangement of the
words is designed to help a second mean-
ing of which the speaker is unconscious:
‘in the cause of a friend who is not far
off’ (his own father). The reference to
Laius is confirmed by καὶ τοιαῦτα in 114.

138 αὐτοῦ = ὑμαυτοῦ: so κλαθα...αὐτῆ
πρὸς αὐτῆν, Ei. 285: τοῖς γ’ αὐτοῦ αὐτοῦ πολεμοῦν (οὐκ ἐν δὲ τάκτι) Ai. 1132:
while in O. C. 930, 966 αὐτοῦ, ἀν, are of
the 2nd pers. ἀποσκεδῶ, dispel, as a
taint in the air: cp. Od. 8. 149 σκέδασον
θ’ ἰνήθα βυθοῦ: Plat. Phaed. 77 ἃ μή
...δ’ ἰνεμοὶ αὐτῆς (ἡς ψυχή) ἐκβαλλοντο
ἐκ τοῦ σῶματος διαφώς καὶ διασκεδᾶν
ναυν.

139 τὸ ἐκεῖνον ὁ κτανὸν. ἐκείπον
is thus placed for emphasis: cp. 820—
tοιαῦτα, referring to κτανοῦ, implies
φονία: on τιμωρεῖ see 107. The spec-
tator thinks of the time when Oed. shall
be blinded by his own hand.

141 παῖδες. The king here, as the
pries in 147, addresses all the suppliants.
ἀλλ’ (144) is one of the king’s attendants.
417 χάνοντει...αἰτεῖς: Phil. 630 νεῶς ἱστο
τα. Prose would require a compound
verb: Xen. Symp. 4. 31 υπανισταντα...
no, but in mine own cause, shall I dispel this taint. For whoever was the slayer of Laius might wish to take vengeance on me also with a hand as fierce. Therefore, in doing right to Laius, I serve myself.

Come, haste ye, my children, rise from the altar-steps, and lift these suppliant boughs; and let some other sermon hither the folk of Cadmus, warned that I mean to leave nought untried; for our health (with the god's help) shall be made certain—or our ruin.

PR. My children, let us rise; we came at first to seek what this man promises of himself. And may Phoebus, who sent these oracles, come to us therewith, our saviour and deliverer from the pest.

CHORUS.

O sweetly-speaking message of Zeus, in what spirit hast thou come from golden Pytho unto glorious

189 ἐκεῖνος has been made from ἐκεῖνος in L. The false reading ἐκεῖνος occurs in some of the later MSS.

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i.e. may the god, who has summoned us to put away our pollution, at the same time come among us as a healing presence. 161—215 The Chorus consists of Theban elders—men of noble birth, 'the foremost in honour of the land' (1223) —who represent the Κάδμου λαὸς just summoned by Oedipus (144). Oedipus having now retired into the palace, and the suppliants having left the stage, the Chorus make their entrance (παράδος) into the hitherto vacant ἄρχηστρα. For the metres see the Analysis which follows the Introduction.

1st strophe (151—158). Is the god's message indeed a harbinger of health? Or has Apollo some further pain in store for us?

1st antistrophe (159—166). May Athene, Artemis, and Apollo succour us!

2nd strophe (167—178). The fruits of the earth and the womb perish.

2nd antistrophe (179—189). The unburied dead taint the air: wives and mothers are wailing at the altars.

3rd strophe (190—202). May Ares, the god of death, be driven hence: may thy lightnings, O Zeus, destroy him.

3rd antistrophe (203—215). May the Lycean Apollo, and Artemis, and Dionysus fight for us against the evil god.

161 φῶν, of a god's utterance or oracle (1440), a poet. equivalent for φήμη: cp. 310 ἀκ' οὐλών φῶν. Δίς, because Zeus speaks by the mouth of his son; Aesch. Eum. 19 Δίς προφητής δ' ἐστὶ Λαέθας πατρός. ἀνέφερς, merely a general propitiatory epithet: the Chorus have not yet heard whether the response is comforting or not. It is presently told to them by Oed. (242). Cp. E. 480 ἀνέπνων...δεισάτων, dreams breathing comfort (from the gods). τίς ποτέ...θεος; What art thou that hast come? i.e. in what spirit hast thou come? bringing us health or despair?

182 Πυθώνος, from Pytho (Delphi): for the gen. see on 142 βάδρων | λατασθε. τὰς πολυχρόνους, 'rich in gold,' with allusion to the costly ἀναθήματα dedicated at Delphi, and esp. to the treasury of the temple, in which gold and silver could be deposited, as in a bank, until required for use. Πιεάδ 9, 404 οὐδ' ὅσα λαίνων οὐδός ἀφήτορος ἐντός ἑρέγει | θοῖον Ἀπόλλωνος, Πυθώ ἐνὶ πεπερασθ' ἔχον. Thuc. 1, 121 ναυτικὸν τε ἄπο τῆς ὑπαρχόντος τε οὖσας ἔξερσασθεμενα, καὶ ἀπὸ τῶν ἐν Δελφοῖς καὶ Ὀλυμπίας χρημάτων. Athen. 233 ι' τῷ μὲν οὖν ἐν Δελφοῖς Ἀπόλλων τοῦ πρῶτον ἐν τῇ Λακεδαιμονίᾳ χρυσοῦ καὶ ἀργυροῦ [πρῶτον = before the time of Lysander] ἱστοροῦσι ἀναθεμάτα. Eur. Andr. 1093 θεοῦ | χρυσοῦ γέμωτα γύαλα (recesses), θησαυρὸς βροτῶν. Ion 54 Δελφοί
3 ὑμᾶς; ἐκτέταμαί, φοβερὰν φρένα δείματι πάλλων.
4 ἤμε Δάλει Παιαν,
5 ἀμφὶ σοὶ αὔσμενος τί μοι ἡ νέον
6 ἡ περιτελλομέναι ὅραις πάλιν ἐξανύσεις χρέος.
7 εἰπέ μοι, ὁ χρυσός τεκνὸν Ἐλπίδος, ἀμβροτε Φάμα.

ἀν. α'. πρῶτα σε κεκλόμενος, θύγατερ Διὸς, ἀμβροτ' Ἀθάνα,
2 γαλάξοην τ' ἀδελφέαν
3 Ἀρτεμίν, ᾧ κυκλόεν ἀγορᾶς θρόνον εὐκλέα θάσσει.

158 ἤκτεταμαι is interpreted by φοβερὰν φρένα δείματι πάλλων, which is to be taken in close connection with it. ἐκτέταμαι is not found elsewhere of mental tension (though Dionys. De Comp. Ver. c. 15 ad fin. has ἢ τῆς διανοιᾶς ἐκτάσεις καὶ τοῦ δειματος ἀποδοξίκητον). Cp. Xen. Cyr. 1. 3. 11 ἐκαὶ παρατελείματοι τούτου, ἀπὸ δὲ ὅπως ἤμε παρατελείματα ἀπὸ οὐκ ἐκεῖνος, "rack," "torture" him. But parateleimata, when used figuratively, usually meant 'to be worn out,' 'fatigued to death': e.g. Plato Lysis 204 C παραταθέσεται ὑπὸ οὐκ ἔκεινα βάμα λέγωντως, enescabbitur, he will be tired to death of hearing it. So Xen. Mem. 3. 13. ἐκαὶ παρατελείματα μακρὰν ὀδὸν πορευθῆς. Triclinius explains here, 'I am prostrated by dread' (ἐκτέταμαι, παρ' ὅσον οἱ ἐκπλαγέντες ἔκτασις σώματι καὶ ἀκμάσαν πάσρχων: cp. Eur. Med. 585 ἐν γὰρ ἐκεῖνοι ὁ ἐντός: so P. 858 ἐκτέταμαι νίχος (of a sleeper). But the context favours the other view. -πάλλων, transitive, governing φρένα, making my heart to shake; not intransitive, for παλλόμενος, with φρένα as accus. of the part affected. An intransitive use of πάλλω in this figurative sense is not warranted by such instances as Ar. Lys. 1304 κοῦβα πάλλω, 'lightly leaping in the dance': Eur. El. 435 τεραλλεῖ δελφίς (= ἐκφυγα), 'the dolphin leaped': ih. 417 ἐκπολλοπάλλων 'quivered' (in death). Cp. Aesch. P. V. 881 κράιλη φοβίζο πάλλων λατειτί: so, when the speaker is identified with the troubled spirit within him, we can say φρένα πάλλων,—where φρένα has a less distinctly physical sense than in Aesch.

l.c., yet has physical associations which help to make the phrase less harsh.

154 Δάλει. The Delphian Apollo is also Delian—having passed, according to the Ionic legend, from his native Delos, through Attica, to Delphi (Aesch. Eum. 9). A Boeotian legend claimed Tegyra as the birthplace of Apollo: Plut. Pler. 16 ἐνταῦθα μυθολογεῖ τὸν θεὸν γενεσθαι, καὶ τὸ μὲν πτηνὸν δρος Δήλος καλεῖται. We can scarcely say, however, with Schneidein that Δάλε here 'bewrays the Athenian,' when we remember that the Theban Pindar hails the Delphian Apollo as Δύκας καὶ Δάλοὺς ἀνδρῶν Φοίβε (Pyth. 1. 39).—ήμε (again in 1996), invoked with the cry ἵππη: cp. Tr. 221 ὢν ἐν Παια. Soph. has the form παῦν, παῦν as = 'a healer' (not with ref. to Apollo), Phil. 168, 832.

155 ἄλωνος (τ. ὕγ., whence ἄγος) implies a religious fear: cp. Od. 9. 478 σχῆλη, ἐκεῖ μενοὺς οὐχ ἄγος ἐν ὦν ὅσον ἐνέθεμεν. τί μοι, χρέος: 'what thing thou wilt accomplish for me': i.e., what expiration thou wilt prescribe, as the price of deliverance from the plague. Will the expiration be of a new kind (νέον)? Or will some ancient mode of atonement be called into use once more (πάλιν)? πάλιν recalls Aesch. Ag. 154 μηνεῖ γὰρ φοβερὰ παλλοποτος ὁδὸν καὶ ἁμαθρὸν μαίνεται τεκνώνοις. νέον, adjective with χρέος: παὐλν, adverb with ἐξανύσεις. τί μοι νέον χρέος ἐξανύσεις; ἢ τί χρέος παὐλν ἐξανύσεις; The doubling of ὅσον clearly co-ordinates νέον and πάλιν, as if one said πᾶσα ἡ μαχαμένη ἢ ἀμαχεί ἐνίκης; χρέος here = χρήμα, 'matter' (implying importance): cp. Aesch. Suppl. 374 (of a king) χρέος | πάν ἐπικράσεις: Eur. H. F. 530 τί καυνὸν ἢλθε τοῦτο δώμας χρέος; Others take it as = 'obligation' (cp. O. C.)
Thebes? I am on the rack, terror shakes my soul, O thou Delian healer to whom wild cries rise, in holy fear of thee, what thing thou wilt work for me, perchance unknown before, perchance renewed with the revolving years: tell me, thou immortal Voice, born of golden Hope!

First call I on thee, daughter of Zeus, divine Athene, 1st antithr, and on thy sister, guardian of our land, Artemis, who sits on her throne of fame, above the circle of our Agora, have κεκλομένος or κεκλομένω.—κέκλομαι, ὥ Blaydes.—ἀμβρότορ] ἀντοῦ' Wecklein.

235), but against this is ἤλαστος, which could not mean either to 'impose' or to 'exact' it. Whitelaw renders, 'what requirement thou wilt enact (by oracular voice)', finding this use of ἄνω in O. C. 454, Ant. 1178; but there (as below, 720) it has its normal sense, 'fulfil.'

166 περιτελλικόν. φωνα, an epic phrase which Ar. Av. 657 also has. Od. 14. 293 ἄλλο ἡ δὴ μηρές τε καὶ ἡμέρα ἐξετελεύτω | ἐν περιτελλομένῳ έτεος, καὶ ἐπίλυσαν ἐραί.

157 χρυσάως κ.τ.λ. The answer (not yet known to them) sent by Apollo is personified as Φωνα, a divine Voice,—'the daughter of golden hope,' because—whether favourable or not—it is the issue of that hope with which they had awaited the god's response.

169 κεκλομένος is followed in 164 by προφάνητο μοι instead of εὑχομαι προφανής. Plut. Legg. 686 D ἀποβλέψας γὰρ πρὸς τοῦτον τὸν στόλον ὁ πέρα διαλεγόμενα ἔδοξε μοι πάγκαλοι... εῦνοι. Antiphon Thet. B. β. § 10 ἀποκλομένους δὲ ὑπὸ τῇ ἄλθισις τῶν πραγμάτων ὑπὸ τοῦ νόμου καθ' ὑπὸ διώκεται, οὔτε τῶν ἐπιπεδωμάτων εὐκεκαλοὶ οὐ ποιοῦσαν ἀλλὰ ἀκμαίοι ἐκεῖνοι. Xen. Cyr. 8. 8. 10 ἦν δὲ αὐτοῦ νόμων...ρομίζοντες. The repetition of ἄμβροτος has provoked some weak and needlessly conjectures: see on 517.

160 γαῖας, holding or guarding our land; so Aesch. Suppl. 816 γαῖας πανγετριᾶς Ζευς. In O. C. 1072 it is the Homeric epithet of Poseidon, 'girdling the earth,' τῶν πότων γαῖας. Cr. Παλλάτι πολιοχός Αρ. Ἔρημ. 581 (πολιοχός Find. Ol. 5. 10), πολισούχος θεός Aesch. Theb. 69.

181 κυκλοστή γάρ όρατος θρόνον = κυκλοσθής όρατος θρόνον: cp. Ant. 793 νέικος ἀνδρών ἐναλιμών, Trach. 993 ὡ

J. S. I.
καὶ Φοίβον ἐκαβόλον, ἰὼ
τρυσσοὶ ἀλέξιμοροι προφάνητε μοι,
εἰ ποτε καὶ προτέρας ἄτασ υπερ ὄρνυμένας πόλει 165
ἡμύσατα ἐκτοπίαν φλῶγα πῆματος, ἔλθετε καὶ νῦν.

οτρ. β. ὤ πότοι, ἀνάριθμα γὰρ φέρω

πῆματα νόσει δὲ μοι πρόπας στόλος, οὐδὲ ἐνὶ φροντίδος ἔγχος

τὸ τις ἀλέξεται. οὔτε γὰρ ἔκγνων
κλυτᾶς χθονὸς αὐξεῖται, οὔτε τόκουσιν
ἡγὼν καμάτων ἀνέχουσι γυναῖκες.

ἀλλοι δὲ ἀν ἄλλῳ προσίδοις ἀτερ εὕτερον ὄρνιν
κρείσσουν ἀμαιμακέτου πυρὸς ὁρμενον

ἀκτὰν πρὸς ἐστέρον θεοῦ.

ἀντ. β. ὤν πόλεις ἀνάριθμοι ἀλλυται:


νηλέα δὲ γένεθλα πρὸς πέδωθα παναθαφόρα κεῖται ἀνοίκτως

ἐν δὲ ἀλοχοῦ πολιαὶ τ' ἐπὶ ματέρες

ἀκτὰν παρὰ βρώμων ἄλλοθεν ἄλλαι

was worshipped as Ἀγοράλα: thus in the
altis at Olympia there was an Ἀρεμείδος
Ἀγορᾶλας βωμός near that of Ζεὺς Ἀγο-
ραῖος (Paus. 5. 15. 4).

105 άτασ ὑπερ, 'on account of ruin',
(i.e. 'to avert it'): cp. Ant. 932 κλαμ-
μαβ' ὑπάρχει βραδυτήριος ὑπερ. So Aesch.
Thes. 111 ἤπετε παθήνων λόγων δουλοφάνας ὑπερ, 'to avert slavery.' Cp.
187. ὄρνυμένας πόλει: the dat. (poet.)
as after verbs of attacking, e.g. ἐπίναι, ἐπιτίθεσθαι. Musgrave's conj. ὑπερωρυ-
μένας πόλει (the compound nowhere oc-
curs) has been adopted by some editors.

186 ὡσισατι ἐκτοπίαν, made ἐκτοπίαν,
ἐξεργάσατε, a rare use of ἄνω like ποίειν, καθισάταν, ἀποδείκνυα: for the ordi-
nary use, cp. 720 κείνων ἄραν | φανερα
γενέθα, expressed that he should become.
In Ant. 1178 τοῦσιν ὃς ἃς ὄρθων ὄρνης, the
sense is not 'made right,' but 'brought
duly to pass.' ἔλθεται καὶ νῦν, an echo of
προφάνητε μοι, προτέρας having sug-
gested καὶ νῦν: as in 338 ἄλλῃ ὡς ἦγεσ
repeats ὄργην ἐμέμψῃ τὴν ἑμῖν.

187 δ ἄτασ is merely a cry like

ταπαί: Trach. 853 κέχυται νόσος, ὡ πότοι,

σοφοκλεούς

olon, k.t.l.

170 στόλος, like στρατός (Pind. Pyth.
2. 46, etc.) = ἱλᾶς. —ἐν = ἐνστι, is avail-
able.—φροντίδος ἔγχος, not, a weapon
consisting in a device, but a weapon
discovered by human wit, ἔγχος φ τις ἀλέξει
being a bold equivalent for μη-
χανή ἀλεξητηρία.

171 This future has the support of the
best mss. in Xen. An. 7. 3 ὃ ἐπιτε-
ψομεν...ὡς πολεμῶς ἀλεξημέθα: and of
grammarians, Bekk. Anecd. p. 415: the
aorist ἀλέξαι, ἀλέξασθαι also occurs.
These forms are prob. not from the stem
ἀλέξ (whence present ἀλέξω, cp. ἀλέξω,
ἀλέξω) but from a stem ἀλκ with un-
consciously developed ε, making ἀλεξ (cp.
ἀλ-ἀλκον): see Curtius, Vero, 11. 258,
Eng. tr. 445. Homer has the fut. ἀλεξή-
σω, and Her. ἀλεξησομαι.—Cp. 539.

173 τόκουσιν, by births. Women are
released from travail, not by the birth
of living children, but either by death
before delivery, or by still births. See on
26, and cp. Hes. Od. 244 οὐδὲ γυναῖκες
τίκτουσιν. Π ε τόκουσιν = 'in child-bed'
(and so the schol., ἐν τοῖς τόκοις), the
and on Phoebus the far-darter: O shine forth on me, my threefold help against death! If ever aforetime, in arrest of ruin hurrying on the city, ye drove a fiery pest beyond our borders, come now also!

Woe is me, countless are the sorrows that I bear; a plague is on all our host, and thought can find no weapon for defence. The fruits of the glorious earth grow not; by no birth of children do women surmount the pangs in which they shriek; and life on life mayest thou see sped, like bird on nimble wing, aye, swifter than resistless fire, to the shore of the western god.

By such deaths past numbering, the city perishes: unpitied, her children lie on the ground, spreading pestilence, with none to mourn: and meanwhile young wives, and grey-haired mothers with them, uplift a wall at the steps of the altars, some here, some there, for there are traces of an accent over the a). Some of the later mss. (including A) have the dative, others the nomin.

162 ἀκτάν] αἰδῶν Hartung, ἄγαν Nauck.—παραβόμον L, with most of the later mss. (including A); some others have παρά

meaning would be simply, 'women die in child-bed,'—not necessarily 'before child-birth'; but the point here is the blight on the fruits of earth and woe, not merely the mortality among women.

176 ἄλλων δ᾽...ἄλλω, 'one after another.' The dative here seems to depend mainly on the notion of adding implied by the iteration itself; though it is probable that the neighbourhood of πρὸς in προσίδος may have been felt as softening the boldness. That προσίδος could be used as 'to see in addition' is inconceivable; nor could such use be justified by that of ἐπόρα τῷ as ὡρᾶν ἐν τῷ. And no one, I think, would be disposed to plead lyric license for ἄλλω πρὸς ἡδον ἐπὶ στέρνων on the strength of ἀκτάν πρὸς ἡσπέρον θεοῦ in 177. Clearly there was a tendency (at least in poetry) to use the dative thus, though the verb of the context generally either (a) helps the sense of 'adding,' or (b) leaves an alternative. Under (a) I should put El. 235 τίκτειν ἄται ἄτατοι: Eur. Helen. 195 δάκρυα δάκρυα μοι φέρων. Under (b), Eur. Ór. 1257 πῆματα, πῆμασιν ἑξείρησε: Phoen. 1496 φόνοι φόνοι | Οἰδίπόδα δόμων ὀλέα: where the datives might be instrumental. On the whole, I forbear to recommend ἄλλω 6 ἄλλα προσίδος, though easy and tempting: cp. Thuc. 2. 4 ἄλος ἄλλῃ τῇ πόλεως σποράδῳ ἀπόλιστῳ.

177 δρμανον, aor. part. (II. 11. 571 δόουρα...δρμανα πρόσωμα), 'sped,' 'hurried,' since the life is quickly gone. κρέσσουν...πρόσω, because the πυρφόροι λοιμοὶ drives all before it.

178 ἀκτάν πρὸς for πρὸς ἀκτάν, since the attributive gen., ἡσπέρον θεοῦ, is equiv. to an adj. agreeing with ἀκτάν: cp. O. C. 84 ἔθορα | πρότων ἐφ' ὑμῶν, ὁδ. 126 ἄλασος ἐσ...κορᾶ: so Aesch. P. v. 653, Thèb. 185: Eur. Or. 94. O. C. 126 ἄλασος ἐσ τῶσ ἀμαιμακταῖν κορᾶ: ἐσπέρον θεοῦ: as the Homeric Erebus is in the region of sunset and gloom (Od. 12. 81), and Hades is ἔνυξὶν ἄνω O. C. 1559.

179 ὄν...ἀνάρθυμοι: ὦ, masc., referring to ἄλλω...ἀλλω,—to such (deaths) knowing no limit; cp. ἀνάρθυμοι φθορᾶν El. 233, μηνήν ἀνάρθυμοι Ai. 602. An adj. formed with a privative, whether from noun or from verb, constantly takes a gen. in poetry: see on 190 (ἄχαλκος), 885 (ἄφθαρτος).

180 γένεθλα (τέλεος), 'her sons': cp. 1424 τα βουνών γένεθλα, the sons of men. νηλα, unpitied; ἀνόατος, without σκέτος, lament, made for them: they receive neither ταφή nor ὑμηρος. Cp. Thuc. 2. 50 πολλὰ ἀτάρωσι γυναικίοις (in the plague, 430 B.C.).

181 ἐν δ', cp. on 27. ἐπι, adv.: Her. 7. 65 τύχα δὲ καλάμων ἐφώχον...ἐπὶ δὲ, σιδηρὸν (v. i. -οι) ἄν. But ἐπι-ἐποπτι, Π. 1. 515.

182 ἀκτάν παρά βομον, 'at the steps of the altars': Aesch. Cho. 722 ἀκτή χόματος, the edge of the mound: Eur.
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5 λυγρῶν πόνων ἵκτηρες ἐπιστενάξουσιν.
6 παιῶν δὲ λάμπει στονδέστα τε γῆρυς ὀμαλὸς.
7 ὃν ὑπερ, ὃ χρυσά θύγατερ. Διὸς.
8 εὐώπα πέμψον ἀλκάν.

στρ. γ’. Ἀρεά τε τὸν μαλερῶν, ὃς νῦν ἀχαλκὸς ἀσπίδων
2 φλέγει με περιβάσως ἀντίϊδων,
3 παλίσυντον δράμμαν νοτίσαι πάτρας
4 ἐπουρων εἴτ’ ἐς μέγαν
5 θάλαμον Ἀμφίρτατα
6 εἴτ’ ἐς τὸν ἀπόξευον ὀρμούν
7 Ῥηχίκων κλύδανα.
8 *τελείων γάρ, εἴ τι νῦξ ἄφη,

βώμων.—ἀλλαί mss.: ἀλλαν Dindorf.
185 ἐπιστενάξουσι. L.: ἐπιστενάξουσι τ.
191 περιβάσως] περιβάσων Dindorf, placing a comma after it, and reading ἀντίδω
with Hermann.
194 ἐπουρων, the true reading, was written by the 1st hand in L,
but altered by a later hand into ἀπουρων, over which is the gloss μακρῶν (the prep.,

Herc. F. 984 ἀμφι βωμὼν | ἑττήσει κριτηρίω, at the base of the altar. ἀλλαν ἀλλαί (with ἑπιστενάξουσι), because the sounds are heard from various quarters.
186 ἱκτήρες with λυγρῶν πόνων, entreat on account of (for release from) their woes, causal gen.: cp. ἀλείων τέχνης, Aesch. Ag. 571.
186 λάμπα: 473 ἐλαιφίν... φόμα: Aesch. Thed. 104 κτύπων δέδορκα. δράμ
λος, i.e. heard at the same time, though not σύμφωνος with it.
186 f. ὑπ’ ὑπερ: see on 165.—εὐστά ἀλκάν: cp. ἀγαθή σαλινών | ἑλκύς, Aesch.
Ag. 101 (where Βελ προφανείο), ἱλαιρόν φέγγας Ar. Ran. 455.
190 Ἀρεά τε κ.τ.λ. The acc. and infin. Ἀρεα...νοτίσαι depend on δός or the like, suggested by the preceding words. Π. 7. 179 ζεῦ πάτερ, Ἡ Μαυτα λαχειν Ἡ Τυδεόν ἐνό (grant that). Aesch. Θε. 253 θεῶ τολάται, μὴ με δουλείας τυχεόν. μαλαρόν, raging: cp. μαλέρων πρὸς Π. 9. 442. μαλαρῶν... λειτυντος Aesch. Ag. 144. Ares is for Soph. not merely the war-god, but generally βρεγολόγος, the Destroyer: cp. Α. 706. Here he is identified with the fiery plague. ἀχαλκὸς ἀστάθων (cp. El. 36 ἄστεινος ἀστάθων: Eur. Phoen. 344 ἄστεινος φιλέων) Ares comes not, indeed, as the god of war (ὁ χαλκόβοιδος Ἀρης, O. C. 1046), yet shrieks of the dying surround him with a cry (βοή) as of battle.

191 περιβάσως could not mean ‘crying loudly’: the prose use (‘famous’ or ‘notorious,’ Thuc. 6. 31) confirms the pass. sense here. ἀντίδω, attacking: Her. 4. 80 ἡταλαν μὲν (acc.) τὸ Ῥηχίκες. Aesch. has the word once only, as = to meet’ (not in a hostile sense), Ag. 1557 πατέρ ἀντιάρα: Eur. always as ‘to entreat’; and so Soph. El. 1009. Dindorf reads φλέγει με περιβάσων (the accus. on his own conject.), ἀντίδω (suggested by Herm.), ‘I pray that’ etc. But the received text gives a more vivid picture.

192 νοτίσαι, to turn back in flight (Eur. Andr. 1141 πρὸς φυγῇ ἐνώπιον), a poet. word used by Aesch. with acc. πόνον, to skin (Ag. 286), by Eur. Ph. 651 (Dionysus) κισας δὲ...ἐνώπιον as = το cover the back of.’ Δράμμα, cognate acc.: πάτρας, gen. after verb of parting from: see on βάθρων, 142.

194 ἐπουρων = ἐπουροβομένον (ironical). Lidd. and Scott s. v. refer to Clemens Alexandr. Pax. 130 τὸ τὴν ἄλθης πενείματι ἐπουροῦν ἀφῆλεν, ‘lifted on a prospering gale by the spirit of Truth.’ So Trach. 815 ὁδὸς ὁφθαλμῶν ἐμῶν | αὐτῆ γένοσ | ἐπουρωθεὶς ἐπουροθεὶς καλῶς: ὴδ. 467 ἀλλὰ παίτα μὲν | ἐπὶ τῶν ὁδῶν. Active in Trach. 954 ἐπουροῦσα ἐστιωθείς ἀφρά: (schol. ἀνεμοὶ ὁδοῖς ἐπὶ τῆς οἰκίας, ‘wasting.’ The i. ἐπουρον would go with πάτρας, ‘away from the borders of my country’—
entreating for their weary woes. The prayer to the Healer rings clear, and, blent therewith, the voice of lamentation: for these things, golden daughter of Zeus, send us the bright face of comfort.

And grant that the fierce god of death, who now with no 3rd brazen shields, yet amid cries as of battle, wraps me in the flame of his onset, may turn his back in speedy flight from our land, borne by a fair wind to the great deep of Amphitritē, or to those waters in which none find haven, even to the Thracian wave; for if night leave aught undone, meaning that πᾶτρας ἂνουρον = 'far from our country'). The schol. knew both readings. The wrong one, ἂνουρον, prevailed in the later MSS. 198 ὑμεῖς Μᾶρον] ὑμεῖς Döderlein. 198 τέλει MSS. (τέλη in Bodl. Barocc. 66, 15th cent., is doubtless a

from Ionic ὅρος = ὅρος, like ὅμωρος (Her. 1. 57), πρόσωρος (Phil. 591), ζωοφόρος (Aesch. Ag. 405), τυλιγός. Pollux 6. 198 gives έξόρος, έξάροις, but we nowhere find an Ionic ἄφρος: while for Attic writers ἄφρος (from ὅρος) would have been awkward, since ἄφρος 'sterile' was in use.

μέγαν | τόλμανοι Ἀμφιτρίτης, the Atlantic. θάλαμον Ἀμφιτρίτης alone would be merely 'the sea' (Od. 3. 91 εν πελαγί μετὰ κύμαιν Ἀμφιτρίτης), but μέγαν helps to localise it, since the Atlantic (ἡ ἔξω στήλεων θάλασσα ἡ Ἀλαντίκη καλεομένη, Her. 1. 201) was esp. ἡ μεγάλη θάλασσα. Thus Polyb. 3. 37 calls the Mediterranean τὴν καθ' ἡμᾶς,—the Atlantic, τὴν ἔξω καὶ μεγάλην προσαγωγομένην. In Plat. Phaedo 199 the limits of the known habitable world are described by the phrase, τοὺς μέγης τῶν Ἡρωειῶν στήλων ἁπλοῦς Φάεινος (which flows into the Euxine on the E.), Eur. Hēr. 3 δόσι τε πάντων (the Euxine) τὴν πέρας τ' Ἀλαντικόων ναυσα γιοπατον Εκροη: Hercul. F. 234 γυμ' τ' Ἀλαντικοῦ πέρα | φαίνεται ὕμων δυν. 196 ἄτλαινον. Aesch. has the word as = 'estranged from' (γῆς, Ag. 1282), cp. ἄτλαινοσκέων. Here it means 'away from strangers,' in the sense of 'keeping them at a distance.' Such compounds are usu. passive in sense: cp. ἄστρευον (Hesych., = ἄστρειον), ἄτρως, ἄτρομος, ἄτρωτος, ἄτοιμος (215), ἄστρηματος.— ἀτόνος ὅμος, the Euxine: an oyxomōn, = ὅμος ὅμορας, as in Phil. 217 νάδας ἄτελον ὅμον. Strabo 7. 298 ἄτολον γὰρ εἶναι τότε τὴν ἄταλαντα ταύτην καὶ καλεῦσαν ἅτεσν ἄνα διὰ τὸ δυσχέρειον ταύτῃ ἄτολον τῶν ἔθνων καὶ μάλαστα τῶν Σκύθων, ἔσχοιντούντως, κ.τ.λ. The epithet Ἐρήπιοι here suggests the savage folk to whose Ares is ἄγχιστος on the W. coast of the Euxine (Ant. 990). Ovid Trist. 4. 4. 55 Frigida me cohibent Euxini litora Pons: Dicit ab antiquis Achemen idem fuit. 198 τέλεις γὰρ ἐκείνη. Reading τέλεια, as Herm. suggested, instead of τέλει, I construe thus:—εἰ τὸ νῦν ἄφυ, ἢμαρ ἐκεῖνη τέλεια τοῦτο, 'If night omit anything (in the work of destruction), day comes after it to accomplish this.' τελεῖν is the infin. expressing purpose, as often after a verb of going or sending, where the fut. participle might have been used: cp. Her. 7. 208 ἕπομε...κατάκοιτον ἰπτα, ἔθεθη σαυ [= ὄρμασον] οἴκοι τε έλαι, κ.τ.λ.: Thuc. 6. 50 δέκα δὲ τῶν νεκρῶν προστεμαγας ἐς τὸν μέγαν ἠμέλει πείθαι τε καὶ κατακάβασαθαι...καὶ κηρύξαι. Here the pres. inf. is right, because the act is not single but repeated. Observe how strongly τελεῖν is supported by the position of the word ('To accomplish,—if night omit aught,—day follows'). No version of τελεῖα explains this. The most tolerable is:—'In finxīns— if night omit aught—day attacks (ἐκεῖνη τοις) this': but I do not think that such a rendering can stand. See Appendix.—εἰ...ἀφην. Cp. 874 εἰ ὑπερφληθήνη (lyric): O. C. 1443 εἰ στερηθὼ (dialogue): Ani. 710 κελ τῆς ἀφην (do.). In using εἰ with subjunct., the Attic poets were influenced by the epic usage, on which see Monro, Homeric Grammar § 292. The instances in classical prose are usu. doubtful, but in Thuc. 6. 21 εἰ ξυστωάωσεν has good authority.
mere slip.) See note. ἁντ. γ. Δύκει' ἄναξ, τά τε σά χρυσοστρόφων ἀπ' ἀγκυλὰν
2 βέλεα θέλοι ἀν αδάματ' ἐνδατεῖσθαι
3 ἀρωγά προσταθέντα, τάς τε πυρφόρους
4 Ἀρτέμιδος αἰγλᾶς, ἐξὸν αἰς
5 Δύκι' ὄρεα διάσει:
6 τὸν χρυσομίτρων τε κυκλήσκω,
7 ταῦτ᾽ ἐπόωνυμον γὰς,
8 οἴνωτα Βάκχον εὐνοῦν,
9 Μαινάδων ὁμόστολον
10 πελασθήναι φλέγοντι

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9 τοῦτ' ἐπ' ἡμαρ ἔρχεται;
10 τόν, ὃ < τάν > πυρφόρων
11 ἀπραπαν κράτη νέμουν,
12 ὃ Ζεὺς πάτερ, ὑπὸ σοφισών κεραυνῷ.

189 ἐν...ἔρχεται: for the adverbial ἐπὶ separated from ἔρχεται, cp. Ο. C. 1777 ἡπὶ ἕπι χελῶν ἑρθερε. This is 'imesis' in the larger sense: mesesis proper is when the prep. is essential to the sense of the verb: II. 8. 148 ὅσα ποτ' ἀπ' Αἰνελαν ἠλάμπων = ὃς ἀφεῖλαμν Αἰνελαν: cp. Monro H. G. c. 176.

200 τόν ὃ πυρφόρων MSS. A long syllable is wanting (= v. 213 πελασθήναι φλέγοντι). Hermann inserts τόν after ὃ: Wolff, οὖν after τόν. Lachmann proposed τόν, ὃ Ζεὺς (omitting Ζεὺς in v. 202). In L a late hand has written ο over ὃ in πυρφόρων, and A has ei written over η in κράτη. These are traces of the reading

189 ἐν...ἔρχεται: for the adverbial ἐπὶ separated from ἔρχεται, cp. Ο. C. 1777 ἡπὶ ἕπι χελῶν ἑρθέρε. This is 'imesis' in the larger sense: mesesis proper is when the prep. is essential to the sense of the verb: II. 8. 148 ὅσα ποτ' ἀπ' Αἰνελαν ἠλάμπων = ὃς ἀφεῖλάμν Αἰνελαν: cp. Monro H. G. c. 176.

200 τόν = ὃν, sc. 'Ἀρεα' (190). Κρ. 1379 p.

208 Δύκει, Apollo, properly the god of light (Λυκ.), whose image, like that of Artemis, was sometimes placed before houses (Ελ. 637 Φοίβη προστατήριει, Αesch. Τεθ. 449 προστατηριας 'Ἀρτέμιδος), so that the face should catch the first rays of the morning sun (δαίμων...ἀντίλυκον Αγαμ. 519): then, through Δύκεως being explained as λυκοκτόνος (Σοφ. Ελ. 7), Apollo the Destroyer of foes: Αesch. Τεθ. 145 Δύκει' ἄναξ, Δύκεως γενοῦ | στρατῷ δαίμ. Κρ. 800, cp. 919.

204 ἀγκυλαν. ἀγκόλη, a cord brought round on itself, a noose or loop, here = the ρεπάδα of the bent bow. ἀγκόλων, the reading of Λ and Α, was taken by Eustath. 33. 3 of the Λοῦ (ἀγκόλα τοῦ).

205 ἐνδατείσθαι, pass., to be distributed, i.e. showered abroad on the hostile forces. The order of words, and the omission of σὲ, are against making ἐνδατ.
day follows to accomplish this. O thou that wieldest the powers of the fire-fraught lightning, O Zeus our father, slay him beneath thy thunder-bolt.

Lycean King, fain were I that thy shafts also, from thy bent bow’s string of woven gold, should go abroad in their might, our champions in the face of the foe; yea, and the flashing fires of Artemis wherewith she glances through the Lycean hills. And I call him whose locks are bound with gold, who is named with the name of this land, ruddy Bacchus to whom Bacchants cry, the comrade of the Maenads, to draw near with the blaze (found in E) ἐ πυρφόρων | ἀστρατὰν κράτει νέμων. 205 ἀδάμαστ' mss.: ἀδάμαστ' Erfurt. 206 προσταθέντα L, with gloss προστάταμεν. Dindorf's conjecture, προσταθέντα, stands in at least one late ms. (B', 15th cent.), but the rest agree with L.

 ms., would make ἀργόγα prosaic, while προσταθέντα—if not strictly suitable—is at least poetical: the difference is like that between speaking of ‘auxiliary forces’ and of ‘champions.’

207 Ἀρτέμιδος αἰγλας, the torches with which Artemis was represented,—holding one in each hand (A. K. 1362 δίστοροι ἀνέχουσα λαμπάδας, Trach. 214 Ἀρτεμίς ἀμφίπτωρος),—in her character of Διήλθη, σελασφόρος, φωτοφόρος, ἀνθήλιος,—names marking her connection with Selene; cp. Aesch. fr. 164 ἀστερωπὸν ὅμηλ Λησθάς κόρης.

208 Δίκαια δέ, ὑπόστες ἐν ἀληφθόλοις, ἀγροτέρα, huntress: Od. 6. 102 ὅλῃ δ' Ἀρτέμις ἢν κατ' οὐρέον ἤπειρα, |...περιπομένει κάρποισι καὶ ὠκεῖσθαι ἐλάφοις- | ὑπὸ τ' ἀμα νύφαις. Δίκαια: the Lycean hills are named here in order to associate Artemis more closely with her brother under his like-sounding name of ἄδεια. At Troezen there was even a temple of Ἀρτέμις Δυσκελα: Paus. says (2, 31. 4) that he could not learn why she was so called (ἐς δ' τίνες ἐπικλήσεις ὑδέν εἶχον πυθέσαι παρά τῶν ἐξήρησιν), and suggests that this may have been her title among the Amazons—a guess which touches the true point, viz. that the Δυσκελα was a feminine counterpart of the Λυκεία.


210 τάσιν ἐπόνωμον γάς. As he is Bάχχος, so is Thébes called Bάχχεια (Trach. 510), while he, on the other hand, was Kαμήλας νύφας ἀγάλμα (1115). The mutual relation of the names is intended here by ἐπόνωμον. The word usually means called after (τινὸς). But ἤρων ἐπόνωμοι, ἤρωσ ἐπόνωμοι were those who gave names to the year, the tribes: and so Soph. AI. 574 (σάκος) ἐπόνωμοι, the shield which gave its name to Eurylaces. Cp. Eur. Ion 1555 where Athenè says, ἐπόνωμος δὲ σῆς ἀφικόρον χθνός, giving my name to thy land.

211 οἰωνία...εὐών, 'ruddy'—'to whom Bacchants cry εὐών.' Note how in this passionate ode all bright colours (χρυσά, εὐών, χρυσόστροφοι, αἰγλας, χρυσόματα, οἰωνία, ἀγάλματι), and glad sounds (της Παίων, εὐών), are contrasted with the baleful fires of pestilence and the shrieks of the dying.

212 Μαυαδὸς ὡμόστολον = σταλλεί- μονα ὅμα ταῖς Μαυαδίς, setting forth, roaming with the Maenads: Apoll. Rhod. 2. 802 ὡμόστολος ύψων ἑκατέρ. The nymphs attendant on Dionysus, who nursed the infant god in Nysa, and afterwards escorted him in his wanderings, are called Μαυαδός, Θεόν, Βάχχα. Π. 6. 132 μαυαδόμοι δισώριου τιθήμασι | σεῖ θ' ἐγέρθησαν Νυσσίων ἀλ' Ἄμα πάσαι | θυσία (i.e. thysri and torches) χαμί κατέχειαν. Aesch. fr. 397 πάτερ θεών, Μαυαδός νεκτήρ, who bringest the Maenads under thy spell. Π. 22, 450 μεγάρῳ διδόστω, μαυαδί ίση, | παλλο- μένη κράδην. Catullus 63. 23 σαρῆ Maenades vi incantant hederigerae: as Find. fr. 224 μεναιΩν ον κλων. Lucian may have had our passage in mind, when he mentions the μίτρα and the Maenads together: Dial. D. 18 θήνων οὐτό τε...μίτρα μὲν ἀναδεδεμένος τὴν κόμην, τὰ πολλὰ δὲ μαυαδομένας ταῖς γυναιξις συνόν.
11 ἀγλαώτην <σύμμαχον>
12 σεῦκα 'τι τὸν ἀπότμον ἐν θεοῖς θεόν.

ΟΙ. αἰτεῖς: ἀ δ' αἰτεῖς, ταῦτ' ἔναν θέλης ἐπη
κλύων δέχεσθαι τῇ νόσῳ θ' ὑπηρετεῖν,
ἀλκην λάβοις ἀν κἀκακοῦφωσιν κακῶν
ἀγὼ ἔνες μὲν τοῦ λόγου τοῦτ' ἔξερα,
ἔνες δὲ τοῦ πραξθέντος' οὐ γὰρ ἀν μακρὰν
ἥνευον αὐτός, μη' οὐκ ἔχων τι σύμβολον.

νῦν δ', ύστερος γὰρ αὐτός εἰς ἀστόν τελῶ,
ὑμῖν προφωνῷ πᾶσι Καρδμειόσι τάδε.

215 ὅστις ποθε' ὑμῶν Λαῖον τὸν Λαβδάκου
κάτοικον ἄνδρος ἐκ τίνος διώλετο.

214 ἀγλαώτη, τεύκα mss. The metrical defect (cp. v. 201) is supplied by Wolff

214 ἀγλαώτη. A cretic has been lost.
G. Wolff's σύμμαχον is simple and appropriate.
Ardt's conjecture, δαφ ("destroying, consuming," prob. from rt. ἄφεν,
to kindle, Curt. Ἔγμ. § 258) is supported by the possibility of a corruption
ΔΗΑΙΑΙ having been rejected as a gloss on τεύκα.
But in connection with the 'blithe torch' of Dionysus so sinister an epithet seems unsuitable.

215 τὸν ἀπότμον. See on ἄποξενον
196. Ares is 'without honour' among the gentler gods: cp. II. 5. 31 (Apollo speaks),"Δρεπ, "Δρας βροτολογεῖ, μαίαφωνον, 
τεχνητάπτα: and ἦν 890 where Zeus says to Ares, ἐχυστὸς τέ μοι ἔσοι θεόν, 
κ.τ.λ. So the Erinyes are στόγη θεῶν 
(Eum. 644); and the house of Hades is hateful even to the gods (II. 20. 65).

216—462 First ἐπεισόδιον. Oedipus re-enters from the palace.
He solemnly denounces a curse on the unknown murderer of Laius.
The prophet Teiresias declares that the murderer is Oedipus.

216 αἰτεῖς: Oedipus had entered in time to hear the closing strains of that prayer for aid against the pestilence which the Chorus had been addressing to the gods.

217 κλών not strictly "πεωθαρχῶν, "obediently" (in which sense κλών takes

Γεν., τῶν ἐν τέλει, Αι. 1352), but simply,
"on hearing them": δέχονται, as Phil.
1321 κόσπε συμβολον δέχει. ταύτ' em-
phatic by place: 'you pray (to the gods):
hear me (and with their help) you shall
have your wish.' τῇ νόσῳ ὑπηρετεῖν,
"bearepenein τὸν νόσον, to do that which the
disease requires (for its cure), like ὑπηρετεῖν τῷ παρόντι
dαίμον El. 1306.
In Eur. fr. 84, 7 οὐδ' αὖ πένευθαί κανε-

218 δαλη, as well as ἀκακοῦφων, 
with κακῶν: Hes. Ὀρ. 199 κακών δ' οὐκ 
ἔστεται δαλή: Eur. Med. 1332 ἐρωμα 
τολεμίας χερῶι: below 1200 θεᾶτοι...πύ-
γοι.

219—233 ἀγω ἔνες μὲν...τάδε. Oedipus has just learned from Creon that Laius was believed to have been murdered by robbers on his way to Delphi, but that, owing to the troubles caused by the Sphinx, no effective search had been made at the time (114—131). He has at once resolved to take up the matter—both because Apollo enjoin to it, and as a duty to the Theban throne (255). But the murder occurred before he had come to Thebes. He must therefore appeal for some clue—σύμβολον—to those
of his blithe torch, our ally against the god unhonoured among gods.

OÉ. Thou prayest; and in answer to thy prayer,—if thou wilt give a loyal welcome to my words and minister to thine own disease,—thou mayest hope to find succour and relief from woes. These words will I speak publicly, as one who has been a stranger to this report, a stranger to the deed; for I could not have tracked it far by myself, not having a clue. But as it is,—since it was only after the time of the deed that I was numbered a Theban among Thebans,—to you, the Cadmeans all, I do thus proclaim.

Whosoever of you knows by whom Latus son of Labdacus was slain, with ὑμμαχων. 221 αὐτό L: ἀντός r (including A).

who were at Thebes when the rumour was fresh.

219 ἔγος, 'a stranger' to the affair, is tinged with the notion, 'unconnected with Thebes': and this is brought out by ἀντός in 222. For other explanations of the passage, see Appendix.

τοῦ πραξάθεντος, the murder. Not, 'what was done at the time by way of search': for (a) τὸ πραξάθεν, as opp. to ὁ λόγος, must mean the ἔργον to which the λόγος is related: (b) Oed. has lately expressed his surprise that nothing effective was done (128), and could not, therefore, refer with such emphasis to τὸ πραξάθεν in this sense.

220 οὖ γὰρ ἀν μακρὰν ἔργων. The suppressed protasis is εἰ μὴ ἔργων, supplied from ἔξωρ. 'For, if I had not thus spoken,—appealing to you for help in tracking the crime,—I could not have tracked it far by myself (ἀντός); unless, indeed, I had some clue (such as to make me independent of your aid). But, as it is (νῦν δὲ,—having no such clue),—since I came to Thebes only after the event,—I must appeal to you.' He has no clue; but this fact could have been expressed by οὐκ ἔργων. But he is not thinking of the fact simply as such ('I should not have tracked,...not having a clue'). He thinks of it as the condition of success in his search ('I should not have tracked,...without having a clue'). If the principal verb had been affirmative, this condition would have been expressed by μὴ ἔργων. Since it is negative (οὐκ ἔργων ἄν), we have μὴ οὐκ ἔργων. The obscurity arises from the ambiguity of μὴ

οὐκ ἔργων. These words really mean, 'in a case where I had no clue' (and in this case I had none),=δὲ μὴ εἶχων. But they could also mean, εἰ μὴ εἶχον, 'if I had not had a clue' (implying, 'I had a clue'); and, so taken, they would preclude us from taking νῦν δὲ as='but having no clue.' Cp. Her. 6. 106 οὐκ ἔξελεσθαι ἔφασαν μή οὐ πλήρεσον ἐντος τοῦ κύκλου: 'they said that they would not go out, if the moon was not full.' The moon was not full: hence οὐκ ἔντος might have been used. But the fact is presented as the condition,—just as here: hence μὴ ἔντος, which becomes μὴ οὐκ ἔντος since the sentence is negative.

221 αὐτός, 'by myself,' unaided: cp. II. 13. 729 ἀντός ἄλλον πόμα δυσχερειος αὐτός ἑλμαθα: (not, 'even I myself, with all my insight.') αὐτό (sc. τὸ πραξάθεν) would stand: and αὐτός is so far tautological that it really implies the protasis. Yet its emphasis helps to bring out the sense more forcibly: and cumulative expression is not in such cases foreign to the manner of Soph.

ΣΟΦΟΚΛΕΟΥΣ

tοῦτον κελεύω πάντα σημαίνει εἳμι:
κεί μὲν φοβεῖται, τοιπότητι. *ὑπεξελείν
*αὐτῶν καθ' αὐτοῦ. πείσεται γὰρ ἄλλο μὲν
ἀστέργες οὐδέν, γῆς δ' ἄπειρον ἄβλαβής:
εἰ δ' αὖ τις ἄλλον οἴδεν ἐξ ἄλλης χθονὸς
tῶν αὐτόχεωρα, μὴ σωπᾶτω: τὸ γὰρ
κέρδος τελῶ γνω χή χάρις προσκείεσται.
εἰ δ' αὖ σιωπήσει, θεοί τις ἕξεσθε, γῆς
τῆς, ἡς ἐγὼ κράτης τε καὶ θρόνους νέμω,
μήτ' ἑοδέχεσθαι μὴτ' προσφωνεῖν τινα,
μήτ' ἐν θεῶν εὐχαίρις μήτ' βύσμῃν
κοῦναν ποιεῖσθαι, μήτε χέρνιος νέμειν;

227 f. ὑπεξελείν | αὐτῶς MSS. I read ὑπεξελείν (already proposed by K. Halm and
Blaydes) αὐτῶν. 229 ἀσφαλῆς L., with γρ. ἀβλαβής in margin. Most of the later
MSS. (including A) have ἀβλαβής, which is the reading of the Aldine, Brunck, Herm-
mann, Elmsley, Linwood, Wunder, Blaydes, Kennedy: while among the editors who
prefer ἀσφαλῆς are Schneidevin, Nauck, Dindorf (with the admission, ' hic tamen

227 f. κεί μὲν φοβεῖται τοιπότητι.
ὑπεξελείν | αὐτῶς καθ' αὐτοῦ the reading
of all the MSS.: for the ὑπεξελείν of the
first hand in one Milan ms. of the
early 14th cent. (Ambros. L 39 sup.,
Campbell’s M) is a mere slip. I read
ὑπεξελείν | αὐτῶς καθ' αὐτοῦ, the change
of αὐτῶν and αὐτός having necessarily
followed that of ὑπεξελείν into ὑπεξελεῖ,
due to an interpretation which took the
latter with φοβεῖται. Cp. Thuc. 4. 83
(Arribaeus, the enemy of Perdiccas,
makes overtures to Brasidas, and the
Chalcidians exhort Brasidas to listen):
ἐδίδασκον αὐτῶν μὴ ὑπεξελεῖν τῷ Περ-
dίκκα τὰ δεινά, 'they impressed upon
him that he must not remove the dangers
from the path of Perdiccas'—by repulsing
the rival power of Arribaeus: ὑπεξε-
λεῖν τὰ δεινά—to take them away (έκ)
from under (ὑπὸ) the feet,—from the path
immediately before him: τῷ Περδίκκα
being a dat. commodi. Similarly Her. 7.
8 τούτων...ὑπεξαιραπιμένων, 'when these
have been taken out of the way.' So
here: κεί μὲν φοβεῖται, and if he is afraid
(as knowing himself to be the culprit),
then I bid him (κελεύω continued from
226) ὑπεξελεῖν τὸ ἐπίκλημα to take the
peril of the charge out of his path, αὐτὸν
καθ' αὐτοῦ (σημαινοντα) by speaking
against himself.' If the culprit is de-
nounced by another person, he will be
liable to the extreme penalty. If he
denounces himself, he will merely be
banished. By denouncing himself, he
foretells the danger of being denounced
by another. For other explanations, see
Appendix.

229 αβλαβής, the reading of A and
most MSS., 'without damage,' ἀξιόμοι, is
far more suitable than ἀσφαλῆς to this
context: and Soph. has the word as a
cretic in El. 65ο ἵππον ἀβλαβής ἐφ᾽.
Although in L ἀσφαλῆς appears as the
older reading, so common a word was
very likely to be intruded; while it would
be difficult to explain how the compara-
tively rare ἀβλαβής could have supplant-
it. A metrical doubt may have first
brought ἀσφαλῆς in. Dindorf, reading ἀσφαλῆς,
recognises the superior fitness of
ἀβλαβής here, and thinks that it may be
the true reading, even though its ap-
pearance in the margin of L was due to
conjecture.

250 ἄλλον...ἐξ ἄλλης χθονὸς, 'another
[i.e. other than one of yourselves, the
Thebans] from a strange land': an alien,
whether resident at Thebes, or not: cp.
I bid him to declare all to me. And if he is afraid, I tell him to remove the danger of the charge from his path by denouncing himself; for he shall suffer nothing else unlively, but only leave the land, unhurt. Or if anyone knows an alien, from another land, as the assassin, let him not keep silence; for I will pay his guerdon, and my thanks shall rest with him besides.

But if ye keep silence—if anyone, through fear, shall seek to screen friend or self from my behest—hear ye what I then shall do. I charge you that no one of this land, whereof I hold the empire and the throne, give shelter or speak word unto that murderer, whosoever he be,—make him partner of his prayer or sacrifice,—or serve him with the lustral rite;

aptius vituper áρλαβτι), Wecklein, Wolff, Tournier, Campbell, White. 230 εἰ δόλης χειμώνας] For εἰ, Vauvilliers conj. ᾅ: Seyffert, εἰ ἄμης: but see note. 239 μήτε βδομάδαν μήδε βδομαδάν Elmsley. 240 χέρνιβος was written by the 1st hand in L (and occurs in at least one later ms., L², cod. Laur. 31. 10), but was changed by

451 οὖτος ἐστιν ἐνδιάδε, | ξένοις λόγων μέ- τοίκος. The cases contemplated in the proclamation (223—235) are (1) a Thesan denouncing another Thesan, (2) a Thesan denouncing himself, (3) a Thesan denouncing an alien.

281 τὸ κέρδος, the (expected) gain, τὰ μύριαν. Ἑμαχ. 191 διῶς | πρὸς σοῦ τι κερδάθωμαι καὶ κτώθω χάριν. 282 προσκελεσθαι, will be stored up besides (cp. Eur. Alc. 1039 δόλος διῶγει... προσκελεσθειν, added). χάρις κείται is perf. pass. of χάριν τίθειμι or κατατίθειμι (τινα or παρ' τινα)—a metaphor from deposits of money: τὰ χρήματα...κέλευθος ταρ' οἷς τινας ἀν ὑμῖν δοθή [Plat.] Epist. 346 c.

283 ὡς φίλον, αὐτός, with ἀπόσως only (Π. ii. 503 ἀπόσως κακὰ νην).—διέ- σας φίλον as δεῖ τὴν ὑπ' ἵππον φίλον (like κή- δομας, φροντίζεις) would be too harsh, and rhythm is against it. τοῦτος...τέδε, this command to give up the guilty.

286—240 οἵτως (ἀπ'—, because the first clauses are negative), I command, (μή) τινα γῆς τρόπο that no one belonging to this land, μήτε οἰκήσεσθαι μήτε προσφυγόναι shall either entertain or accost, τὸν ἄρδα τοῦτον, δοτὸς ἐστὶ. For the gen. γῆς, cp. Plat. Pros. 316 ἐν Ἲπποκράτει δὴ ἐστὶ μὲν τὸν ἐπιχειροῦν, Ἀλκιδιάδορον ὑδρ., ὀικίας μεγάλης καὶ εὔδαιμονος. Since μήτε...μήτε in 238 connect ἐνδιάδεσθαι and προσφυγόναι, we require either (a) separate verbs for εὐ- χαίτοι and ὑδαίμονες, or (b) as Elms. proposed, μήδε instead of μήτε before θύμα- στων. Cp. O. C. 1297, where in a similar, though simpler, sentence I receive Hermann's ἀοτ' for ἀοτ'. Here, however, I hesitate to alter, because the very fact that μήτε has already been thrice used might so easily have prompted its use (instead of μηδε) before θύμασιν. As the ms. text stands, we must suppose a μήτε suppressed before εὐχαίται, the constr. being μήτε κουλον ποιε καθαρίζῃ [μήτε] ἐν... εὐχαίται μήτε θύμασιν. Cp. Aesch. Ag. 532 Πόρις γάρ οἴτε συνελθήσας τόλμης: Cho. 294 δέχεσθαι δ' οίτε συνιέλει τινά. 240 ὁ κουλόν here = κωνον, cp. Ai. 267 ὁ κωνὸς ἐν κωνοῖς λυτείσας εὐσκ. Plat. Legg. 868 ε (the slayer) ἐυνέστοις αὐτοὺς μηδεθέστοι γιγανθεῦναι μηδὲ κοινωνὶς ἵρεων. χέρνιβος (partitive gen.) is more suitable than χέρνιβας to the idea of exclusion from all fellowship in ordinary worship: χέρνιβας νέμειν would rather suggest a special κάθαρσις of the homicide. When sacrifice was offered by the members of a household (κωνον) εἰναί χερνίβων...κτήμα βωμῶν πέλας Aesch. Ag. 1337 or of a clan (χερνίβων ἤμερων Eum. 656), a brand taken from the altar was dipped in water, and with the water thus consecrated (χερνίψ) the company and the altar were sprinkled: then holy silence was enjoined (εὐφωμία ἄσως): and the rite began by the strewing of barley meal (εὐλυταί) on altar and victim. (Athenaeus 409: Eur. H. F. 922 ff.) Acc. to Dem. Adv. Lept. § 158 a law of Draco prescribed χερνίβος [so the best MSS.: v. ι. χερνίβων] εἰργαζότα τὸν ἀνθρό- φον, σπουδής, κρατήριως, ἵρεως, ἄγορας. This was a sentence of excommunication.
ΣΟΦΟΚΛΕΟΥΣ

άθειν δ' ἀπ' οὐκών πάντας, ὡς μιᾶςματος
tοῦδ' ἡμίν ὄντος, ὡς τὸ Πυθικὸν 
θεοῦ 
μαντεῖον ἐξεφηγην ἁρτίως ἐμοὶ.

245

ἐγὼ μὲν οὖν τούσδε τῷ τε δαίμονι
τῷ τ' ἀνδρὶ τῷ θανῶντι σύμμαχος πέλιν.
κατεύχομαι δὲ τὸν δεδρακότ', εἴτε τις
εἰς ἂν λήσθην εἴτε πλεióνών μέτα,
κακὸν κακῶν νῦν ἄμορον ἐκτρίψασι βίον.

250

ἐπευχόμαι δ', οὐκοσιν εἴ ξενέστιον
ἐν τοῖς ἐμοῖς γένοιτ' ἐμοῦ συνειδότος,
pαθεῖν ἀπέρ τοῖσ' ἁρτίως ἡρασάμην,

255

ὑμῖν δὲ ταῦτα πάντα ἐπισκηπτώ τελείω 
ὑπὲρ τ' ἐμαντοῦ τοῦ θεοῦ τε τῆςδε τε
γῆς ὥδ' ἀκάρτως καθέως ἔφθαμενης.

οὐδ' εἰ γὰρ ἦν τὸ πράγμα μὴ θεῇ
tαυτα, ἀκάθαρτον ὑμᾶς εἰκὸς 

260

νῦν ἄγνωστος τ' ὀλωλοτός,
ἄλλα ἐξερευνῶν νῦν δ', ἔπει κυρῶ τ' ἐγὼ

265

ἐχὼν μὲν ἀρχᾶς ἰδέ ἐκεῖνος ἐκεῖ πρὶν,

an early hand to χέρνιβας, which is in almost all the later mss.

248 κακῶν κακῶν


νῦν καμώρον ἐκτρίψασι βίον L. 1st hand: the κ before ἄμορον was afterwards erased.

One of the later mss. (B) has καμώρον, and all seem to have ἄμορον. ἄμορον Porson.

257 βασιλέως τ'] The 1st hand in L. had joined the στ in one character (cp. on v.


(i) from the life of the family and the clan, (2) from the worship common to all Hellenes, who, as opposed to βαρβαρος, are (Ar. Lys. 1192) δι' αὐτὸς ἐν χέρνιβος | βαμοῦς

260

περραίνοντες, ὡμέρον ξύγγενεις, | Ὀλυμπιασάν, ἐν Ἑλλάοις, Ἡθοῖς.

265

The mere presence of the guilty could render sacrifice inauspicious: Antiph. De Caed. Her. § 82

270

ἵον τὸ παραφέροντες πολί οἱ καταφαίνει
ἐγνώντο οὐχ ὅσιοι σίνες καὶ διακωλύοντες

275

τὰ ἱερὰ μὴ γίγνεσθαι (bene succedere) τὰ μονομόδια

271

 delegation, understood from the negative ἀπαύνοι: cp. Her. 7. 104 οὐκ

276—281 These six verses are placed by some editors between 272 and 273.

280

See Appendix, Note 7.

286 κατεύχωμαι. Suidas κατεύχης-

279

θαὶ τὸ καταράθαι. οὕτως Πλάτων. καὶ

Ζοφοκλῆς, κατεύχομαι δὲ τῶν δεδρακότα

280

tάδε. Phot. Lex. p. 148. 7 κατευχόθων τῶν Ἀχαιῶν ἀντὶ τοῦ κατά τῶν Ἀχαιῶν

285

eκεχεῖναι. οὕτως Ζοφοκλῆς. Here the ref.

is to Plato Rep. 393 ε τῶν δὲ (the Homeric

290

Χρήσεως, priest of Apollo)...κατεύχεσθαι
tῶν Ἀχαιῶν πρὸς θεόν. But Photius pre-

295

fixes the words, κατεύχεσθαι τὸ καταρά-

281

θαι, οὕτως Πλάτων. It is clear, then,

290

that in Photius οὕτως Ζοφοκλῆς and οὕτως

295

Πλάτων have changed places. The 'Soph.

300

fr. 949,' quoted by Lidd. and Scott under

κατεύχωμαι as = imprecari, thus vanishes


305

Thes. 632 πολείς | οἷς ἀραίας καὶ κατεύ-

χεσται τοῖς. But where, as here, κατεύ-

310

χωμαι is used without gen. (or dat.), it is rather to pray solemnly: often, however,

315

in a context which implies imprecation:

e.g. Plat. Legg. 935 οἱ κατεύχεσθαι ἄλλη-

320

λοις ἐπαραμένους: Rep. 394 οἱ κατεύχετο

325

tοίς Ἀχαιῶν τὸ ἄθροισ. εἴτε τις

330

whether the unknown man (tis) who has

335

escaped discovery is εἰς, alone in the

340

crime, or one of several. τίς, because the person is indefinite: cp. p. 107.

345

νῦν ἄμορον: Porson (pref. Her. p. ix.) defends the redundant νῦ by
but that all ban him their homes, knowing that this is our detesting thing, as the oracle of the Pythian god hath newly shown me. I then am on this wise the ally of the god and of the slain. And I pray solemnly that the slayer, whose he be, whether his hidden guilt is lonely or hath partners, evily, as he is evil, may wear out his unblest life. And for myself I pray that if, with my privity, he should become an inmate of my house, I may suffer the same things which even now I called down upon others. And on you I lay it to make all these words good, for my sake, and for the sake of the god, and for our land's, thus blasted with barrenness by angry heaven.

For even if the matter had not been urged on us by a god, it was not meet that ye should leave the guilt thus unpurged, when one so noble, and he your king, had perished; rather were ye bound to search it out. And now, since 'tis I who hold the powers which once he held, 134. An early hand (perhaps that of the first corrector) afterwards erased the τ', and then wrote it separately from the σ. Some later MSS. omit the τ'. 288 κυρός τ' MSS.: κυρός γ' T. F. Benedict (Observationes in Soph., Lips., 1820: cp. Blaydes ad loc.).

Trach. 287 αὐτὸν δ’ ἵκεινον, ἐντ’ ἂν ἄγνωθι θύματα | ἰδέθῃ πατρίῳ ἵππη τῆς ἀλώ- σεως, | φρόνει νῦν ἃς ἄγωντα. The form ἄγωνος occurs in Eur. Med. 1395 (where ἄγωνος is a π.); ἄγωνος in Hec. 421, Soph. Phil. 182. κακῶν κακᾶς: Phil. 1396 ἐκιακῶν αὐτοῦς ἀπὸλυνσαι κακῶς. At. Plut. 65 ἀπὸ σ’ ὀλὴν κακῶν κακῶς.

249 ἐνεχωρεῖ, imprecate on myself: Plato Critias 120 β τοια ἐπενεχωρεύσας ἐκατος αὐτῶν καὶ τῷ αυτῷ γένει. ὁδοιουν...ἐνεχωρεῖ...ἐνεχωρείσας αὐτοῖς ἐνεχωρείτε γεγένηθι μηδὲ κακῶν ἑσαχθαί. Plat. Legg. 868 Ε ἠρείν η μη κακών ἔρειν τοικόν μηδὲ...ἐνεχωρεύσας αὐτοῖς μηδέπωτε γεγένηθι μηδὲ κακῶς ἑσαχθαί. Plat. Euthy- phr. 4 Β και ει μεν εν δίκαι [ἐκτενεῖν], ἐὰν, if he slew the man justly, forbear; εἰ δὲ μη, ἐπενεχωρεῖ (prosecute the slayer), ἐντ’ ἐκείνῃ ἐνεχωρεύσας σοι καὶ ὑποτράπετός ὢ. Ἐσον γὰρ τὸ μάλαμα γιγνέται, ἐὰν ἐνεχωρεῖ τῷ ποιεῖτο ἐνεχώρεισα καὶ μὴ ἀρσενῶς σειρόν τε καὶ ἐκείνων τῷ δίκη ἐπεχώρει.

281 τοῦτ’ ο’, the slayer or slayers (247): see on 246.

284 ἀκάρτως καθώς: El. 1181 ὧ σομον ἀτίμως κάθως εὐφαυμενόν: below 601 ἄθεος, ἄθλος, forsaken by gods and men.

285 εἰκὸς ἃν. The imperfect indic. of a verb denoting obligation (ἐθεί, χρω, προσήκειν, εἰκὸς ἃν), when joined without ἄν to an infinitive, often implies a conditional sentence with imperfect indic. in protasis and apodosis: e.g. οὐκ εἰκὸς ἃν ἀν = οὐκ ἃν εἶτα (εἰ τά δεόντα ἐποιείτε), you would not (now) be neglecting it, (if you did your duty): Xen. Mem. 2. 7. 10 εἰ μὲν τοινυν αἰχμήν τις ἐμμαλών ἐργασθαί [if I were now intending—as I am not], δάγατον αὖτ’ αὐτοῦ προιμετέρον ἃν... προοροίην ἃν (εἰ τά δεόντα ἐποιείτε), Thuc. 6. 78 καὶ μάλας εἰκός ἃν ὑμᾶς... προοράθαι = προευράτε ἃν εἰ τά εὐκοτά ἐποιείτε. So ἐρουλομένη, ἥδις, without ἄν, of that which one wishes were true, but which is not so.—οὕτως, in this (careless) manner: cp. O. C. 1278 ὡς μὴ μ’ ἄτιμων... οὐτός ἀθεί με: Ant. 315, Ph. 1067.

286 βασιλεύς τ’: te is to be retained after βασιλεύς, because (1) there is a climax, which is destroyed if βασιλεύς stands merely in apposition with ἀνδρός ἄρσενον: (2) ἀνδρός ἄρσενον represents the claim of birth and personal merit, as βασιλεύς represents the special claim of a king on his people. Cp. Phil. 1302 ἄρσεν δολέ- μον ἐνεχωρεύσαι τ’, ἐνεχωρεύσαι τ’ ἐνεχωρεύσαι τ’ ἐνεχωρεύσαι τ’.

288 κυρός τ’ ἐγώ = ἐγώ τε κυρό, answered by κοινών τε, κ.τ.λ. For te so placed cp. El. 249 ἔρροι τ’ ἃ αἰνός | ἀπάν- των τ’ ἐνεχωρείσας.
έχων δὲ λέκτρα καὶ γυναῖκ’ ὁμόσπορον,
κοινὸν τε παιδῶν κοιν’ ἄν, εἰ κεῖνος γένος
μη’ ἔντυσόκεισθαι, ἢν ἂν ἐκτεφυκότα,
πῶς δ’ ἐστὶ τὸ κείνου κρᾶτ’, ἐνέμηθ’ ἡ τύχη
ἀνθ’ ἂν ἔγω τάδ’, ὀσπερεῖ τούμοι πατρός,
ὑπερμαχοῦμαι, κατὶ πάντ’ ἀφίξομαι
ζητῶν τὸν αὐτόχερα τοῦ φόνου λαβεῖν
τὸ Λαβδάκειω παιδὶ Πολυδώρῳ τε καὶ
tὸν πρόσθε Κάδμου τοῦ παλαὶ τ’ Ἀγίνυρος.
καὶ ταῦτα τοῖς μη’ δρᾶσιν εὐχόμαι θεούς
μη’ ἄροτον αὐτοῖς γῆς ἀνείναι τώ
μη’ οὖν γυναῖκών παιδᾶς, ἀλλὰ τῷ πότῳ
τὸν φθειρεῖσθαι κατὶ τοῦδ’ ἔχθιον.

260 ἔχων δὲ] ἔχω δὲ L 1st hand; an early hand added ν.

260 ὁμόσπορον = ὁμοῖος σπειρομένη, ὅτε ἢν καὶ εἴκεινος σπειρεῖ: but in 260 πατρός ὁμόσπορος = ὁμοῖος (ἐκ των αὐτῶν) σπειροχρόνως, ὁμογενῆς in 1361 is not similar.

261 κοινῶν παιδῶν κοινὰ ἢν ἂν ἐκτεφυκότα, common things of (= ties consisting in) kindred children would have been generated: = κοινῶν παιδῶν κοινῆς φύσεως ἐγένετο ἢν, a brood, common to Laïus and Oedipus, of children akin to each other (as having the same mother, Iocasta) would have issued: 'children born of one mother would have made ties between him and me.' For ὁν doubled cp. 139, 339. κοινῶν = ἀδέλφων, ἀδελφῶν (Ἀπ. 1 ὁ κοινὸν αὐτόδελφον Ἰομήνας κάρα). The language of this passage is carefully framed so as to bear a second meaning, of which the speaker is unconscious, but which the spectators can feel: Iocasta has actually borne children to her own son Oedipus: thus in κοινῶν παιδῶν κοινὰ...ἐκτεφυκότα, the obvious sense of κοινά, 'common to Laïus and Oedipus,' has behind it a second sense, in which it hints at a brood who are brothers and sisters of their own sire: see below 1403 f.

This subtle emphasis—so ghastly, ἵπποντος—of the iteration in κοινῶν κοινὰ must not be obliterated by amending κοινὸν ἂν into κοίνας (Nauck) or σείρασι (Blaydes). Similarly, ἐ εἰς κεῖνον γένος | μη’ ἔντυσόκεισθαι, is susceptible of the sense of—'if his son (Oed. himself) had not been ill-fated.' κεῖνος γένος ἔντυσόκεισθαι (his hope of issue was disappointed) is here a bold phrase for κεῖνος ἔντυσόκεισθαι τα περὶ γένος: for Oed. is not now supposed to know the story of the exposed babe (see 717 f.). Cp. Eur. Andr. 418 πᾶσι δ’ αὐθροποιοίσιν ἢν | ψυχή τέκνι, ὥστε δ’ αὐτ’ ἀπειδον ἢν ἂγετει, | ἥςσον μὲν ἄλλει, δύστυχῶν δ’ εὐδαιμονεί: ib. 711 ἢ στείρος ὅσα μοῦσα ὄν ἀνέβοτα | τίκτονας ἄλλων, ὅποι εὐχόμεν’ αὐτῇ τέκνα’ | ἄλλ’ εἰ τὸ κεῖνης δύστυχει παιδὸν θέλω, κ.τ.λ.: Suppl. 66 ἐπετεκνία opp. to δυστυχία.

268 νῦν δ’, 'but as it is,' with aor. equivalent to a perf., as O. C. 84, 371. Cp. below 938 καὶ νῦν δʲε | πρὸς τὸν τύχη διόλη. So with historic pres., Lys. In Erat. § 36 εἰ μὲν οὖν ἐν τῇ δικαιοτητῇ ἐκρινότα, ἐρωτόμοι δ’ ἢν ἂν δ’ εἰσὶ τὴν βούλην εὐδοκοῦντο—ἐνήλιον: i.e. he was cut off by a timeless fate, leaving no issue, cp. 1300: Ἀντ. 1345 ἐπὶ κράτι μοι | πότῳς...εὖθελον: so the Erinnyes say, μάλα γὰρ οὖν ἀλομένα | ἀνέκαθεν βαρυτεσθ’ | καταφέρων ποτὸς ἀκάμα Ἀρεη. Enni. 359, Ag. 1175 δαίμον ὑπερβαρῆς ἐμπίτινων: Pers. 515 ὦ δυστονύτε δαίμονοι, ὦς ἄριστος ποτὸν ἐνήλιον παντὶ Περσικῶ γένει. The classical constr. with ἐνάλλοις, as with ἐνθρόσκων and ἐμπηδόων, is usually the dat., though εἰς with accus. occurs in later Greek; a point urged by Deventer in his objections to this verse, which is, however, clearly sound.

268 ἀνήν ὅν, properly wherefore (O. C. 1295): here, therefore. The protasis εἰς κεῖνον (258) required an apodosis introduced by ἀνθ’ τούτων: but the parenthesis νῦν δ’ ἐς τὸ κεῖνον κ.τ.λ. (263) has led to ὅν being irregularly substituted for τοῦ-
who possess his bed and the wife who bare seed to him; and since, had his hope of issue not been frustrate, children born of one mother would have made ties betwixt him and me—but, as it was, fate swooped upon his head; by reason of these things will I uphold this cause, even as the cause of mine own sire, and will leave nought unto trying to find him whose hand shed that blood, for the honour of the son of Labdacus and of Polydorus and elder Cadmus and Agenor who was of old.

And for those who obey me not, I pray that the gods send them neither harvest of the earth nor fruit of the womb, but that they be wasted by their lot that now is, or by one yet more dire.

261 κονων τε και νυν τа M. Schmidt. 270 γη L: γης Vauvilliers.
Goodwin, Moods and Tenses § 27 N. 2. a.

273 ε. tois ἄλλοις. The loyal, as opp. to oi μὴ ταύτα δρῶντες (169).—ἐστι ἄρεσκον, cr. 136. ἢ τε σύμμαχος Δίκη, Justice who ever helps the righteous cause; Blaydes needlessly writes ἢ Δίκη τε σύμμαχος. O. C. 1012 ἐθέλει ἄργους συμμάχους τε (τὰς θείας).

278 ε. ev: cf. Trach. 219 ἄλλα ev μὲν ἐγεθον, ἐν δὲ προσφωνομέθη. ἀστέρων μὲν ἀραίως κ.τ.λ. As you have brought me into your power under a curse [if I speak not the truth], so (ὅσα, i.e. ἐνφοράς) I will speak. Aeschin. In Cleon. § 90 μαίνει λεύκη κατεδέχοτος, ἐνφοράς ἐμοὶ ἀλλατινὸν ἐπιφάνειας... ὑπήρθησιν, to bind them by an oath that they would help. ἀλλατινὸν here has nearly the same force as in λαβεῖν αἰχμαλώτων etc.: Lys. or. 4 § 5 ὑποχείριον λαβῷ τῷ σῶμα, having got his person into my power.—ἀραίως = τῇ ἀρά ἐνφοράς, cr. δρόκοι... ἔγιον Ant. 305.
The paraphrase of Eustath. 1809. 14 ἄστερων μὲν ἐλάτει διὰ τῆς ἀράς is substantially right. The use of καταλαβώντες is not really similar (Her. 9. 106 πίστι τε καταλαβώντες καὶ ὁρίσεις, Thuc. 4. 85 δρόκοι... καταλαβῶν τὰ τέλη), since the κατά in comp. gives the sense of overtaking, and so of binding. Nor can we compare O. C. 284 ἀστέρων ἐλαβεῖς τὸν ἅρπτην ἐκλέψων, where the sense is, 'As thou hast received the (self-surrendered) suppliant under thy pledge.'

277 γὰρ ἀπὸ τῆς ἡμερᾶς merely prefaces the statement: Plat. Prot. 320 c δοκεῖ τοις... μῦθον ὑμῖν λέγειν. ἦν γὰρ τοτε κ.τ.λ.

278 δεξιά, 'point to.' Note the emphatic place of the word: the speaker knows not that he is face to face with the slayer. τὸ ἡμερᾶς, acc. of general reference. The simpler form would have been, ἦν τοῦ πέμψατος τὸ ἡμερᾶς καὶ λύεις: but, instead of a verb which could govern τῇς ἡμερᾶς, τῷ ἀπείρῳ is substituted, because it conveniently introduces the clause δοιτε ἀραίων, explaining what the ἡμερᾶς itself was. τὸ ἡμερᾶς is then left much as ἀληθές is left in 316 when the insertion of ἄλλου κ.τ.λ. has modified the construction.

281 ἄν μὴ ἄλλωσιν κ.τ.λ. Cr. Phil. 1366 καὶ ἀναγκαίες τάδε. ἄν as 580, 749: O. C. 13. Ant. 1057. Phil. 1376. Ai. 1085. ὁδῷ ἄν ἔστ. Ant. 884 οὐδ' ἄν ἔστ. οὐδ'. O. C. 1656 οὐδ' ἄν ἔστ. | θυγατέρας φρασίας. In this emphatic form even a prep. could be inserted (Xen. Heil. 5. 4. 1 οὐδ' ὑπ' ἐνοῦ, Eury. 4. 1. 14 μὴ δὲ πρὸς μαλακοῖς), and in prose οὐδ'
But for all you, the loyal folk of Cadmus to whom these things seem good, may Justice, our ally, and all the gods be with you graciously for ever.

CH. As thou hast put me on my oath, on my oath, O king, I will speak. I am not the slayer, nor can I point to him who slew. As for the question, it was for Phoebus, who sent it, to tell us this thing—who can have wrought the deed.

OE. Justly said; but no man on the earth can force the gods to what they will not.

CH. I would fain say what seems to me next best after this.

OE. If there is yet a third course, spare not to show it.

CH. I know that our lord Teiresias is the seer most like to our lord Phoebus; from whom, O king, a searcher of these things might learn them most clearly.

OE. Not even this have I left out of my cares. On the hint of Creon, I have twice sent a man to bring him; and this long while I marvel why he is not here.

281 ἐν Brunck; the mss. have ἐν (as L), or ἐν.
ΣΟΦΟΚΛΕΟΥΣ

ΧΟ. κάι μὴν τά γ̄ ἄλλα κωφά καὶ παλαί ἐπη.
ΟΙ. τά ποία ταύτα; πάντα γὰρ σκοτῶ λόγον.
ΧΟ. θανεῖν ἐλέχθη πρὸς τὼν ὁδοτόρων.
ΟΙ. ἤκουσα κάγω τοῦ δ᾽ ἱδοντ᾽ οὐδεὶς ὧρα.
ΧΟ. ἀλλ᾽ εἰ τι μὲν δὴ δείματος γ̄ ἔχει μέρος,
τάς σὰς ἀκούων οὐ μενεὶ τοιάδει ἄρας.
ΟΙ. φ᾽ μὴ 'στη δρῶντι τάρβος, οὐδ᾽ ἔπος φοβεῖ.
ΧΟ. ἀλλ᾽ οὐξελέγξων αὐτὸν ἔστων οἴδε γὰρ
τὸν θείον ἵδη μάντων ὁδ᾽ ἄγονων, φ᾽
τάληθες ἐμπέφυκεν ἀνθρώπων μόνῳ.
ΟΙ. δ᾽ πάντα νωμῶν Τειρεσία, διδακτὰ τε
ἀρρητὰ τ᾽, οὐρανία τε καὶ χθονοστίβη,
πόλυν μέν, εἰ καὶ μὴ βλέπεισ, φρονεῖς δ᾽ ὄρμω.

290 τά τ᾽ Ι.: τά γ̄ τʼ (including Α, where the 1st hand had begun to write τά δ᾽).
293 τῶν δ᾽ ἱδοντ᾽ MSS. τὸν δὲ δρῶντ᾽ is an anonymous conjecture cited by Burton.
294 The 1st hand in L wrote δείματος, (there is no trace of an accent on ο, ) joining ἀτ in one character; the corrector afterwards wrote τ᾽ separately, as in 134, 257.
(Thiasomile shows that this τ᾽ was not made from γ̄: δείματος τ᾽ was the reading of almost all the later MSS. indeed, it does not appear certain that any one of them has

why' and 'I wonder that.' Xen. Anab. 4. 4. 15 (he spoke of) τά μὴν οὐτα ὡς οὐκ ἦτα: i.e. εἰ τι μὴν ἦν, ἔλεγεν οὐτα οὐκ ἦν.
290 τά γ̄ ἄλλα...ἐπι: the rumours which were current—apart from the knowledge which the seer may have to give us. 'Not the other rumours.' Cf. Plat. Phaed. 110 ε καὶ λήδος καὶ γη καὶ τοῖς ἄλλοις ζῷοις τε καὶ φυτοῖς. κωφά: the rumour has died down; it no longer gives a clear sound. Cf. fr. 604 λήδων τε τῶν ἄτατων ἀπεστερμένην, | κωφήν, ἄραιδον. Αἰ. 911 ο πάντα κωφῶς, ο πάντ᾽ ἄδορος, rect of all sense and wit.
291 τά ποία, c. 120.
292 ὁδοτόρων: the survivor had spoken of ἴστατον, 122. The word now used comes nearer to the truth (cp. 281 ὁδοτορων); but, as the next v. shows, Oed. does not regard this rumour as a different one from that which Creon had mentioned.
293 τῶν δ᾽ ἱδοντ᾽: the surviving eye-witness. cp. 119 ὅποι εἶδε, πλὴν ἐν κ.τ.λ. Oed. has not yet learned that this witness could be produced: cp. vv. 74 ff. ἱδοντα is better than the conj. δρῶντα | (1) as expressing, not merely that the culprit is unknown, but that no eye-witness of the deed is now at hand: (2) because, with ὧρα, it has a certain ironical point,—expressing the king's in-

credulity as to anything being made of this clue. Cp. 105, 108.
294 The subject to ἔξω is the murderer, who is foremost in the thoughts of the Chorus,—not the eye-witness (ὁ ἱδόντα, 293). The reversion from plural (ὁδοτόρων, 292) to singular is unconscious, just as in 124 we have ὁ ληρθής, after ληρθᾶς in 122.—δείματος γ̄. δείμα, prop. 'an object of fear,' is used by Her. and the poets as = δῆος: Her. 6. 74 Κλεούμενα...δείμα ἐλαθε Σταρητεῖων: Aesch. Suppl. 566 χλωρῶν δείματι θυμῶν | πάλλου: Eur. Suppl. 599 ὡς μοι ἐβαζ᾽ ἐδιεμα χλωρῶν ταράσσει: id. El. 767 ἐ δείματος, from fear. Cp. above, 153. The γε gives emphasis: the ἄρα of Oed. were enough to scare the boldest. Hartung conjectures δειμάτων ἔξω μέρος. The plur. δείματα means either (a) objects of fear, or (b) much more rarely, fears, with reference to some particular object already specified: as in El. 636 δείματα δ ὅνων ἔξω, 'the terrors which I now suffer,' alluding to the dreams. Here we seem to need the sing...'fear.'
295 ἔξω τάς σῶς...ἄρας, thy curses: τοιάδε, being such as they are.—οὐξελέγξων. The present οὐξελέγξων would mean, 'there is one who convicts him': i.e. the supposed criminal, whom threats scare not, is already detected; for the
CH. Indeed (his skill apart) the rumours are but faint and old.
OE. What rumours are they? I look to every story.
CH. Certain wayfarers were said to have killed him.
OE. I, too, have heard it, but none sees him who saw it.
CH. Nay, if he knows what fear is, he will not stay when he hears thy curses, so dire as they are.
OE. When a man shrinks not from a deed, neither is he scared by a word.

CH. But there is one to convict him. For here they bring at last the godlike prophet, in whom alone of men doth live the truth.

*Enter Teiresias, led by a Boy.*

OE. Teiresias, whose soul grasps all things, the lore that may be told and the unspeakable, the secrets of heaven and the low things of earth,—thou feelest, though thou canst not see,

γ᾽.—δειμάτων ἔχει Hartung.

297 The 1st hand in L wrote οὐδελέγχων; the first λ has been erased, and -ξων written above, either by the 1st hand itself (as Dübner thinks), or by the first corrector. The later mss. are divided between οὐδελέγξων and οὐδελέγχων: A supports the former, which, on the whole, has the ad-

prophet has come. Cp. Isocr. or. 8. § 139 ὥσπερ οὐκ ἀποφήσαμεν μεθ᾽ ὧν κοιλόμεν τοὺς ἐξημαρτάνοντας, ἀλλά πολὺς ἐξενομος τοὺς ἐτοιμοῖς καὶ προβοῦς συναγωγώνειμένοις ἡμῖν: where, however, the present relative to the future ἐξενομος. To this it may be objected: (1) the present participle with ἐτέχι would not be suitable unless the conviction were in act, in common taking place: (2) the fut. partic. not only suits the context better—"one to convict him" [supposing he is here]—but also agrees with the regular idiom: e.g. Phæ. 1.22 τίς ἐτέχι μ᾽ οὐκ ἐπικελέσως τάδε; E. 1107 οὖθεν οἵτινες οὐθ᾽ ὁ κυβίσας πάρα; [cp. Aesch. P. N. 27 ὁ λαβόμενος γὰρ οὐκ ὑπέδεικε πω; Xen. 

Α. ἱ. 3. 4. 5 ὁ ὑγρόμενος οὐδέσποτα ἐναὶ.

299 ὅμοιόφορος, is implanted,—with reference to the divine gift of prophecy: Her. 9. 94 (of the seer Evenius) καὶ μετὰ ταῦτα αὐτικὰ ἐμφανῶς μακαρικὰ εἶχεν,—ἀνθρώπων μόνοι, above all other men: cp. O. C. 261 μόνας... σὺνὶς οἶας τε κ.τ.λ., Athens, above all other cities, can save: Isocr. or. 14 § 57 ὁρείθει δὲ μόνοι τῶν Ἑλλήνων τῶν τῶν ἔρανον, τιπε (though others owe it also).

300 ὁ παῦτα νομλῶν: νομλῶν (νεμ) means (1) to distribute, (2) to dispose, and so to wield, ply, (3) figuratively, to ponder, ἀνίμονε νεράτε: εἰν φρεις κέρδε ἐνμως Ol. 18. 216: ἐν ὡς νομῶν καὶ φρεαὶς πυθὸς δίχα | χρυσηθρίους ὄρνησε ἀψευδείς τέχνη Aesch. Theb. 25 (of Teiresias): (4) then, absolutely, to observe: Her. 4. 128 νομίσωτε... οἴτα ἀναρεομένους, observing the moment when they were cutting forage. Similarly here,—with the idea of mental grasp unaided by eye-sight. Plato (Crat. 411 D) fancifully connects γνώμη with γνώμης,—τὸ γὰρ νομίζΝ καὶ τὸ σκοπεὺς ταῦτα,—ἀδικατά τε ἀδρητατε, cp. the colloquial ἰητον θρητηκτ τ᾽ ἔτοις (O. C. 1001 διεδεκαντα: ἀδρητατε:—ἀδρητα: Her. 6. 135 ἀδρητα ἱδρα ἐκφήναισαν.

301 οὐράνια τε καὶ χθονοστιβή: not in apposition with ἀδρητα and ἀδικατά respectively, but both referring to each, lore that may or that may not be told, whether of the sky or of the earth. Dindorf cp. Nicephorus Gregorios Hist. Byz. 695 D ἀδικτα τε γενόθαι πάντα τὰ τ᾽ οὐράνια τά τε χθονοστιβή καὶ υδραία γένη: where, however, χθονοστιβή has its literal sense,—‘walking the earth’: here it is poet. for ἐπισχε, ‘the lowly things of earth.’ Cp. Πομ. ἱμην. 29. 2 δανάτων τε θεών χαμάλ ερχομένων τ᾽ ἀνθρώπων.

302 μὲν is not balancecl by φρονεῖς δ᾽ (as if we had οὐ βλέπετε μὲν), but by the thought of the expected healer (310). The δὲ after φρονεῖς introduces the apodosis after a concessive protasis, as Her. 8. 22 εἰ δὲ ὑμῖν ἐστι τοῦτο μὴ δυνατόν ποιῆσαι, ὑμεῖς δὲ (then) ἔτι καὶ νῦν ἐκ τοῦ μέσου ἡμῖν ἐξέσθε. Xen. Cyr.
οια νωσω συνεστιν ήσε σε προστατην σωτηρα τ', άναξ, μονον εξευρισκομεν. Φοιδος γαρ, ει και μη κλεις των αγγελων, πεμψας ημιν αντεπιμενεν, εκλυουν μονην αν ελθειν τουδε του νοσηματος, ει τους κτανοντας Δαιων μαθοντες ευ κτεναιμεν, η γης φυγαδας εκπεμβαιμενα. συ νυν φθονησας μητ' απ' οιωνων φατων μητ' ει τιν' άλλην μαντικης εχεις οδον, ρουσαι σεαυτον και πολιν, ρουσαι δ' εμε, ρουσαι δε παν μιασμα του τεθυκτος. εν σοι γαρ εσβεν άνδρα δ' ωφελειν αφ' αν εχοι τε και δυναιτο καλοιστας πτωνων.

TEIRESIAΣ.

φευ φευ, φρονειν ωις δεινων ένθα μη τελη λυη φρονοντιν. ταυτα γαρ καλως εγω

vantage in authority, and is also recommended by Greek usage: see comm. 305 el kai μη με. 305 el kai μη με. 305 el kai μη με. 305 el kai μη με. 305 el kai μη με.

5. 5. 21 το έλεγω τουτω... βουλει αποκρινασαι, εν γε το εντυπωθην λεγε.

308 ήσεν κυριον. προστατην νωσου, a protector from a plague: strictly, one who stands in front of, shields, the city's dis-tempered state. Cp. Αι. 803 προστη πραγκαλας τοχης, shiel myd my hand fate. In Ευρ. Ανδρ. 520 χερον' αρδευνε φωνον | ταιη- την νοεωμεν, αλλα προστητημεν καλως, 'we suffer this distemper more cruelly than men, but ever rule it well,' the idea is that of administering (not protecting), as in προστηται της ζηλικας, to regulate one's own early years, Isocr. or. 15 § 290. Cp. 882.

304 μονον: this Ionic form (like κοιρος, douil, εξως, γονιμα) is used in dialogue by Soph.: Aesch. has not μονος, though in Π. Β. 804 του τε μονωτα εστατον. In [Ευρ.] Ρhes. 31 μοναρχος is now restored for μοναρχον. 305 ει και μη κλεις, 'if indeed,' implying that he probably has heard it. Αι. 1127 δεινων γ' ειτι τε, еι και ιες θανατα. Ον ει και καν ει και ει see Ap- pendix. Others would render, 'if you have not heard from the messengers also,' supposing it to be a hyperbaton for еι μη κλεις και των αγγελων. This is impossible. Prof. Campbell compares Thuc. 5. 45 και ην εσ του δημου ταυτα λεγονων, as if put for ην και εσ του δημου: but there the passage runs thus: (Spartan envoys had been pleading with effect before the Athenian Bouli):—τον 'Αλκιβιδων εφα- βωσεν μη και, ώτ εσ τον δημων ταυτα λεγονων, επαγαγανται το πληθος και αποστη- ην 'Αργελων συμμαχια: where the και before ἕνως goes with επαγαγανται. Some adopt the conj. ει τι μη, 'unless per- chance': for τι so used, see below 969, Ο. Σ. 1450, Τη. 586, 712: but no change is required. 308 μαδοντες ει. ει = 'with care,' ' a- right': cp. Αι. 18 επεγενε ει. ει. 528 εδώ το ταυτην εδο τωμα τελειν. Meineke's conj. η, adopted by Nauck, is weak, and against the rhythm.

310 ι τι ολονων φατιν: for διπ, see 43: φατιν, 151. — άλλην δον, as di- vination by fire (see on 21), to which Teiresias resorts (Αντ. 1905) when the voice of birds fails him.

312 ει. ρουσαι σεαυτον κ.ή. λειτουργη- ti is to draw a thing to oneself, and so to protect it. ρουσαι μιασμα here = literally,
what a plague doth haunt our State,—from which, great prophet, we find in thee our protector and only saviour. Now, Phoebus—if indeed thou knowest it not from the messengers—sent answer to our question that the only riddance from this pest which could come was if we should learn aright the slayers of Laïus, and slay them, or send them into exile from our land. Do thou, then, grudge neither voice of birds nor any other way of seer-lore that thou hast, but rescue thyself and the State, rescue me, rescue all that is defiled by the dead. For we are in thy hand; and man's noblest task is to help others by his best means and powers.

**Teiresias.**

Alas, how dreadful to have wisdom where it profits not the wise! Aye, I knew this well,

that the 1st hand had written στομ, omitting δ.' στομ τον γι. 315 ἔξω Λ: ἔξω τον Λ, with ων written above ος by the first corrector (S). Several of the later mss. (including A) have πώναν, though πώνος continued to be current as a variant. 317 λόγο Λ: λόγοι or λόγη γ. 

'take the defilement under thy care'; i.e. 'make it thy care to remove the defilement.' Cp. πρόστιτον ἀναγκάσας τιχής (Ai. 803), shelter my hard fate, (instead of, 'shelter me from it.') —πῶν μιασμα, the whole defilement, as affecting not only human life but also the herds and flocks and the fruits of the earth: cp. 253. —τοῦ τεθνηκότος, gen. of the source from which the μιασμα springs,—more pathetic than τοῦ φόνου, as reminding the hearer that vengeance is due for innocent blood. Both πῶν and the usual sense of μιασμα forbid us to understand, 'avenge the uncleanness [i.e. the unpunished murder] of the dead man.' For μῖας ὡς ἵλλεσσες conj. λύον δὲ, comparing ἔδρα: ἔτος 558 μιασμα λύοι. But the triple βραδι n. is essential to the force.

314 ἐν σοι = ρενές Λ: O. C. 248 ἐν... ὑπὸ θεῶν | κεφαλαὶ πλάινοι: Eur. Alc. 278 ἐν σοὶ ἄμα καὶ τὴν καὶ μη.—ἀνδρα, accus. before, not after, ἄμμες, as in Ant. 710 ἄλλα ἄμα, κεῖ τις ἡ σοφος, τὸ μαντατνεῖν πολλα ἀλαξίνονν ὡδέν. In both places ἄμα has a certain stress—'for mortal man.' But in Ant. 1344 ἄμα δὲ ὡς ἤλθαν, εἰ θάνου, ἐλατεῖς τῶν ἐσθιόν, ἄμαρ is the object, agreeing with τῶν ἐσθιόν.

ἀδ' ἐν ἔξω τι καὶ δύνατο, by means of all his resources and faculties. The optat., as Ant. 666 ἀδ' ἄν τοὺς στή-
εἰδὼς διωλεῖον· οὐ γὰρ ἀν ἰεὺρ' ἰκόμην.

OI. τί δ' ἐστιν; ὡς ἄθυμοι εἰσελήλυθας.

TE. ἄφες μ' ἐσθενοῦ; ἢμεστα γὰρ τὸ σῶν τε σὺ κἀγὼ διοίσῳ τοὺμόν, ἤν ἐμοί πίθη.

OI. οὔτ' ἐννομ' εἴπας οὔτε προσφιλὴ πόλει

ΤΗ. ἡ σ' ἔθρεψε, τιμᾶν ἀποστερῶν φάτων.

TE. ὥρῳ γὰρ οὐδὲ σοι τὸ σὸν φῶνημ' ἱὸν

prob. καὶρόν ὡς οὐν μη' ἐγὼ ταῦτον πάθω.

OI. μὴ πρὸς θεων φρονὸν γ' ἀποστραφῆς, ἔπει

πάντες σε προσκυνоῦμεν οὖθ' ἱκτηρίου.

TE. πάντες γὰρ οὐ προνείτω, ἐγὼ δ' οὐ μή ποτὲ

τὰμ', ὡς ἀν ἐπω μὴ τὰ σ', ἐκφῆνοι κακά.

OI. τι φῆς; ἐνειδοῦ οὐ φράσεις, ἀλλ' ἐννοεῖς

ημᾶς προδονῦκαν καὶ καταφθεῖαι πολῶ.

TE. ἐγὼ οὔτ' ἐμαυτὸν οὔτε σ' αλγώνω, τί ταῦτ'

ἄλλως ἐλέγχεις; οὐ γὰρ ἀν πῦθοι μον.

322 ἐννομ' L, with an erasure between o and m'. The 1st hand had written ἐννομον (found in some later mss.); the correction may be due either to the 1st hand itself, or to the διορθωτής (S). L has προσφιλη, as written above, by S (I think), rather than by the 1st hand. Many later mss. (including A) combine ἐννομ' with προσφιλῆς, though the latter error was prob. generated by ἐννομον. 325 μη' ἐγὼ μή λέγων

318 διωλειον' = let slip out of my memory; perh. a common use, though it occurs only here: cp. σφετεράι to remember, Plat. Thead. 153 b κατά τε μαθήματα καὶ σφετεράι: Rep. 455 b ἡ ἐμαθε, σφετεράι: and so Soph. El. 993, 1257. So Terent. Phormio 2. 3. 39 perit hercule: nonem perdidi, 'have forgotten.'

319 τι δ' ἐνδοτιζ' ἦτο; ἀνοιασ...ΧΡΣΤΕ. τι δ' ἐνδοτιζ' and ἐσφραγισ in Soph. (as 1144. τη. 339, ἀλλ' 31.1) by marking that the attention is turned to a new point, as in τι δ' ἐνδοτιζ' ἦτο; ἀνοιασ...Xρστε, or to a new person.

321 οὐχ οὐ οὐν' k.t.l.: not in conformity with usage, which entitled the State to benefit by the wisdom of its μάντις. The king's first remonstrances are gentle.

323 ἀποστερῶν, 'withholding': Arist. Rhet. 2. 6. 3 ἀποστερήσῃ παρακαταθήκην, depositum non reddere.—φατιν', of a divine message, 151.

324 ὅρω γὰρ k.t.l.: (I do not speak), for I see that neither dost thou speak opportunely: (I am silent) therefore, lest I do should speak unseasonably.

325 πρὸς k.t.l. = καὶρων, as with ἐνκέφαλε, τη. 59.—ὡς οὖν k.t.l.: 'I do not speak', then, in order that neither (mine) may I share your mishap (of speaking amiss). If he speaks not, neither will he speak wrongly. Cp. Thuc. 2. 63 εἰδο...μη' φεῦγεν τοὺς πόνου, ἡ μη' δὲ τὰς τιμὰς διώκειν. I now prefer this view to taking μη' ἐγὼ as irregular for μη καὶ ἐγὼ ('Iest I too...'),—resolving μη' into μη' not, δ' on the other hand; though the place of ἐγὼ suggests this. Kvitâla's μη' λέγων is ingenious and attractive; it may, indeed, be right; but seems hardly necessary.

326 μη' πρὸς k.t.l. The attribution of these two verses to the Chorus in some mss. is probably due to the plur.
but let it slip out of mind; else would I never have come here.

OE. What now? How sad thou hast come in!

TE. Let me go home; most easily wilt thou bear thine own burden to the end, and I mine, if thou wilt consent.

OE. Thy words are strange, nor kindly to this State which nurtured thee, when thou withholdest this response.

TE. Nay, I see that thou, on thy part, openest not thy lips in season: therefore I speak not, that neither may I have thy mishap.

OE. For the love of the gods, turn not away, if thou hast knowledge: all we suppliants implore thee on our knees.

TE. Ay, for ye are all without knowledge; but never will I reveal my grieves—that I say not thine.

OE. How sayest thou? Thou knowest the secret, and wilt not tell it, but art minded to betray us and to destroy the State?

TE. I will pain neither myself nor thee. Why vainly ask these things? Thou wilt not learn them from me.

Kvičala. 326 ι. L rightly assigns these two verses to Oedipus. Several later mss. give them to the Chorus, probably because v. 327 was thought less suitable to the person of the king. But there is no fitting place for the interposition of the Chorus before v. 404. 332 ἐγὼ τ' Ὀ. (with ὀθέ written over ἐμαυτῷ): ἐγὼ οὔτε τ'.

in 327 having misled those who did not see that the king speaks for all Thebes.

—φρονῶν γ', if thou hast understanding (of this matter): cp. 509 ἐφ' ὅς γὰρ μη' φρονώ σιγὰν φιλῶ: not, 'if thou art sane,' but in 328 οὐ φρονεῖτε: 'are without understanding,' 'are senseless.'

328 ἐγὼ δ' ὃν μή ποτε ἐκφήνω τα' ἐμαύτῳ (ὅς ἂν μή εἴπω τα' σα κακα): I will never reveal my (not to call them thy) grieves. τα' κακα: those secrets touching Oedipus which lie heavy on the prophet's soul: τα' σα κακα: those same secrets in their import for Oedipus. We might render ὃς ἂν εἴπω μή τα' σ' either (i) as above, or (ii) 'in order that I may not utter thy grieves.' But (i) is preferable for these reasons:—(1) The subjunct. εἴπω with μή was familiar in such phrases. Plat. Rep. 487 τοῦ μὲν πλείστου καὶ πάντων ἄλλωστρος γεγονόμενος, ἵνα μη' παμπάνθρωπος εἴπωμεν, 'becoming very strange persons,—not to lose a more unqualified epithet': Rep. 507 ὃ δ' ἄλλας πολλαί, ἵνα μη' εἴπω ὃτι οὐδεμιᾶ, τοιούτων προσδια οὐδέως, i.e. few,—not to say none: Hippias minor 372 τοιοῦτος εἶμι ὁδ' πέρ εἰμι, ἵνα μη' εμαυτὸν μείζον εἴπω,—to say nothing more of myself. The substitution of ὃς ἂν for the commoner ὅν in no way alters the meaning. For ὃς ἂν μή, cp. Ar. Av. 1508 τοῦτο... τῷ σκιάδων υπερεχεῖ ἦνοθεν, ὥσ ἂν μή μ' ἔφανον οἱ θεοί. For ὃς ἂν εἴπω μή instead of ὃς ἂν μή εἴπω, cp. 355, Phil. 66 εἴ δ' ἐργάσαι μὴ ταῦτα. O. C. 1365 εἴ δ' ἐξέφυσα τάδε μὴ μαυτῷ τροφοῦν. Her. 7, 214 εἰδεῖ δὴ ἄρα καί ἦν μή Μήλης... τῷ ἄρταν. (2) The emphatic position of τα' suits this version. (3) ἐκφήνω is more forcible than εἴπω. If the meaning were, 'I will not reveal my grieves, in order that I may not mention (εἴπω) thy grieves,' the clauses would be ill-balanced. See Appendix, n. on vv. 338 f.

330 ξυνείδως, because ἐκφήνω implied that he knew. Cp. 704 αὐτὸς ξυνείδως, ἢ μαθὼν ἄλλον πάρα, i.e. of his own knowledge, or on hearsay? Not, 'being an accomplice' (as Ant. 256 ξυνείδαι τῷ πράγματι βουλεύονταi): Oed. can still control his rising anger.

332 ἐγὼ οὗτος κ.τ.λ. The ruggedness of this verse is perh. designed to express agitation. Cp. 1002 ἐγὼ οὖχι: O. C. 939 ἐγὼ οὗτ' ἄνανδρον, 998 ἐγὼ οὖν, 1436 τελείτ', ἐπεὶ οὗ μοι: Ant. 458 ἐγὼ οὖν ξυνειδῶν.—ταῦτ': see on 29.
ΟΙ. οὖκ, ὃ κακῶν κάκιστε, καὶ γὰρ ἤν πέτρου φύσιν σὺ γ' ὀργάνειας, ἐξερείς ποτὲ, ἀλλ' ὃν ἀτεγκτος κατελευτήτος φανεῖ; 335

ΤΕ. ὁργὴν ἐμέμψω τὴν ἐμῆν, τὴν σὴν δ' ὀμοί ναύουσαν οὐ κατείδες, ἀλλ' ἐμὲ ψέγεισ. 340

ΟΙ. τίς γὰρ τοιαῦτ' ἂν οὖκ ἂν ὀργίζοιτ' ἐπη κλών, ἃ νῦν σὺ τῆν' ἀτμαζέεις πόλων;

ΤΕ. ἦξει γὰρ αὐτά, κἂν ἔγω σιγῇ στέγω. 345

ΟΙ. οὐκὼν ἂ γ' ἦξει καὶ σε χρή λέγεω ἐμοὶ.

ΤΕ. οὐκ ἂν πέρα φράσαμι. πρὸς τάδ', εἰ θέλεις, θυμοῦ δ' ὁργῆς ἦτος ἀγρωτάτη.

ΟΙ. καὶ μὴν παρήσω γ' οὐδὲν, ὃς ὀργῆς ἔχω, ἀπερ ξυνήμη'. ίσηθι γὰρ δοκῶν ἐμοὶ καὶ ξυμφωνεύσαι τούργον, εἰργάσθαι θ', ὁσὸν

834 κάπαρατησ Sehrwald. 837 ὄρμην L 1st hand. γ' has been written over μ by an early hand (prob. S), which has also sought to make μ into γ in the text.
Oe. What, basest of the base,—for thou wouldst anger a very stone,—wilt thou never speak out? Can nothing touch thee? Wilt thou never make an end?

Te. Thou blamest my temper, but seest not that to which thou thyself art wedded: no, thou findest fault with me.

Oe. And who would not be angry to hear the words with which thou now dost slight this city?

Te. The future will come of itself, though I shroud it in silence.

Oe. Then, seeing that it must come, thou on thy part shouldst tell me thereof.

Te. I will speak no further; rage, then, if thou wilt, with the fiercest wrath thy heart doth know.

Oe. Aye, verily, I will not spare—so wroth I am— to speak all my thought. Know that thou seemest to me e'en to have helped in plotting the deed, and to have done it, short of

 diffént kal μὴ...γε, see O. C. 396)—

Kal δρῗης ἕκα = ἔχων δρῗης ὡς ἕκα, being so wroth as I am. Thuc. i. 22 ὡς ἐκάτω-

ρων τις εὐνος ἡ μήμης ἕκα: Eur. Helen. 313 πῶς δ' εἰμιεις τοσοῦ ἐν δόμως ἔκεισ; ἔρη-

πησι..οὐδὲν (τούτων) ἀπερ ἐνυμήμ, I will leave unsaid nothing (of those things) which I comprehend, i.e. I will reveal my whole insight into the plot. ἐνυμήμ suits the intellectual pride of Oedipus: he does not say 'think' or 'suspect': cp. 628. For γὰρ after ἐνη cp. 277.

Kal ἐπιμυταύτα...ἐπιγάδει δ'.

Kal...te could no more stand for 'and'...

both' than et...με could. Kal here (ado) implies, 'no mere sympathiser, but actually the plotter.' Cp. O. C. 1304 kal (cen) ταῖς Καδειοίοι τοῖς σαῦτοι δ' δαμ.

ἐπιμυταύτας: Pind. Isth. s (6). 13 σὺν τοῖς δαιμονίων φοιτεῖ δίδαξαι: Ai. 953 Παλλᾶς φοιτεῖ πήμα: El. 198 δεινων δεινῶν προφυτεύωσάτε | μορφῶν (of crime). Hermann preferred δ' to τ' after επιγάδει, as meaning, 'but hast done it (only) by another's hands' (i.e. 'though thou hast not executed it thyself!') this, however, besides being forced, destroys the climax. δογον (ἐχει ειργάδαι) μη καλών, so far as you could be the author of the deed without slaying: Thuc. 4. 16 φυλάσσειν δὲ καὶ τὴν νῖκον Ἀθηναίοις μηδὲν ἔσων, δια μη ἀφοβοιντος: 1. III εκ 

cal 
drfh4 t. — f a θ oL, and so almost all the later mss. But one at least (V') has τὴν soL δ', which Dindorf adopts. 347 εἰργαδοί δ' ιστ hand, but the δ' has been
μὴ 
χερσὶν καίνων. ἔτι δ' ἐτύγχανες βλέπων,
καὶ τούργον ἄν σού τούτ' ἐφην εἶναι μόνον.

TE. ἄλθης; ἐννέπω σὲ τῷ κηρύγματι
ἀπερ προείπας ἐμμένειν, καθ' ἡμέρας
τῆς γυν. προσαναθάντες τούτοις μὴ τούσδε μήτ' ἐμέ,
ὡς ὅντι γῆς τῆς ἀνοσίᾳ μιάστορι.

OI. οὔτως αὐτῶσον ἐξεκὼσας τοδε
τὸ πήμα; καὶ τοῦ τοῦτο φεύγεσθαι δοκεῖς;

TE. πέφενα γάρ ἱσχύον τρέφω.

OI. πρὸς τοῦ διδαχθείς; οὐ γάρ ἢ γε τῆς τέχνης.

TE. πρὸς σοῦ; σὺ γὰρ μ᾽ ἀκούσα προμυρέμφει λέγειν.

OI. ποιῶν λόγων; λέγει αὕτης, ὡς μᾶλλον μάθω.

TE. οὐχ ἐννήκας προσθεν; ἡ 'κτειρᾶ *λέγων;

OI. οὐχ ὡστε γ' εἰπεῖν γνωστόν ἀλλ' αὕτης φράσουν.

349 εἶναι was omitted by the 1st hand in L, but has been written in very pale and faint ink above the line, between ἐφην and 
μόνον, by a hand of perh. the 12th cent. The later mss. have εἶναι. Kirchhoff conj. 
tοῦτ' ἐφην ἀπὸν μὲν 
μόνον. 360 L has ἥ'κπειραί λέγειν, with o written under the accent on λέγειν, and a mark of abbreviation, †, over ειν. Dübner thinks that the 1st hand wrote λέγειν, denoting οὖν by the mark aforesaid, and indicating by o a reading λόγων, to which a marginal gloss by a later hand refers, εἰ πεῖρατο λόγων κείσει: then

δπλων: Tr. 1214 | δοσν γ' ἄν (sc. δρφων 
tοῦτο) αὐτὸς μὰ ποτεφαίνοις χερσόν.

349 καὶ τοῦργον...τούτο, the doing 
of this thing also, αὐτὴν τὴν πραξίν, as 
dist. from the plotting and the direction of 
the act.

350 ἄλθης: κ.τ.λ. The same word 
marks the climax of Creon's anger in 
Ant. 758: cp. Ar. A.v. 393 ἔτων; etc. ἀνεί- 
πω σειλ.'ἐμένειν I command that thou 
abide: so Phil. 101 λέγω σε...λαβεῖν.

351 ὑπερ προείπας (sc. ἐμμένειν), by 
which thou didst proclaim that (all) 
should abide: this is better than taking 
ὑπερ as by attraction for ἡπερ, since προ- 
eίπον could take an acc. of the thing pro- 
claimed (ε.τ. εξειδίκευτον, πόλεμον, βάλταν), 
but not of the act itself (as ἡγήματα).

353 ὡς διπλαίηστορι, an anac- 
louthon for ὡς διπλαίηστορι, as if εὐ- 
νέπω σοι had preceded. ἔμε just before 
made this necessary. In Eur. Med. 57 
most mss. give ὡς ἠδ' ἦμερος μ᾽ ἐπῆλθε γῆ 
to κούρασι | λέξαι μολόντι δευρό δε- 
σπολίἠς τούσας, where Porson, reading 
μολόντιν τούσας ἄν ἐκείνεσα. Elms. 
epi. Eur. I. A. 491 ἄλων τε μ᾽ ἔλεος τῆς 
ταλαιψωρόν κόρης | εἰςήλθη συγγενεῖς ἐν- 
νοομένοιν.

354 ἔξωκηνος. ἕκκενω is used of 
starting game, El. 567 ἔξωκηνον πο- 
δοὺν | ...ἐλαφον: of rousing one from 
rest, Tr. 1242, and fig. of exciting pain 
which had been lulled, ἔδ. 979. Here 
the notion is that of a sudden and start- 
tling utterance. But the choice of the 
word has also been influenced by 
the common use of κείνω in the sense 
of mooting subjects which should not 
have been touched: Eur. El. 302 ἐπεὶ δὲ κείνω 
μοῦδον, i.e. since thou hast broken 
this theme: cp. O. C. 1526 ἀδ ἐξάγαστα μηθὲ 
kειτε λόγω. In Eur. Med. 1317 τί 
tάσει κείνω κάναμοκχελείς πόλεισ; Porson, 
with the author of the Christian Patiens, 
reads λόγους, thinking that Ar. Nub. 
1399 οὐ κακῶν ἔπων ἤκουσαν καὶ κακοειλατ 
allduded to that place. So λέκτυνα (ἔση) 
=ἀπάρρητα O. C. 634, Ant. 1060 ὅρεσθε 
μὲ τάκτυνα διὰ φρενὸς φράσας. | κείνη, 
κ.τ.λ.

355 καὶ ποὺ κ.τ.λ. And on what 
ground dost thou think to escape (punish-
slaying with thy hands. Hadst thou eye-sight, I would have said that the doing, also, of this thing was thine alone.

TE. In sooth?—I charge thee that thou abide by the decree of thine own mouth, and from this day speak neither to these nor to me: thou art the accursed defiler of this land.

OE. So brazen with thy blustering taunt? And wherein dost thou trust to escape thy due?

TE. I have escaped: in my truth is my strength.

OE. Who taught thee this? It was not, at least, thine art.

TE. Thou: for thou didst spur me into speech against my will.

OE. What speech? Speak again that I may learn it better.

TE. Didst thou not take my sense before? Or art thou tempting me in talk?

OE. No, I took it not so that I can call it known:—speak again.

another hand wrote ειν in full. Campbell holds that the 1st hand wrote λέγω. All the later MSS. have λέγω; and I believe, with Dübner, that this was what the 1st hand in L meant to give. The superscript ο, however, is not (I think) from the first hand, but from a later one, prob. the same that wrote the marg. gloss. The ειν may be from the first corrector (S).—Hartung reads η πειρα λέγω; Campbell, η κ' θανά λόγω; Wecklein and Bellermann, η εκπειρά λέγων; Blaydes proposes ουχλ ξυνήκας; πρός τί μου κ' θανά λέγεις; Mekler, η πετα θεγόν; F. W. Schmidt, η ετέρα λέγω;
Τσοχλέουσ

ΤΕ. φονέα σε φημὶ τάνδρος οὐ ξητεῖς κυρεῖν.
ΟΙ. ἀλλ' οὔ τι χαιρών δίς γε πημωναὶ ἔρεις.
ΤΕ. εἰπω τι δῆτα καλλ', ἵν ὄργιη πλέοιν;
ΟΙ. ὅσον γε χρῆσεις· ὦς μάτην εἰρήστει.
ΤΕ. λεληθέναι σε φημὶ σὺν τοὺς φιλτάτοις
ἀλοχισθ' ἠμιλουτ', οὐδ' ὅραν· ἵν' εἴ κακοῦ.
ΟΙ. ἤ καὶ γεγηθὼς ταῦτ' αἰε λέειν δοκεῖς;
ΤΕ. εἵπερ τι γ' ἐστι τῆς ἀλληθείας σθένος.
ΟΙ. ἀλλ' ἐστι, πλὴν σοι· σοι δὲ τούτ' οὐκ ἔστ', ἐπεί
τυφλὸς τά τ' ὁτα τὸν τε νοῦν τά τ' ὁμοια τ' εἰ.
ΤΕ. σὺ δ' ἀθλιός γε ταῦτ' ὄνειδος, ἀ σοὶ
οὐδεῖς δ' οὐχὶ ταῦτ' ὀνειδεῖ τάχα.
ΟΙ. μᾶς τρέφει πρὸς νυκτός, ὡστε μήτ' ἐμὲ
μήτ' ἀλλον, ὅστες φῶς ὀρᾶ, βλάψαι ποτ' ἄν.
ΤΕ. οὐ γάρ σε μοῦρα πρὸς γ' ἐμοῦ πεσεῖν, ἐπεὶ
ἰκανὸς Ἀπόλλων, ᾧ τάδ' ἐκπράξαι μέλει.
ΟΙ. Κρέοντος ἢ σοῦ ταύτα τἀξιορρηματα;
ΤΕ. Κρέων δὲ σοι πὴ κυρεῖν, ἀλλ' αὐτῶς σὺ σοὶ.
ΟΙ. ἃ πλουῦτε καὶ τυραννὶ καὶ τέχνη τέχνης
ὑπερφέρουσα τῷ πολυζήλῳ βίῳ,
TE. I say that thou art the slayer of the man whose slayer thou seekest.

OE. Now thou shalt rue that thou hast twice said words so dire.

TE. Wouldst thou have me say more, that thou mayest be more wroth?

OE. What thou wilt; it will be said in vain.

TE. I say that thou hast been living in unguessed shame with thy nearest kin, and seest not to what woe thou hast come.

OE. Dost thou indeed think that thou shalt always speak thus without smarting?

TE. Yes, if there is any strength in truth.

OE. Nay, there is,—for all save thee; for thee that strength is not, since thou art maimed in ear, and in wit, and in eye.

TE. Aye, and thou art a poor wretch to utter taunts which every man here will soon hurl at thee.

OE. Night, endless night hath thee in her keeping, so that thou canst never hurt me, or any man who sees the sun.

TE. No, thy doom is not to fall by me: Apollo is enough, whose care it is to work that out.

OE. Are these Creon’s devices, or thine?

TE. Nay, Creon is no plague to thee; thou art thine own.

OE. O wealth, and empire, and skill surpassing skill in life’s keen rivalries, except that Δ has σε...γε σοι): σε μάρα πρός γ’ ἐμοὶ Bruck.
όσος παρ’ ὑμῶν ὁ φθόνος φυλάσσεται,
εἰ τὴν ἀρχῆς ὀψίν, ἢν ἔμοι πόλις
δωρητῶν, οὐκ αἰτητῶν, εἰς ἐγείρεσιν,
ταύτῃ Κρέων ὁ πιστὸς, οὐς ἀρχῆς φίλος
λάθρα μ’ ὑπελθὼν ἐκβαλεῖν ἤμερεται,
ὑφεστά μάγων τοιόντες μηχανορράφου,
δόλων ἀγύρτην, ὡστε ἐν τοῖς κέρδεσιν
μονὸν δέδορκε, τὴν τέχνην δ’ ἐφ’ ὑπλόσ.
ἔπει, φέρ’ εἰπέ, ποῦ σὺ μάντις εἰ σαφῆς;
πῶς όρχ’, ὅθ’ ἡ ράψις ἐνθάδ’ ἡν κύων,
ηὐδας τι τοιῶδ’ ἀστοῖσιν ἐκλυτήριον;
καίτοι τὸ γ’ αὐγιγμ’ οὐχὶ τοποίωτος ἦν
ἀνδρός δἰειπεῖν, ἀλλὰ μαντεῖας ἔδει
ἡν οὐτ’ ἀπ’ οἰωνῶν σὺ προφανής ἔχων
οὐτ’ ἐκ θεῶν τοῦ γνωτόν ἀλλ’ ἐγὼ μολὼν,
ὁ μηδὲν εἰδὼς Οἰδίπος, ἐπαυσά νυν,
γνώμη κυριῆσας οὐδ’ ἀπ’ οἰωνῶν μαθῶν.

MSS.: Κρέων γε Βρονκ. 396 τοῦ Ι., τοῦ Ι.

would be a weak addition. τέχνη τέχνης | ἀπερέφρονοι refers to the view that the art of ruling is the highest of arts: cp. Phil. 138 τέχνα γάρ τέχνας ἑτέρας προδόχει | καὶ γνώμα, παρ’ ὅτε τὸ θεῖον | Δῶς αἰτητῶν ἀνάσται: for skill and wit (γνώμη), surpassing those of other men, belong to him by whom is swayed the godlike sceptre which Zeus gives. Xen. Mem. 4. 2. 11 μεγάλης ἠφίεσας τέχνης, εἰπε γάρ τὸν βασιλέας αὐτή, καὶ καλεῖται βασιλικῆ. But there is also an allusion to the skill shown in solving the riddle, by which Oed. surpassed the μαντικὴ τέχνη του Τειρεσία (cp. 357).

382 παρ’ ὑμῖν...φυλάσσεται, is guarded, ed, in your keeping: i.e. how much envy do ye tend to excite against those who receive your gifts. φυλάσσεται, stronger than πρέπει, represents envy as the inseparable attendant on success: cp. Ο. Θ. 1213 σκατόναι φυλάσσεσσαι, stubborn in folly: Eur. Ion 735 ἄξιον ἄξιον γεννήτωρον | ἕκαστο φυλάσσε. 384 δωρητῶν, οὐκ αἰτητῶν, feminine. The adjectives might be neuter: ‘a thing given, not asked.’ But this use of the neuter adj., when the subject is regarded in its most general aspect, is far most common in simple predications, as II. 2.

204 οὐκ ἄγαλμα πολυκορινή: Eur. Hírr. 1901 τετραπ. καὶ κυκλάς | τράπεζα πλήρης. And γνωτόν in 396—which must agree with ἦν—favours the view that here also the adjectives are fem. Cp. II. 1. 742 κλωτὸς Πεποδίμαια: Thuc. 2. 41 γῆν ἐξαφνω: 7. 87 σομαί οὐκ ἀνεκτοί: Plat. Κερ. 573 θανατοῖο...πεποδίμαια: [Plat.] ἔγχυσις 398 ὁ ἀρετὴ διδακτική: O. C. 1550 πεποδίμαι τερών: Τερ. 446 ἐν...μετατόπιον ἐνιοῦ (Deianeira).

385 ταύτης, redundand, for emphasis: Xen. Cyr. 8. 7. 9 τὸ δὲ προβολεύειν καὶ τὸ ἡγεῖσθαι, ἐφ’ ὅτι ὁ καιρὸς δοκῆ ἐναι, τούτῳ προστάτω. 387 ὑφελις, having recently sent as his agent, ‘having suborned.’ [Plat.] Αἰτιομ. 368 εἰ προεροθαύν ἐγκαθέτου ὑφέλις, ‘having privately brought in suborned presidents.' The word μάγος expresses contempt for the rites of divination practised by Teiresias: ἄγαρτις taunts him as a mercenary impostor. So Plut. Mor. 165 F joins ἄγαρτις καὶ γόνατα, Ζωσίμους 1. 11 μάγοι τε καὶ ἄγαρτις. The passage shows how Asiatic superstitions had already spread among the vulgar, and were scorned by the educated, in Greece. The Persian μάγος (as conceived by the Greeks) was one who claimed to com.
how great is the envy that cleaves to you, if for the sake, yea, of this power which the city hath put into my hands, a gift unsought, Creon the trusty, Creon mine old friend, hath crept on me by stealth, yearning to thrust me out of it, and hath suborned such a scheming juggler as this, a tricky quack, who hath eyes only for his gains, but in his art is blind!

Come, now, tell me, where hast thou proved thyself a seer? Why, when the Watcher was here who wove dark song, didst thou say nothing that could free this folk? Yet the riddle, at least, was not for the first comer to read; there was need of a seer's skill; and none such thou wast found to have, either by help of birds, or as known from any god: no, I came, I, Oedipus the ignorant, and made her mute, when I had seized the answer by my wit, untaught of birds.

The word is used with irony: the baneful lay of the Sphinx was not such as the servant of Apollo chants. Cp. 130.

398 καὶ τὸ γ' αἰνηρ' is nominative: the riddle did not belong to (was not for) the first comer, that he should solve it. O. C. 751 οὐ γὰρ ήμισθεν is imperative, ἀλλὰ τουτών ἀρκεῖαι. Thuc. 6. 22 ἀπόλλω γάρ οὖσα [ἤ στρατιά] οὐ πάντως ἔσται πόλεως ὑποδείξαι. ὡς ἔτων, any one who comes up, cp. Plat. Rep. 372 D ὡς νῦν ὃ τυχὼν καὶ οἷότερ προσσήκους ἔρχεται ἐκ αὐτό.—διαπεί, 'to declare, 'to solve': cp. 854. did implies the drawing of clear distinctions; cp. O. C. 295 διαδείνει, diiudicare, n.

395 εἰς οὖτ' ἀπ' οὐρανοῦ χοῦν οὔτ' ἐκ θεῶν τοῦ γεννών (τοῦς) προφανής: and thou wast not publicly seen to have this art, either from (ἀπ') birds, or as known through the agency of (ἐκ) any god. προφανής, when brought to a public test. For ἀπ' cp. 43: ἐκ with θεῶν, of the primary or remoter agent (Xen. Hellen. 3. 1. 6 ἐκ βασιλέως ἐδόθη), meaning by a φήμῃ (43) or other sign. γεννών: cp. on 384.—μολὼν: he was a mere stranger who chanced to arrive then.

397 ὁ μὲν οὖς ἑδότ' ὡς τις μεθον̣ ἤθεν, 'I, a man who knew nothing,' the generic μη, here with concessive force,—though I knew nothing, I silenced her' (qui nihil scirem, vici tamen). So in Dem. or. 19 § 31 the generic μη has a causal force: ὁ βουλὴ δὲ, ὡς μη καλεθῆται ἀκούσαι τάληθθ' παρ' ἐμοὶ, οὔτ' ἐννυχεσθαι τούτοις, κ.τ.λ. ('the senate, a body which had not been prevented,' etc.). See Whitelaw in Trans. Camb. Phil. Soc., 1886, p. 17. Cp. 638, 875, 1019.
δὲν δὴ ἐν πειρᾶσ ἐκβαλεῖν, δοκῶν θρόνοις 
παραστατήσεως τοῖς Κρεοντείοις πέλας. 
κλαίων δοκεῖς μοι καὶ σὺ χῶ συμβείς τάδε
ἀγγελατήσειν εἰ δὲ μὴ 'δοκεῖς ἑρών'
ἐγναί, παθῶν ἔγνως ἀν οἶα περ φρονεῖς.

ΧΟ. ήμῶν μὲν εἰκάζουσι καὶ τὰ τοῦ ἐπὶ
ὄργῃ λελέχθαι καὶ τὰ σ', Οἶδίτου, δοκεί
dει δ' οὐ τουτών, ἀλλ' ὁπως τὰ τοῦ θεοῦ
μαντεί' ἀριστα λύσομεν, τόδε σκοπεῖν.

ΤΕ. εἰ καὶ τυραννεῖς, ἠξιωτέρν τὸ γοῦν
ἰδ' ἀντιλέξων, τοῦδε γὰρ καγὼ κρατῶ.
οὐ γάρ τι σοί ζω δοῦλος, ἀλλὰ Δοξία.
ὡσ' οὐ Κρεόντος προστάτου γεγράφομαι.
λέγω δ', ἐπειδὴ καὶ τυφλόν μ' ὀνείδισας'
οὐ καὶ διδόρκας κοῦ βλέπεις ἤ εἴ κακοῦ,
οὐδ' ἐνθά ναίεις, οὐδ' ὅτων οἰκεῖς μέτα.
ἀρ' οἶνθ' αὖ ὅν εἰ; καὶ λέληθας ἐξήρος ὄν
τοις σοιών αὐτοῦ νέρθη καὶ γῆς αἶνω,

405 Οἶδίτου. Λ and the other mss. support this form of the voc. here, and in O. C. 557, 1340; but Οἶδίτως (voc.) in twelve other places. Elmsley and Reisig, whom

400 πέλας, adv., so Aesch. Thesb. 669
παραστατέων πέλας.

401 κλαίων: cp. 368, 1153: Ant. 754
κλαίων φρενώσεως.—δ συμβείς, Creon, as
whose agent (387) Teir. is regarded: so
in Thuc. 8. 68 ὃ τὴν γνώμην ἐπιὼν is contrasted with ὃ τὸ πράγμα ἐπινοεῖ.

402 ἄγγελαις = τὸ ἄγος ἐλαίων (see
on 98), in this case ἄνδραλεῖς (100), to
expel the μάστορ. Her. 5. 72 Κλεομήνης
...ἀγγελατέει ἐπτακόσα ἔπιστα (house-
holds) Ἀθεραλω. The smooth breathing
is supported by Hesychius, by the gram-
arians in Bekker's Anecd. 1. 338. 32,
and by most mss. of Soph.; while the
aspirate is given by L here, by Eustath-
thius (1704. 5), and by Suidas, who quotes
this verse. Curtius distinguishes (1) ἄγω,
ἄγω-ς, guilt, object of awe, whence ἐκα-
γης: Skt. ἄγ-ας, vexation, offence: Eytym.
§ 116: (2) root ἄγ-, ἄ-ω-ς, reversion, ἄγω-
ω-ς holy, ἄγω-ς pure: Skt. jāg (jāg-
ā-mi) reversion, consecrate: Eytym. § 118.
In Aesch. Cho. 154 and Soph. Ant. 775
he would with Herm. write ἄγων as = 'con-
secrated offering.' In both places, how-
ever, ἄγων (= piaclum) satisfies the sense
(see n. on Ant. 775); and for ἄγος there is
no other evidence. But this, at least,
seems clear: the compound synonym for
τὸ ἄγος ἐλαίων (Thuc. 1. 126) should be
written ἄγγελατείω.

'Δοκεῖς is the scornful phrase of an
angry man; I know little concerning
this, but from thine aspect I should
desire thee to be old: cp. 562 where Oed.
asks, τὸν οὖν ὃ μάντη σὺντος ἤν ἐν 
τῇ τέχνῃ; Not (1) 'seemed,' as opposed to
really being; nor (2) 'waited by me'
to be old: a sense which the word surely
could not yield.

408 παθῶν, by bodily pain, and not
merely μαθῶν, by reproof: cp. 641.—οἶδ
περ φρονεῖς: see on 634 ὅλω ἐστὶ τὸ φο-
νεῖν.

405 ὀργῆ, modal dat., cp. O. C. 659
οἰκ. — καὶ τὰ σ' κ.τ.λ., the elision as in
329: see on 64.

407 τὸ δ' emphatically resumes ἄγος
λύσομεν, this we must consider: cp. 385
ταῦτην: so 37, 458 τὸ μὴ πυθεῖται, τοῦ-
τοι μ' ἀλγῷεν τιν ἄν.

408 ἐκ καὶ κ.τ.λ. For ἐκ see on
305.—ἐξισωτέον κ.τ.λ. = δει ἐξεσώσων τὸ 

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And it is I whom thou art trying to oust, thinking to stand close to Creon’s throne. Methinks thou and the plotter of these things will rue your zeal to purge the land. Nay, didst thou not seem to be an old man, thou shouldst have learned to thy cost how bold thou art.

CH. To our thinking, both this man’s words and thine, Oedipus, have been said in anger. Not for such words is our need, but to seek how we shall best discharge the mandates of the god.

TE. King though thou art, the right of reply, at least, must be deemed the same for both; of that I too am lord. Not to thee do I live servant, but to Loxias; and so I shall not stand enrolled under Creon for my patron. And I tell thee—since thou hast taunted me even with blindness—that thou hast sight, yet seest not in what misery thou art, nor where thou dwellest, nor with whom. Dost thou know of what stock thou art? And thou hast been an unwitting foe to thine own kin, in the shades, and on the earth above;

Dindorf follows, hold Oditov to be alone correct. Here, at least, euphony recommends Oditov. It is more probable that both forms were admissible. 413 δεδωκας

εις αντιλέξα, one must equalize the right at least of like reply; i.e. you must make me so far your equal as to grant me the right of replying at the same length. The phrase is a pleonastic fusion of (1) έξοικτεσεν τό αντιλέξα with (2) συγχωρητέον τό τρα αντιλέξα.

410 Σ. Δεξία: see note to 853,—οὔτον οὖν Κρεόνος κ.τ.λ. ‘You charge me with being the tool of Creon’s treason. I have a right to plead my own cause when I am thus accused. I am not like a resident alien, who can plead before a civic tribunal only by the mouth of that patron under whom he has been registered.’

Every μέτοικος at Athens was required ἐτυγράφησετο προστάτην, i.e. to have the name of a citizen, as patron, inscribed over his own. In default, he was liable to an ἀπροστασίων γραφή. Αρ. Ραχ. 684 αὐτῷ πυραμόν προστάτιν ἐπεγράφατο: Ἀε. 1095 ἐπεγράφου τιν Τοργώνα, you took the Gorgon for your patron: Lysias or. 31 § 9 ἐν ἔρωτι μετοικίων κατατείχει (paying the alien’s tax) ἐπὶ προστάτου φιλο.—γεγράφουσα, will stand enrolled: cp. Ar. Εξ. 1370 οὐδεὶς κατά σπουδάς μετεγγραφήσεται, ἢ άλλ’ ἱστ. ἠμ. τὸ πρῶτον ἐγγεγράφηται: Theocr. 18. 47 γράμματα δε ἐν φλοιῷ γεγράφηται, remain written.—For the gen. Κρεόνος cp. Αρ. Εξ. 714 τὸν δημον σε-αυτοῦ νεκράκας.

412 λέγω δ’, a solemn exordium, be-speaking attention: cp. 449.—τυφλὸν μ’ άνεβίσας. As άνεβίσας could not stand for απεκάλεσα, ‘called me reproachfully,’ τυφλὸν must stand for ὃ τυφλὸν δητα. For the ellipse of δητα, cp. Ει. 899 ὃς δ’ ἐν γαλήνῃ πάντ’ ἐπεροκήμων τότον: for that of ὃς, O. C. 142 μη μ’, ἱκετεύω, προσδίδῃ ἀνόμον.

413 σοι καὶ δεδωκας. ‘Thou hast for the last time and dost not see.’ i.e. thou hast sight, and at the same time dost not see.

The conject of Reiske and Brunck, σοι, καὶ δεδωκὼς (though having sight), οὐ βλέπως, spoils the direct contrast with τυφλὸν.

414 ἐνθα ναύς might mean, ‘in what a situation thou art’: but, as distinguished from the preceding and following clauses, is best taken literally: ‘where thou dwellest,’—viz., in thy murdered father’s house.

415 ἀρ’ οἰκόθ α. κ.τ.λ. Thy parents are unknown to thee. Yeα, and (καὶ) thou knowest not how thou hast sinned against them,—the dead and the living.
καὶ ο’ ἀμφιπλῆξ μητρός τε καὶ τοῦ σου πατρὸς ἔδα ποτ’ ἐκ γῆς τῆς δεινοπόνων ἀρά, 
βλέποντα νῦν μὲν ὅρθ’, ἐπειτὰ δὲ σκότον.

βοῦς δὲ τῆς σῆς ποιῶς οὐκ ἔσται λιμήν,
ποῖος Κιθαιρών οὐχὶ σύμφωνος τάχα,
ὅταν καταίσθη τῶν ὑμέναιων, ὃν δόμορις
ἀνορμὸν εἰσέπλευσας, εὐπλοίας τυχών;

ἀλλων δὲ πληθὸς οὐκ ἐπαισθάνει κακῶν,
α’’ σε εξίσοιςει σοι τα καὶ τοῦ σου τεκνοῦ.

πρὸς ταύτα καὶ Κρέοντα καὶ τούμον στόμα
προπηλάκιζε’ σοῦ γὰρ οὐκ ἔστων βροτῶν
κάκιν οὐ μὴ ἐκτροβήσεται τοτε.

ΟΙ. ἡ ταύτα δὴ ἀνεκτὰ πρὸς τοῦτον κλῦεν;
οὐκ εἰς ὀλέθρον; οὐχὶ θάσον; οὐ πάλιν
ἀφορρος οἰκὼν τῶδ’ ἀποστραφείς ἀπει;

ΤΕ. οὐδ’ ἰκόμην ἑγώ’ ἀν, εἰ σὺ μὴ ’κάλεις.

ΟΙ. οὐ γὰρ τι σ’ ἰδῇ μῶρα φωνήσοντ’, ἐπε’ι
σχολή σ’ ἀν οἰκοὺς τοὺς ἔμους ἐστελμῆσαι.

καὶ Λ. δηδορκὼς κα’ γ. 420 λιμήν] μυχὸς Wecklein. 434 σχολῆ σ’ mss.;

417 ἀμφιπλῆξ: as in Ἰτ. 930 ἀμφιπλῆξ φαργῶμεν— a sword which smites with both edges,—so here ἀμφιπλῆξ ἀρά is properly a curse which smites on both sides,—on the mother’s and on the father’s part. The pursuing Ἀρά must be conceived as bearing a whip with double lash (ἡτλῆ μάτις, Αἰ. 424). Cp. ἀμφιπερασα, carrying two torches (Τ. 214). The genitives μητρός, πατρός might be causal, with ἀμφιπλῆξ, smiling twice,—for mother and for sire,—but are better taken with ἀρά, which here = ἔρως: cp. Aesch. Θεό. 70 Ἀρά τ’, ἔρως πατρὸς ἡ μεγασθενής.

418 δεινότους, with dread, untrusting chase: so the Fury, who chases guilt ‘as a hound tracks a wounded fawn’ (Aesch. Εὐμ. 246), is χαλκόσαυς (Εἰ. 491), τανγότα (Αἰ. 837), καμφίσας (‘fleat,’ Aesch. Θεό. 791).

419 βλέποντα κ.τ.λ., ι.ε. τότε σκότων βλέποντα, ei καὶ νῦν ὅρα βλέπεις. The Greek love of direct antithesis often coordinates clauses where we must subordinate one to the other: cp. below, 673: Isocr. or. 6 §§ 54 πὼς οὐκ ἀλοχόν...τῷ μὲν ἔθνῳ καὶ τῇ Ἀσίᾳ μεσθήν πεποικέναι τροπαῖον,...ὑπὲρ δὲ τῆς πατρίδος...

μηδὲ μιὰν μάχην φανέσθαι μεμαχημένους;
βλέπειν σκότων, like ἐν σκότῳ... ὑφόλατο (1273), Eur. Bacch. 510 σκότων εἰσορή καφες.

420 βοῦς δὲ κ.τ.λ. Of thy cry what haven shall there not be (i.e. to what place shall it not be borne),—what part of Cithaeron shall not be resonant with it (σύμφωνος ἔσται sc. αὐτῆς), re-echo it? If we took σύμφωνος ἔσται (and not ἄσται alone) with λιμήν as well as with Κιθαιρῶν, the figurative force of λιμήν would be weakened. We must not understand: What haven of the sea or what mountain (as if Cithaeron stood for ὅρος) shall not resound? Λιμήν, poet. in the sense of ὑπόσχη, for that in which anything is received: Aesch. Pers. 250 ὥ Περὶς αὰ καὶ μέγας πλεύσον λιμήν (imitated by Eur. Ορ. 1077): the augural seat of Teiresias is παντὸς ὀινὸμον λιμήν, Ant. 1000: the place of the dead is "Ἄιδου λιμήν, ὰδ. 1284: cp. below, 1288.

421 εἰ πτοῖος Κιθαιρών, vigorous for πτοῖος μέρος Κιθαιρών.—τὸν ὑμέναυν ἐν
ἀπετέλεσαν, the marriage into which thou didst sail: δόμοι, in the house, local dat. (381): the marriage (ὁμέναυν, here = γάμος) was the haven into which he sailed,
and the double lash of thy mother’s and thy father’s curse shall one day drive thee from this land in dreadful haste, with darkness then on the eyes that now see true.

And what place shall not be harbour to thy shriek, what of all Cithaeron shall not ring with it soon, when thou hast learnt the meaning of the nuptials in which, within that house, thou didst find a fatal haven, after a voyage so fair? And a throng of other ills thou guesserst not, which shall make thee level with thy true self and with thine own brood.

Therefore heap thy scorns on Creon and on my message: for no one among men shall ever be crushed more miserably than thou.

OE. Are these taunts to be indeed borne from him?—Hence, ruin take thee! Hence, this instant! Back!—away!—avaunt thee from these doors!

TE. I had never come, not I, hadst thou not called me.

OE. I knew not that thou wast about to speak folly, or it had been long ere I had sent for thee to my house.

σχολή γ’ Suidas, and so Porson, inserting σ’ after ἐμοῦσ.

—a haven which seemed secure, but which, in reality, was for him a δρόμος ἀναρμοσ.—εὐπλοῖος τυγκόν, because Oed. seemed to have found ἄθρος, and also because the gale of fortune had borne him swiftly on: cp. οἰοθ’ ὄροι ὀοθ’ ἱστορῶν, 1484.—The ὑμεναῖος was the song sung while the bride and bridegroom were escorted to their home, II. 18. 492 νύμφας δ’ ἐκ θαλάμων δαίθων ὑπὸ λαμπρομενών | ἡγισκόν ἀνά ἀστυ, ποιῶς δ’ ὑμεναῖοι δρόφει, as distinguished from the ἐπι-θαλάμων afterwards sung before the bridal chamber: Ant. 813 οἰοθ’ ὑμεναῖοι | ὑγκληρον, οὐτ’ ἐπινύμφειον | πῶ μὲ τὸς ὕμενας ὑμησον.

424 ἄλλων δ’ κ.τ.λ. Verses 422—425 correspond with the actual process of the drama. The words κατάηθῳ τὸν ὑμεναῖον refers to the first discovery made by Oed.,—that his wife was the widow of one whom he had himself slain: cp. 821. The ἄλλων πλήθος κακῶν denotes the further discovery that this wife was his mother, with all the horrors involved (1405).

425 δ’ κ’ ἐξεύρωσει, which shall make thee level with thy (true) self;—by showing thee to be the son of Laius, not of Polybus;—and level with thine own children, i.e. like them, the child of Iocasta, and thus at once ἀδελφός καὶ πατήρ (458). For δ’ κ’ Markland conject. δσ’, which shall be made equal for thee and for thy children: and so Porson interpreted, conjecturing δσ’ from Agathon fr. 5 ἄγνητα ποιεῖ άσ’ ἄν ἐκ περαμαγέν. Nauck ingeniously conj. δ’ εξισούει σῶ τοι καὶ σοις τέκνοις. But the vulgate is sound: for the παρίχθησις cp. 371.

426 Π. τυμβόν στόμα: i.e., it is Apollo who speaks by my mouth, which is not, as thou deemest, the νύμφην στόμα (O. C. 704) of Creon.—προπηλακίζει: acc. to Arist. Top. 6. 6 προπηλακισμός was defined as ὕβιρα μετὰ χλευνα-σίας, insult expressed by scoffing: so in Eth. 5. 2. 13 κακηγορία, προπηλακισμός = libellous language, gross abuse: and in Ar. Thesm. 386 προπηλακισμώναις is explained by πολλὰ καὶ παντοί ἄκουσας κακὰ. Dem. or. 21 § 72 has ἄθεσις, τοῦ προπηλακισόμεθα as ‘‘unused to gross contumely’’ (generally, but with immediate ref. to a blow).—ἐκτριβήσεται, rootout. Eur. Hipp. 683 Ζεὺς σε γεννήτωρ εμὸς | πρόσχυνεν ἐκτρίψειν.

430 οὐκ εἰς διδρόν κ.τ.λ. Ar. Plut. 394 οὐκ ἐς κόρακες; Tr. 1183 οὐθ’ ὄβασον οὐσεῖς; Cratinus Νύμφοι fr. 6 (Meineke p. 27) οὐκ ἀπερρήσεις συν βαθτὸν; Aesch. Theb. 252 οὐκ ἐς φόδον σὺγιόν ἀπαχθεῖν ταύτε;—πάλιν ἀναφορρισσε, like El. 53 ἀναφερρισσό · ἔμειν τόλμη: the gen. οὐκον τῶν δ’ with ἀποτραφέος.

432 ἰκαμόω...καλεῖς: cp. 135, 402.

433 σχολή ζ’ ἰν. The simple σχολή is stronger than σχολή γε would be:
σοφικλεύσ

ΤΕ. ἡμεῖς τοιοῦτο έφημον, ὡς μὲν σοι δοκεῖ, μίωροι, γονέωσι δ', οἱ σ' ἐφύσαι, εμφρονεῖ.
ΟΙ. τοίον γε μείνουν. τις δὲ μ' ἐκφύει βροτών;
ΤΕ. ἡ δ' ἡμέρα φύσει σε καὶ διαιθηρεῖ.
ΟΙ. ὡς πάντ' ἄγαν αἰνικτά κασαφή λέγειν.
ΤΕ. οὔκομεν σὺ ταύτ' ἀριστος εὐρίσκειν ἐφύς;
ΟΙ. τοιαύτ' ἀνείδικ' οἷς εἴμ' εὐρήσεις μέγαν.
ΤΕ. αὕτη γε μέντοι σ' ἡ τύχη διώλεσεν.
ΟΙ. ἀλλ' εἰ τὸνί τύμην ἐξέσσω', οὐ μοι μέλει.
ΤΕ. ἀπεμι τοίνυν καὶ σὺ, παί, κόμιζε με.
ΟΙ. κομιζέω δὴθ': ὡς παρὼν σὺ γ' ἐμποδῶν ὀγλεῖς, συνθεῖς τ' ἄν οὐκ ἀν ἀλγύνοις πλέον.
ΤΕ. εἰπὼν ἀπεμι' ἄν οὐκεκ' ἠλθον, ὥσ τὸ σὸν δείχα μὲ πρόσωπον οὖ γαρ ἔστ' ὑπὸν μ' ὀλεῖς.
λέγω δὲ σο' τὸν ἄνδρα τούτον, ὅπως πάλα

488 ἡμέρᾳ φύσει σε] τὸς ἡμέρᾳ φύσει σφε Nauck. 489 ἀγαρ' L 1st hand: the τ' has been erased. 485 σο' γ' ἐμποδῶν] L has σο' γ' in an erasure. The 1st

Ἀντ. 390 σχολὴ τοῦ δ' ἄγιν (where σχολὴ γ' ἄγιν is an inferior v. l.), Plat. Sph. 233 μ σχολῆ τοῦ...θελεν ἄν, Proa. 330 ε σχολῆ μέστ' ἀν ἄλλα τι διότι εἰς καὶ οὔκορας: O. C. 642 δύον μετέχεις ἐμοῖς: μετατελάμπῃ = μετατελείματη, μετατελείματη, μετατελείματη, μετατελείματη. Ηστηλίσαται, to summon to oneself, from στέλλεσθαι, to summon to oneself, from στέλλω, used (1) of the messenger, below 660 πέμψας τινα στελλοῦτα: (1) of him who sends word by a messenger, Phil. 60 ο ο' ε' ἐν λιταῖς στελνατες ο' οίκοι μοιέναι: having urged thee with prayers to come: Ἀντ. 164 ἡμᾶς...τομοῦται... | ο' τετελ' λέγεσαι, sent you word to come.

485 ε' τοιοῦτος refers back to the taunt implied in μώρα φωνήσωτ', and is then made explicit by μωροῖ...εμφρονεῖς: cp. Phil. 1271 τοιοῦτος ἔσθα (referring to what precedes—thou wast such as thou now art) τοῖς λογοῖς χάρισι μου | τὰ τῶν ἔκλεαστες, πιστοῖς, ἀτρόδω λάβρα. In fr. 700 (quoted by Nauck), καὶ τὸν θεὸν τοιοῦτον ἐξετάσαμαι, | σοφοῖς μὲν αἰνικ- τήρα, | ἀκαίρως δὲ φαινόμενον, we have not the preceding words, but doubtless τοιοῦ- τον referred to them. ὡς μὲν σοι δοκεῖ. σοι must be accented; else the contrast would be, not partly between σοι and γονεύσι, but solely between δοκεῖ and some other verbal notion. σοι does not, however, cohere so closely with δο- κεῖ as to form a virtual cretic. It is need- less, then, to read (as Elms. proposed) ὡς μὲν σοι or ὡς σοι μὲν. Ср. Ο. С. 1543 ὡσπερ σφόν παρῆλθεν. Eur. Heracl. 641 σωτήρ νῦν βλάβης. As neither σφόν nor νῦν adheres to the following rather than to the preceding word, it seems unnecessary to read with Forson ὡς πρὶν σφόν νῦν σωτήρ. Here we have ὡς μὲν σοι instead of ὡς σοι μὲν, because, besides the contrast of persons, there is also a con- trast between semblance (ὡς δοκεῖ) and fact.—γονεύσι, 'for' them, i.e. in their judgment: Ἀντ. 904 καίτω σε' ἐγώ 'τιμήρα, τοῖς φρονοῦσιν, ἐβ. Αἰ. Αἰ. 445 πάσι νικῶ τοῖς κρατισ.

487 ἐκφευ' (v). The pres. is not histo- ric (for ἐξέφυλλε), but denotes a permanent character: 'is my siren.' Eur. Ion 1560 ὦ τ' ἐκφευ' s', is thy mother: so perh. Heracl. 208 πατήρ ὕ' ἐκ τίθον γεννάτα σέλεν. Xen. Cyg. 8. 2. 27 ὡ δὲ μὴ νικῶ (he who was not victorious) τοῖς μὲν νικῶν ἐφθονί: and so φευγεῖν = φυγάειν εἶναι passim. Shilleto thus takes ὦ ἐκφευ' γιγανεων in Thuc. 2. 2, ὀ προδοτάτοις ib. 5, ὀ διαβάλλαντες 3. 4; which, however, ἤν, I should rather take simply as imperfect participles, = ὦ ἐκφευ', προδοτάσων, δια- βάλλων. He well compares Verg. Aen.
TE. Such am I,—as thou thinkest, a fool; but for the parents who beget thee, sane.
OE. What parents? Stay...and who of men is my sire?
TE. This day shall show thy birth and shall bring thy ruin.
OE. What riddles, what dark words thou always speakest!
TE. Nay, art not thou most skilled to unravel dark speech?
OE. Make that which my reproach in which thou shalt find me great.
TE. Yet 'twas just that fortune that undid thee.
OE. Nay, if I delivered this town, I care not.
TE. Then I will go: so do thou, boy, take me hence.
OE. Aye, let him take thee: while here, thou art a hindrance, thou, a trouble: when thou hast vanished, thou wilt not vex me more.
TE. I will go when I have done mine errand,—fearless of thy frown: for thou canst never destroy me. And I tell thee—the man of whom thou hast this long while hand seems to have written ταΐθ': an early corrector (S?) wrote γρ. σύ γε in the margin, and altered the word in the text. One later ms. (Vat. a) has σύμι'; another (B) τά γ'.

446 ἄλγυναις L: ἄλγυνοις Elmsley.

9. 266 quem dat Sidonia Dido (is the giver): in Persius 4. 2 sorbitio tollit quem dira cicuta, I find rather a harsh historic pres.

440 οὖκον κ.τ.λ. Well (οὖν—if I do speak riddles), art not thou most skilled to read them?—τοιαύτ' ὁνεδίζη (μοι), make those things my reproach, in which [oils, dat. of circumstance] thou wilt find me great: i.e. mock my skill in reading riddles if thou wilt; but thou wilt find (on looking deeper) that it has brought me true honour.—τοιαύτα...οἷς, as Ο. C. 1552 (n.), Ant. 621, etc.

442 εὐτίκει γε μέντοι. It was just (γε) that fortune, however (μέντοι), that ruined thee. γε emphasizes the preceding word: so 778 σπουδὴς γε μέντοι: 1392 ἰὼμη γε μέντοι: Phil. 93 πεμφθεὶς γε μέντοι (since I have been sent): 1053 νῦν γε μέντοι: Ant. 233 τέλος γε μέντοι.

—τοῦχι implies some abatement of the king's boast, γνώμη κυρὴς, 398.—ἐξεσώρυ, 1st pers., not 3rd.

448 κομιζότω δῆθ'. δῆθα in assent, as Aesch. Suppl. 266 ζεὺς δὲ γεννητώρ ήποι. ΔΑΝ. Ίδίωτ δῆθα. ἐπιμενιδῶν with παρῶν,—present where thy presence irks: cp. 138. σὺ γε here gives a scornful force: the use of σὺ γε in 1101 (n.) is different. The reading τά γ' ἐμποδῶν (found in B) is explained by Brunck and Erfurdt (with Thomas Magister) 'thou hinderest the business before us,' comparing Eur. Phoen. 706 ἀ φ' ἐμποδοὺς μᾶλλον ('most urgent') ταδ' ἠκρο φρασών.

446 ἄλγυνοις suits the continuing action better than ἄλγυναις. The aor. occurs Tr. 458 (ἄλγυναις) and Eur. I. A. 326 (ἄλγυναι): but ais and ai, as optative endings, are not elsewhere found in Soph.

448 πρόσωπον, 'thy face,'—thy angry presence: the blind man speaks as though he saw the 'vultus instantis tyranni.' Not, 'thy person' (i.e. thy royal quality): πρόσωπον is not classical in this sense, for which cp. the Hellenistic πρωτοπαλη-τειν, 'to be a respecter of persons,' and the spurious Phocylidea 10 (Bergk Poet. Lyr. 361) μὴ βίψη πεῖνην ἄδικως: μὴ κρίνη πρόσωπον.—οὐκ ἐνδ' ἔπου, there is no case in which...: cp. 355, 390.

449 λέγω δὲ σοι, cp. 412.—τὸν ἀνδρα τούτου...οὐτός ἠκτός κ.τ.λ. The antecedent, attracted into the case of the relative, is often thus prefixed to the relative clause, to mark with greater emphasis the subject of a coming statement: Tr. 283 τάδε δ' ἀστερ εἰσο-ράσ | ...χρώσαν: II. 10. 416 φυλακάς δ' ἀε ερεα, ἡρας, | οὕτῳ κεκρυμένη ῥύοται στρατόν: Hom. λυπην. Ccr. 66 κόψῃ τὴν ἔτεκον... | τῆς ἀδινῆν δ' ἄκουσα: Ar. Plut. 200 τὴν δύναμιν ἦν ἱμεῖς φατέ | ἤχειν.
ząteis ἀπειλῶν κἀκεχαρίσσων φόνον
tον Δαίεων, οὔτός ἦστιν ἑνθάδε,
ζένος λόγῳ μέτοικος, εἶτα δ' ἐγγενὴς
φανήσεται Θηβαῖος, οὐδ' ἦσθησεται
τῇ ἐνακρισίᾳ τυφλὸς γὰρ ἐκ δεδορκότος
καὶ πτωχὸς αὐτὶ πλούσιον ἐξῆν ἐπὶ
σκῆτρῳ προδεικνυτις γαϊῶν ἐμπορεύσεσται.
φανήσεται δὲ παισὶ τοὺς αὐτὸν ἐξων
ἀδελφός αὐτὸς καὶ πατήρ, καὶ ἦς ἔφυ
γνωσκός νῖος καὶ πόσις, καὶ τοῦ πατρὸς
ομοσπορός τε καὶ φοινεύς.
καὶ ταῦτ' ἱδ' εἰσώ λογίζον καὶ λάβης ἐγευσμένον,
φάσκεω ἐὰν ἤδη μαντικὴ μηδὲν φρονεύν.

στρ. α'. ΧΟ. τὸς ὄντων ἀ θεσπίσεω θελήσει ἐπε τέτρα

461 λάβης ἐγευσμένον Ι.: λάβης μ' ἐγευσμένον ἐ' which Brunck and Hermann preferred. Blaydes suggests that, with λάβης μ', ἐμ' ἤδη might be changed to τὸτ' ἤδη. Wilamowitcz conj. λάβης ἐγευσμένα. 463 ἐπε Λ. The letters ετ (written γ) are in an erasure, which would have been unnecessary if the word first

με, ταύτης διακότης γενήσμαι. Plaut. Trinum. 985 Illus quem ementitius, is
gem un ipse Charmides.
450 ἀνακρισίαν φόνων, proclaiming
(a search into) the murder: cp. Xen. Men. 2. 10. 2 ὡστρα τοῖς ἀνακρίβει
tων: Andoc. or. 1 § 40 ἔγνωτς τε ἢ ἄρτι
γρηγομένως...καὶ μηνύντα κεκρυμνένα
ἐκάθεν μόνο.
452 ι. τὸν Δαίεων: cp. 267. —ζένος
μέτοικος, a foreign sojourner: ζένος, because
Oed. was reputed a Corinthian.
In poetry μέτοικος is simply one who comes
to dwell with others: it has not the full
technical sense which belonged to it at
Athens, a resident alien: hence the
addition of ζένος was necessary. Cp.
O. C. 934 μέτοικος τῇς γῆς: Ant. 808
πρὸς οἰς (to the dead) ἄδ' ἐγγὺς μέτοικος
ἐχομαι.—εἰτα δὲ opp. to νῦν μὲν,
implied in ενθαδε.—ἐγγενῆς, 'native,' as
gενετος is opp. to τοιχος (adropiav).
454 τῇ ζυμοφόρῳ: the (seemingly
happy) event: cp. E. 1230 καθι συμφο
ραίαι μοι | γεγενής ἔστει δάκρυναι.—καὶ
dedorκότος: Xen. Cyr. 3. 1. 17 ἐξ ἄφρονος
σώφρον γεγένηται.
455 ι. ζυμήν οὐ, sc. γη: O. C. 184
ζένων οὐ ζυμήν: Ph. 135 ἐν ζύμῃ ζύμων.
—γαίαιν with προδεικνυτις only: pointing
to, i.e. feeling, ψηλαφών, the ground
before him: so of a boxer, χερι προ
δεικνύς, sparkling, Theoc. 22. 102. 
Cp. Lucian Heracles 1 τοῦ τόξου ἐντεταμένον
ἡ ἀρσενά προδεικνύσαι, i.e. holds
in front of him: id. Hermotimus 68 βαλλὼ
προδεικόσθηναι ἀκουλοθεία, ὡστ' ἐν
πρά
βατα. Seneca Oed. 656 repit incertum
vita, | Bacoäe seniti triste praedantem iter.
The order of words is against taking ζυμή
with γαίαν (when we should write εἰτι),
and supplying τὴν ὁδὸν with προδεικνύν.
457 ι. ζυμών: the idea of daily
conversation under the same roof heightens
the horror. Cp. Andoc. or. 1 § 49
οἰς...ἐχρω καὶ οἰς συμφοβά, your friends
and associates.—ἀδελφός αὐτός. If ἀδελ
φός stood alone, then αὐτός would be
right: himself the brother of his own
children: but with ἀδελφός καὶ πατήρ
we should read αὐτός at once sire and
119 σόφος τ' ἄν αὐτός κἀκαθ' ἄμα: 
Eur. Alc. 143 καὶ τῶς ἄν αὐτός καθανό
τε καὶ βλέποι;
460 Ὀμοφόροι: here act., = τὴν αὐτὴν
στέρειν: but passive above, 260. Acc.
to the general rule, verbal derivatives with
a short penult. are paroxytone when
active in meaning (see on βοῦνμοι, v.
been in quest, uttering threats, and proclaiming a search into the murder of Laïus—that man is here,—in seeming, an alien sojourner, but anon he shall be found a native Theban, and shall not be glad of his fortune. A blind man, who now hath sight, a beggar, who now is rich, he shall make his way to a strange land, feeling the ground before him with his staff. And he shall be found at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; heir to his father’s bed, shedder of his father’s blood.

So go thou in and think on that; and if thou find that I have been at fault, say thenceforth that I have no wit in prophecy.

CHORUS.

Who is he of whom the divine voice from the Delphian rock hath

written had been ἐδὲ: it seems to have been γὰρ. In one of the later mss. (Γ) the 1st hand wrote ἐδὲ, which has been corrected to ἐπε. The Scholiast knew both readings: but it is hardly doubtful that ἐδὲ was a conjecture or a corruption.

26). But those compounded with a preposition (or with a privativum) are excepted: hence διὰδος, not διάδος. So ὁμοσπόρος here, no less than in 260. On the other hand, πρωτόσπόρος = ‘sowing first,’ πρωτόσπορος = ‘first sown.’

462 ἀδείας: ‘say’ (i.e. you may be confident): El. 9 ἀδείας Μυκήνας τὰ τολυχρώσαν ὁδόν: Phil. 1411 ἀδείας δ᾽ ἀδείας τὸν Ἡρακλέους …κλείει.—ματικός: in respect to seer-craft; for the dat., cp. Eur. I. A. 338 τῷ δοκεῖ μὲν ὀχλῷ χρῆσθαι, τῷ δὲ βασίλεισθαι θέλων.

463—512 First στάσιμον. Teiresias has just denounced Oedipus. Why, we might ask, do not the Chorus at once express their horror? The answer is that this choral ode is the first since v. 215, and that therefore, in accordance with the conception of the Chorus as personified reflection, it must furnish a lyric comment on all that has been most stirring in the interval. Hence it has two leading themes: (1) ‘Who can be the murderer?’: 1st strophe and antistrope, referring to vv. 216—315. (2) ‘I will not believe that it is Oedipus’: 2nd strophe and antistrope, referring to vv. 316—462.

1st strophe (463—472). Who is the murderer at whom the Delphic oracle hints? He should fly: Apollo and the Fates are upon him.

1st antistrope (473—482). The word has gone forth to search for him. Doubtless he is hiding in waste places, but he cannot flee his doom.

2nd strophe (483—497). Teiresias troubles me with his charge against Oedipus: but I know nothing that confirms it.

2nd antistrope (498—512). Only gods are infallible; a mortal, though a seer, may be wrong. Oedipus has given proof of worth. Without proof, I will not believe him guilty.

463 ἡστινία, giving divine oracles (ἐπη), fem. as if from ἡστινία (not found): cp. ἡστινία, ἡστινία. Since θε-στιν-ί-α already involves the stem στιν (Curt. E. § 632), the termination, from Fees (lib. 620), is pleonastic.—Δέλφις πέτρα. The town and temple of Delphi stood in a recess like an amphitheatre, on a high platform of rock which slopes out from the south face of the cliff: Strabo 9. 418 οἱ Δέλφοι, πετρόδεις χωρίον, θεατροεῖδες, κατὰ κορυφήν (i.e. at the upper part of the rocky platform, nearest the cliff) ἐξον τὸ μαντείου καὶ τὴν πόλιν, σταδίων οκταϊδεκά κύκλων πληροίσαν: i.e. the whole sweep of the curve extends nearly two miles. Ἔνωσις, ἡμνησ. Apoll. ι. 283 ὑπέρθεν | πέτρη ἐπικρέματι (the rocky platform overhangs the Crisanian plain) κολυθὶ δ᾽ ὑπεδόθημε βῆσσα (the valley of the Pleistus).—ἐπε τελέσταντα (for ἐπε τελέσαι) is somewhat rare, but is not ‘a solecism’ (as Kennedy calls it): cp. O. C. 1580 λέας Ὀδιπου οὐδὲντα: [Eur.]
2 ἀρρήτων τελέσαντα φοινίκας χερσίν; 465
3 ὁμα νῦν ἀδλάδων
4 ἑπόπων σθεναρώτερον
5 φυγὰ πόδα νωμάν.
6 ἐνοπλῶς γὰρ ἐπ’ αὐτὸν ἐπενθρώπηκεν
7 πυρὶ καὶ στεροπαῖς ὁ Δίος γενέταις.
8 δευάδι ὅ’ ἀμ’ ἔπονται
9 Κῆρες ἀναπλάκητοι.

ἀν. α’. ἔλαιμε γὰρ τοῦ νυφεντος ἁρτίως φανείσα
2 φάμα Παρνασσοῦ, τὸν ἄδηλον ἄνδρα πάντ’ ἱχνεύειν. 475
3 φοιτὰ γὰρ ὑπ’ ἀγρίαν
4 ὕλαν ἀνὰ τ’ ἀντρα καὶ
5 πέτρας ἵσοταυρος.

466 ἀδλαζόνων MSS.; ἀδλάδων Hesychius. 472 κῆρες has been made from χερές in L.—ἀναπλάκητοι L, with μ written above the second α. The false reading ἀναπλάκητος is found in most (but not all) later MSS. In T there is a Triclinian note, ἀναπλάκητος γὰρ γράφειν (on metrical grounds).εὕρηται γὰρ καὶ ἐν τινὶ τῶν ταλαιστῶν βιβλίων. 478 L now has πέτρα σ’ ὑπ’ ταύρος, with an erasure

Rhes. 755 αὐδὴ ἐξιμάχους ὅλωντας: Plat. Gorg. 481 π’ ἐπεσε τοι ὁ φῶνεν νυιν σπουδάσαντα ἡ πάισαν; 465 ἀρρήτων ἀρρήτων: Blaydes cp. O. C. 1237 πράσαντα κακὰ κακῶν, Phil. 65 ἐσκαλατεῖσαν, Aesch. Pers. 681 ὅ πιστὰ πιστῶν ἠλικές τ’ ἧσθι ἠλική, ἧ Πέρσαν γέρουντα. Cp. also 1301 μεῖνα τῶν μακιστῶν. (But El. 849 δελλα δελλαίων [κυρείς], cited by Blaydes, and by Jelf § 139, is not in point.) 466 ἀδλαζόνων: O. C. 1081 ἀδλαζα ταχυρωστος πελαίας: fr. 621 ἀδλαζάς φωναί. Not, ‘daughters of the storm,’ as if alluding to the mares impregnated by Boreaes, H. 20. 221. For the form, cp. θυστάδαις λιτάς Ant. 1019. 467 ἐπών, instead of ἐπών τοῦδος: Hers. 2. 134 πυραιδα δὲ καὶ ὄστα ἀπελίπτωσε πολλὰς ἐξάσω τοῦ πατρὸς: Xen. Cyr. 3. 3. 41 χώραν ἔχετε οὐδέν ἤττόν ἐντιμων τῶν πρωσοτεταῖων. 470 στεροπαίς. The oracular Apollo is Δίος προφήτης. As punisher of the crime which the oracle denounced, he is here armed with his father’s lightnings, not merely with his own arrows (205).—γενέται, one concerned with γένος, either passively, = ‘son,’ as here (cp. γεγενετά Eur. Phoen. 118), or actively, = ‘father.’ Eur. has both senses. Cp. γαμβρός, son-in-law, brother-in-law, or father-in-law: and so κηδεσίας or πενεθρῶς could have any one of these three senses.

472 Κῆρες: avenging spirits, identified with the Furies in Aesch. Thesb. 1055 Κῆρες ἔριμες, ατ’ ὁληκότα | γένως ἠλεστε. Hesiod Theog. 217 (Νεκ) καὶ Μολ- λας καὶ Κῆρας ἔγεινατο νηλεοποι- οντο... ατ’ ἄνδρων τε θεῶν τε παραι- βασις ἐφέσωσα | οὐδέποτε λήγοισι θεαν δεινοὶ χόλοι, | πρὸ γ’ από τ’ ὄνομοι κακὴν σθν, δοτὶς ἁμέρης. The Moirai decree, the Κῆρες execute. In Tr. 133 κῆρες = calamities.—ἀναπλάκητος, noterr- ing or failing in pursuit: cp. Tr. 120 ἀλλ’ τα θεῶν | ἀλλ’ ἀναμπλάκητον "Ἄδη σφε δομῶν ἔρωκε, some god suffers not Heracles to fail, but keeps him from death. Metre requires here the form without μ. ἀμπλακεῖν is prob. a cognate of πλάζω (from stem πλαγ for πλακ, Curtius Litt. § 367), strengthened ed with an inserted μ; cp. ἀμπιστος, ἀμ- βρότος.

473 ἔλαιμε: see on 186.—τοῦ νυφεν- τος: the message flashed forth like a beacon from that snow-crowned range which the Thebans see to the west. I have elsewhere noted some features of the view from the Dryoscephalae pass over Mount Cithaeron:—‘At a turn of
spoken, as having wrought with red hands horrors that no tongue can tell?

It is time that he ply in flight a foot stronger than the feet of storm-swift steeds: for the son of Zeus is springing on him, all armed with fiery lightnings, and with him come the dread, unerring Fates.

Yea, newly given from snowy Parnassus, the message hath flashed forth to make all search for the unknown man. Into the wild wood’s covert, among caves and rocks he is roaming, fierce as a bull, between α and σ, and traces of correction at ωτ. The 1st hand had written πετραίος ὁ ταύρος: the correction is old, perch. by the first corrector (S). Most of the later mss. have πέτρας ὁ ταῦρος: one or two, πετραιος ὁς ταῦρος.—J. F. Martin, and (later, but independently) E. L. Lushington, conjectured πέτρας ἰσόταυρος: M. Schmidt, πέτρας ἵσα ταῦρος: Dorville, πέτρας ἂτε ταῦρος: Campbell, πέτραιος ἐναυ-

the road the whole plain of Boeotia bursts upon the sight, stretched out far below us. There to the north-west soars up Helicon, and beyond it, Parnassus; and though this is the middle of May, their higher cliffs are still crowned with dazzling snow. Just opposite, nearly due north, is Thebes, on a low eminence with a range of hills behind it, and the waters of Lake Copais to the north-west, gleaming in the afternoon sun.' (Modern Greece, p. 75.)

475 Join τὸν ἔθνην ἑσρά, and take πάντα as neut. plur., 'by all means.' The adverbial πάντα is very freq. in Soph., esp. with adj., as Αἰ. 911 ὁ πάντα καψός, ὁ πάντα ἱδρύς: but also occurs with verb, as Ῥ. 338 τοίνυν ἔχω γὰρ πάντα ἐπηστήμον ἔγω. Here, the emphasis on πάντα would partly warrant us in taking it as acc. sing. masc., subject to ἑκέσω. But, though the masc. nominative πᾶς sometimes = πᾶς τις, it may be doubted whether Soph. would thus have used the ambiguous πάντα alone for the acc. sing. masc. Ellendt compares 226, but there πάντα is acc. plur. neut.

478 πέτρας ἰσόταυρος is J. F. Martin’s and E. L. Lushington’s brilliant emendation of πετραίος ὁ ταῦρος, the reading of the first hand in L. It is at once closer to the letters, and more poetical, than πέτρας ἂτε ταῦρος (Dorville,—where the use of ἂτε is un-Attic), πέτρας ἵσα ταῦρος (M. Schmidt), or πέτρας ὁτα ταῦρος, which last looks like a prosaic correction. I suppose the corruption to have arisen thus. A transcriber who had before him ΠΕΤΡΑΣΙΩΣΟΤΑΥΡΟΣ took the first 0 for the art., and then amended ΠΕΤΡΑΣΙΩΣ into the familiar word ΠΕΤΡΑΙΟΣ.

With a cursive ms. this would have been still easier, since in πετρασισταυρος the first σ might have been taken for σ (not a rare mistake), and then a simple transposition of 0 and the supposed 0 would have given πετραίος. It is true that such compounds with ἵσι- usu. mean, not merely ‘like,’ but ‘as good as’ or ‘no better than’; e.g. ἵσωδαλω, ἵσωθεν, ἵσωνεκ, ἵσωνερος, ἵσωτας, ἵσωρεβος. Here, however, ἰσόταυρος can well mean ‘wild’ or ‘fierce of heart’ as a bull. And we know that in the lost Κρέωνα Soph. used ἰσοθαιναις in a way which seemed too bold to Pollux (6. 174 ὁ πάνω ἀνεκταν),—probably in the sense of ‘dread as death’ (cp. Αἰ. 215 δανάτῳ γὰρ ἱσον πάθος ἐκείσετο). The bull is the type of a savage wanderer who avoids his fellows.

6 μέλεος μελέω πολίς χρηεύονν,  
7 τά μεσόμφαλα γὰς ἀπονοσφίζων  
8 μαντεία: τά δ' άει  
9 ξοντα περιποτάται.

στρ. β'. δεινα μὲν οὖν, δεινα ταράσσει οὐσός οἰωνοθέτας, 483  
2 οὔτε δοκοῦντ' οὔτε ἀποφάσκονε' ο' τι λέγω δ' ἄπορω. 485  
3 πέτομαι δ' ἐλπίσων, οὔτε ἐνθάδ' ὅρων οὔτε ὀπίσω.  
4 τί γὰρ ἡ Λαβδακίδαις [οὔτε τανύν πω  
5 ἢ τὸ Πολύβου νείκος ἐκείτ', οὔτε πάροιθεν ποτ' ἐγὼν  
6 ἐμαθον, πρὸς ὅτου δῇ <βασανίζων> βασάνω  
7 εἶπι τάν ἐπιδίαμον φᾶτω εἶμ' Οἰδίπόδα, Λαβδακίδαις 495  
8 ἐπίκουρος ἀδήλων θεατῶν.

λος. 498 δεινα μὲν οὖν] δεινα με νῦν Bergk: δεινα με νῦν Nauck. 499 There  
is a defect in the text as given by L and the other MSS., the antistrophic verse (508)  
being фανερά γὰρ ἐπ' αὐτῷ πτερόει' ἥλθε κόρα. (See Metrical Analysis.) The  
alternatives are, (1) to supply --- after ἐμαθον, or after ὅτου δῇ: (2) to supply  

υποβλέψας τῶν πρὸς ἀνθρώπον. With  
regard to the reading πετραίου τού ταύρον, see Appendix.  
479 χρεῶν, solitary, as one who is  
ἀφήτωρ, ἀθέματος ἀνέκτος (Πλ. 9. 63): he knows the doom which cuts him off  
from all human fellowship (236 f). Aesch.  
Εἰμὶ. 656 ποία δὲ χερσὶν φρατέρων προσ-  
δεῖται;  
480 τα μεσόμφαλα γὰς μαντεία—τὰ  
ἀπὸ μέσου ὄμφαλον γᾶς: Εἰ. 1386 δωμάτων  
ὑπάτηγοι = ὑπὸ στέγη δωμάτων: Eur.  
Phoen. 1351 λευκοτέρης κόπον χεριῶν.  
The ὄμφαλον in the Delphian temple  
(Aesch. Εἰμὶ. 40), a large white stone in the  
form of a half globe, was held to  
mark the spot at which the eagles from  
east and west met: hence Findar  
calls Delphi itself μέγαν ὄμφαλον εὐρυκέ-  
pου | ...κινοῦσ (Νεμ. 7. 33): Liv. 38. 48  
Delphos, umbris orbis terrarum.—ἀπο-  
nοσφίζων, trying to put away (from him-  
self): the midd. (cp. 691) would be more  
usual, but poetry admits the active: 894  
ψυχας ἀμύνων: Eur. Or. 294 ἀκάννατε  
...κόρα: Pind. Ἀι. 4. 106 κομίζων  
κομίζων (seeking to recover): O. C. 6  
φέρωντα—φέρόμενον. In Phil. 979 ἄπονο-  
sφίζειν τινά τινος = to rob one of a thing:  
but here we cannot render 'frustrating.'  
482 ξοντα, 'living,' i.e. operative,  
effectual; see on 45 ξοσα.—περιποτάται:  
the doom pronounced by Apollo hovers  
around the murderer as the ὀστρος around  
some tormented animal: he cannot shake  

off its pursuit. The haunting thoughts of  
guilt are objectively imaged as terrible  
words ever sounding in the wanderer's  
ears.  
488 δ. The Chorus have described  
the unknown murderer as they imagine  
him—a fugitive in remote places. They  
now touch on the charge laid against  
Oedipus,—but only to say that it lacks  
evidence. δεινα μὲν οὖν. οὖν marks  
the turning to a new topic, with some-  
thing of concessive force: 'it is true that  
the murderer is said to be here': μὲν  
is answered by δὲ after λέγω. For μὲν  
without this distributed force, cp. O. C. 664,  
Ἀντ. 65: for the composite μὲν οὖν  
(= 'nay rather'), below, 705.—δεινα  
is adverbal: for (1) ταράσσει could not  
mean κυεί, stirs up, raises, dread ques-  
tions: (2) δοκοῦντα, ἀποφάσкоτα are  
acc. sing. masc., referring to με understand.  
The schol., οὕτω πιστὰ οὕτε ἀπι-  
στα, has favoured the attempt to take the  
participles as acc. neut. plur., ἀποφά-  
σκοτα being explained as 'negative' in  
the sense of 'admitting of negation,' ἀπό-  
φασιν καὶ ἀπίσταν δεχόμενα (Trilcinus).  
This is fruitless torture of language.  
Nor will the conj. ἀπαράσκοντα (Blaydes)  
serve: for, even if the Chorus found the  
charge credible, they would not find it  
pleasing. δοκοῦντα is not 'believing,'  
but 'approving.' Cp. Ἀντ. 1102 καὶ  
ταύτ' ἐπινείς καὶ δοκεῖς παρεκκληθέν; 'and  
you recommend this course, and approve  

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wretched and forlorn on his joyless path, still seeking to put from him the doom spoken at Earth’s central shrine: but that doom ever lives, ever flits around him.

Dreadly, in sooth, dreading doth the wise augur move me, who and approve not, nor am able to deny. How to speak, I know not; I am fluttered with forebodings; neither in the present have I clear vision, nor of the future. Never in past days, nor in these, have I heard how the house of Labdacus or the son of Polybus had, either against other, any grief that I could bring as proof in assailing the public fame of Oedipus, and seeking to avenge the line of Labdacus for the undiscovered murder.

--- after βασάνῳ. It may be noticed that in L the words πρὸς ὅτου δὴ stand in a line by themselves, the large space left after them suggesting the loss of something there. See comment.---One later ms. (Bodl. Laud. 54) has παρ’ ὅτου, with the gloss παρ’ οὐ, ἡγοῦν τοῦ νεῖκος.

of yielding?’ The pregnant force of δο-κοῦντα is here brought out by the direct contrast with ἀποφασκοῦντα. In gauging the rarer uses of particular words by an artist in language so subtle and so bold as Soph. we must never neglect the context.

485 ε. λέξη, probably deliberate aor. subj.: though it might be fut. indic. (cp. 1419, and n. on O. C. 310).—ινθῆσε, the actual situation, implies the known facts of the past; ὅπως refers to the seer’s hint of the future (v. 453 φανήσασθαι κ.τ.λ.): cp. Od. 11. 482 σειο δ’, Ἀχιλλεί, ἵ ἄυτος ἀνήρ προπάροδε μακάρτασο, οὐτ’ ἄρ’ ὅπως (nor will be hereafter).

487 ε. οἱ Δαβιδακεῖοι ἢ τῷ Πολύ-βου. A quarell might have originated with either house. This is what the disjunctive statement marks: since ἐκεῖνο, ‘had been made,’ had been provoked. But we see the same Greek tendency as in the use of τε καί where καί alone would be more natural: Aesch. P. V. 927 τ’ ἄρχειν καί τὸ δουλεύσει δίκα: cp. Hor. Ep. 1. 2. 12 Inter Hectora Pria- miden animumque atque inter Achillen.

488 πρὸς ὅτου. In the antisth. 509, the words γαρ ἐπ’ αὐτῷ are undoubtedly sounded: here then we need to supply ὅπως or ὅπως. I incline to believe that the loss has been that of a participle going with βασανῷ. Had this been βα- σανίζων, the iteration would help to account for the loss. Reading πρὸς ὅτου δὴ βασανίζων βασανῷ, I should take πρὸς with βασανῷ: ‘testing on the touchstone whereof’—usine which (νεῖκος) as a test.” [Receiving my βασανίζων, Kennedy now (ed. 1885) replaces the word βασάνῳ by πιθανός.] To Brunck’s βασάνῳ χρησά- μενος (Plat. Legg. 946 c βασάνῳ χρό- μενοι) the objections are (1) the aorist part. where we need the pres., (2) the tame and prosaic phrase. Wolff writes, πρὸς ὅτου δὴ, βασάνῳ <πιθανόν ἔχων>: Wecklein and Mekler (in his recension of Dindorf’s ed., Teubner, 1885) indicate a lacuna, ὅπως, after βασάνῳ. Two other courses of emendation are possible: (i) To supply after ἐμαθὼν something to ex- press the informant, as τινος ἀστών ορ, προφέροντος, when πρὸς ὅτου would mean ‘at whose suggestion.’ This remedy seems to me improbable. (ii) To supply σῶν and an adj. for βασάνῳ, as σῶν ἀληθεῖ β., or β. σῶν φανερὰ. As the mutilated verse stands in the mss., it cannot, I think, be translated without some violence to Greek idiom. The most toler- able version would be this:—‘setting out from which (πρὸς ὅτου neut., referring to νεῖκος), I can with good warrant (βα- σάνῳ) assail the public fame of Oed.’ Then βασάνῳ would be an instrumentalative equivalent to βασανῷ ἔχων: and πρὸς ὅτου would be like 1236 πρὸς τινός πυτ’ αἰράς; Afr. 67 πρὸς αὐτόφωρον ἀμπλακημάτων: πρὸς denoting the source back to which the act can be traced.

489 ἐπὶ φαίνει ἐμῖ, a phrase from war: it is unnecessary to suppose tmesis: Her. 1. 157 στρατεύῃ ἐπ’ ἐνεύθην ἱόντα: Eur. I. A. 349 ταῦτα μὲν σε πρωθ’ ἐπηθήδων, ἢ τι σε πρωθ’ ήφιον κακόν, censure thee: Andr. 688 ταῦτα εὖ φρονοῦ ἐπ᾿ ἐπηθήδων, οὐκ ὄργης χάριν.

490 The gen. βασάνων after ἐπίκου- ρος is not objective, ‘against’ (as Xen.
δέ, εὐπορούσιν, κατηγορεών μου τὸν τύραννον Οἰδίπουν πάρειμι ἀνθρώπων. εἰ γὰρ ἐν ταῖς συμβουλαῖς ταῖς νῦν νομίζει πρὸς γ' ἐμοῦ πεπονθεῖναι

508 φανερὰ γὰρ ἐπ' αὐτῷ] Hermann, thinking v. 493 (ἐμαθὼν κ.τ.λ.) to be complete as it stands in the MSS., omitted the words γὰρ ἐπ' αὐτῷ in his first ed. (though he afterwards replaced them); and Dindorf did likewise. Triclinius omitted ἐπ' αὐτῷ, merely on the ground that he thought them unsuitable, but

Mem. 4. 3. 7 τῶν...ἐπίκουρον...ψύχους, but causal, 'on account of'; being softened by the approximation of ἐπίκουρος to the sense of τιμωρός: Eur. El. 135 ἐθεός τῶν ῥῶν ἐμοί τὰ μελᾶ λυπή, ...πατρὶ θ' ἀλμάτων | ἡθιστῶν ἐπίκουρος (= 'avenger'). The allusive plur. ἀλμάτων is like ἀλμάτων there, and ἐθιστῶν ἀλμάτων Aesch. Ch. 52: cp. above 366, τοῖς φιλάτοις.

496 It is true (ἀλήθεια, cp. 483) that gods indeed (μὲν) have perfect knowledge. But there is no way of deciding in a strict sense (ἀληθίς) that any mortal who essays to read the future attains to more than I do—i.e. to more than conjecture: though I admit that one man may excel another in the art of interpreting omens according to the general rules of augural lore (σοφία: cp. σοφὸς ὅμοιος 384). The disquised speaker clings to the negative argument: 'Teiresias is more likely to be right than a common man: still it is not certain that he is right.'

500 πλεον φέρεται, achieves a better result,—deserves to be ranked above me: Her. 1. 31 δοκεῖν πάγχιν δευτερεύει γὰρ οἷόν σοι, "thinking that he was sure of the second place at least."

504 παραμείμην: Eur. I. A. 145 μὴ τίς σε λάθη γ' ἐφιάλεσθαι σοι παραμείμην | ἐπ' αὐτῷ.

506 πρὶν ἰδοὺμ'. After an optative of wish or hypothesis in the principal clause, πρὶν regularly takes optat.: Ph. 951 δοκεῖ πᾶν καὶ καλά | γνώμην μεταφορὰ. So after ἔπος, ἔποι, ἔποι, ἔπος: Aesch. Eum. 237 ἐθαν... ἔποι γένατο: Eur. Hellen. 435 τίς ἐν...μελέυει | ἔποι διαγέλλει.—ὀρθῶν: the notion is not 'upright,' established, but 'straight,'—justified by proof, as by the application of a rule: cp. Aet. A. 1. 1004 ὀρθῶν μετρὸν καθότι προστίθει: so below, 853, Ant. 1178 τοῦτος ὄροι ἔρθη ὡρωγες. Hartung (whom Wolff follows) places the comma after ὀρθῶν, not after ἔποι: 'until I see (it) established, I will not approve the word of censurers': but the acc. ἔποι could not be governed by καταφαίνω in this sense.

507 καταφαίνω: Arist. Metaphys. 3. 6 ἀδιάνοα ἔμα καταφαίνω καὶ ἀποφαίνω ἀληθῶς. Defin. Plat. 413 c ἀλήθεια ἐξίς ἐν καταφάινει καὶ ἀποφαίνει.

508 ἐπ' αὐτῷ, against him: cp. O. C. 1472.—πεπροσέτοισα...κόρα: the Sphinx having the face of a maiden, and the winged body of a lion: Eur. Phoen. 1042 ἀ πεπροσέτοισα παρθένος. See Appendix, n. on v. 508.

510 βασάνω with ἀδύπολος only, which, as a dat. of manner, it qualifies with nearly adverbial force: commending himself to the city under a practical test,

—i.e. ἐργός καὶ ὁδόν ὕψος. Pind. Pyth. 10.
Nay, Zeus indeed and Apollo are keen of thought, and know the things of earth; but that mortal seer wins knowledge above mine, of this can be no sure test; though man may surpass man in lore. Yet, until I see the word made good, never will I assent when men blame Oedipus. Before all eyes, the winged maiden came against him of old, and he was seen to be wise; he bore the test, in welcome service to our State; never, therefore, by the verdict of my heart shall he be adjudged guilty of crime.

CREON.

Fellow-citizens, having learned that Oedipus the king lies charges against me, I am here, indignant. If, in the present troubles, he thinks that he has suffered from me, retained γάρ. 610 ἡδύστολος MSS. : ἡδύστολος Erfurd and Dindorf. 516 πρὸς τῷ ἐμῷ L, with traces of erasure at τ and ἐ. The 1st hand had written πρὸστεμὼν (or possibly πρὸσγεμὼν), joining σ, as so often, to the following letter: the corrector erased the τ (or γ), and wrote τ' separately (cp. 134, 257, 294)—πρὸς γ' ἐμῷ ῥ, and Suidas (s. u. βάζω)—πρὸς τῇ μου Hartung. This was an old conjecture: τ is written

67 πειρώτη] δὲ καὶ χρυσός ἐν βασίλει πρέπει | καὶ νόος ὅρθος: 'an upright mind, like gold, is shown by the touchstone, when one assays it': as base metal τρίβω τε και προσβολάσι μελαμπαγής πέλει | δικαιοειδεὶς Aesch. Ag. 391.—ἀδύστολος, in the sense of ἀνθάνων τῇ πόλει (cp. Pind. Nem. 8. 38 ἀντοίς αὐξών) boldly formed on the analogy of compounds in which the adj. represents a verb governing the accus., as φίλοπολέμοι = φίλοι τον πόλιν, ὀρδότολος (epithet of a good dynasty) = ὀρθῶν την πόλιν (Pind. Olym. 2. 7). In Ant. 370 υψίστολος is analogous, though not exactly similar, if it means ὑψήλατος ἐν τοίς, and not υψήλατος πόλις ἔχων (like δικαιοσύνης = δικαίας πόλεις ἔχωσα, of Aegina, Pind. Pyth. 8. 22).

611 τῷ, 'therefore,' as Il. 1. 418 etc.; joined with νῦ, Il. 7. 352 etc.: Plat. Theaet. 179 δ τῷ τοι, ὡ φιλε Θεόδωρε, μάλλον σκεπτοῦντος ἐς ἀρχής.—ἀϊ, on the part of: Τρ. 471 κάν ἐμὸν κτῆσιν χάριν. The hiatus after τῷ is an epic trait, occasionally allowed in tragic lyrics, as in the case of interjections, a before of. Here the stress on τῷ, and the caesura, both excuse it. Cp. Ai. 194 ἀλλ' ἄνα ἐς ἐδράμων: Ec. 148 αἳ ἰτιν: id. 157 ola ἡμοῦ θεομεῖν ροῖ καὶ Ἰδανασσα (cp. L. 9. 145). Neither πρὸς (Elmsley) nor παρ' (Wolff) is desirable.

518—522 ἐπεισόδιον δευτέρον, with κομόδος (649—697). Oedipus upbraids Creon with having subordinated Teiresias. The quarrel is allayed by Iocasta. As she and Oedipus converse, he is led to fear that he may unwittingly have slain Laïus. It is resolved to send for the surviving eye-witness of the deed.

Oedipus had directly charged Creon with plotting to usurp the throne (385). Creon's defence serves to bring out the character of Oedipus by a new contrast. Creon is a man of somewhat rigid nature, and essentially matter-of-fact. In his reasonable indignation, he bases his argument on a calculation of interest (583), insisting on the substance in contrast with the show of power, as in the Antigone his vindication of the written law ignores the unwritten. His blunt anger at a positive wrong is softened by no power of imagining the mental condition in which it was done. He cannot allow for the tumult which the seer's terrible charge excited in the mind of Oedipus, any more than for the conflict of duties in the mind of Antigone.

513 ἀτλητῶν. The verb ἀτλητεῖν, found only here, implies an active sense of ἀτλητοί, ἑπιστατεῖν: as ἐμπυτός, pass. in O. C. 1036, is active in Tr. 446. So from the act. sense of the verbal adj. come ἀλαστώ, ἀναισθητώ, ἀναισχυντώ, ἀνελπιστῖν, ἀπρακτώ.
λόγουν εἰπ' ἔργουσιν εἰς βλάβῃν φέρον,
οὐτοὶ βίων μοι τοῦ μακραίων τῶν
φέροντι τήν μιᾶς ή γὰρ εἰς ἄπλοιν
η ζημία μοι τοῦ λόγου τοῦτον φέρει,
ἀλλ' ἐσείγοσιν, εϊ κακὸς μὲν ἐν τόλει,
κακὸς δὲ πρὸς σοῦ καὶ φίλων κεκλήσω.

ΧΩ. ἂλλ' ἤλθε μὲν δὴ τούτῳ τούνεοις τάχ' ἀν
ὄργῃ βιασθεὶν μᾶλλον ἡ γνώμη φρενων.

ΚΡ. τούπος δ' ἐφάνη ταῖς ἐμαῖς γνώμαις ὅτι
πεισθεῖς ὃ μάντις τοὺς λόγους ψευδεῖς λέγοι;

ΧΩ. ημιδατο μὲν τάδ', οἴδα δ' οὐ γνώμη τίνι.

ΚΡ. ἐξ ὁμοίων θ' ὀρθῶν τε καὶ ὀρθῆς φρενος
κατηγορεῖτο τούτηκλημα τούτῳ μοι.

ΧΩ. οὐκ οἴην: ἂ γὰρ δροσὶ οἱ κρατοῦστε οὐχ ὀρῶ.

ΟΙ. οὕτως σὺ, πῶς δεῦρ ἥλθης; ἦ τοσοῦτος ἔχεις
τόλμης πρόσωπον ὅστε τὰς ἐμᾶς στέγας

above the line in L, and in several of the later MSS. It may have been a result, rather than cause, of the false reading πρὸς τ'.

525 τοῦ πρὸς δ' L. Of the later MSS. some (as B) have τοῦ πρὸς δ'; others (as A) πρὸς τοῦδ' (not τοῦ δ'); others (as Γ and Λ) τούπος or τούπος.—τούπος is read by most

517 εἴη is omitted before λόγουν: Pind. Pyth. 4. 78 εἴης αὐτ' ἂν αὐτός: Τ' 230 παράμεσα ἔπειτα βαμβάρων.—φέροιν:

519 φέροιτι: 520 φέροιται: such repetitions are not rare in the best Greek and Latin writers. Cp. 158, 159 (ἀμβροτ'), 1276, 1278 (οἰς), 1282, 1278 (οἴς), 1278 (οὐκ), 1271, 1278 (ἰδον), 1271, 1278 (ἰδον), 1271, 1278 (ἰδον), 1271, 1278 (ἰδο

516 τοῦ μακροῦ: Αἰ. 473 τοῦ μακροῦ χρήσεως βιον: O. C. 1214 al μακραί ἀμέρα, where the art. refers to the normal span of human life. For βιος μακραῖν cp. Τ' 791 δυστάρεμον λέκ.

519 εἰς ἄπλοιν. The charge does not hurt him in a single aspect only,—i.e. merely in his relation to his family and friends (ἰδία). It touches him also in relation to the State (κοινῷ), since treachery to his kinsman would be treason to his king. Hence it 'tends to the largest re

sult' (φέρει εἰς μάγιστον), bearing on the sum of his relations as man and citizen. The thought is, ἡ ζημία οὐχ ἀπλῆ ἐστιν ἀλλὰ πολεμίσθη (cp. Plat. Phaedr. 271 O ἀπλοῖς ἢ τούνεοίς ἐστιν): but the proper antithesis to ἀπλῆ is merged in the comprehensive μάγιστον.

528 τάχα δ' ἀν here = a simple τάχα, and the ἀν (which could not go with βια-

σθεν) has no effect on ἥλθε. This use has its origin in an ellipse of an optative verb; as if here, e.g., we had ἥλθε, τάχα δ' ἀν ἔλθῃ ὀργῇ βιασθεν ('it came,—and perhaps the cause of its coming would be anger'). Cp. Plat. Phaedr. 256 C ἀν δὲ δὴ διαίητη φορμικόβερα...χρήσινται, τάχα' ἀν ποὺ ἐν μεθαῖ...τὴν ὑπὸ τῶν πολλῶν μακραίνῃ αὖτειν εἰλητὴν, κ.τ.λ. Here εἰλητὴν is a simple statement of fact, 'they take' (gnomic aor.): τάχα' ἦν = simply 'perhaps' (the ἦν having no effect on εἰλητὴν), and introduces a conjecture as to the occasion of the fact: so that, to explain the origin of the ἦν, we must supply an optative: εἰλητὴν, τάχα δ' ἦν ἐν μεθαῖ (ἐλατε). See more in my Oed. Col., App. on vv. 964 ff., p. 280. [Here I
by word or deed, aught that tends to harm, in truth I crave not my full term of years, when I must bear such blame as this. The wrong of this rumour touches me not in one point alone, but has the largest scope, if I am to be called a traitor in the city, a traitor too by thee and by my friends.

CH. Nay, but this taunt came under stress, perchance, of anger, rather than from the purpose of the heart.

CR. And the saying was uttered, that my counsels won the seer to utter his falsehoods?

CH. Such things were said—I know not with what meaning.

CR. And was this charge laid against me with steady eyes and steady mind?

CH. I know not; I see not what my masters do: but here comes our lord forth from the house.

OEDIPUS.

Sirrah, how camest thou here? Hast thou a front so bold that thou hast come to my house,
of the recent edd.: see comment. 

628 εξ δηματων δρων δε L (the δε having been made from τε by a later hand). Most of the later mss. have either this, or (as A) εξ δηματων δρων τε. The reading which seems preferable, εξ δηματων δ' δρων τε, is

formerly took δ' with ἢλθε, 'would perhaps have come,' as = 'probably came': but Butcher and Whitelaw are right in objecting that this form would imply άλλ' ουκ ἢλθεν.]

525 I formerly kept τοι προς δ', with L. But the anastrophe of προς seems to be confined to instances in which it is immediately followed by an attributive genitive, equiv. to an epithet: see on 178.

For προς τοι ουκ we could indeed cite Aesch. Eur. 593 προς τοι δ' επελευθ' και τινος βουλεύματι; But I now prefer τούτος τε, because (1) Creon seems to ask the Chorus for a confirmation of the almost incredible report that Oed. had brought such a charge: he would naturally be less concerned to know whether any one had uttered it before Oed. (2) Verse 527 favours τούτος.—Cr. 848 άλλ' ως φανεν τε τούτος.

527 ηδητο: these things were said (by Oedipus); but I do not know how much the words meant; i.e. whether he spoke at random, or from information which had convinced his judgment.

528 The reading εξ δηματων δ' δρων τε gives a fuller emphasis than εξ δηματων δρων δε: when δ' had been omitted, τε was naturally changed to δε. The place of τε (as to which both verse and prose allowed some latitude) is warrant ed, since δηματων-δρων opposed to δρων-φρενος forms a single notion. έx = 'with': El. 455 εξ υπερτερας χερος: Tr. 875 εξ άκυντου ποδος. δηματων δρων: cp. 1385: Aes. 447 κα τω δ' διμα κα φρενο

διαστροφοι γνωριμα απεξαν της έμης: Eur. H. F. 931 (when the frenzy comes on Heracles), δ' ουκ έπελευθ' αυτος ην, άλλ' έν στροφαιον δηματων εφερεμενοι, κ.τ.λ. In Hor. Carm. 1. 3. 18 Bentley gave rectis oculis for siccis.

580 ουκ οδη. Creon has asked: 'Did any trace of madness show itself in the bearing or in the speech of Oedipus?' The Chorus reply: 'Our part is only to hear, not to criticise.' These nobles of Thebes (1223) have no eyes for indiscretion in their sovereign master.

592 έτος ουτος σ: cp. 1121: Eur. Hes. 1260 ουτος σο, μαϊνε και καικών έρας τυχειν; where ουτος, σο μαϊνε is impossible.—τολμης, gen. of quality (or material); cp. Ant. 114 άκυντος περηγη: El. 19 άντον εσφορήν.—τοσογε τολ- 

μης πρόσωπων, like τουλαχ ορεκνων (El. 1390), νεκος-ανδρων ένυαιμον (Ant. 793).
ικοῦ, φοιεύς ὡν τοῦδε τάνδρος ἐμφανῶς ἐντις τῆς ἐμῆς τυραννίδος; 535
φέρει ἐστὶ πρὸς θεῶν, δειλιάν ἤ μωρίαν
ἰδών τινὶ ἐν μοι ταύτῃ ἐθυμευσώ ποιεῖν;
ταῦρον ὡς οὐ γνωροῦμι σοι τὸδε
δόλῳ προσέρπον ἢ οὐκ ἀλεξομην μαθῶν;
ἀρ' οὐχὶ μορφὸν ἵστη τοῦγχειρῆμα σοι,
ἀνευ τε πλῆθους καὶ φιλῶν τυραννίδα
ἐγραφαν, δ πλήθει χρῆσισµὸν ἢ ἀλέκτεα;

ΚΡ. οἴσθ' ὡς ποίησον; αὐτὶ τῶν εἰρήµεων
ἰστὶ ἀντακουσιν, κατὰ κρίνν αὑτὸς μαθῶν.

ΟΙ. λέγειν σὺ δεινός, μανθάνειν δ' ἐγὼ κακός
σοῦ δυσµενὴ γὰρ καὶ βαρὺν σ' ἡµηρ' ἐµοί.

ΚΡ. τούτω αὐτὸν νῦν μου πρῶτ' ἀκουσών ὡς ἑρω.

given by Suida and a few later mss. (Γ, Δ, Trin.). 537 ἐν ἐµοὶ mss.: ἐν μοι
Reisig. 538 γνωρίσθω ἡ mss.: γνωρίσθη Elmsley.
539 ἡ οίκ. A. Spengel: κοῦκ mss.
541 πληθοῦσ mss. The conjecture πλούτου, first made by an anony-

535 τῆς ἐµῆς closely follows τοῦτον τάνδρος, as O. C. 1339: so A. 865 μηθη-
σοµαι immediately follows ἄθαν ὅρυκεν. If a Greek speaker rhetorically refers to
himself in the third person, he usu. re-
verts as soon as possible to the first.
537 ἐν μοί. The mss. have ἐν ἐµοί.
But when a trichthon holds the second
place in a tragic senarius, we usually find
that (a) the trichthon is a single word, as
Ph. 1314 ἔσθην | πατέρα | τοῦ ἄµοι εὐθυ-
γυνεῖα σε: or (b) there is a caesura
between the first and the second foot, as
O. C. 26 ἀλλ' διψίν ὃ τῶν: Eur. Τρο.
496 τρυχρηρὰ περὶ | τρυχρηρὸν ἐλεύθην χρῶα:
Eur. Φροέν. 511 ἐλθὼν' αὐν δπλοὶς
τόνδε καὶ πορθοῦντα γην,—if there we
should not read ἐλθὼν ἐν δπλοῖς.
With ἐν ἐµοί (even though we regard the prep.
as forming one word with its case) the
rhythm would at least be exceptional, as
well as extremely harsh. On such a
point as ἐν ἐµοί versus μοί the authority of
our mss. is not weighty. And the en-
clitic μοί suffices: for in this verse the
stress is on the verbal notion (ἴδων),—
Creon's supposed insight: the reference
to Oedipus is drawn out in the next two
verses by the verbs in the 1st person, γνω-
ριζῶ—ἀλεξομην.—ἴδων...ἐν: prose would
say ἔνειδον, either with or without ἐν
(Thuc. 1. 95): δησεν καὶ ἐν τῷ Παυσαλί-
ενείδον: 3. 30 δ...τοῖς πολέμωις ἐννοοῖν;
cp. Her. 1. 37 ὡς τινα δειλὴν παριδο
μοι (remarked in me) ὡς ἀδύνη.
538 ἡ τούργαν κ. τ. λ. Supply νοµισάς
or the like from ἔσων: 'thinking that
either I would not see,...or would not
ward it off': an example of what Greek
rhetoric called χασάμος (from the form of
Χ), since the first clause corresponds
with μορφα, and the second with δειλα.
—γνωρίζω. 'Futures in -iω are not
common in the good Attic period: but
we have no trustworthy collections on
this point': Curtius, Verb. u. 312, Eng.
tr. 481. On the other hand, as he says,
much of 20 futures in -iω can be quoted
from Attic literature. And though some
ancient grammarians call the form
'Attic,' it is not exclusively so: instances
occur both in Homer (as II. 10. 331 ἀγα-
λείασθα, cp. Monro, Hom. Gram. § 63)
and in Herodotus (as 8. 68 ἀφρεµέων, be-
sides about ten other examples in Her.).
On the whole, the general evidence in
favour of γνωρίζω decidedly outweighs
the preference of our mss. for γνωρίζω
in this passage.
539 η οίκ. The κοῦκ of the mss. can-
not be defended here—where stress is
laid on the dilemma of δειλα or μορφα—
by instances of ἦ...τε carelessly put for
ἡ—ἡ in cases where there is no such
who art the proved assassin of its master,—the palpable robber of my crown? Come, tell me, in the name of the gods, was it cowardice or folly that thou sawest in me, that thou didst plot to do this thing? Didst thou think that I would not note this deed of thine creeping on me by stealth, or, aware, would not ward it off? Now is not thine attempt foolish,—to seek, without followers or friends, a throne,—a prize which followers and wealth must win?

CR. Mark me now,—in answer to thy words, hear a fair reply, and then judge for thyself on knowledge.

OE. Thou art apt in speech, but I have a poor wit for thy lessons, since I have found thee my malignant foe.

CR. Now first hear how I will explain this very thing—

mous German translator of the play in 1803, has been adopted by Nauck and others.

sharp distinction of alternatives: as II. 2.

846 ηφηκ' Le. See comment. Cp. 1051.

542 a thing which, marking the general category in which the τιμανισ is to be placed: cp. Xen. Mem. 3. 9. 8 φθόνον δε σκοπόν τι δε εσπ. So the neut. adj. is used. Eur. Hipp. 109 έπερισσον... | τραπέζι πλήρης: Eur. Hec. 1687 γνώμην, δ πολλάκια εν γνωμίν εικ νν. 548 ολοθ' ος ποίησις; In more than twelve places of the tragic or comic poets we have this or a like form where a person is eagerly bespeaking attention to a command or request. Instead of ολοθ' ος δει το ποίησις or ολοθ' ος σε κελένο ποίη-

sees an abrupt imperative: ολοθ' ος το ποίησις; That the imperative was here felt as equivalent to 'you are to do,' appears clearly from the substitutes which sometimes replace it. Thus we find (1) fut. indic.; Eur. Cyc. 131 ολοθ' ουν δ άποθεσις; Med. 600 ολοθ' ος μετεξεί και σοφωτέρα φανεί; where the conjectures άποθεσις (Canter) and μετεξεί (Elmsley) are arbitrary: so with the 1st pers. I. T. 759 άλλ ολοθ' ουν δ άποθεσις. (2) a periphrasis: Eur. Suppl. 923 άλλ ολοθ' δ άποθεσις σε βαγιολομευ τοσον ήρησι. Only a sense that the imperat. had this force could explain the still colder form of the phrase with 3rd pers.: Eur. I. T. 1203 ολοθ' νυν δ μοι γενεαθω δ δει γενεαθω μοι: Λε. Ach. 1604 ολοθ' ος ποίησις = ος δει ποίησις ατήν, where ποίησις is a conjecture. There is no reason, in logic or in grammar, against this 'subordinate imperative,' which the flexible Greek idiom allowed. Few would now be satisfied with the old theory that ολοθ' ος ποίησις stood, by transposition, for ποίησις, ολοθ' ος;

558 σου, emphatic by place and pause: cp. E. 1505 χρη σε ειδικε έτηθε τοις πάσιν δικεν | δει τηρη σε των τών υπου ρήσει, | κε τιενιτ το γαρ πανορίζον οικ δεν την πολυ.—ηφηκ'. Attic inscriptions of the 5th or early 4th cent. B.C. support the temporal augment in historical tenses of ειρήκατο: Meistehans, Gram. p. 78.

567 ζ τούτ' αυτό κ.τ.λ. Oedipus flings back Creon's phrases, as the Antigone of Aeschylus bitterly echoes those of the κήρυξ (αυτό — αδω — τραχύς — τραχύν, Thed. 1041 f.). An accent of rising passion is similarly given to the dialogue between Menelaus and Teucer (Ai. 1142 ηδη ποτ' είδον άνθρετο — 1150 έγιν δε γ' άνδρετ' έσωπατα). Aristophanes parodies this style, Ach. 1097 ΔΑΜΑΧΟΣ. ραϊ, ραϊ, φέρ' εξω δειφρο τ' γυνώ του εμοί. ΔΙΚΑΙΟΠΟΙΙΣ. ραϊ, ραϊ, φέρ' εξω δειφρο τ' ιστον εμοί.—δείρα, how I will state this
ΟΙ. τούτι αὐτῷ μη μοι φράς, ὡς οὖν οὐκ εἰ κακὸς.
ΚΡ. εἰ τοι νομίζεις κτήμα τὴν αὐθαδίαν
eῖναι τι τοῦ νοῦ χωρὶς, οὖν ὥρθως φρονεῖς. 550
ΟΙ. εἰ τοι νομίζεις ἄνδρα συγγενῆ κακῶς
dρῶν οὖν ύφεξει τὴν δίκην, οὖν εὖ φρονεῖς.
ΚΡ. ξύμφωμε σοι ταῦτα ἐνδικτεῖν εἰρήστατι. τὸ δὲ
pάθημα ὅποιον φῆς παθεῖν διδασκέ με.
ΟΙ. ἐπειθές, ἦ οὖν ἐπειθές, ὃς χρείῃ μ' ἐπί
tὸν σεμνόμαντι ἄνδρα πεμψασθαί τίνα; 555
ΚΡ. καὶ νῦν ἐθα αὐτὸς εἰμι τῷ βουλεύματι.
ΟΙ. πόσον τιν' ἦδον ἰδῆθ' ὁ Λάιος χρόνον
ΚΡ. διδράκει πτοιόν ἔργον; οὐ γὰρ ἐννοῶ.
ΟΙ. ἀφάντος ἔρρει θανασίμω χειράματι;
ΚΡ. μακροὶ παλαιοὶ τ' ἄν μετρηθεῖν χρόνοι.
ΟΙ. τὸτ' οὖν ὦ μάντις οὐτὸς ἦν ἐν τῇ τέχνῃ;
ΚΡ. σοφὸς γ' ὁμοίως κἀξ ἵσον τιμώμενος.
ΟΙ. ἐμνήσατ' οὖν ἐμοῦ τι τῷ τὸτ' ἐν χρόνῳ;
ΚΡ. οὐκοῦν ἐμοῦ γ' ἐστώτος οὐδαμοῦ πέλας. 560
ΟΙ. ἄλλοι οὖν ἔμενον τὸν θανόντος ἐσχέτε;
ΚΡ. παρέσυχε, πῶς δ' οὖν; κοῦκ ἴκουσαμεν.
ΟΙ. πῶς οὖν τόθ' οὕτως ὁ σοφὸς οὐκ ἡνδα τάδε;
ΚΡ. οὖν οἶδ' ἐφ' οὖς γὰρ μη φρονό σιγάν φιλῶ.

555 χρείῃ Dawes. L has χρείῃ, but the accentuation is due to the first corrector, and the over ἦ has been re-touched by a later hand. The 1st hand may have intended χρείῃ or χρεία, though the space between εἰ and ἦ is rather unduly wide. χρεία is in almost all the later mss. (χρείῃ ἦν Γ; χρείαι Bodl. Barocc. 66, with a

very matter (my supposed hostility to you): i.e. in what a light I will place it, by showing that I had no motive for it.

549 ΚΤΗΜΑ: cp. Ant. 1050 διή
crātia ton kthmato evboulía.—αὐθαίναν, poet. for αὐθαίναν (Aesch. P. V. 79, etc.).—τοῦ νοῦ χωρίς: for αὐθαίνα is not necessarily devoid of intelligence: as Heracles says (Eur. H. F. 1243) αὐθάνει ὁ θεὸς: πρὸς δὲ τοὺς θεῶν ἐγώ.

555 ἦ οὖκ: Aesch. Thed. 100 ἀκόντετ' ἦ
οὖν ἀκόντετ' ἀστίδων κτύπου; Od. 4. 682 ἦ εἰπέρεται διόμυσθαι Ἀρδυσοῦ δειοῦ. Such 'synizesis' points to the rapidity and ease of ancient Greek pronunciation: see J. H. H. Schmidt, Rhythmik und Metrik § 3 (p. 9 of Eng. tr. by Prof. J. W. White).

556 While such words as ἀμφοτέρας, ὄρθος are seriously used in a good sense, σεμνόμας refers ironically to a solemn manner: cp. σεμνολογεῖα, σεμνο-

557 αὐτός: 'I am the same man in regard to my opinion' (dat. of respect): not, 'am identical with my former opinion' (when the dat. would be like Φοῖβ in 285). Thuc. can dispense with a dative, 2. 61 καὶ ἢγω μὲν ὁ αὐτὸς ἐλη
cal οὐκ ἐξῆταιμεν: though he adds it in 3. 38 ἢγω μὲν οὖν ὁ αὐτὸς ἐλη τῇ γνώμῃ.

559 ἐδρακε. Creon has heard only what Oedipus said of him: he does not yet know what Teiresias said of Oedipus (cp. 574). Hence he is startled at the mention of Laius.—οὖ γὰρ ἐννοῶ:
OE. Explain me not one thing—that thou art not false.

CR. If thou deemest that stubbornness without sense is a
good gift, thou art not wise.

OE. If thou deemest that thou canst wrong a kinsman
and escape the penalty, thou art not sane.

CR. Justly said, I grant thee: but tell me what is the
wrong that thou sayest thou hast suffered from me.

OE. Didst thou advise, or didst thou not, that I should
send for that reverend seer?

CR. And now I am still of the same mind.

OE. How long is it, then, since Laius—

CR. Since Laius...? I take not thy drift...

OE. —was swept from men's sight by a deadly violence?

CR. The count of years would run far into the past.

OE. Was this seer, then, of the craft in those days?

CR. Yea, skilled as now, and in equal honour.

OE. Made he, then, any mention of me at that time?

CR. Never, certainly, when I was within hearing.

OE. But held ye not a search touching the murder?

CR. Due search we held, of course—and learned nothing.

OE. And how was it that this sage did not tell his story
then?

CR. I know not; where I lack light, 'tis my wont to be silent.

---

i.e. 'I do not understand what Laius has to
do with this matter.'

560 χειρόματι, deed of a (violent)
hand: Aesch. Thes. 1022 τιμήθηκα χειρό-
ματα =service of the hands in raising a
mound. In the one other place where
Aesch. has the word, it means 'prey'
(Ag. 1326 δοθήσεις θανόντως εὐμαρακτι
χειρόματος): Soph. uses it only here (though
he has δυσχειρόματα Ant. 126): Eur.
ever.

561 μακρὶς κ.τ.λ.: long and ancient
times would be measured; i.e. the reckoning
of years from the present time would
go far back into the past; μακρὶς de-
noting the course, and παλαιός the point
to which it is retraced. Some sixteen
years may be supposed to have elapsed
since the death of Laius.

562 ἐν τῇ ἁγίῃ: slightly con-
temptuous. ἐν of a pursuit or calling:
Her. 2. 82 τῶν Ἑλλήνων ὁ ἐν ποιήσει
γενόμενος: Thuc. 3. 28 ὁ ὑπὸ τῶν παρά-
γεσις: Isocr. or. 2 § 18 ὁ ὑπὸ τῶν διαγρα-
γίαις καὶ τῶν δημοκρατίας (meaning, the
59 αὐτῷ ἐν ὑποκρίσει ἀληθῶν ὑποτ.: Legg.
767 ἐν τῶν ἐν τών γεγονοῦσιν: Protag.
317 C (Protagoras of himself as a σοφι-
τής) πολλὰ γε ἐν ὧν ἡ ὑποτέλεσιν ἐν τῇ ἁγίῃ.

565 οὐδαμοῦ with ἐστῶτος πέλας,
'when I was standing anywhere near';
but equivalent in force to, 'on any oc-
casion when I was standing near': cp.
Ait. 1261 ὁ οὐδαμοῦ φῆναι ὑπὸ συμβηκο
tοι.

566 παρέχομεν, we held it, as in duty
bound: παρέχειν, as distinct from ἐχεῖν,
expressing that it was something
to be expected on their part. Cp. O. C.
1408 δικαίως χάριν παρεχέιν παθών.
For παρέχομεν after ἐχομεν cp. 133
ἐπαύξως...ἀξιὼς: 575 μαθεῖν...: 576 ἐκ-
μάνθαν'.
ΟΙ. τοσόνδε γ' οίσθα καὶ λέγοις ἀν εἴ φρονῶν.
ΚΡ. ποιον τὸδ; εἰ γάρ οἶδα γ', οὐκ ἀρνησομαι.
ΟΙ. ὀθουνεκ', εἰ μὴ σοι ξυνήθε, τὰς ἐμὰς
οὐκ ἀν πτοί εἴπε Δαῖων διαφθοράς.
ΚΡ. εἰ μὲν λέγει τὸδ', αὐτὸς οἶθ'· ἐγὼ δὲ σοῦ
μαθείν δικαίω ταύθ' ἀπερ κάμου σὺ νῦν.
ΟΙ. ἐκμάθηαν· οὐ γὰρ δὴ φονεὺς ἀλώσομαι.
ΚΡ. τί δητ'; ἀδελφὴν τὴν ἐμὴν γῆμας ἐξεις;
ΟΙ. ἀρνησίς οὐκ ἐνεστὶν ἃν ἀντιστρεὶς.
ΚΡ. ἀρχεῖς δ' ἐκεῖνη ταῦτα γῆς, ἵσον νέων;
ΟΙ. ἄν μὴ θέλουσα πάντ' ἐμοῦ κομιζεῖται.
ΚΡ. οὐκοις ἴσούμαι σφων ἐγὼ δύοιν τρίτος;
ΟΙ. ἐπταῦθα γὰρ δὴ καὶ κακὸς φαίνει φίλος.
ΚΡ. οὐκ, εἰ διδοίης γ' ὡς ἐγὼ σαυτῷ λόγον.
σκέφαι δὲ τοῦτο πρῶτον, εἰ τιν' ἀν δοκεῖς
ἀρχεῖς ἐλέσθαι ἕως φόβουσι μᾶλλον ἡ
ἀτρεστὸν εὑδοτ', εἰ τὰ γ' αὐθ' ἔξει κράτη.
ἐγὼ μὲν οὖν οὖν αὐτὸς ἰμεῖρον ἐφυν
τύραννος εἶναι μᾶλλον ἢ τύραννα δρᾶν,
οὔτ' ἄλλος ὅστις σφρονεῖν ἐπισταταί.
νῦν μὲν γὰρ ἐκ σοῦ πάντ' ἀνευ φόβου φέρω.

570 τοσόνδε γ'] τὸ σοῦ δὲ Λ. 1st hand: the corrector changed σοῦ to σοῦ, as if to indicate the reading τοσόνδε. τοσόνδε is in a few of the later mss. (as B, with gl. τοσάτων): τὸ σοῦ δὲ in A and others.—τὸ σοῦ δὲ γ' is read by Brunck, and others: τοσόνδε γ' by Porson (Eu. Med. 461), Elmsley, and others. The reading τοσόν δὲ γ', already known to Triclinius, and also suggested by Reisig, is preferred by Wunder.

570 τοσόνδε γ'. If we read τὸ σοῦ δὲ γ', the coarse and blunt τὸ σοῦ would destroy the edge of the sarcasm. Nor would τὸ σοῦ consist so well with the calm tone of Creon's inquiry in 571. τοσόνδε does not need δὲ after it, since σοῦ, is a mocking echo of οίσθα. Cr. Eur. Ι. Ι. 554. ὤπ. παύσατι νῦν ἡμᾶς, μὴν ἐρωτήσῃ πέρα. Πρ. τοσόνδε γ', εἰ τῇ τοῦ ταλαίπωρου διάμαρ. Against the conject. τῶν δὲ γ' it is to be noted that Soph. has τῶς only in Αἰ. 185 (lyric, τῶν
ς), 277 (δις τῶν), and Πρ. 53 φράσαι τῶν.

572 The simple answer would have been:—'that you prompted him to make his present charge': but this becomes:— 'that, if you had not prompted him, he would never have made it.' ξυνήθε: Ar. Εἰκ. 1300 φασίν ἄλληλαις συνελθεῖν
tὰς τριήρες ἐς λόγον, 'the triremes laid
their heads together': ιβ. 467 ιδία δ' ἵσιν
τοῖς Δακεδαιμονίοις εὐγγυγησαί.—τὰς ἴδιας:
the conject. τάσθ' ἴδια mar's the passage:
'he would never have described this slaying
ing Ἰ. as mine.'—οὐκ εἴπε τὰς ἴδιας
Δαῖων διαφθορᾶς ὠν ἐν εἶνεν δἰ ἑγὼ
Δαῖων διεθθεία, but with a certain bitter
force added:—'we should never have
heard a word of this slaying of Laius by me.' Soph. has purposely chosen a turn
of phrase which the audience can recog-
nise as suitting the fact that Oed. had
slain Laius. For διαφθορᾶς instead of a
clause with διαφθείρει, cp. Thuc. 1. 137
γράφασι τὴν ἐκ Σαλαμίνοις προσγελασίας
τῆς ἀναχωρήσεως καὶ τῆς τῶν γεφυρῶν...οδ
διάλυσιν.
OIIDPOYS TYRANNOS

OE. Thus much, at least, thou knowest, and couldst declare with light enough.
CR. What is that? If I know it, I will not deny.
OE. That, if he had not conferred with thee, he would never have named μύ slaying of Λαίος.
CR. If so he speaks, thou best knowest; but I claim to learn from thee as much as thou hast now from me.
OE. Learn thy fill: I shall never be found guilty of the blood.
CR. Say, then—thou hast married my sister?
OE. The question allows not of denial.
CR. And thou rulest the land as she doth, with like sway?
OE. She obtains from me all her desire.
CR. And rank not I as a third peer of you twain?
OE. Aye, 'tis just therein that thou art seen a false friend.
CR. Not so, if thou wouldst reason with thine own heart as I with mine. And first weigh this,—whether thou thinkest that any one would choose to rule amid terrors rather than in unruppled peace,—granting that he is to have the same powers. Now I, for one, have no yearning in my nature to be a king rather than to do kingly deeds, no, nor hath any man who knows how to keep a sober mind. For now I win all boons from thee without fear;

and others. 572 τὰς mss.: τὰς Döderlein. 578 ταῦθ’ mss.: ταῦθ’ Brunck. 585 Wecklein writes τὴς τιμής instead of τῆς ίσον: Heimsoeth conjectures τὸν κράτος for ταῦτα γῆς: F. W. Schmidt, ἄρχεις δ’ ἐκεῖνη ταῦτ’ ἔχεις ίσων νέμων. 588 ἐγώ] ἔκw is Heimsoeth’s conjecture, who might point to v. 1061, where ἔγω is tain a better balance to κάμοι.—μαθαίνων ταῦθ’, to question in like manner and measure. ταῦθ’ (mss.) might refer to the events since the death of Λαίος, but has less point.

576 οὐ γὰρ δῆ rejects an alternative: here, without γε, as Ant. 46: more often with it, as O. C. 110 (n.).

577 γῆμας ἔχεις: simply, I think, γεγάμηκας, though the special use of ἔχειν (Od. 4. 569 ἔχεις Ἐλεύθηρος καὶ σφόν γαμβρός Διὸς ἐστι) might warrant the version, ‘hast married, and hast to wife.’

579 γῆς with ἀρχαῖς: ἵσων νέμων explains ταῦτα,—with equal sway (cp. 201 κράτη νέμων, and 237): γῆς ἵσων νέμων would mean, ‘assigning an equal share of land.’ The special sense of νέμων is sufficiently indicated by the context; cp. Pind. P. 3. 70 δ’ Συρακοσσαῖοι νεῖμει βασιλεῖς (rules at S.).


582 ἔνταδα γὰρ: (yes indeed:) for (otherwise your treason would be less glaring:) it is just the fact of your virtual equality with us which places your ingratitude in the worst light.

583 διδομένων λόγον: Her. 3. 25 λόγον εὑρίσκω δ’ υἱὸν μελλέντι κ.τ.λ. ‘on reflecting that,’ etc.: [Dem.] or 48 § 7 (the speech prob. belongs to the time of Dem.) λόγον δ’ εὑρίσκω διδόντος εὐφράσκω κ.τ.λ. Distinguish the μικρή ποικίλως ψυχή...διδόντως λόγους, applying speeches (Phaedr. 277 c).

587 οὖτ’ αὖτος would have been naturally followed by οὖτ’ ἄλλως παραμονί’ ἅ, but the form of the sentence changes to οὖτ’ ἄλλως (ἰμπέρι). 590 εκ σοῦ: εκ is here a correct substitute for παρά, since the king is the
right, and the mss. give ἔχω. 597 ἐκκαλοῦσι L, with a gloss προκαλοῦσιν written above. There is no trace of a variant in the later mss., for in Ε καλοῦσις is a mere blunder, and the παρά written in the margin of L and A is meant to explain έκ, not to suggest a v. i. παρακαλοῦσι. That ἐκκαλοῦσι was rightly understood, appears from such glosses as μεσ[τήν] ποιοῖν (B), εἰς βοηθείαν μεσοῦντα (Ε),—αἰκάλλους Musgrave. 598 τὸ γάρ τυχέων αὐτοῦ ὑπὲρ ἐνταῦθ' ἐνι L. The accent on αὐτῶ has been either made or re-touched by the first corrector (S); Dübner and Campbell think that the ultimate source of benefits: Xen. Hellen. 3. 1. 6 ἐκείνω δ' αὐτὴ ἡ χώρα διόρων ἐκ βασιλεύς ἐδόθη.— phíρω = φέρομαι, as 1190, O. C. 6 etc.

591 καὶ ἄκων: he would do much of his own good pleasure, but much also (καὶ) against it, under pressure of public duty.

594 οὕτω, ironical: see on 105.—τὰ σὺν κέρδει καλά: honours which bring substantial advantage (real power and personal comfort), as opp. to honours in which outward splendour is joined to heavier care. Εἰ δὲ δοκῶ μὲν, οὐδὲν ῥήμα σὺν κέρδει κακῶν; i.e. the sound matters not, if there is κέρδος, solid good.

596 πᾶσι χαίρω, 'all men wish me joy': lit. 'I rejoice with the consent of all men': all are content that I should rejoice. Cp. O. C. 1446 ἀράξεια γὰρ πᾶσιν ἐστὶ δυστυχεῖν, all deem you undeserving of misfortune; Λρ. Λρ. 445 πᾶσι νικᾶν τοῖς κραται | καὶ τοῖς θεσαύριοι πάσι. The phrase has been suggested by χαῖρε μου, but refers to the meaning rather than to the form of the greeting; i.e. πᾶσι χαίρω is not to be regarded as if it meant literally, 'I have the word χαίρε said to me by all.' This is one of the boldly subtle phrases in which the art of Soph. recalls that of Vergil. Others understand: (1) 'I rejoice in all,'—instead of suspecting some, as the τύραννος does, who φθονεῖ...τοῖς ἀριστοῖς...χαλεπ οὖ τούτοι κακιστούς τῶν ἀστῶν Her. 3. 80: (2) 'I rejoice in relation to all'—i.e. am on good terms with all: (3) 'I rejoice in the sight of all': i.e. enjoy a happiness which is the greater because men see it: (4) 'I rejoice in all things.' This last is impossible. Of the others, (1) is best, but not in accord with the supposed position of Oedipus ὁ πάσι κλεινός.

597 ἐκκαλοῦσι. Those who have a boon to ask of Oed. come to the palace (or to Creon's own house, see on 637) and send in a message, praying Creon to speak with them. Seneca's Creon says (Oed. 687) Salutis onere regio, regni bonis Fruor, domusque civium coetum viget. In Greek tragedy the king or some great person is often thus called forth. Cp. Aesch. Cho. 663: Orestes summons an οἰκέτη by knocking at the ἔρκεια τοῦ, and, describing himself as a messenger, says—ἐξελθέτω τις δωμάτων τελεσφόρος |
but, were I ruler myself, I should be doing much e'en against mine own pleasure.

How, then, could royalty be sweeter to me to have than painless rule and influence? Not yet am I so misguided as to desire other honours than those which profit. Now, all wish me joy; now, every man has a greeting for me; now, those who have a suit to thee crave speech with me, since therein is all their hope of success. Then why should I resign these things, and take those? No mind will become false, while it is wise. Nay, I am no lover of such policy, and, if another put it into deed, never could I bear to act with him.

And, in proof of this, first, go to Pytho, and ask if I brought the true word of the oracle;

1st hand wrote αυτωδ. This is possible, but seems hardly certain. They also find traces of τ, written by an early hand after απερ; but now erased. Of the later mss., a few have ἀπερ, the majority (as A) ἀπαν; but two (Γ and L) the probably true reading, παν. — παν' is read by Bothe and Burgus.—Wecklein brackets the verse as spurious. 602 δρωντος] δρων τον Bellermann; δρων τον Förster. 604 πενθου L, the letters πεν in an erasure; the 1st hand perh. wrote επενθου, as Dübbner thinks. πενθου prevails in the later mss., but Γ has τυθου, and Pal. τυθου. Nauck prefers

γνη τοπαρχω, —when Clytaemnestra herself appears. So in Eur. Bacch. 170 Teiresias says—τις ἐν πυλαις Κάδμων ἐκκαλεὶ δομων; 'where is there a servant at the doors to call forth Cadmus from the house?'—ἰς τις, εἰςάγγελε Τειρέσιας δτι ἵμητε πν: then Cadmus comes forth. The active ἐκκαλεῖ is properly said (as there of him) who takes in the message, the middle ἐκκαλεύωθα of him who sends it in: Her. 8. 19 στὰς ἐξ το γνηθραι ἐκκαλέστο Θεουστοκλά. Musgrave's conj. αἰκάλλουσι is scarcely a word which a man could comically use to describe the treatment of himself by others. αἰκαλωσ. καλας Hesych. (for αἰκαλως, from the same rt., with the notion of soothing or stilling, as αἰκίασα, Ἑκα, αἰκων, ἀκακας, ἀκακασιος): Αγ. Ἑκ. 47 ὑπνοσων τὸν δεκτογην | Ἑκαλλα, ἑθωπεν, ἑσκαλεν, 'fawned, wheeled, flattened': in tragedy only once, Eur. Ανδρ. 630 φληγμι ενδει, προδοτα αἰκάλλοις κινει.

599 το. τυχειν sc. ὡν χρησουσιν. The reading ἀπανττ, whether taken as accus. after τυχειν (to gain all things), or as accus. of respect (to succeed in all) not only mars the rhythm but enfeebles the sense. When αὐτας was corrupted into αὐτοις, παν was changed into ἀπαν, as it is in L. ἔντασσα (=ἐν τῷ ἐκκαλεί με), in gaining my ear: cr. O. C. 585 ἐντασσα γαρ μου κεινα συγκομίζαται, in this boon I find those comprised.

609 ποις δητ'. Cr. Her. 5. 106 (Hsitaeus to Dareius) βασιλει, κοινω εφθεγξα επος; εμε βουλευσυ πρήγμα εκ του σοι τι η μεγα η σμυκρων ιμελε λυπηρον ἀνασχεσιν; τι δ' αν εκπεδευμενοι παεωμαι ταιτα; τει δε ἐνθες ἐων, τω παρα μεν παντων δασαρ σοι, παντων δε προς σε πολυευματων οπακοειν οξειμιαι;

600 ουκ αν γεινοτο κ.τ.λ. Creon has been arguing that he has no motive for treason. He now states a general maxim. 'No mind would ever turn to treason, while it was sound.' As a logical inference, this holds good only of those who are in Creon's fortunate case. If, on the other hand, καλος φρονων means 'alive to its own highest good,' and not merely to such self-interest as that of which Creon has spoken, then the statement has no strict conjunction with what precedes: it becomes a new argument of a different order, which might be illustrated from Πατος κακως οκων οδοις. It would be forcing the words to render: 'A base mind could not approve itself wise,' i.e. 'such treason as you ascribe to me would be silly.'

603 Ελεγχον, accus. in apposition with the sentence: Eur. II. F. 57 ἡ δυσπραξια | της μητου, δοτις και μετως ευνους εμοι, | τυχοι, φιλων Ελεγχον ἀφευδετατων.
τοῦτ’ ἄλλ’, εάν με τῦ τερασκότω λάβης
κουῠτ’ τι βουλεύσαντα, μὴ μ’ ἀπλῆ κτάνης
ψήφω, διπλὴ δὲ, τῇ τ’ ἐμῆ καὶ σῇ, λαβὼν.
γνώμη δ’ ἀδήλῳ μὴ με χωρίς αἰτιῶ.
οὐ γὰρ δίκαιον οὔτε τοὺς κακοὺς μάτην
χρηστοὺς νομίζειν οὔτε τοὺς χρηστοὺς κακοὺς.
φίλου γὰρ ἐσθλὸν ἐκβαλείν ἴσον λέγω
καὶ τὸν παρ’ αὐτῷ βιότον, ὅν πλείστον φιλεῖ.
ἄλλ’ ἐν χρόνῳ γνώσει ταῦτ’ ἀσφαλέως, ἐπεὶ
χρόνος δίκαιον ἄδρα δείκνυσιν μόνος,
κακὸν δὲ κἂν ἐν ἡμέρᾳ γνώσις μιᾷ.

ΧΟ. καλῶς ἐξενευθαυμορῶς πεσεῖν, ἀναξ ὑπονοοῦν γὰρ οἱ ταχεῖς οὐκ ἀσφαλεῖς.

ΟΙ. ὅταν ταχὺς τις οὐπιθοβολεϊῶν λάβρα
χωρῆ, ταχὺν δὲ καμέ βουλεύειν πάλιν.
εἰ δ’ ἡσυχαῖς προσμενεῖ, τὰ τοῦτε μὲν
πετραγμέν ἐσται, τἀμὰ δ’ ἡμιρημένα.

ΚΡ. τ’ ὅτα ἡρέμες; ἣ μὲ γῆς ἔξω βαλεῖν;
ΟΙ. ἡκιστα: θυρήσκεις οὐ φυγεῖς σε βουλομαι.

ΚΡ. ὦς οὐχ ὑπεξεῖν οὖνδε πιστεύεσων λέγεις;

ΟΙ. ᾿Εξ ἴσου δεὶ κάμον. ΟΙ. ἄλλ’ ἐφος κακὸς.

ἐνδιοῦ, as Dindorf did in Ποτ. Σκεμ. ed. 5 (1869). 603 Bellermann
conject. γνώμης δὲ δήλου. 628 θυρήσκεις L. See comment. on 118.

605 τοῦτ’ ἄλλο = τοῦτο δέ. Soph. has
τοῦτο μὲν irregularly followed by τοῦτ’
ἀδίκει (Ant. 165), by εἴτε (Ph. 1345), by
dέ (Aes. 670, O. C. 440)—το τερασκότω.
This title (given to Apollo, Aesch. Ευμ.
62) sometimes has a shade of scorn, as
when it is applied by the mocking
Pentheus to Teiresias (Eur. Βασ. 248),
and by Clytaemnestra to Cassandra
(Aesch. Αγ. 1440).

608 χωρίς. ‘apart’: i.e. solely on the
strength of your own guess (γνώμη δή-
λος), without any evidence that I falsified
the oracle or plotted with the seer.

612 τὸν παρ’ αὐτῷ βιώτον κ.τ.λ.: the
life is ἱσοπες coniunct corporis, dearest
guest and closest companion: cp. Plat.
Gorg. 479 Β μὴ ὑπεὲς ψυχῇ συνοικίης:
and the address of Archilochus to his
own θυσία as his trusty ally (Bergk fr.
66).—Θυμαί, θῶμ’ ἀμηχάνως κτίον κυκώ-
μενε, ἐνάθεν, δυσμενῶς δ’ ἀδέξου προσβα-
λων ἐναντίον στέρμων.—φιλεῖς sc. τίς, sup-
plied from αὐτῆς: Ἡσ. Ορ. 12 τιν μὲν
κεν ἐπανήσει νοῆσαι | ἦ δ’ ἐπιμωυθή.

614 Ψ. χρόνος: cp. Pind. fr. 132
ἀδρῶν δικαίων χρόνος σωτήρ ἄροτος:
Οἰμπρ. 11. 53 δ’ ἐξελεγχός μόνος | ἀδα-
θεῖαν ἐπίτημον | χρόνοι.—κακὸν δὲ: the
sterling worth of the upright man is not
fully appreciated until it has been long
tried: but a knave is likely (by some
slip) to afford an early glimpse of his real
character. The Greek love of antithesis
has prompted this addition, which is
relevant to Creon’s point only as implying,
‘if I had’ been a traitor, you would
probably have seen some symptom of it
then next, if thou find that I have planned aught in concert with the soothsayer, take and slay me, by the sentence not of one mouth, but of twain—by mine own, no less than thine. But make me not guilty in a corner, on unproved surmise. It is not right to adjudge bad men good at random, or good men bad. I count it a like thing for a man to cast off a true friend as to cast away the life in his own bosom, which most he loves. Nay, thou wilt learn these things with sureness in time, for time alone shows a just man; but thou couldst discern a knave even in one day.

CH. Well hath he spoken, O king, for one who giveth heed not to fall: the quick in counsel are not sure.

OE. When the stealthy plotter is moving on me in quick sort, I, too, must be quick with my counterplot. If I await him in repose, his ends will have been gained, and mine missed.

CR. What wouldst thou, then? Cast me out of the land?

OE. Not so: I desire thy death—not thy banishment—that thou mayest show forth what manner of thing is envy.

CR. Thou speakest as resolved not to yield or to believe?

[OE. No; for thou persuadest me not that thou art worthy of belief.]

CR. No, for I find thee not sane. OE. Sane, at least, in mine own interest.

CR. Nay, thou shouldst be so in mine also. OE. Nay, thou art false.

624 ὡς ἄν is my conjecture for ἄναρ. The MSS. give v. 624 to Creon, and v. 625

erenow.' Cp. Pind. Pyth. 2. 90 (speaking of the òðòééùi): στάθμα τὸ τῶν διάλογον τερατών εὐκόνω ἔδωκαν ἢ πρὸ σῶστε καρδίαν; | πρὶν δοκα φροντίδι μὴ γυναῖ τεχεῖ. Αἴ. 493 φιλεῖ δ' οθυμάξ πρὸσφερέν ἀφάσσεαι κλοπεύοι | τῶν μηδεν ὀρέων ἐν σκότῳ τεχνώμενων.

617 The infin. ἄρειν is like an accus. of respect (e.g. βουλήν) construed with both adjectives: ‘in counsel, the quick are not sure.’ Cp. Thuc. 1. 70 ἐπι-τοπίας ἄοις.

618 ταχέω τις χωρῆ, advances in quick fashion; nearly = ταχέως ποι. Αἴ. 1266 φεύ, τοῦ θανόντος ἢ πατεί τις βροτουΐς | χάρας διαπεσα, in what quick sort does it vanish.

622—626 τί δὴν το θήρετα; ...τὸ γούν ὕμν. (1) Verse 624, ἄραι προδείχει κ.τ.λ., which the MSS. give to Creon, belongs to Oedipus; and for ἄραι we should (I think) read ὡς ἄν. The argument that the stichomithia should not be broken shows inattention to the practice of Soph. He not seldom breaks a stichomithia,

when a weighty utterance (as here, the king’s threat) claims the emphasis of two verses. See (e.g.) 356—369, broken by 366 f. (the seer’s denunciation): Αἴ. 40—48, broken by 45 f. (Antigone’s resolve): O. C. 579—606, broken by 583 f. (where Theseus marks the singularity in the proposal of Oed.). (2) Verse 625 ὡς ὁδὲ ὑπείζων κ.τ.λ., which the MSS. give to Oedipus, belongs to Creon. (3) Between 625 and 626 a verse spoken by Oedipus has dropped out, to such effect as οὗ γὰρ μὲ πελέεις οὐκ ἀκοῦστος εἰ. The fact of the next verse, our 626, also beginning with οὗ γὰρ may have led to the loss by causing the copyist’s eye to wander. The echoed οὗ γὰρ would suit angry dialogue: cp. 547, 548 KP. τοῦτ' αὐτὸ νῦν μου πρῶτο ἀκούσων ὡς ἐρώ. Ο. τοῦτ’ αὐτὸ μὴ μου φθάξ’. The traditional interpretations fail to justify (1) οὗτ’ ἐστι τὸ φθονεῖν, as said by Creon: (2) πιστείζων, as said by Oed. See Appendix.
ΣΟΦΟΚΛΕΟΥΣ

ΚΡ. εἰ δὲ ἐξίνης μηδέν; ΟΙ. ἀρκτέον γ’ ὅμως. 630
ΚΡ. οὕτω κακῶς γ’ ἄρχοντος. ΟΙ. ὁ πόλεις πόλεις.
ΚΡ. κάμοι πόλεως μετέστην, οὐχι σοι μόνω. 635
ΧΟ. παύσασθ, ἀνακτεῖ καριάν δ’ ὑμῖν ὄρῳ
tηδ’ ἐκ δόμων στείχουσαν Ἰοκάστην, μεθ’ ἃ
τὸ νῦν παρεστοὶ νεῖκος εὗ θέσθαι χρεών.

ΙΟΚΑΣΤΗ.
tὶ τὴν ἄβουλον, ὁ ταλαίπωροι, στάσιν
gλῶσσής ἐπήρασθ; οὐδ’ ἐπαισχύνεσθε, γης
οὔτω νοσούσης, ἰδια κινοῦντες κακά;
οὐκ εἰ σὺ τ’ οἴκους σὺ τε, Κρέον, κατὰ στέγας,
καὶ μη τὸ μηδὲν ἄλγος εἰς μέγ’ οἰστε;
ΚΡ. ὁμαίμε, δεινὰ μ’ Ὀιδίπους ὁ σὸς πόσις,
δυνὸν δικαίω *δράν ἀποκρίνας κακοῖν,
ἡ γῆς ἀπώσαι πατρίδος, ἢ κτεῖναι λαβῶν.

630 ἄρχοντος L, made from ἄρχοντος either by the first hand or by the first corrector (S).—ἄρχοντας Musgrave.
631 καὶ πάντα] κυρίαν L, the v in an erasure of two letters, of which the second was i: in the margin, γρ. καίραν. Most of the later mss. have καίραν.
635 The 1st hand in L wrote ἐπήρασθ', but an early corrector changed this to ἐπηράσθ', which was the common reader in the later mss., though one or

626 ἄρκτεον—δεὶ ἄρχεω, one must rule: cp. Ant. 677 ἄμωτε’ ἐστὶ τοῖς κοσμομομάνιοις. Isocr. or. 14 § 10 o ὑπὸ τῶν ἄλλων αὐτὸς ἄρκτεον (they ought not to rule over others) ἄλλα τοὺς μαλλοὺς Ὀρχομενοῖς φόρον ὀλέαν. In Plat. Tim. 48 άρκτεον—δεὶ ἄρχεωθα, one must begin; in Ai. 853 ἄρκτεον τὸ πράγμα—must be begun. Some understand—'one must be ruled,' and oὐτοί κακῶς γ’ ἄρχοντος, 'No, not by one who rules ill': but (a) though ἄρκτεα πόλεως might mean, 'the city is to be ruled,' an absolute passive use of ἄρκτεον is certainly not warranted by such an isolated example as oὐ καταληκτέων ἐστιν ('we must not be unnerved') in Dein. In Dem. § 108: (b) ἄρχομαι τινος, 'I am ruled by one' (instead of εκ or ὑπὸ), could only plead the analogy of ἀκούω τινος, and lacks evidence.
629 ἄρχοντος, when one rules. ἄρκτεον being abstract, 'it is right to rule,' there is no harshness in the gen. absol. with τινος understood (cp. 612), which is equivalent to ἐὰν τιν ἄρχει: cp. Dem. or. 6 § 20 λέγουστοι ἢ τινὸς πιστεύεις ὅσιε; 'think you that, if any one had said it, they would have believed?' = οἶσθε, εἰ τις ἐλεγε, πιστεύσας ἢ (ἀυτός);—ὁ τόιος πόλεις: here, an appeal: in Attic comedy, an exclamation like ο τεμπορά, ο μορές: Blaydes cp. Eupolis ar. Athen. 424 B ὁ πόλεις, πόλεις ὃς εὔνυχης εὑρήκαν, ἢ καλὸς φρονεῖς: and so Ar. Ach. 27.
630 πόλεως. Most of the mss. have μετέστη τῆς οὐχὶ. Had they μέτεστι τῆς οὐ (which appears only in a few inferior mss.) we should hardly be warranted in ejecting τῆς: but, having the choice, we may safely prefer μετέστιν οὐχὶ to μέτεστι τῆς οὐ, 'I have some right in Thebes, as well as you.' Creon speaks not as a brother of Iocasta, but as a Theban citizen who denies that 'the city belongs to one man' (Ant. 737). Plat. Legg. 768 B δεὶ δὲ δὴ καὶ τῶν ἄλλων δικῶν κοινωνεὶ κατὰ δίναμας ἀπάντης: δ’ ἄλλω κοινωνίας ὡς ἐξουσίας τοῦ συνδικάζειν ἐγείρεται τὸ παράσια τῆς πόλεως οὐ μετέχουσι εἰς.
637 οἴκους (the king's palace), acc. after εἰ (cp. 533); κατὰ with στέγας only, referring to the house of Creon, who is not supposed to be an inmate of the
Yet must I rule.
CR. Not if thou rule ill. OE. Hear him, O Thebes!
CR. Thebes is for me also—not for thee alone.
CH. Cease, princes; and in good time for you I see Iocasta coming yonder from the house, with whose help ye shall compose your present feud.

IOCASTA.

Misguided men, why have ye raised such foolish strife of tongues? Are ye not ashamed, while the land is thus sick, to stir up troubles of your own? Come, go thou into the house,—and thou, Creon, to thy home,—and forbear to make much of a petty grief.
CR. Kinswoman, Oedipus thy lord claims to do dread things unto me, even one or other of two ills,—to thrust me from the land of my fathers, or to slay me amain.

two (as V, V') have ἐπίθραυσ'. 637 L has an erasure between οὐ τ' and ολοκον. The 1st hand seems to have intended οὐ τ' ἐν ολοκον.—κρέων L, and nearly all the later MSS. In 149 L again has κρέων as voc., but in Ant. 211 κρέων by correction from κρέων: but E has Κρέον, and so Elmsley.

640 δρᾶσαι δικαίως διὸν ἀποκρίνας κακοῖν MSS.—διὸν...δρᾶν is my conjecture: see comment. The word συνίζησις,

palace: see 515, 533.
668 τὸ μῆδεν ἀλγος: the generic use of μῆ (‘a grief such as to be naught,’—quod nihil si), here giving a causal force (‘seeing that it is naught’): cp. 397, 1019; Ell. 116 δεξα...τὴν μήδὲν ἐτο μῆδεν: ἐς μέγα φεῖρον, make into a great matter: cp. (Phil. 259) νόσος | ἐν τετήρας κατ' ἕνεκ' ἔρχεται.

660 διὸν...ἀποκρίνας κακοῖν. The traditional reading, δρᾶσαι...δυνάι, is the only extant example of δυναί scanned as one syllable, though in the tragic poets alone the word occurs more than 50 times. Synizesis of ν is rare in extant Greek poetry: Pind. Pyth. 4. 225 γενόν: Anthol. 11. 413 (epigram by Ammianus, 1st century A.D.) ὄκμων, ἀλτύπων, τήγανων, ἀνατάργως. Eur. I. T. 970 δαι δ' Ἰῃνων ὦν ἐπελειάθηνας νόμοι, and ib. 1436 ὄστρος Ἐῃνων, where most editors write Ἐῃνων, as ib. 299 Ἐῃνων (acc. plur.).

Hes. Scr. 3 Ἡλεκτρύνων. It might be rash to say that Soph. could not have used δυνα as a monosyllable; for he might have used the ordinary synizesis in a peculiarly bold way, Αἰ. 1129 μὴν νῦν ἀτίμα θεός τε θεός σεσυμνύου: but at least it moves the strongest suspicion.

ἀποκρίνας, on the other hand, seems genuine. ἀποκρίνειν is properly seccernere, to set apart: e.g. γη̣ (Plat. Rep. 303 D): or to select: id. Legg. 946 ἅ πληθεὶς τῶν ψῆφων ἀποκρίναντας, having selected (the men) according to the number of votes for each. Here, having set apart (for me) one of two ills is a phrase suitable to the arbitrary rigour of doom which left a choice only between death and exile.

For δυνα Elms. proposed τοῦδ' or τούτῳ γ': Herm., τοῦθ' εὖ: A. Spengel, δεῖν'. I should rather believe that δρᾶν was altered into δράσαι by a grammarian who looked to ἀπώσαι, κτεῖναι, and perch. also sought a simpler order. But for pres. infin. combined with aor. infin. cp. 623 θησκεῖν...φυγεῖν: Ant. 204 μήτε κτεῖνειν μήτε κωκύσαι. See also O. C. 732 ἂν γὰρ ὧν ὁ δράν τι βουληθήνει, where in prose we should have expected δράσαι. The quantity of ἀποκρίνας is supported by Aesch. P. V. 24 ἀπόκρυψαι: ἀπόστρατή and its cognates in Aesch. and Eur.: ἐπικρύψεως Eur. Suppl. 296: ἐπικρύσομαι I. T. 51. Blaydes conj. δοὺς δυνα κρίναι κακοῖν (i.e. ‘giving me my choice of two ills’; cp. O. C. 640 τούτων...δίωμι σοι | κρίναντι χρισθαι): Dindorf,
Ω. δρόματα γάρ νῦν, ὧ γύναι, κακῶς εἰληφα τοῦμόν σωμά σὺν τέχνῃ κακῆ.

ΚΡ. μὴ νῦν ὅναιμην, ἀλλ’ ἄραιος, ἐς σὲ τί δέδρακ’, ὅλοιμην, ὃν ἐπαιτῶ με δράν.

ΙΟ. ὃ πρὸς θεῶν πίστευσον, Οἶδίπους, τάδε, μᾶλιστα μὲν τῶν ὁρκῶν αἴδεσθεὶς θεῶν, ἔπειτα κάμε τοῦσι θ’ οἱ πάρεισι σου.

ΧΟ. 1 πιθοῦ θελῆσας φρονήσας τ’, ἀναξ, λίσσομαι.

ΟΙ. 2 τί σοι θέλεις δή’ εἰκάθω;

ΧΟ. 3 τὸν οὕτω πρὶν ἡμίπων νῦν τ’ ἐν ὁρκῳ μέγαν καταίδεσαι.

ΟΙ. 4 οἰς’ οὖν ᾧ χρήζεις; ΧΟ. οἴδα. ΟΙ. φράζε δὴ τί φής.

ΧΟ. 5 τὸν ἐναγῇ φίλον μὴ ποτ’ ἐν αἰτία

ΟΙ. 6 σὺν ἀφανεὶ λόγῳ στ’ ἄτιμον βαλείν.

ΟΙ. 7 εὖ νῦν ἑπίστω, ταῦθ’ ὅταν ζητής, ἐμοὶ ἥξ’ ἐνθοῦς οἱ φυγῆν ἐκ τῆς γῆς.

ΤΡ. ΧΟ. 1 οὗ τῶν πᾶντων θεῶν θεῶν πρόμον

written over νυιν in T, seems to show a consciousness of the singularity. 686 ἔ ι δωθεῖν τὸν ἐναγηθαν φίλον μήποτ’ ἐν αἰτίᾳ σὺν ἀφανεὶ λόγων ἄτιμων ἐκβαλείν. Over λόγων an early hand has written γα, indicating λόγῳ, which is found in most of the later MSS. (including A); a few others (as V) have λόγων. Hermann inserted ἀ’ after λόγῳ. The false reading ἐκβαλείν is in almost all the later MSS.; but T agrees

θάτερον δωθεὶν κακῶς (where I should at least prefer ἄκακῶς): but since, either of these supposed readings, the construction would have been perfectly clear, it is hard to see how ἄποκρίναι—a far-sought word—could have crept in as an explanatory gloss. That, however, is Whitelaw’s view, who suggests that the original may have been something like φαίλον ἀφεῖν γ’ ἐμοί. Wolfe would compress vν. 640 f. into one, thus: δράζαι δικαίοι, δεϊν’, ἀποκτείναι λαβών.

642 δρόματα κακῶς τούμον σωμά would properly describe bodily outrage: here it is a heated way of saying that Creon’s supposed plot touched the person of the king (who was to be dethroned), and not merely the κόμοι πόλεως.

644 ἄραιος = ὅστερ αὐτὸς ἐπαραῖμαι.

647 ὁρκὸν θεῶν (object. gen.), an oath by the gods (since one said ὅμως νῦν θεοίς):

Οδ. 2. 377 θεῶν μεγάν ὁρκὸν ὁπώμυν.: 10. 399 μακάρων μεγάν ὁρκὸν ὁμοία: Εὐρ. Ἱππ. 657 ὁρκὸς θεῶν. But in O. C. 1767 Δίδ.” ὁρκός θεῶς is personified.

649—697 The κομμός (see p. 9) has a composite strophic arrangement: (1) 1st strophe, 649—659, (2) 2nd strophe, 660—668; answering respectively to (3) 1st antist., 678—688, (4) 2nd antist., 689—697.

649 θέλησας, having consented (πιστεύειν). O. C. 575 κρύφων (hide thy woes), θέλησας ἄτυχος καὶ δόμως μαλαίνεις. Isae. or. 8 § 11 ταῦτα ποιῆται μὴ θελήσας. Plut. Mor. 149 F συνειδητῶν μὴ θέλησαν...—φρονήσας, having come to a sound mind. Isocr. or. 8 § 141 καλὸν ἐστίν ἐν ταῖς τῶν ἄλλων αδικίαι καὶ μανιαῖαι πράτον ἐν φρονήσαντας προστίην τῆς τῶν Ἑλλήνων ἑλέουσας.

651 εἰκάθω: the aor. subj. is certainly most suitable here: Phil. 761 βοθεῖε λάβωμαι: Εἰ. οὐθείς | μείνωμεν; In such phrases the pres. subj. (implying a continued or repeated act) is naturally much rarer: βοθεῖε ἐπισκοποῦμεν Χεν. Mem. 3. 5. 1. As regards the form of εἰκάθω, Curtius (Periβ. 11. 345, Eng. tr. 505), discussing presents in -θω and past tenses in -θον from vowel stems, warns us against "looking for anything particularly
OE. Yea; for I have caught him, lady, working evil, by ill arts, against my person.

CR. Now may I see no good, but perish accursed, if I have done aught to thee of that wherewith thou chargest me!

Io. O, for the gods' love, believe it, Oedipus—first, for the awful sake of this oath unto the gods,—then for my sake and for theirs who stand before thee?

CH. Consent, reflect, hearken, O my king, I pray thee!

OE. What grace, then, wouldest thou have me grant thee?

CH. Respect him who aforetime was not foolish, and who now is strong in his oath.

OE. Now dost thou know what thou cravest?

CH. Yea.

OE. Declare, then, what thou meanest.

CH. That thou shouldest never use an unproved rumour to cast a dishonouring charge on the friend who has bound himself with a curse.

OE. Then be very sure that, when thou seekest this, for me thou art seeking destruction, or exile from this land.

CH. No, by him who stands in the front of all the heavenly host, and in Greek usage, he holds, 'a decidedly aoristic force' for such forms as σχέβειν and εἰλέκαθεν 'never established itself': and he justly cites El. 1014 as a place where εἰλέκαθεν is in no way aoristic. He would therefore keep the traditional accent, and write σχέθεω, εἰλέκαθεν, with Buttmann. Now, while believing with Curtius that these forms were prob. in origin presents, I also think that in the usage of the classical age they were often aorists: as e.g. σχέθεοι in Aesch. Theb. 429 distinctly is.

662 οὐτε πριν...γυν τε: cp. O. C. 1397 f. —μεγαν; 'great,' i.e. strong, worthy of reverence, ἐν ὄρκῳ, by means of, in virtue of, his oath: Eur. Τρ. 669 ξυνέσει γένει πλούτῳ τε καθεδρίᾳ μεγαν: for ἐν, cp. Plut. 185 ἐν τῷ δύνασιν ὄρω | λιμῷ τοντε. 668 'That thou shouldest never lay under an accusation (ἐν αἰτία βαλεί), so as to dishonour him (ἀτιμων), with the help of an unproved story (σὺν ἀφετει λόγῳ), the friend who is liable to a curse (ἐναγη):' i.e. who has just said (644) ἀραίος ὁλιμαν κ.τ.λ. Aeschin. In Cles. § 110 γηγαυπάται γαρ ὅτως ἐν τῇ ἄρα ἔτι τάδε, φησιν, παραβαίνειν, ἐν αγηγή, μησων ἐστω τού 'Ἀπόλλωνος, 'let him rest under the ban of Apol'o': as Creon would rest under the ban of the gods by whom he had sworn. Her. 6. 56 ἐν τῷ δειν ἐνχειθαι, to be liable to the curse. ἐν αἰτία βαλείν: [Plat.] Epist. 7. 341 Α ὅπως μηθέσθαι βαλείν ἐν αἰτία τῶν δεινώντων ἄλλ' αὐτῶν αὐτόν, 'so that he may never blame his teacher, but only himself,' equiv. to ἐμβαλείν αἰτία: cp. the prose phrases ἐμβαλείν εἰς συμφοράς, γραφάς, ἐγχειριν, κ.τ.λ. Eur. Τρ. 305 εἰς ἐμ' αἰτίαν βαλάν. Seidler's σὺν ἀφετει λόγων, which Wolf adopts, is specious.

660 οὐ τῶν = οὐ μᾶ τῶν, as not seldom; usu. followed by a second negative (as if here we had οὐκ ἐξω τάδε φρονείν): 1088, Ἀν. 758, etc.—πρόμον, standing
σοφοκλεοῦσ

2 Ἀλιον ἐπεὶ ἄθεος ἄφιλος σ τι πύματον
3 οἱ λύμαν, φρόνησαν ει τάνδ' ἔχω.
4 ἀλλὰ μοι δυσμόρω γὰ φθίνουσα
5 τρύχει φυσάν, τὰ δ' εἰ κακοὶς κακὰ
6 προσάψει τοῖς πάλαι τὰ πρὸς σφόν.

ΟΙ. δ' οὖν ὐτω, κεί χρή με παντελῶς θανεῖν,
7 ἡ γῆς ἀτμων τῆς ἀπωσθηναι βια.
8 τὸ γαρ σῶν, οὐ τὸ τοῦδ', ἐπουκτεῖρω στόμα
9 ἐλεύθερος. οὔτος δ', ἐνθ' ἄν ἦ, στυγνήσεται.

ΚΡ. στυγνος μὲν εἰκὼν δήλοις εἰ, βαρὺς δ', ὅταν
10 θυμων περάσης. αἱ δ' τοιαίτει φύσεις 
11 αὐτάς δικαίως εἰςών ἀλγοται φέρειν.

ΟΙ. οὐκών μ' ἐάσεις κακῶς εἰ; ΚΡ. πορεύσομαι.
12 σοῦ μὲν τυχῶν ἀγνώτως, ἐν δ' τοῦδ' ἱσος.

ιντ. α'. ΧΟ. 1 γύναι, τί μέλλεις κομίζεσθε δόμων τόνδ' ἔσων; 678

θέων καὶ πράσων. Ἀ few, however, (as V,) keep θέων and omit θέων. T keeps both. 665 φθίνουσα] φθίνας Dindorf: cp. v. 694. 666 τὰ δ' Kennedy: καὶ τὰδ' MSS.: τάδ' Hermann, omitting καὶ, which the metre (cp. v. 695) condemns. 668 προσ-

foremost in the heavenly ranks, most conspicuous to the eyes of men: the god 'who sees all things and hears all things,' (II. 277 ὅπως καὶ ἐκπέφρασα τὰ ἐπάκοινες): invoked ὅραθ. 102 as ὅ κρατι
toews καὶ ἰμμα. 666 τὰ δ'—σφόν: and, on the other hand, if the falls arising from you two are to be added to the former. Prof. Kennedy gives τὰ δ', rightly, I think: for γὰ φθίνουσα refers to the slight and subtle (25): τὰδ' would obscure the contrast between those troubles and the new trouble of the quarrel.—προσ-
άψει intrans., as perh. only here and in fr. 348 καὶ μοι τρίτον ἐπιτρώσει... ἀγχοῦ προσῆγεν, 'he came near to me.' Eur. Πηρρ. 188 τὸ μὲν ἑστὶν ἀπολούν τῷ δὲ συνάπτει | λύτη τε φρενών χεριών τὲ πό
νος, 'is joined.' It is possible, but harsh, to make προσάψει act. with γῇ as subject. Since in 695 ἀλώνων κατ' ὀρθῶν ὄρισεν is clearly sound, Herm. rightly struck out καὶ before τὰ δ' here. See on 696.
669 τὰ δ' οὖν: then let him go: Αἰ. 114 σὸ δ' οὖν... ἐρχείτηρ.
672 ἐλευθόν: tertiary predicate: 'I
compassionate thy words, piteous as they are.' Where a possessive pron. with art. has preceded the subst., Soph. sometimes (also subjoins an adj., which really has the predicative force to which its position entitles it, though for us it would be more natural to translate it as a mere attributive: Ἀντ. 881 τῶν ἑκά τῶν κόμων ἀδικορῶν | οὐδε... στυγνήσεται: Phil. 4:48 τοῦδ' ἑλθε... κρατν' ἐνδύματοι: Ἐλ. 1:143 τῆς ἑκά τῶν ταφών... ἀνωφελήτων, In 1199 (where see note) τὴν γαμφ. παρθ. χρησμοῦ is not a similar case. Prof. Kennedy, placing a comma after ἐποικ
tελω, but none after τοῦδ', construes: τὸ σῶν στομα ἐλευθών (ἐστὶ), οὐκ ἐποικτελω τὸ τοῦδ'.—στυγνήσεται, pass. Other examples in Soph. are 1500 ὁδειδείσθαι: Ὀ. 3:511 δηλώσεται, 1186 λέγεται: Ἀντ. 2:101 δηλώσεται, 637 δηλώσεται: Φίλ. 9:71 καλεί: Phil. 4:48 φυλάζεται: among many found in prose as well as in verse are ἀδικήσοι, ἀλώσοι, εἰδόσαι, ἔμβουσαι, τιμήσοι, ὄφελοσαι. The middle forms of the aorist were alone peculiar to that voice; the so-called 'future middle,' like the rest, was either middle or passive.
678 f. στυγνός... περάσης: 'thou art
seen to be sullen when thou yieldest,
OIDEPOY SYRANOS

no, by the Sun! Unblest, unfriended, may I die by the uttermost doom, if I have that thought! But my unhappy soul is worn by the withering of the land, and again by the thought that our old sorrows should be crowned by sorrows springing from you twain.

OE. Then let him go, though I am surely doomed to death, or to be thrust dishonoured from the land. Thy lips, not his, move my compassion by their plaint; but he, where'er he be, shall be hated.

CR. Sullen in yielding art thou seen, even as vehement in the excesses of thy wrath; but such natures are justly sorest for themselves to bear.

OE. Then wilt thou not leave me in peace, and get thee gone?

CR. I will go my way; I have found thee undiscerning, but in the sight of these I am just. [Exit.

CH. Lady, why dost thou delay to take thy man into the 1st antistrophe?

aghie] Nauck conj. προσέξεις.—τά προσφῶν L, i.e. τὰ πρὸς σφῶν, which is the only reading known to the later mss. Nauck gives τὰ πρόσφατα (reading εἰ δύνα, γενέων in 690).

672 ελευθόν Mss.: ελευθόν Porson. 679 δόμον L: δόμων v.

but fierce when thou hast gone far in wrath': i.e., as thou art fierce in passion, so art thou sullen in yielding. Greek idiom co-ordinates the clauses, though the emphasis is on στυγνὸς μὲν ἐκὼν, which the other merely enforces by contrast: see on 419.—Barōs, bearing heavily on the object of anger, and so, 'vehement', 'fierce': Ai. 1017 δυσφόρος, ἐν γῆρα βαρύς, ἐν δὲ καὶ βαρείαν: Phil. 1015 βαρύς τε καὶ βαρείαν ὅ ἐξέσ τὸ φάτο τῆς εἰκῆ: Ant. 767 νοῦς δὖ ἐστὶ τηκυκότου ἀληθείας βαρύς.—περάσῃς, absol. = πρὸς αὐθήν: O. C. 154 πρέπεις, (you go too far), ἓν 885 πέραν | περὶ πάντων δὲ ὁμοίων, partitive gen.: cp. II. 2. 785 ἀπερήσκουσιν πέδιον: Her. 3. 105 προλαμβάνειν...τῆς ὀόδου: sometimes helped by a prep. or adverbial phrase, as Xen. Ἀρ. 30 πρὸδησθαί σὺν πόρρω μαχητήρας: 2 Ἐπίτ. Tim. 1. 16 ἐπὶ πλείω γὰρ προκύψουσιν ἀπειθεῖς.—Others render: 'resentful [or 'remorseful'] even when thou hast passed out of wrath': but (a) περάσῃς with a simple gen. could not bear this sense: (b) the antithesis pointed by μὲν and δὲ is thus destroyed.

677 ἀγνώστως, act., 'undiscerning,' as 681, 1133: pass., 'unknown,' Ph. 1108, Ant. 1001. Ellendt is not quite accurate in saying that Soph. was the first who used ἀγνώστως in an active sense, for it is clearly active in Pind. Pyth. 9. 58 (478 b.c.) οἴητε παγκόσμων φοινυκτον νῦν οὖτ' ἀγνώστω θρύμοι (θροδοὺς άλλας), 'a portion of land not falling in tribute of plants bearing all manner of fruit, nor a stranger to beasts of chase.' The passive use was, however, probably older than the active: compare Od. 5. 79 ἀγνώστω...ἀλλήλους (pass.) with Thuc. 3. 53 ἄγνωστος ἄλληλον (act.).—ἐν δὲ τούτω ίσως: ἐν of the tribunal or company by whom one is judged: Ant. 459 ἐν θεοὶς τὴν δίκην | δώσων: Eur. Hipp. 988 οἱ γὰρ ἐν σοφοῖς | φαίλοι παρ' ἀκῆλον μονοϊκτέρον λέγειν: and so, more boldly, O. C. 1213 σκαυτούσαν φιλάσσων ἐν έμοι (πιστείδες) κατάδηλος ἐστιν.—ἰσως, αίσθημα, just: Plat. Legg. 975 σ τινά μέλλοντα διακατήθων έσεισθαι. [Dem.] or. 7 § 35 (by a contemporary of Dem.) ἔτη καὶ κοινοὶ διακατηρήμων. So Ph. 685 ἴσως ἐν έσοις ἀνήρ. The Scholiast explains, παρὰ δὲ τούτοις τῆς ομοίως δόξης ἡ καὶ πρῶτη εἰχον περὶ ἐμε, i.e. 'of the same repute as before.' To me such a version of ἴσως appears most strange.

678 Creon leaves the scene. The Chorus wish Iocasta to withdraw Oedipus also, that his excited feelings may be soothed in the privacy of the house: but
σοφοκλεόσ

10. 2 μαιουσά γ' ἦτε ό τύχη. 680

10. 3 δόκησις αὔγως λόγων ἥλθε, δάπτει δὲ καὶ τὸ μὴ ἕνικον.

10. 4 ἀμφότεροι ἀπ' αὐτοῖν; 10. ναίχι. 10. καὶ τίς ἦν λόγος;

10. 5 ἀλλ' ἐμοί, ἀλλ', γὰς προπονομένας, 685

6 φαίνεται, ἐνθ' ἐλήφες', αὐτοῦ μένειν.

10. 7 ὀρᾶς ἦν ἤκεις, ἀγαθὸς ὅν γνώμην ἄνηρ, 8 στομὸν παρεῖς καὶ καταμβλύνων κέαρ;

10. β'.

10. 1 ὄναξ, εἴπον μὲν ὅια απάξ μόνον, 689

10. 2 ἢσθι δὲ παραφρόνημον, ἀπορον ἐπὶ φρόνιμα

10. 3 πεφάνθαι μ' ἀν, εἰ σ' ἔνοσφηζόμαν,

10. 4 ὦς θ' ἐμάν γὰν φίλαι ἐν πόνοισιν

10. 5 ἀλύουσαι καὶ ὅρθον οὕρισας, 695

10. 6 ταννὴ θ' ἐὔπορμος ἄν γένοιο.

684 λόγος L: ο λόγος τ. 688 Hartung conjectures παρῆς καὶ καταμβλύνεις,

placing a note of interrogation (;) after ἤκεις. So Wecklein (writing παρεῖς with

Cobet). All MSS. give the participles. In L and A there is a marg. gloss εκλών

on παρεῖς. 693 el se νοσφιζόμαι MSS. el с' νοσφιζόμαν Hermann, Hartung

(-ν), Bidham. 694 δα τ' MSS.: δα γ' Turnebus, and so Wecklein.—πόνοι

MSS. πόνος Bergk, which obviates the metrical necessity of altering φιλιονος to

the queen wishes first to learn from the Chorus how the dispute began.

681 δόκησις...λόγων, a suspicion resting on mere assertions (those made by

Oedipus), and not supported by facts (ἐργα): hence ἄγως, unknown, guided by

no real knowledge. Thuc. 1. 4 οὐ λόγων

...κόμπως τάδε μᾶλλον ἡ ἱργων ἐκεῖνον ἀλήθεια: 3. 43 τὶς οὐ βεβαιον δοκέσον.—

684 δα: Oedipus was incensed against

Creon, without proof; on the other hand (δά) Creon also (καὶ) was incensed by the

unjust accusation. —βάπτει might be historic pres., but need not be so taken: Creon

is still shamed. Aesch. P. V. 437

συννοις δὲ δαπτομαι κέαρ. The version,

'and even injustice wounded,' would make the words a reflection;—'An accusation

galls, even when unfounded': but this is unsuitable.

685 προπονομένας, 'already troubled,' not, 'troubled exceedingly.' προπονοῦ

always = to suffer before, or for: Lucian

Iurr. Ταύρ. 40 Ἀθέαν Ἀρνη καταγωνιζέται, ἀτε καὶ προποπνηκτον οὐμαι ἐκ

tοῦ τραυμάτος, already disabled.

687 The evasive answer of the Chorus has netted Oedipus by implying that the

blame was divided, and that both parties ought to be glad to forget it. He could

never forget it (672).—ἀρᾶς ἦν ἤκεις conveys indignant reproach: a grave

charge has been laid against your king; instead of meeting it with denial, you are led,

by your sympathy with Creon, to imply that it cannot be directly met, and must be

hushed up. Αντ. 735 ἄρας ταῦ ὦ εἰρήκας ὦ δαγω νέος: El. 628 ὄρας; πρὸς ὄργανον

ἐκφείρει.

688 παρεῖς with τούμον κέαρ, seeking to relax, enervate, my resentment: a

sense which the close connection with καταμβλύνων interprets, though the more

ordinary meaning for παρεῖς, had it stood alone here, would be 'neglecting,' 'slighting' (πόδος παρεῖτο, El. 545): cp.

Ar. Εἰ. 436 τοῦ ποδος παρεῖς, slack away

(some of) the sheet: Eur. Cyl. 591 ὅπωρ παρείνειν: Or. 210 τῷ λιαν παρείσθεν,

( neut.) by too great languor. Schneidevin
IOIPOUS TYPANNOS

IO. I will do so, when I have learned what hath chanced.
CH. Blind suspicion, bred of talk, arose; and, on the other part, injustice wounds.
IO. It was on both sides?
CH. Aye.
IO. And what was the story?
CH. Enough, methinks, enough—when our land is already vexed—that the matter should rest where it ceased.
OE. Seest thou to what thou hast come, for all thy honest purpose, in seeking to slack and blunt my zeal?

CH. King, I have said it not once alone—be sure that I should have been shown a madman, bankrupt in sane counsel, if I put thee away—thou, who gavest a true course to my beloved country when distraught by troubles—thou, who also art like to prove our prospering guide.

Phewd in 665, Blaydes suggests ἥνωτος τῶν. 665 ἀλώνουσαν] σαλέουσαν Dobree. 666 τὰ νῦν δ' Λ 1st hand: but δ' has been changed to τ' by an early corrector, perh. the first. A has τ', but δ' prevailed in the later MSS.—εἰ δύναι γενοῦ Λ. The 1st hand wrote εἰ δύναι γενοῦ. The ω was added to δύναι (as Dübner thinks) by the first corrector, S. Over the letters αι something has been erased,—two accents,

understands, 'neglecting my interest, and blunting (your) feeling': but τοῦμ must surely agree with καρ.

692 ἐκ φρόνημα: [Dem.] or. 25 § 31 ἐπὶ μὲν καλῶν θηρίων τῆς πόλεως ἀξιον πράγμα οὐδὲν οὐδὲν ἔστιν σωφροσύνη.
693 πεφάναι δὲν, oblique of πεφανέμον ἀν ἄρις: for the tense cp. Isocr. or. 5 § 56 λυπών ἄν ἄρις...μὴ ἑπετεχέτο. Whitelaw, taking πεφάναι μ' ἄρις as oblique of πεφανέμον ἀν ἄρις, defends the εἰ σε νυσφίλομα of the MSS. by Plat. Phaedr. 228 A el εγὼ Φαίδρων ἄρις, καί εἰμαι αὐτῷ ἐπιθέλησαι, and Ἀρ. 25 B πολλῆ ἄν τις εὐδαιμονίᾳ ἐπὶ πει τοὺς νέους, εἰς μὲν μόνος οὕτως διαφθείρει, κ.τ.λ. But the playful or ironical tone which εἰ with the indic. gives to these passages seems hardly in place here. The change of one letter restores the required ἄνοσφίλων.

694 As δὲ γε cannot be epic for δὲ, γε goes with οὕσισα: cp. El. 249 ἔρροι τ' ἄν αἰῶν | ἀγαπών τ' εὐμέθεια βατών.
695 ἀλώνουσαν, of one maddened by suffering, Ph. 1194 ἀλόνους κειμερίως λόγον. The conject. σαλέουσαν would be correct, but tame.
696 ἐν γενοῦ. The MSS. have εἰ δύναν γενοῦ: for δύναν τοῦ Λ had written δύναι, i.e. δύνα. Now εἰ δύναν γενοῦ is satisfactory in itself, since δύνα for δύνασαι has good authority in Attic, as Eur. Héc. 253 δρᾶς δ' οὐδὲν ἡμᾶς εῖ, κακῶς δ' δοξῇ δύνα. But then we must correct the strophe, 667,—as by writing there τὰ πρὸς σφών τοῖς πάλαι προσάψετον, which I should prefer to Nauck's ingenious προσάψει τοῖς πάλαι τὰ πρόσφατα. Verse 667, however, seems right as it stands: it gives a better rhythm for the closing cadence than we should obtain by adding a syllable. And if so, εἰ δύναν (or δυνάν) γενοῦ here must be reduced to — =. (1) If with Hermann we simply omit γενοῦ, the elliptical εἰ δύναν—understanding τοίς or γενοῦ—is intolerably harsh; to me it does not seem even Greek. (2) εἰ γένοιο, 'mayest thou become!' is read by Bergk and Dindorf; cp. 863 εἰ μοι ἐνεψ. (3) To this I much prefer εἰ γένοιο, which Blaydes adopts; but I do so for a reason which he does not give. I suspect that εἰ δύναν was a marginal gloss intended to define the sense of εἰ γενοῦ, and that εἰ γενοῦ was corrupted to γενοῦ when εἰ δύναν had crept into the text. (4) Prof. Kennedy conjectures εἰ τό γ' ἐν σοι: 'now also with thy best skill thou ably waftest. Since the metre of 667 is not certainly sound, no treatment of our verse can be confident.

J. S. I.
10. πρὸς θεῶν δίδαξον κάμ', ἀναξ, ὅτου ποτὲ μὴν τοσόνδε πράγματος στήσας ἔχεις.
11. ἐρῶ: σὲ γὰρ τὸν ἔστε πλέον, γύναι, σέβω. Κρέοντος, οὔτα μοι βεβουλευκώς ἔχει.
12. λέγ', εἰ σαφῶς τὸ νεῖκος ἐγκαλῶν ἐρέις.
13. οὖν μὲν οὖν κακοῦργον εἰστέμενα, ἐπεὶ τὸ γ' εἰς εἰαντὸν πᾶν ἐλευθεροὶ ὁσταὶ. 705
14. σὺ νῦν ἀφεῖς σεαυτὸν ὅλον λέγεις πέρι ἐμοῦ πάκουσον, καὶ μᾶθ' οὐκετ' ἐστὶ σοὶ βρότεοι οὐδὲν μαντικής ἔχον τέχνης. 710
15. φανῶ δὲ σοι σημεῖα τῶντε σύντομα. χρισμὸς γὰρ ἦλθε τῆς Δαίω ποτ', οὐκ ἐρῶ.
16. Φοῖβον γ' ἀπ' αὐτοῦ, τῶν δ' υπηρετῶν ἀπο, ὃς αὐτὸν ἦξοι μοῖρα πρὸς παιδὸς θανεῖν,
In the name of the gods, tell me also, O king, on what account thou hast conceived this steadfast wrath.

OE. That will I; for I honour thee, lady, above yonder men:—the cause is Creon, and the plots that he hath laid against me.

IO. Speak on—if thou canst tell clearly how the feud began.

OE. He says that I stand guilty of the blood of Latus.

IO. As on his own knowledge? Or on hearsay from another?

OE. Nay, he hath made a rascal seer his mouth-piece; as for himself, he keeps his lips wholly pure.

IO. Then absolve thyself of the things whereof thou speakest; hearken to me, and learn for thy comfort that nought of mortal birth is a sharer in the science of the seer. I will give thee pithy proof of that.

An oracle came to Latus once—I will not say from Phoebus himself, but from his ministers—that the doom should overtake him to die by the hand of his child, 

Heimsoeth. 718 ἔξει L 1st hand, changed by an early hand to ἔξει. Most of the later mss. have ἔξει, but one or two (V, L) ἔξει.—Canter conject. ἔξει: K. Halm, 

in trouble (911). But the shock which had befallen her own life,—when at the bidding of Delphi her first-born was sacrificed without saving her husband Latus—has left a deep and bitter conviction that no mortal, be he priest or seer, shares the divine foreknowledge. In the Greek view the ματική might be (1) first, the god himself, speaking through a divinely frenzied being in whom the human reason was temporarily superseded (hence the popular derivation of ματική from μαίνα): Plut. Tim. 71 ε ματικήν ἀφρούσίναν θεός ἀνθρωπίνη δε-

δωκεν—οὐδεὶς γὰρ ἐνώπιος ἐφάπτεται ματικὴς ἐνθεοῦ καὶ ἀληθοῦς: this was much the same as the Egyptian belief, Her. 2. 83 ματικὴ δὲ αὐτοῖς ὑδε διακότητα. ἀν-

θρώπων μὲν οὐδεὶς προσκέπτεται ἡ τέχνη, τῶν δὲ θεῶν μετεξέτεροι. (2) Secondly, the ματική might be a man who reads signs from birds, fire, etc., by rule of mystic science: it was against this τέχνη that scepticism most readily turned: Eur. El. 399 Δακίου γὰρ ἐμπέδωι | χρήσι-

μοι, βρῶν δὲ ματικήν χαίρειν λέγω. Iocasta means: 'I will not say that the message came through the lips of a truly god-possessed interpreter; but at any rate it came from the priests; it was an effort of human ματική.' So in 946, 953 θεῶν ματεύσματος are oracles which professed to come from the gods. Others render:—'Nothing in mortal affairs is connected with the mantic art': i.e. is affected by it, comes within its ken. Then ἔτιν ν ἔξων will not stand for έξεται (which it could not do), but for ἔξει, as meaning 'is of,' 'belongs to.' Her. has ἔξοι as = εὐαι with expressions equivalent to an adverb, as 2. 91 ἄγωνα γυμνῶν διὰ πάσης ἀγωνίας ἔχοντα, 'consisting in every sort of contest,' as he might have said πολυτρόνος ἔχοντα: so 3. 128 περὶ πολλῶν ἔχοντα πρηγμάτων (=πολ-

λαχών): 6. 42 κατὰ χώρην (= ἐμπέδως) ἔχοντες: 7. 220 ἐν ἐπειδimensional ἔχοντας ἔχοντα. But such instances are wholly different from the supposed use of ἔξω alone as = εύαι with a partitive genitive.

711 οὐκ ἢ θὸν κ.τ.λ. The exculpation of Apollo himself here is obviously not inconsistent with 730, which does not ascribe the prediction to him. And in 853 (ὑγε Ἰακίας; διέτει) the name of the god merely stands for that of his Delphian priesthood.

713 ἔξοι is better than the conject. ἐξοι ('constrain'), as expressing the suddenness with which the doom should
σοφοκλεος

όστις γένοιτ' ἐμοῦ τε κάκεινον πάρα.
καὶ τὸν μὲν, ῥῶς τιμὴ γ' ἡ φάτις, ξένων ποτὲ
λησταὶ φονεύοντο ἐν τριπλαίσι ἀμαξίτοις;
παιδὸς δὲ βλάστασα οὐ διέσχων ἦμεραι
treis, καὶ νῦν ἄρθρα κείνοις ἐνευξάντας ποδῶν
ἔρριψεν ἄλλων χερσῶν εἰς ἀβατον ὀρος.
κανταθ' Ἀπόλλων οὖτ' ἐκείνων ἦμενεν
φονεά γενέσθαι πατρός, οὔτε Δαίων,
τὸ δὲνον οὐφοβείτο, πρὸς παιδὸς τανεἰν.
tιουαὶ φήμα μαντικά διώρισαι,
ὡν ἐντρέπον ὤμηδ' ὁν γὰρ ἂν θεὸς
χρέιαιν ἔρηματ ῥάδιως αὐτοὺς φανεὶ.
orὸν μ' ἀκούσαντ' ἀρτίως ἔχει, γύναι,
ψυχῆς πλάνημα κακάκηνησις φρενον.
poias μερίμνης τούθ' ὑποστραφεῖς λέγεις;
or. ἐθος' ἀκούςάι σοῦ τὸδ', ὡς' ο Δαίων
κατασφαγεί πρὸς τριπλαίσι ἀμαξίτοις.

719 εἰς ἀβατον ὀρος MSS.: ἀβατον εἰς ὀρος Musgrave. 722 τανείν MSS. In L γρ. παλεῖν has been written above by a late hand: A has the same gloss. 728 ὑπο-

8. 70 διέχει δὲ ἄλγων ταυτή τῇ Σάμου τῇ
ἡμείᾳ: or (b) to extend, Her. 4. 42
διώριχα...διέσχων ἐς τὸν Ἀρδαίων
κόλπων.
718 καὶ ὁ ὑποτασία (parataxis instead of
hypotaxis): Thuc. 1. 50 ὁδὴ δὲ ἡ ὄψι
καὶ οἱ Κορίνθιοι ἐξακολούθησαν ἐκροῦ
ντο.—ἀρθρα ποδῶν = τὰ σφυρά: ἐνευ-
ξάς, fastened together by driving a pin
through them, so as to maim the child
and thus lessen the chance of its being
reared if it survived exposure: Eur. Ph.
22 (Iocasta speaks) ἐπιεύεται ἡμῶν παῖδα,
καὶ σπείρας βρέφος, | γροῦς ταμπλάκαμα
tou thēn τε τὴν φάτιν, | λειμών' ἐς Ἡρας
καὶ Κηδαιρῶν λέπτας | διδισων βουκόλων
ἐκθείναι βρέφος, | σφυρῶν σιδηρᾶ κέντρα
dιασπείρας μέσον (better μέσων), | δὲν 
ἐν Ἐλλᾶσ ωφιματίς Οἰδίπουν. Seneca Oed.
812 Forata ferro gesseras vestigia, Tumore
nactus nomen ac vitio pedum.

719 εἰς ἀβατον ὀρος: the tribreth con-
who should spring from him and me.

Now Latus,—as, at least, the rumour saith,—was murdered one day by foreign robbers at a place where three highways meet. And the child’s birth was not three days past, when Latus pinned its ankles together, and had it thrown, by others’ hands, on a trackless mountain.

So, in that case, Apollo brought it not to pass that the babe should become the slayer of his sire, or that Latus should die—the dread thing which he feared—by his child’s hand. Thus did the messages of seer-craft map out the future. Regard them, thou, not at all. Whate’er needful things the god seeks, he himself will easily bring to light.

OE. What restlessness of soul, lady, what tumult of the mind hath just come upon me since I heard thee speak!
    IO. What anxiety hath startled thee, that thou sayest this?
    OE. Methought I heard this from thee,—that Latus was slain where three highways meet.

IO. Yea, that was the story; nor hath it ceased yet.
    OE. And where is the place where this befell?
    IO. The land is called Phocis; and branching roads lead to the same spot from Delphi and from Daulia.

_στραφεῖος_ L: _ὑπὸ στραφεῖος_ ῥ, which Dindorf and others prefer. _ἐπιστραφεῖος_ Blaydes.

780 ὑπελαίος L: _τρυπλαίος_ ῥ.

*Note on the text:* Tainted in one word gives a ruggedness which is certainly intentional here, as in 1456 _τὸν πατέρα πατήρ_, Αι. 459 _πεδία τᾶς_. A tribrach in the 5th place, always rare, usually occurs either when the penultimate word of the verse is a _παν_ _πρίμα_ (- - -), as _Εἰ. 326 ἐνάφωρα χερῶν_, or when the last word is a _παν_ _αρτιοῦ_ (- - -), as _Φιλ. 1302 ἄνδρα πολύμων_. Verse 967 below is exceptional.

720 ἑὐταθεῦ: cp. 582.

722 It is more likely that, as our MSS. suggest, _παθέν_ should have been a commentator’s conjecture than that _θανεῖν_ should have been a copyist’s error (from v. 713). No objection can be drawn from the occurrence of _πρὸς παῦδος θανεῖν_ so soon after 713: see on 519.

728 _τούτο_ ... _διάφορον_, i.e. made predictions at once so definite and so false: _φήμαι_, a solemn word used scornfully: cp. 86. The sense of _διάφορον_ in 1083 is slightly different: here we might compare _Dem. or._ 20 § 158 ὁ _Δράκων... καθάρσις διάφορον εἶναι_ ‘has laid down that the man is pure.’

728 _ἀν χρελαν ἔρευν_: a bold phrase blended, as it were, from _ἀν ἐχω κρελαν ἔχω_ and _ἀν χρῆσμα (δοτα) ἔρευν_: cp. _Φιλ. 327 τῖνος... χόλων... ἐγκαλῶν_, instead of _τῖνος χόλων ἔχων_ or _τι ἐγκαλῶν_.

726—754 The mention of ‘three roads’ (716) has startled Oedipus. He now asks concerning (1) the place, (2) the time, (3) the person. The agreement of (1) with (2) dismays him; that of both with (3) flashes conviction to his mind.

727 _πλάνημα_ denotes the fearful ‘wandering’ of his thought back to other days and scenes; as _ἐδοξά_ (729) is the word of one who has been in a troubled dream.

728 _ποιέσ μηρ. ὑποστρ.,_ having turned round on account of (=startled by) what care,—like a man whom a sound at his back causes to turn in alarm:—far more expressive than _ἐπιστραφεῖο_, which would merely denote attention. For the gen., cp. _Αἰ. 1116 τοῦ _δε _σοῦ ψφον_ | οὐκ _ἀν στραφεῖον._

751 _κακῶν_: the breath of rumour is as a breeze which has not yet fallen: cp. _Αἰ. 258 νῦνος ὁς λεγει_, and _Ο. C._ 517.

733 _χτυπῆ_ ὅ _ὁσ_: In going from
σοφοκλέους

Oi. kai tis xronous toiodo estin oixeletibhous; 
102

IO. skedon ti pristhen he su tis prote exoun chonous 

arxh en efainov tout ekpruxhthe polie.

IO. w Zeu, ti mou drasai beboleonai peri;

IO. ti di esti sou tout', Oidipous, evthymov;

IO. mpy w efrata: tov de Laion fous

103

tin eixe fraxe, *tinos akmhn ypsi exous.

IO. megas, xronaxw arpiti leukanthes kara,

mofhis de tis stis ouk apostatei poli;

IO. oumoi talaio eouk eamvnon eis aras

dewas proballov aritivos ouk eidena.

104

IO. pwos phis; oknio to pras s apostokotou, annex.

IO. deivnos athmow my bletov o mativs y.

dieiexis de mallov, yw en eixeptis eti.

IO. kai miv oknio mven, an di erpi madovo ero.

Thebes to Delphi, the traveller passes by 

these 'Branching Roads,'—still known 

as the troleia, but better as the svento: 

from Daulia it is a leisurely ride of about 

an hour and a half along the side of 

Parnassus. The following is from my notes 
taken on the spot:—'A bare isolated hill-

lock of grey stone stands at the point 

where our path from Daulia meets the 

road to Delphi, and a third road that 

stretches to the south. There, in front, 

we are looking up the road down which 

Oedipus came [from Delphi]; we are 
moving in the steps of the man whom he 

met and slew; the road runs up a wild 

and frowning pass between Parnassus on 

the right hand and on the left the 

spurs of the Helicon range, which here 

approach it. Away to the south a wild 

and lonely valley opens, running up 

among the waste places of Helicon, a 
vista of naked cliffs or slopes clothed with 

scanty herbage, a scene of inexpressible 

grandeur and desolation' (Modern Greece 
p. 79). At this sxisth Odd Pausanias 
saw to tis Laion mophvata kal oikino 
tou epommon: the legend was that Dama-
sistratus king of Thebes had found the 

bodies and buried them (10. 5 § 4). The 

spot has a modern monument which 

appeals with scarcely less force to the 
imagination of a visitor,—the tomb of a 

redoubtable brigand who was killed in 

the neighbourhood many years ago.

734 atop with both genitives: cp. 761, 

1205.

735 tois. For the dat. cp. Her. 2. 

145 Dioiriai mev non... kata exakosia 

etia kai chiia malisosa esti eime. Hrakle 

leit de... kata elakosia etia. Pani de 

cata ta oktaokosia malisota eime. Then 

from persons the idiom is transferred to 

tings: Thuc. 3. 29 hemera malisota hean 
ta Mutilh ealwvna etta.

736 sxedon ti pristhen. The interval 
supposed between the death of Laius and 

the accession of Oedipus must be long 
enough to contain the process by which 

the Sphinx had gradually brought Thebes 
to despair: but Soph. probably had no
OIDEPOUS TYRANNOS

ΟΕ. And what is the time that hath passed since these things were?
ΙΩ. The news was published to the town shortly before thou wast first seen in power over this land.
ΟΕ. O Zeus, what hast thou decreed to do unto me?
ΙΩ. And wherefore, Oedipus, doth this thing weigh upon thy soul?
ΟΕ. Ask me not yet; but say what was the stature of Laius, and how ripe his manhood.
ΙΩ. He was tall—the silver just lightly strewn among his hair; and his form was not greatly unlike to thine.
ΟΕ. Unhappy that I am! Methinks I have been laying myself even now under a dread curse, and knew it not.
ΙΩ. How sayest thou? I tremble when I look on thee, my king.
ΟΕ. Dread misgivings have I that the seer can see. But thou wilt show better if thou wilt tell me one thing more.
ΙΩ. Indeed—though I tremble—I will answer all thou askest, when I hear it.

L, not altered from χροδζων: nor is the latter (so far as I know) in any MS.—λευκανθης L, which is the usual reading in the later MSS.; only one or two have λευκανθεις (Γ) or λευκανθεν (Δ). Hartung reads χροδζων...λευκανθεις καρα. 743 In L αποστατει has been made from αποστατει by an early hand. 749 α δ᾽ αυ L, and so nearly all the later MSS. (but αυ δ᾽ Dresd., αυ δ᾽ Bodl. Laud. 54). On such a point as α δ᾽ αυ versus αυ δ᾽, the authority of our MSS. is not decisive. In O. C. 13 αυ δ᾽ seems clearly preferable to α δ᾽ αυ (L there has αυ, omitting δ᾽); and

very definite conception of it: see on 758.
738 α Ζεύ. A slow, halting verse, expressing the weight on his soul: the neglect of caesura has this purpose.
739 ινθυμὸν: Thuc. 7. 50 η σελήνη έκλειτε...καὶ οἱ 'Αθηναίοι...έπισχείν έκέλευν τούς στρατηγοὺς, ινθυμὸν πολυμερολ.
740 I do not believe that Soph., or any Greek, could have written φυσιν | τιν’ εις, φραζε, τίνα δ’ ακμήν ἤβης ἤχων, which Herm. was inclined to defend as if τινα φως εις = τις ἢ φως. Now τινος would easily pass into τίνα δ’ with a scribe who did not follow the construction; and to restore τινος seems by far the most probable as well as the simplest remedy. No exception can be taken to the phrase τινος ακμήν ἤβης as = ‘the ripeness of that period of vigorous life.’
742 χροδζων λευκανθης καρα = ἤχων χροδζων λευκαις καρα: Ar. Νυμ. 978 χροδζων ὀστερ μηλοιων ἐτήθει (the down on his chin was as the bloom on apples): here the verb marks the light strewn of silver in dark hair. As Αesch. has μελανθης γένος, ‘swarthy’ (Suppl. 154), so in Anthol. 12. 165 (Jacobs II. 502) λευκανθης = ‘of fair complexion’ as opp. to μελανθους.
744 τάλας, as being for τάλας: Ar. Αν. 1494 οἶμοι τάλας, ὁ Ζεῦς δεῖ μη μ’ ὑβεταί. In Anthol. 9. 378 (Jac. II. 132) καὶ κοιμώ μεταβάς, ὡ τάλας, ἀλαξαθή, τάλαν is an easy remedy: but not so in Theocr. 2. 4 ἀφ‘ ὡ τάλας οὐδέποτ’ ἦκει, where τάλας has been conjectured.—εἰκα...οὐκ εἶδον = εἰκεν ὅτι οὐκ ἤδη: cp. 236 f.
749 καὶ μη, ‘indeed’ I fear (as you do): Ant. 221, El. 556.—ἀν δ’ is certainly preferable to ἀ δ’ ἂν in a poet whose versification is not characterised by any love of unnecessary διάλωσις. Even in prose we find ὃς ἂν ἄν instead of ὃς ἂν ἄν, Her. 7. 8.
ΣΟΦΟΚΛΕΟΥΣ

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750 βαῖος identifies the chief with his retinue,—the adjective, when so used, suggesting a collective force like that of a stream, full or thin: so τοιοὺς ἰεὶ, τόλων πτεί τῆς vehement speech, etc.; Eur. Or. 1300 ἦν τοῖος παρῇ, if he come in his might: συχνῶν παλλυκρῶν, a populous town (Plat. Rep. 370 D).

751 λοχεῖας: cp. Aesch. Cho. 766 Χ. τῶς οὖν κελεύει μν μολεῖν ἐνσαλμέ- νων; ... ἥ ἡν λοχεῖας εἴτε καὶ μονοστιβή; ΤΕ. ἄγεις κελεύε καὶ δυρμυφώρους ὀδονίας (said of Agisthus).

752 κήρυς, as the meet attendant of a king on the peaceful and sacred mission of a θεωρός (114). The herald’s presence would add solemnity to the sacrifice and libation at Delphi: Athen. 660 Λ. ἑβριω (=έβενο) δὲ οἱ θηρίακες ἄρχῃ πολλοῖς, βου- 

753 τουτούς...καὶ σκεύαστες καὶ ματάλλου- 

754 τες δὲ ὄλυνοντες. ἀπήνη ὄμω μία = 

755 μία ἦν ἀπήνη, ἦ ἠγο: Pind. Nem. 9. 41 ἐνθ' Ἀρέας πόρον ἀθρόων καλεῖας ἔνθα πόρος ἑτιν ὑπ' Ἀ. καλοῦν. The ἀπήνη, properly a mule-car (Pind. Pyth. 4. 94) but here drawn by colts (802), and in the Odyssey synonymous with ἀμαξα (6. 37, 57), was a four-wheeled carriage used for travelling, as dist. from the two-wheeled war-chariot (ἀμαξα): its Homeric epithet ῥηλθ ἡ ἐνδιαίκηθατ, indicates that it stood higher on its wheels than the ἀμαξα: it could be fitted with a frame or basket for luggage (ὑπερ- 

756 τερτή Od. 6. 70, πείρων Il. 24. 190).

757 cp. 118. ὀκέναι = ὀλεύων, as in the Odyssey and in a κόμος Σολωνος in Lysias or. 10 § 19, who explains it by ἔθεταν. The Iliad has the word only twice, both times in plur., of ‘inmates’ (slave or free: 5. 413: 6. 366).

758 ἦ καὶ marks keen interest: El. 314 ἦ καὶ έγὼ θαρσοῦσα μάλλον ἐσθ λόγους | τοὺς σοῦ ἰκαληθεὶς;

759 The poet has neglected clearness on a minor point. The ὀκένα—sole survivor of the four attendants—had fled back to Thebes with the news that Lalus had been slain by robbers (118—123). This news came before the trouble with the Sphinx began: 126—131. And the play supposes an interval of at least several days between the death of Lalus.
OE. Went he in small force, or with many armed followers, like a chieftain?

IO. Five they were in all,—a herald one of them; and there was one carriage, which bore Laüs.

OE. Alas! 'Tis now clear indeed.—Who was he who gave you these tidings, lady?

IO. A servant—the sole survivor who came home.

OE. Is he hasty at hand in the house now?

IO. No, truly; so soon as he came thence, and found thee, reigning in the stead of Laüs, he supplicated me, with hand laid on mine, that I would send him to the fields, to the pastures of the flocks, that he might be far from the sight of this town. And I sent him; he was worthy, for a slave, to win een a larger boon than that.

OE. Would, then, that he could return to us without delay!

IO. It is easy: but wherefore dost thou enjoin this?

OE. I fear, lady, that mine own lips have been unguarded; and therefore am I fain to behold him.

words have given me only too much cause to desire his presence." A comma after μοι is here conducive to clearness.

770 καγώ and που express the wife's sense that he should speak to her as to a second self.—ιν σοι = within thee, in thy mind (not 'in thy case'): cp. ἵν with the reflexive pronouns, Plat. Theaet. 192 D ἵν εμαυτίκον μεκηνικόν: Crat. 384 A προσποιούμενος τι αὑτὸς ὑπὸ τούτῳ διανοοῖται.

771 ἵν τοσοῦτον ἄλπην: Isocr. or. 8 § 31 εἰς τοῦτο γὰρ τινες ἄνωλας ἐλπίζωσιν: Δια. Νυμ. 832 σὺ δὲ ἵν τοσοῦτον τῶν μανῶν ἐλήλυθας. The plural of ἐκεῖς is rare as = anxious forebodings: but cp. 487.

772 μεῖζον: strictly, 'more important': cp. Dem. or. 19 § 248 ἀντὶ...τῆς πόλεως τὴν Φελίττον ξείνια καὶ φιλίαν πολλῆς μεῖζονα ἡγησατο αὐτῷ καὶ λυστελετέαραν (alluding to Ant. 182 καὶ μεῖζονος ὁτις ἀντὶ τῆς αὐτοῦ πατρᾶς | φίλου νομίζει): Anot. 037 ὀδοίς...γάμος | μεῖζονον φέρεσθαι οὐκ Καλὸς ἧπομένου, no marriage can be a greater prize than your good guidance.

The latter prevails in

The epithet 'Dorian' carries honour: Meropē was of the ancient stock, claiming descent from Dorus son of Hellen, who settled in the region between Oeta and Parnassus. The Scholiast's comment, Πελοποννησίακι, forgets that the Theban story is laid in times before the Dorian conquest.
Io. Nay, he shall come. But I too, methinks, have a claim to learn what lies heavy on thy heart, my king.

OE. Yea, and it shall not be kept from thee, now that my forebodings have advanced so far. Who, indeed, is more to me than thou, to whom I should speak in passing through such a fortune as this?

My father was Polybus of Corinth,—my mother, the Dorian Merope; and I was held the first of all the folk in that town, until a chance befell me, worthy, indeed, of wonder, though not worthy of mine own heat concerning it. At a banquet, a man full of wine cast it at me in his cups that I was not the true son of my sire. And I, vexed, restrained myself for that day as best I might; but on the next I went to my mother and father, and questioned them; and they were wroth for the taunt with him who had let that word fly. So on their part I had comfort; yet was this thing ever ranking in my heart; for it still crept abroad with strong rumour. And, unknown to mother or father, I went to Delphi; and Phoebus sent me forth the later MSS. (but μέθη Γ.)

(γρόμην), and ἔως would therefore be more strictly correct. But the thought is negative ('nothing happened to disturb me'); hence πρὶν. So Thuc. 3. 29 τοῦτο...Ἀθηναῖοι λαλάντωσι (=οὐχ ὁρῶνται υπὸ τῶν ἁγίων) πρὶν δὴ τῇ Δήλῳ ἔχον. Cp. White-law in Trans. Cam. Phil. Soc. 1886, p. 26.

—ἐπέστη: a verb often used of enemies suddenly coming upon one: Isocr. or. 9 § 58 μικροῦ δεῖ ἔλαθεν αὐτὸν ἐπὶ τὸ βασιλείαν ἔπεστι: Her. 4. 203 ἐπὶ τῇ Κυρηνᾷ πῶς ἐπέστησαν.

779 ὑπερμηθεῖσα μέθυ, lit., intoxicated by drinking (caus. dat.): μέθυ always = 'drinking' (not 'strong wine'); cp. Her. 5. 20 καλώς ἔχοντας...μέθυς ('having had enough of drinking'). For the dat., because δυσφόρους τούτων ἤγον = ὑψίζετο ἄνεικα τοῦ ὀνείδους.

780 ὅμω δ': cp. 791, and n. on 29.

786 ὕφειρτο γὰρ πολύ: so ὕφειρεν of malicious rumour, Aesch. Ag. 450 φθανοντες δ' ὑπ' ἄλγος ἔρρειεν ἑνταῦθεν Ἀρέαδις. Libanius 784 a (quoted by Musgrave) πολὺς τούτως ὕφειρεν λόγου (perhaps suggested by this passage). Pind. Isthm. 3. 58 τούτο γὰρ ἀδάνατον φωνᾶς ἔρρειε. | el tis et el ei ti. Cp. Ant. 700 τοῦτο ἐμαθεί τῷ ὑγρῷ βίῳ ἔστρεφεται φάτης. For πολὺ cp. O. C. 517 τὸ πολὺ τοι καὶ μῆδα μαλά λόγον, that strong rumour which is in no wise failing: ἵν 305 πολύ τὸν σῶν δρομα | ἐφεξε πᾶτος. This version also agrees best with 775, which implies that the incident had altered his popular repute. We might render: 'it was ever recurring to my mind with force': but this (a) is a repetition; (b) is less suited to πολὺ, which implies diffusion.

788 ὅν ἵκομην ἄτιμον ἄτιμον τοῖς
ʻατμον ἐξέπεμψεν, ἄλλα δ' ἄθλια καὶ δευνὰ καὶ δύστηνα *προφήτην λέγων, ὁς μητρὶ μὲν χρείῃ με μιχθῆναι, γένος δ' ἀτλητὸν ἀνθρώπους δηλόσωμι ὀραν, φονεὺς δ' ἐσούμη τοῦ φυτεύσαντος πατρὸς. κάγω ἱππούσας ταῦτα τὴν Κορινθιαν ἄστροις τὸ λοιπὸν ἐκμετροῦμενος χθόνα ἐφευγὼν, ἔνθα μήποτ' ὤψομην κακῶν χρησμῶν ὑνειδὴ τῶν ἐμὼν τελοῦμενα. στείχων δ' ἴκνομαι τούσδε τοὺς χώρους ἐν οἷς ὑπὸ τῶν τύραννων τούτων ὀλυσθηκεί λέγει. καὶ σοι, γύναι, τάληθες ἐξερῶ. τρυπλῆς ὃτ' ἡ κελεύθων τήσ' ὀδοιπορῶν πέλας ἐνταῦθα μοι κηρύξε τε κατὶ ποικιλῆς ἀνήρ ἀπήνη τοὺς ἐμβεβώς, ὅποι τοῦ φῆς.

789 ἄλλα δ' ἄθλια λ.: the 1st hand had written ἄθλια μ., Herwerden would read ἄλλα δ' ἄθλια τ. The gloss προβεβλέαζε in E may be a reminiscence of such a reading. It may be remarked, too, that προφήτην is cited by Campbell from M, = Ambros. L. 39.)

790 προφήτην mss.: προφήτην Hermann. (The gloss προβεβλέαζε in E may be a reminiscence of such a reading. It may be remarked, too, that προφήτην is cited by Campbell from M, = Ambros. L. 39.)

791 χρῆς ἧς L., the i after η almost erased. Cp. on 555. 797 τελοῦμενα. In L there has been an erasure at and after a, and there are traces of an accent above the second e.

ἀκόμη, not graced in respect of those things (responses) for which I had come: Eur. Andr. 1014 ἀτμον ὄργαν χέρα τεκτονίς, not rewarded for its skill. For ἀκόμη (cogn. accus. denoting the errand, like ἔρχομαι ἀγγέλλω) cp. 1005 τοῦ ἄφικμον: O. C. 1391 δ' ἡθανόθ,ἄθλω λέξαι: Αγ. Pl. 966 ὃ τι μάλιστ' ἐκλήθησα: Plat. Prot. 310 ε ἅλλα ἄφικτα ταῦτα καὶ νῦν ἕκω παρὰ σέ (where the acc. is cogn. to ἔκω, not object to the following διαλεξής).

790 προφήτην, suggested by Herm., has been adopted by several recent editors. Cp. Herod. I. 210 τῷ δὲ ὁ δαίμων προφαίρε, and so 3. 65, 7, 37: Plut. Dem. § 19 ἐν οἷς ἦ τε Πυθὸς δεῖκα προφαίρε μαυτεύματα καὶ ὁ χρησμὸς ἐδεί: Camill. § 4 (a man who pretended to magic) λέγα προφαίρειν ἀπόρρητα: Dem. or. 21 § 54 τοῖς ἐφ' ἕκαστης μαυτειας προφαίρωμαισθεὶς, the gods announced (as claiming sacrifice) on each reference to the oracle. Yet the fact that προφαίρειν was thus a vox sollemnis for oracular utterance would not suffice to warrant the adoption of προφήτην, if the προφήτην of the mss. seemed defensible. προφήτην λέγων would mean, 'came into view, telling': cp. above, 305, and E. 1128 νῦν δ' ἐξω σε' προφήτην δὲ | φιλάταν ἔξων προφορ- ψιν. It might apply to the sudden appearance of a beacon (cp. ὁ φροντός ἀγγέλλων πρέτερ, Ag. 30): but, in reference to the god speaking through the oracle, it could only mean, by a strained metaphor, 'flashed on me with the message,' i.e. announced it with startling suddenness and clearness. The difficulty of conceiving Sophocles to have written thus is to me so great that the special appropriateness of προφήτην turns the scale.

791 έον δ' : see on 29.—δραν with ἀτλητόν, which, thus defined, is in contrast with δηλόσωμι: he was to show men what they could not bear to look upon.

794 Π. ἐπακούσας (708), 'having given ear'—with the attention of silent horror.—τὴν Κορινθιαν: 'Henceforth measuring from afar (ἐκμετροῦμενος) by the stars the region of Corinth, I went my way into exile, to some place where I should not see fulfilled the dishonours of [=foretold by] my evil oracles.' ἀστροις ἐκμετροῦμενοι: i.e. visiting it no
disappointed of that knowledge for which I came, but in his response set forth other things, full of sorrow and terror and woe; even that I was fated to defile my mother's bed; and that I should show unto men a brood which they could not endure to behold; and that I should be the slayer of the sire who begat me.

And I, when I had listened to this, turned to flight from the land of Corinth, thenceforth wotting of its region by the stars alone, to some spot where I should never see fulfilment of the infamies foretold in mine evil doom. And on my way I came to the regions in which thou sayest that this prince perished. Now, lady, I will tell thee the truth. When in my journey I was near to those three roads, there met me a herald, and a man seated in a carriage drawn by colts, as thou hast described;

The 1st hand had written τελωμένων, which the first corrector (S) altered.—Some later mss. (B, V, V², V³) add γ' to χρησμόν. 800 This verse does not stand in the text of L, but has been added in the margin by a later hand. With regard to the age of the hand, Mr E. M. Thompson observes:—"This writing is of the style which appears in the latter part of the thirteenth century, and continues with little more, but only thinking of it as a distant land that lies beneath the stars in this or that quarter of the heavens. Schneidewin cp. Aelian Hist. Anim. (περὶ ζῴων ἱδιότητος) 7. 48 ἢ δ’ ὄν (Ἀδροκλῆς) ἐς τὴν Διήλην καὶ τὰς μὲν πόλεις ἀπελημένες καὶ τοῦτο δὴ τὸ λεγόμενον δάστροις αὐτάς ἐσπημανεῖ, προήη ἐς ἐς τὴν θρίαμβον: 'proceeded to leave the cities, and, as the saying is, knew their places only by the stars, and went on into the desert.' Wunder quotes Medea's words in Valer. Flacc. 7. 478 quando hic aberis, dic, quaeus, profundi Quad cadil spectabo latum? έφευρον might share with έκειντρον the government of τὴν Κορ. χάζων, but is best taken absolutely. Sense, not grammar, forbids the version:—'I went into exile from the Corinthian land (τὴν Κορινθίαν), thenceforth measuring my way on earth (χάζων) by the stars.' Phrases like ὡπαστρον...μὴ θάρσῃ ἰδέωμα γαῶν διάφορος | φυγᾶ (Aesch. Suppl. 355), δάστροις τεκμηριωθάλην ὄνο | Λυκιαν. Ιατρόμενοις § 1), are borrowed from voyage in which the sailor has no guides but the stars. Such phrases could be used figuratively only of a journey through deserts: as Hesych. explains the proverb δάστροις οἰμειούσιν μακρὰν καὶ θρίαμβον ὄνον βαθέων: ἧ δὲ μεταφορά ἀνὰ τῶν πλείστων.

796 ἔνθα ἐκείνος ἑνθα. φεύγω ἔνθα μὴ δύομαι—'I fly to such a place that I shall not see'; the relative clause expresses purpose, and μὴ gives a generic force: cp. 1412 &c.: Ai. 659: Ε. 380, 436: Trach. 800. Here, the secondary tense έφευρον permits δύομαι. Remark, however, that in such relative clauses (of purpose or result) the fut. indic. is usually retained, even where the optat is admissible. A rare exception is Plat. Rep. 416 C φαίνει δὴ τις...δεῖν...οὐδεὶς τοιαύτη αὐτῶς παρεκκείος ἢ ὅτι μὴ...τάσσοι...κ.τ.λ.: where πάλιν (if sound) is probably due to φαίνει (see on O. C. 778) rather than to δεῖν as=δὲν ἔδει.

800 καὶ σὺ...προφέρεις. The hand which added this verse in the margin of L seems to be 'as early as the beginning of the fourteenth century' (Mr E. M. Thompson, Intro. to Facsimile of Laur. ms.). The verse is in A (13th cent.) and all our other mss. To eject the verse, as Dindorf and Nauck have done, is utterly unwarrantable. It has a fine dramatic force. Oedipus is now at the critical point: he will hide nothing of the truth from her who is nearest to him. It is part of his character that his earnest desire to know the truth never finches: cp. 1170.

802 κήρυξ τε, not κήρυξ τε: see Chandler, Accentuation § 971.

803 ἀπηγησ: see on 753.—οἶον ad-
variation for some fifty years or more. The line may therefore, without much hesitation, be placed as early as the beginning of the fourteenth century. (Introduction to the Fascimile of the Laur. ms. of Sophocles, p. 11.) All the later mss. have this verse in the text. **808** δχου mss.: δχου Schaefer: δχου Döderlein. 814 Δαϊφ mss.: Δαϊφ Bothe. Blaydes suggests, εἰ δὲ τῷ ξένῳ τοῦτω προσήκει Δαϊφ τι συγγενεῖς, τίς τούδε νῦν ἐστ᾽ ἄνδρος ἀβλιώτερος; τίς ἐχθροδαίμων μᾶλλον ἄν γένοιτ' ἄνήρ; * ὠν μὴ ξένων ἐξεστὶ μηδ' ἄστοιν * τινὶ δόμοις δέχεσθαι, μηδὲ προσφωνεῖν τινα,

verbial neut. = ὦ, referring to Iocasta’s whole description; not acc. masc., referring to the person of Laius as described by her.

804—812 The κήρυς is, I think, identical with the ἤγεμων, and distinct from the τροχηλάτης. I understand the scene thus. Oedipus was coming down the steep narrow road when he met the herald (to be known for such by his stave, κρῖκεων) walking in front of the carriage (ἡγεμών). The herald rudely bade him stand aside; and Laius, from the carriage, gave a like command. (With the imperfect ἠλαυνέτην, ‘were for driving,’ πρὸς βίαν need not mean more than a threat or gesture.) The driver (τροχηλάτης), who was walking at his horses’ heads up the hill, then did his lord’s bidding by actually jostling the wayfarer (ἐκτρέποντα). Oedipus, who had forborne to strike the sacred herald, now struck the driver; in another moment, while passing the carriage, he was himself struck on the head by Laius. He dashed Laius from the carriage; the herald, turning back, came to the rescue; and Oedipus slew Laius, herald, driver, and one of two servants who had been walking by or behind the carriage; the other servant (unperceived by Oedipus) escaped to Thebes with the news.

809 δχου: ‘from the chariot’—having watched for the moment when I was passing—he came down on me, full on my head (μέσον κάρα acc. of part affected), with the double goad.’ The gen. δχου marks the point from which the action sets out, and is essentially like τὰς πολυχρόνους Ἡθων... ἐβας v. 151: cp. Od. 21. 142 ἤρωται... ἄραξεν τοῦ χώρου ὦνε τε περὶ ὀινοκείεται, from the place. In prose we should have had ἄπτ᾽ δχου. As the verb here involves motion, we cannot compare such a gen. as ἦν... πολυταχοῦ τοῦ ἐτέρου (I. 9. 219), where, if any prep. were supplied, it would be πρὸς.—ηχησα: [Dem.] or. 53 § 17 (contemporary with Dem.) ηχησα με άνωτάν εκ Πειραιῶν ὅτε... ἄραξη. 809 καθιερο governs μου, which μέσον κάρα defines: Plut. Anton. § 12
and he who was in front, and the old man himself, were for thrusting me rudely from the path. Then, in anger, I struck him who pushed me aside—the driver; and the old man, seeing it, watched the moment when I was passing, and, from the carriage, brought his goad with two teeth down full upon my head. Yet was he paid with interest; by one swift blow from the staff in this hand he was rolled right out of the carriage, on his back; and I slew every man of them.

But if this stranger had any tie of kinship with Laius, who is now more wretched than the man before thee? What mortal could prove more hated of heaven? Whom no stranger, no citizen, is allowed to receive in his house; whom it is unlawful that any one accost;

agree with L, or give τις τοῦδε γ’ ἄνδρος ἐστὶν ἀθλιῶτερος (as A). Kennedy adopts the latter, and so Campbell (with τώρα γ’ ἄνδρος). But νῦν seems forcible here. Dindorf proposed νῦν ἔτι (which Wecklein receives); he afterwards wrote τίς τοῦδε ἄκοιμεν ἄνδρος ἀθλιῶτερος: but now rejects the verse. Bellermann writes νῦν ἄν (to go with γενοντ’). I would merely transpose ἄνδρος and omit γ’, which might easily have been intruded, for metre’s sake, when the proper order of words had been de ranged. ΣΙΛ ξηγια Καπε. Schaefer wrote δι’ τίνα (so that λέγετι should be abso-

σκύτεις λαοῖος ... καθικρομομένων τῶν ἐν τυγχανόντων: Lucian Symp. § 16 τάχα ὑ’ ἄν τις καθικρότερος τῇ βακτρίᾳ: Isocrym. p. 14-15 § 24 σφόδρα ἤμων ὁ πέρος χιλιάδων καθικρότερος. This verb takes accus. only as τοι τοι, lit. or fig. (as Ἡχ. 14. 104 μαλα πῶς με καθικρότερον).—διπλοῖς κάντρουσι: a stick armed at the end with two points, used in driving. Cp. Ἡχ. 23. 387 (horses).—ἄνεφος κάντρον. δ/>

στροφάτης had left it in the carriage when he got out to walk up the hill.

ΣΙΛ οὐ μὴν ἴσην γ’: not merely an even penalty (parci passer): Thuc. 1. 35 οὐκ ἠμικρύνομαι ἐκ τῆς ἀρχαίας, the renunciation of such an alliance is more serious.—ἐπάγων, ἐπαύω, ἐπικύω (not τίνα, etc.) were the Attic spellings of the poet’s age; see the epigraphic evidence in Meisterhans. Gramm. p. 88.—συντόμος, in a way which made short work: cp. Thuc. 7. 42 ἤγετο τοιελθεῖν τῇ περαὶ καὶ οἱ ἐπικαθαρισμοί τῆς οἰκίας διακολοκυίας, the quickest way of deciding the war: Her. 5. 17 ἐστὶ δὲ συντόμος κύρτα (sc. ὅδος), there is a short cut. The conject. συν-

τόμος (Τ’ 923 συντόμος χερ) would efface the grim 

ΣΙΛ μέση implies that a moment before he had seemed firmly seated: ‘right out of the carriage.’ Eur. Cyc. 7 ἤκαν μέσην θεών, striking full on the shield: I. T. 1.385 νῦν δ’ ἐκ μέσης ἐφθανέκατο | βοή τις, from within the ship itself: Ἐλ. 965 ἄρκνω εἰς μέσην, right into the net.

ΣΙΛ δὲ συγγενής τι τῷ Δαμφ if any tie with Laius προσήκει τοῦτῳ τῷ ἕνω belonging to this stranger. συγγενής can take either dat. (akin to) or gen. (kin of): and here several editors give Δαυεω. But the dat. Δαῦεω, making it verbally possible to identify the ἕνω with Laius, suits the complex suggestiveness with which the language of this drama is often contrived: cp. τῶν in 1167. Again, τῷ ἔνω τοῦτο might apply to Oedipus himself (452). Had we τῷ without συγγενές, Δαυεω (part. gen.) would then be necessary. The constructions of προσήκει are (1) προσήκει τῶν, I am related to: (2) προσήκει μοι τῶν, I have a right in, or tie with: (3) προσήκει μοι τι, it belongs to me. Here it is (3).

ΣΙΛ δὲ τίνα. The Ms. Φ...τίνα must be rendered, with Hermann: ‘to whom it is not allowed that any one should receive (him)’; but the words would naturally mean: ‘to whom it is not allowed to receive any one.’ In 376, where σε...γ’ ἔμω is certain, all our MSS. have με...γε σοῦ: much more might the cases have been shifted here.

ΣΙΛ Τ. μὴ...τίνα, sc. λέγετι, absolutely: nor, is it lawful that anyone should speak to him.—οὐκ ἔστω δ’: the positive δῆ must be evolved from the negative
οθείν δ' ἀπ' οἰκων. καὶ τάδ' οὕτις ἄλλος ἦν
ἡ γ' ἔμαυτῷ τάσσ' ἄρας ὁ προστιθέεις.
λέχη δὲ τοῦ θανόντος ἐν χερῶν ἐμαίν
χραίνω, δι' ἄντερ ὤλετ'. ὥρ' ἐφυν κακός;
ἀρ' οὐχὶ πᾶς ἄναγνος; εἰ μὲ χρ' φυγεῖν,
καὶ μοι φυγόντι μὴστι τοὺς ἐμοὺς ἴδειν,
*μηδ' ἐμβατεύειν πατρίδος, ἢ γαμοίς με δεὶ
μητρὸς ζυγήναι καὶ πατέρα κατακτανεῖν
Πολύβοι, δ' ἐξέφυε καζεθρεψε με.
ἐρ' οὐκ ἀπ' ἥμοι ταῦτα δαίμονος τις ἄν'.
κρίνων ἐπ' ἀνδρὶ τῶδ' ἄν ὀρθοὶ λόγον;
μὴ δήτα, μὴ δήτ', ὡ δεῖν ἁγνὸν σέβας,
ἴδομι ταύτην ἥμεραν, ἀλλ' ἐκ βροτῶν
βαίνην ἀφανεῖος πρόσθεν ἢ τοιανδ' ἴδεϊν
κηλίδ' ἐμαυτῷ συμφορᾶς ἀφιγυμένην.
ΧΟ. ἱμῶν μὲν, ὑναξ', ταῦτ' ὅκυτρ'. ἔως δ' ἄν ὁν
πρὸς τοῦ παρόντος ἐκμάθης, ἔχ' ἔλπιδα.
ΟΙ. καὶ μὴν τοσοῦτον γ' ἔστι μοι τῆς ἐλπίδος,
τὸν ἀνδρὰ τὸν βοτὴρα προσμείναι μὸνον.
ΠΕΦΑΣΜΕΝΟΥ δὲ τίς ποθ' ἡ προσβιμία;
ΟΙ. ἐγὼ διδαξάξαι σ'. ἢν γὰρ εἴρηθ' λέγων
σοὶ ταῦτ', ἐγώ' ἄν ἐκπεφυγοῖν πάθος;
ΠΟΙΟΝ δὲ μου περισσών ήκουσάς λόγον;

lute): Dindorf, ὄν...τιν. Nauck proposes ei μην ἐξενω...τιν... προσφωνῶν έμε (instead of τως). 824 μητρί. The 1st hand in L wrote μητρι, which an early hand changed to μηστε. The latter is in most of the later MSS. (with γρ. μην στι in some, as τ'). 825 μηδ' ἐμβατεύειν] L has μην', made by an early hand from μηστε', as Campbell thinks, and as seems most probable; or, as Dübner thinks, from μή μ'. Dindorf's

ουκ ἐξεταὶ: cp. El. 71 καλ μή μ' ἀπείρου τῆδ' ἀφοσελήνη γῆς | ἀλλ' ἀρχέλευτον (ξ. καταστήστε). See above, 241.—καὶ
tάδ'. And these things—these curses—none but I laid on myself. And as the thought proceeds, the speaker repeats
821 ἐν χερῶν, not, 'in their embrace,' but, 'by their agency': Il. 22. 426 ὅσδ' ἄφεν θαναίν ἐν χερῶν ῥαβδίων.
822 το ἀρ—ἀρ' οὐχ'. Where ἄρα is equivalent in sense to ἀρ' οὐ, this is because it means, 'are you satisfied that it is so?' i.e. 'is it not abundantly clear?' (El. 614). Here, the transition from ἄρα
to ἀρ' οὐχ' is from bitter irony to despairing earnest.
827 Πολυβοῦ. Wunder and others think this verse spurious. But it is, in fact, of essential moment to the development of the plot. Oedipus fears that he has slain Laius, but does not yet dream that Laius was his father. This verse accentuates the point at which his belief now stands, and so prepares us for the next stage of discovery. A few MSS. give ἐξέφυε καζεθρεψα: but the Homeric πρότερον ὄστερον (Od. 12. 134 οὐκέρασα
tεκούσα τε) seems out of place here just because it throws a less natural emphasis
whom all must repel from their homes! And this—this curse
—was laid on me by no mouth but mine own! And I pollute
the bed of the slain man with the hands by which he perished.
Say, am I vile? Oh, am I not utterly unclean?—seeing that
I must be banished, and in banishment see not mine own
people, nor set foot in mine own land, or else be joined in
wedlock to my mother, and slay my sire, even Polybus, who
begat and reared me.

Then would not he speak aright of Oedipus, who judged these
things sent by some cruel power above man? Forbid, forbid,
ye pure and awful gods, that I should see that day! No, may
I be swept from among men, ere I behold myself visited with
the brand of such a doom!

CH. To us, indeed, these things, O king, are fraught with
fear; yet have hope, until at least thou hast gained full know-
ledge from him who saw the deed.

OE. Hope, in truth, rests with me thus far alone; I can
await the man summoned from the pastures.

IO. And when he has appeared—what wouldst thou have
of him?

OE. I will tell thee. If his story be found to tally with
thine, I, at least, shall stand clear of disaster.

IO. And what of special note didst thou hear from me?

μήδει is clearly right. The alternatives would be to read μηδεί τοις ἑμοις ἰδειν, | μηδέτε ἔμπαιρεν, which does not seem Sophoclean, or μηδε... μητρὶ, supplying ἑμετρὶ (as Elmsley suggested), which is much worse.

827 Wunder, Dindorf, and Nauck reject this verse.—ἐξέφυσε κακεύθυσε L.: ἐξέβρεψε κακεύθυσε r.

840 πάθος MSS.: ἀγος has been cp. Dem. or. 19 § 88 ἥλια πάθιν ἄνθρω-
ποις ἀγάδα ἐκ τῆς εἰρήνης γέγονε, i.e.
'from peace,' not 'the peace.'

858 πεφασμένον, sc. αὐτῷ: gen. absol.
El. 1344 τελουμένοις εἰπομ' ἐπ', when (our
plans) are being accomplished.

840 πάθος, a calamity, viz. that of
being proved blood-guilty. The conjec-
ture ἀγος is specious. But πάθος shows
a finer touch; it is the euphemism of a
shrinking mind (like the phrase ἦν τι
πάθων for ἀθάνω). For perf. with δ' cp.
693.

851 περιστόν, more than ordinary,
worthy of special note: Her. 2. 32 τοις
ἀλλα τε μηχαναζα...περιστα, i.e. among
other remarkable enterprises: Eur. Suppl.
790 τὸ μὲν γὰρ οὖν ἤκηκον ἂν πεπονθέναι
πάθος περιστο, εἰ γάμων ἀπεξέγην, I
had not deemed it a more than common
woe. Iocasta is unconscious of any point
peculiar to her version, on which a hope
could depend: she had reported the story

J. S. I.
ΟΙ. ἠρστὰς ἐφασκες αὐτὸν ἀνδράς ἐννέειν ὡς νῦν κατακτεῖνειαν. εἴ μὲν οὖν ἐτί λέξει τὸν αὐτὸν ἄρισθον, οὐκ ἔγω ἱτανόν, οὐ γὰρ γένοιτ ἀν εἴς γε τοῖς πολλοῖς ἱσος· εἰ δ’ ἀνδρὶ εἶναι οὐςον αὐθήσει, σαφῶς τοῦτ’ ἐστὶν ἦδη τοῦργον εἰς ἔμε βέπον.

ΙΟ. ἀλλ’ ὥς φανέν γε τοῦτο ὁδ’ ἐπίστασο, κούκ ἐστὶν αὐτῷ τοῦτῷ γ’ ἐκβαλεῖν πάλιν πόλις γὰρ ἱκουσ’, οὐκ ἔγω μονή, τάδε· εἰ δ’ οὖν τι κακτρέπτοιτο τοῦ πρόσθεν λόγου, οὐτοὶ ποτ’, ἄναξ, τόν γε Λαίου φόνον φανεῖ δικαίως ὅρθον, ὃν γε Δοξίας διείπε χρήναι παιδὸς ἐξ ἐμοῦ βανεῖν. καίτοι νῦν οὐ κεῖνὸς γ’ ὁ δύστηνος ποτὲ κατέκταυ, ἀλλ’ αὐτὸς πάροικον ἄλετο. ἠστ’ οὐχὶ μαντείας γ’ ἀν ούτε τῆς ἐγὼ βλέψαιμ’ ἄν οὔνεκ’ οὔτε τῆ’ ἀν υπερεν.

conjectured by Arndt, Blaydes, and M. Schmidt. 843 L has κατακτεῖνειαν, but the letters a are in an erasure, having been made by an early corrector. Wolff thinks that the 1st hand that wrote κατακτεῖνειαν. As the last ε is certainly from the 1st hand, the 1st hand must have written either that or κατακτεῖνειαν, which is in at least one later MS. (Pal.), others having κατακτεῖνειαν (as A), or κατακτεῖνειαν. Most of the recent edd.

of the slaughter in the fewest words, 715—716.

844 L τον αὐτὸν ἄρισθον, i.e. πλῆνος, and not ἐνα, or, in the phrase of grammarians, τὸν πληθυντικὸν, and not τὸν ἐκεῖνων ἄρισθον. —ἐνα: 'one cannot be made to tally with (cannot be identified with) those many': τοῖς πολλοῖς, referring to the plur. ἑρατᾶ (843).

846 οὗτος, journeying alone. The peculiarity of the idiom is that the second part of the compound is equivalent to a separate epithet for the noun: i.e. οὗτος, 'with solitary girdle,' signifies, 'alone, and girt up.' O. C. 717 τῶν ἐκατομπόδων Νηρηῶν, not, 'with a hundred feet each,' but, countless, and dancing: ιδ. 17 πυκνότεραι ἄθεσις, not, thickly-feathered, but, many and winged: ιδ. 1055 διστόλους ἀδέλφος, not, separately-journeying sisters, but, two sisters, journeying: Α. 390 δισσάρχας βασιλική, not, diversely-reigning kings, but, two reigning kings: Eur. Α. 905 κόρος μούστας, not, a youth with one child, but, a youth, his only child: Phoen. 683 διόνυμοι θεάλ, not, goddesses with contrasted names, but, several goddesses, each of whom is invoked. So I understand Eur. Or. 1004 μονὸς πελον Ἔως, 'Eos who drives her steeds alone' (when moon and stars have disappeared from the sky).

847 ὡς ἐνί θεῖον: as if he were standing beneath the scale in which the evidence against him lies; that scale proves the heavier of the two, and thus descends towards him.

848 ἐπιστασα μαντείας τοῦ τοῦτος διδο, know that the tale was thus set forth: ἐπιστασα ὡς μαντείας τοῦ τοῦτος διδο, know that you may take the story to have been thus set forth: where ὡς merely points to the mental attitude which the subject of ἐπιστασα is to assume. Phii. 507 ὡς ταῦτ’ ἐπιστασα διδομέν’ ὑμᾶς μέλον’ ἐτί, know that you may assume these things to be a-doing, not delayed: and ιδ. 253, 415: below 956. So with the gen. abs.: Α. 28i ὡς ὁ ἐξών τινὶ ἐπιστασαλ οἰς τῃ, these things being so, you must view them in that belief.

849 ἐκβαλλέν, repudiate: Plat. Crito
OE. Thou wast saying that he spoke of Latus as slain by robbers. If, then, he still speaks, as before, of several, I was not the slayer: a solitary man could not be held the same with that band. But if he names one lonely wayfarer, then beyond doubt this guilt leans to me.

Io. Nay, be assured that thus, at least, the tale was first told; I cannot revoke that, for the city heard it, not I alone. But even if he should diverge somewhat from his former story, never, king, can he show that the murder of Latus, at least, is truly square to prophecy; of whom Loxias plainly said that he must die by the hand of my child. Howbeit that poor innocent never slew him, but perished first itself. So henceforth, for what touches divination, I would not look to my right hand or my left.

give κατακτεῖναι. It is perhaps safest to do so, in the absence of better evidence for -αιν (or -αιν) than we have in this passage. Yet cp. the inscription in Kaibel’s Ἐπιγραμματα (24. 2), ἐκεῖθη σπείρας ἐργί τρόπανον ἔδω (date, circa. 400—350 B.C.) to which Meisterhans (Gramm. der Attischen Inschriften, p. 75) refers in proof that ‘the poets of the 4th cent. B.C. could use, without metrical necessity, the un-Attic forms of the aorist optative.’


δὲ λάγονος οὐς ἐν τῷ ἐμπροσθεν Ἠλεγων οὐ δύναμαι τοὺς ἐκβαλεῖν. 881 κατερέπτοιτο, if he should turn aside: see on 772 καὶ...λέξαι’ ἄν. 882 τόν γε Λαῦον φόνον. Iocasta argues: ‘Even if he should admit that the deed was done by one man (a circumstance which would confirm our fears that the deed was yours), at any rate the death of Latus cannot be shown to have happened as the oracle foretold; for Latus was to have been killed by my son, who died in infancy. The oracular art having failed in this instance, I refuse to heed Teiresias when he says that you will yet be found guilty of slaying your father Polybus.’ Iocasta, bent on cheering Oedipus, merely alludes to the possibility of his being indeed the slayer of Latus (851), and turns to the comforting aspect of the case—viz., the undoubted failure of the oracle, on any supposition. This fine and subtle passage is (to my apprehension) utterly defaced by the conjecture σοῦ γε Λαῦον φόνον (Bothe), ‘it cannot be shown that your slaying of Latus fulfils the oracle.’ Herm. reads τόδε, ‘this slaying’ (of which you yourself guilty) but the γε is needed.

883 δικαιος ὅρθως, in a just sense correct, i.e. properly fulfilled: for ὅρθω see 506.—Δοξιας: a surname of the oracular Apollo, popularly connected with λοξός, ‘oblique’ (akin to λέχ-ριος, ὀλίγημος, λυξις, ‘sprained’), as—the giver of indirect, ambiguous responses (λοξά καὶ ἐπαμφοτερίστα, Lucian Dial. Deor. 16): Cornutus 32 ἴδων δὲ καὶ περισκέλων ὑπὸ τῶν χρυσίων οὐς δίδωσι Δοξιας ἀνύμαται, and so Lycurphon 14. 1467: to this Pacuvius alludes, Flexa non falsa autemare dicitio Delphis solut. The association of Apollo with Helios suggested to the Stoics that the idea connecting λοξός with Δοξιας might be that of the ecliptic: to which it might be replied that the name Δοξιας was older than the knowledge of the fact. It is not etymologically possible to refer Δοξιας to λυξι, λυξ. But phonetic correspondence would justify the connection, suggested by Dr Fennell, with ἀλεξ. (Skt. rak-sh.). Δοξιας and his sister Δοξω (Callim. Del. 292) would then be other forms of Phoebus and Artemis ἀλέξιης, ἀλέξιωρ (above, 164), ‘defenders.’ Iocasta’s utterance here is not really inconsistent with her reservation in 712: see note there.

884 δείλε: expressly said: cp. διαδείκνυμι, to show clearly (Her.), διαδηλώ, διαφημή, ‘in express terms’: so above, 394 αἰνεῖται...διείκεῖν = ‘to declare’ (solve) a riddle.

887 οὔτε τὸδε = οὔτε τηδε = οὔτε τηδε = οὔτε ἐτὶ τάξει ἐτὶ ἐτὶ δάερα, neither to this side nor to that: Phil. 204 ἦ πον τὸδ’ ἢ τηδε τῶπω: H. 12. 237 (Hector to Polyda-
mas): τόνη ὀλοντοι τανυπτερφηγεσι κελέως | πελεθειν' τούς ὁπτί μετατετρούσι
'οστ' ἀλεγίσω, | ἐτ' ἐπί δεξί' λωσι πρὸς ἥω
'τ' ἔλθων τε, | ἐτ' ἐπ' ἄριστερ' τοι γε
ποτὶ ἠδόν ἱρονετᾶν,—μαντεῖας γ'...οὐ-
νέκα, so far as it is concerned: O. C. 24
χρόνον μὲν οὖνε', n.

850 θ. καλὸς νομίμος: he assents, al-
most mechanically—but his thoughts are
intent on sending for the herdsman.—
στελοῦτα, 'to summon': στέλλειν = 'to
cause to set out' (by a mandate), hence
'to summon': O. C. 297 σκοτὸς δὲ νυν'
δὲ κάμε δεῦρ' ἔκπεμπτον ὀχεῖσθαι στελῶν.—μη-
δὲ τοῦτ' ἀφῆς, 'and do not neglect this.'
With a point after στελοῦτα we could
render: 'neglect not even this': but Oed.
do not feel, nor feign, indifferently.

862 γὰρ, since οὐκὶ κ.τ.λ. implies
consultation. The doubled ἄν gives em-
phasis: cp. 139.—ἀν οὐ σοι φιλον = τοῦ-
tων ἀ πράξει οὐ σοι φιλον ἐστι. Phil.
1227 ἐπράξας ἐργον τοῦν οὐ οὐ σοι πράξεων;
868—910 Second stasimōn. The
second εἰπείναιον (512—863) has been
marked by the overbearing harshness
of Oedipus towards Creon; by the rise of
a dreadful suspicion that Oedipus is δαγ-
νως—blood-guilty for Laïus; and by the
awoved contempt of Iocasta, not, indeed,
for Apollo himself, but for the μακαρι
of his ministers. These traits furnish
the two interwoven themes of the second
stasimon: (1) the prayer for προσποτι
in word as in deed: (2) the deprivation of
that προσποτι which goes before a fall;
—whether it be the insolence of the τὸ-
ραφτος, or such intellectual arrogance as
Iocasta's speech bewrays (λόγος, v. 884).
The tone of warning reproof towards
Oedipus, while only allusive, is yet in
contrast with the firm though anxious
sympathy of the former ode, and serves
to attune the feeling of the spectators for
the approach of the catastrophe.

1st strophe (863—872). May I ever be
pure in word and deed, loyal to the un-
written and eternal laws.

1st antistrophē (873—882). A tyrant's
selfish insolence hurst him to ruin. But
may the gods prosper all emulous effort
for the good of the State.

2nd strophe (883—896). Irreverence
in word or deed shall not escape: the
wrath of the gods shall find it out.

2nd antistrophē (897—910). Surely
the oracles concerning Laius will yet be
justified: O Zeus, suffer not Apollo's
worship to fail.

868 ἐ μοι ἵναιμη μοῖρα φέρων is
equivalent to ἐπε διασταλῆμα φέρων, the
part, implying that the speaker is already
mindful of ἵναιμη, and prays that he may
continue to be so: whereas ἐ μοι ἵναιμη
μοῖρα φέρων would have been equivalent
to ἐπε διασταλῆμα φέρων, an aspiration
towards ἵναιμη as not yet attained. Though
μοῖρα is not expressly personified
(cp. Pind. Pyth. 3. 84 τὸ δὲ μοί ἵναιμη
ἐκεῖναι, the conception of it is so
far personal that ἵναιμη ('be with') is
tinged with the associations of ἵναιμη
('be witness to'), and thus softens any
boldness in the use of the participle; a
use which, in principle, is identical with
the use after such verbs as διασταλῆμ,
τυχεῖν, λατεῖαι, φέροντι (= φερομένως,
see on 590)...ἀγνὴν, winning purity,
regarded as a precious κτύμα (Ant. 150):
cp. 1190 πλέον τὰς ἑυδαυμονίας φέρει: Ei.
968 εὐδαυμονίαν ὁ τε οἰκεῖ (will win the praise
of piety): Eur. Or. 158 ὑπελείπω...φερο-
μένως, χαράω.—Others take φέροντι as=
'bearing about with me' (or 'within me').
Cp. Ant. 1090 τὸν νῦν τ' ἀμελεῖν τὸν φέ-
ρεον ἦ νῦν φέρει (where it = τρέφεις in
1089): Τρ. 108 εὐμαυσατον δείμα φέρουσαν
(where Caesareon τρέφουσα, as Blaydes
O. E. Thou judgest well. But nevertheless send some one to fetch the peasant, and neglect not this matter.

I. O. I will send without delay. But let us come into the house: nothing will I do save at thy good pleasure.

Ch. May destiny still find me winning the praise of reverent purity in all words and deeds sanctioned by those laws of a range sublime, called into life throughout the high clear heaven, whose father is Olympus

τρέφοντι here). This may be right: but the use here, at least, would be bold; and I still incline to the former view.

664 εὐφιλές, active, 'reverent,' only here: so θηρὸς ἀκόμη, also act., 'irreverent deeds,' as in Eur. Helen. 542 Πρώτως ἀκόμη παῦσα, impious, unholy: see on 515.

665 ἀν νόμοι πρόκειναι υψίτες, 'for which (enjoining which) these laws have been set forth, moving on high,'—having their sphere and range in the world of eternal truths: υψίτες being equiv. to υψίτοι και υψόω παυσατές: see on οἶδος 846, and contrast χοροστιβή 301. The metaphor in νόμοι was less trite for a Greek of the age of Sophocles than for us: cp. Plat. Legg. 793 Α τὰ καλοῦμενα ὑπὸ τῶν πολλῶν ἀγαφὰς νόμιμα—οὗτοι νόμιμοι δέ προσαγαρευόμενοι αὐτὰ ὦτα ἄρρητα ἀν.πρόκειται (Thuc. 3. 45 ἐν αὐτὰ πολλὲς πολλῶν θανάτου χρημα πρόκειται) strengthens the metaphor: Xen. Mem. 4. 4. 21 δίκην γέ τοι διδασσων οἱ παραβαινόντες τοὺς ὑπὸ τῶν θεῶν κείμενοι νόμους, ἦν οὔσῃ τρόπῳ δυνατον αὐθαγών διαφηγυσθηναι, διὸ τοῦτο ἀνθρώπων κείμενοι νόμους ἅπως διαφέρουσι τὸ δίκην διδάσκει: where Socrates speaks of the ἄγραιρον νόμον which are ἐν πάσῃ χώρᾳ κατὰ πάντα ρυμοθυμούμενοι,—as to revere the gods and honour parents. Arist. Rhet. 1. 13. 2: 'I consider law (νόμον) as particular (διον) or universal (κοινόν), the particular law being that which each community defines in respect to itself,—a law partly written, partly unwritten [as consisting in local custom]; the universal law being that of nature (τὸν κατὰ φύσιν). For there is a certain natural and universal right and wrong which all men divine (μαντευοῦνταi), even if they have no intercourse or covenant with each other; as the Antigone of Sophocles is found saying that, notwithstanding the interdict, it is right to bury Polyneices' (Ant. 454, where she appeals to the d-γραπτα κα ἀφαλῆ θεῶν νόμιμα). Cp. Cope's Introd. to Arist. Rhet. p. 239.

666 οὐρανός δι' ἀλήθει τευχομόμος, called into a life that permeates the heavenly ether (the highest heaven): the metaphor of τευχομότες being qualified by its meaning in this particular application to νόμοι, viz. that they are revealed as operative; which allows the poet to indicate the sphere throughout which they operate by δι' ἀλήθει, instead of the verbally appropriate ἐν ἀλήθει: much as if he had said δι' ἀλήθει ἐνεργοὶ ἀμφιβατές. So, again, when he calls Olympus, not Zeus, their πάτηρ, the metaphor is half fused with the direct notion of 'source.' Cp. Arist. Rhet. 1. 13. 2 quoted on 865, which continues (illustrating τὸ φῶς δίκαιον): καὶ ώς ἐμπεδοκλῆς λέγει περὶ τοῦ μὴ κτείνων τὸ ἐμφύον τούτο γὰρ ἂν τοῖς μὲν δίκαιοι τοι δ' ὄ δίκαιο, Ἀλλὰ τὸ μὲν πάντων νόμιμον διὰ τ' εὐρυμέθοντος | ἀλήθεις ἰνεκέος τέταται διὰ τ' ἀπλέτου αὐ γῆς (so Scaliger rightly amended αὐγῆς: Emped. 438): where the special reference of Empedocles is to a principle of life common to gods, men, and irrational animals (πνεύμα τὰ διὰ παντὸς τοῦ κόσμου δίκης ψυχῆς τρόπων, Sextus Emp. Adv. Math. 9. 137: cp. Cope ad loc.).—ἀλήθει: II. 16. 364 ὃ ὅ ἐκ οἴλιμπος ἀλήθεις ἐξεταίρει οὐρανὸν εἶναι: ἀλήθεις ἐκ δής: where, Olympus being the mountain, the οὐρανὸς is above the ἀλήθη, since ἐξ ἀλήθεως could not ἐξ ἀλήθεως, after clear weather: and so II. 2. 458 δι' ἀλήθεως οὐρανὸς ὕπει: II. 19. 351 οὐρανὸς ἐκκεκτέληται δι' ἀλήθεως: cp. Ant. 420. Here οὐρανόν ἀλήθη = the highest heaven.

667 'Ολυμπὸς: not the mountain, as in the Σιάδι, but, as in the Οδύσσεια (6. 42), the bright supernal abode of the gods: and so = the sky itself: O. C. 1654 γὰρ τε προσκυνοῦνθ' ὁμοί | καὶ τῶν θεῶν 'Ολυμπὸν.
σών γε Βοθέ. 870 οὔθε μὴν ποτὲ λάθαν (the p almost erased) κατακωμάση L. Most of the later mss. (as A) have λάθα, and κατακωμάει: some have μὴν, others μὴ (as E). Elmsley has been followed by a majority of edd. in giving μὴν ποτὲ...κατακω-

870 ἐτίκτεν, ' was their parent,' sometimes used instead of ἔρεξε where the stress is not so much on the fact of the birth as on the parentage, 1099, Ο. C. 982, fr. 501 : Pind. P. 9. 15 ὑπὸ ποτὲ = Νάζι...ἐτίκτεν. (It would be prosaic to render, 'brought forth successively,'—developed.) οὔθε μὴ ποτὲ κατακωμάσῃ. I formerly gave οὔθε μᾶς ποτὲ κατακωμάσαει,—regarding L's μᾶς as more significant than its κατακωμάση. But I now think that the probabilities are stronger for μὴν having come from μᾶς. In point of fitness, the readings are here equal. οὐ μὴν expresses conviction: Plat. Phædo 105 ὁ θεός ὑπὸ τὸν πατέρα τὸν πατέρα ὑπὸ τὸν πατέρα δὲ δὲν ὑπὸ τὸν πατέρα δεῖ. Μέγας ἐν τούτοις θεὸς: the divine virtue inherent in them is strong and un-failing. θεὸς without art., as 880: O. C. 1694 τὸ λέγειν ἐκ θεοῦ. For this use of the word, to express an indwelling power, cp. Eur. fr. inc. 1007 ὁ νοῦς γὰρ ἢ μὲν ἢ τις ἐν κατάστασι θεοῦ.

873 ὑδρός. The tone of Oedipus towards Creon (esp. 618—672) suggests the strain of warning reuke. Aeschylus, with more elaborate imagery, makes ὑδρός the daughter of δίνεσθαι and the parent of a νέα ὑδρός which in turn begets κόρος and θράσος (Ag. 764).—τύραννον, here not 'a prince,'—nor even, in the normal Greek sense, an unconstitutionally absolute ruler (bad or good),—but, in our sense, 'a tyrant': cp. Plat. Pol. 301 c ὅταν μὴ κατά νόμον μὴ κατά θῆν πράττει τις εἰς ἄρχοι, προστοιχίσται δὲ ὡς ὁ ἑπιστήμων ὡς ἀρα πᾶρα τὰ γεγραμένα τὸ γε βλέποντων τουτέστων, ἢ δὲ τοις ἑπιστήμονα καὶ ἄρχοι τούτων τού μιμήματος ἡγουμένων, μῶν ὅταν τῶν τουτών ἐκατὸ τύραννον κληρον; Rep. 573 B δόρῳ...καὶ τὸ τάλαν διὰ τὸ τουτών τὺραννον οὗ ἔρος λέγεται;

874 Λ. d., ὑπερπληθής: Plat. Rep. 573 C τυραννικὸς δὲ...ἀνήρ ἱκρίμβωσ γέγενται, ὅταν ἢ φύσει ἡ ἑπιτηδεύμασιν ἢ μορφοτείροι μυθιστικὸς τε καὶ ἐρωτικὸς καὶ μελαγχολικός γένηται. For ei with subj., see on 198.—α μὴ: the generic μὴ (such wealth as is not meet): cp. 397 n.

876 The reading of all the mss., ἀκροτάταν ἵσαραβάς, is accounted for by Wolff’s emendation, which I have now received, ἀκρότατα γείον ἅναβασ. The change of γ into ἦ was very easy for cursive minuscule; while on the other hand the presence of ἄναγκαν in the next verse is not enough to explain the change of an original ἀκρότατον into the unmetrical ἀκροτάταν.—γέω, the coping of a wall: cp. Eur. Phoen. 1180 (of Capaneus) ἡθ
alone; their parent was no race of mortal men, no, nor shall oblivion ever lay them to sleep; the god is mighty in them, and he grows not old.

Insolence breeds the tyrant; Insolence, once vainly surfeited on wealth that is not meet nor good for it, when it hath scaled the topmost ramparts, is hurled to a dire doom, wherein no service of the feet can serve. But I pray that the god never quell such rivalry as benefits the State; the god will I ever hold for our protector.

μὴ γαρ. 876 ἀκροτάταις ἐλεγανθοῦν ἀπότομοι | ὄρουσιν εἰς αὐγάκαν L. All MSS. have ἀκροτάται. Instead of ἀπότομοι, A has ἀπότομον, with the written above.—ἀκροτάται

877 With the ms. ἀπότομον ὄρουσιν εἰς αὐγάκαν, there is a defect of—ορς, 876; 877; 878; 880; 882. Reading ἀκροτάται in 876, Arndt supplies αἰτοὺς before ἀπότομον, as I formerly supplied ἀκρόν in the same place: E. L. Lushington thought of ὄρος to follow ἀπότομον: Campbell reads ὄρουσιν. But none of these remedies, nor any other of a like kind, is satisfactory, or very probable. I now agree with Wecklein in preferring Schneible's ἀπότομαται for ἀπότομον. This is metricaly exact (867 δι' αἰθέρα τεκν' ), and removes the necessity for any conjectural supplement. (The superlatives of ἀπότομον occurs Od. 2. 219. — ὄρουσιν, gnomic cor. (cp. O. C. 1215 κατέβαινον), ἀυγάκαιν, a constraining doom from the gods: Eur. Ph. 1000 εἰς ἀγάκην δαμώον ἀφαγμένοι. Cp. Plat. Legg. 716 à δὲ τις ἔκαψεν ὑπὸ μεγαλαχίας ἡ χρήματι, ἐγερμένον ἄρα τιμαί ἡ καὶ σώματος εὐμορφία, ἀκα στόχη καὶ ἄνω φλέγονται τὴν ὑφήν μὲθ' ὑβρίσει ...μετὰ δὲ χρόνον οὖν πτωχὸν ὑπάγον τιμωρησαν τῇ διῇ ἀκτών τε καὶ οἷς καὶ τῶλα ὀρθῶν ἀνάστατων ἐνέσχησε.)

878 χρησίμως ...χρησίμως: where it does not use the foot to any purpose: i.e. the leap is to headlong destruction; it is not one in which the feet can anywhere find a safe landing-place. For the paraphrasia cp. Pind. ἅβ. 78 ὁ τοῦ ἀπέδωκε τι ἔλαχα τὸν κερδαλέον τελέσθαι; 'but for the creature named of gain,' (the fox) 'what so gainful is there here?'

879 τὸ καλός 8' ἱχνον: but I ask that the god never do away with, abolish, that struggle which is advantageous for the city,—i.e. the contest in which citizen vies with citizen who shall most serve the State. The words imply a recognition of the προνύμια which Oed. had so long shown in the service of Thebes: cp. 48, 93, 247.

880 παλαισμα: cp. Isocr. Ερ. 7 § 7 τοῖς καλῶς τὰς τόλμες ταῦτα δικαιῶν δικαιών ἀμίλλητον καὶ πειρατέων δικαιείσεξαν αὐτῶν. Plut. Mor. 820 c ὡσπερ οὐκ ἄρχωντων οὔδε δωρίζων ἄγωνα πολιτείας ἀγωνιζόμενος (the emulous service of the State), ἀλλὰ λεῶν ὡς διαβόδω καὶ στεφανίτην (like the contests in the great games).

882 ἡ προστάται: defender, champion: not in the semi-technical sense of 'patron,' as in 411.—ὑπέρτατος, adverbal neut. of ὑπέρτατος [not ὑπέρτατο, epic nom. for ὑπέρτατος, like ἡ προστάτα]: cp. O. C. 1695 οὐδέ κατάσταται ἔξωθεν, ye have fared not amiss. 17. 75 ἀκίκητα διώκων | ἔχον: Eur. Suppl. 770 ἄκρατον ὀθορεῖ: Ph. 1739 ἄπειμοι...ἀπαραδένου αὐλο-μένα: Ion 245 ἀνέφερεν πολυθροφεῖ ταῖς ἄπειραστέων ἀδήμοι (hast gries which I may not explore).—χερεν, in contrast with ἑσύς, merely: ἔργον, not 'deeds of violence': cp. Eur. Ph. 312 πῶς ... καὶ χερεν καὶ λάγουσι ...—περι- χαρέεσσα τέρψω...Αὔα, find joy in deed and word of circling dance, i.e. in linking of the hands and in song: cp. 864. 
στρ. β. εἰ δὲ τις ὑπέρτατα χερῶν ἡ λόγῳ πορεύεται,

2 Δίκας ἀφόβητος, οὐδὲ
3 δαμόνων ἔσθε σέβον,
4 κακὰ νῦν ἑλετο μοῖρα,
5 δυσπότου μάρν χλιδᾶς,
6 εἰ μὴ τὸ κέρδος κερδανεὶ δικαῖως
7 καὶ τῶν ἀσέπτων ἑξεταί,
8 ἡ τῶν ἀθίκτων *θίζεται ματάζων.
9 τίς ἐτι ποτ' ἐν τοίοδ' ἀνήρ *θεῶν βέλη
10 *ἐξεταί ψυχᾶς ἀμύνειν;

γεν' ἀναβᾶν' Wolff; ἀστροτυπάταν (δια τοι ἀστροτ) Schnelle. See comment. 890 ἔρ. ἔξεταί L. The scribe had begun to write χ as the third letter, but corrected it to ε. The later mss. have the same word, with variations of breathing. 891 ἔξεταί mss. In L the breathing has been added (or retouched) by the first corrector. θίζεται Blaydes. (The mode of writing ἔξετα in L, where the first e is large, suggests the ease

888 Δίκας ἀφόβητος, not fearing Justice: cp. 969 ἄναυστος ἐγχον, not touching a spear. The act. sense is preferable only because class. Greek says φοβηθέας τὴν δίκην, not φοβηθέας ὑπὸ τῆς δίκης: the form of the adj. would warrant a pass. sense: cp. Ἱ. 685 ἀκτίνος ... ἀκτίνων. With ἀφόβος (Ἀι. 366) ἀφόβητος cp. ἀθαρ- βίς (Ἱ. 23) ἀθαρβίσι. 892 ἔσθη, images of gods, whether sitting or standing; but always with the added notion that they are placed in a temple or holy place as objects of worship. Timaeus p. 93 ἔσοι τὸ ἄγαλμα καὶ ὁ τόπος ἐν ὑπαρχεῖσθαι: where τόπος prob. denotes the small shrine in which an image might stand. Dionys. Hal. 1. 47 uses ἔσθη to render πένατα. Liddell and Scott s. v. cite the following as places in which ἔσοι 'may be a temple': but in all of them it must mean image. Isocr. or. 15 § 2 Φειδίας τῶν τὸ τῆς Ἀθηνᾶς ἔσοι ἐργασάμενος, i.e. the chrysellephantine Athens Parthenos; cp. Πλut. Per. 13 ὁ δὲ Φειδίας ἐργάσετο μὲν τῆς ἡθοῦ τὸ χρυσόν ἔσοι. Xen. Hellen. 1. 4. 12 Πλυτιστα ἔσος ἡ πόλις, τοῦ ἔσοι κατα- κεκάλυμµένος τῆς Ἀθηνᾶς: i.e. the ἀρχαῖον βρέτας of Athena Polias in the Erechtheum was veiled in sign of mourning (the death of Aglauros being commemmorated at the festival of the Plutertia). Paus. 8. 46. 2 φαίνεται δὲ οὐκ ἀρέσ ὁ ἄ- γουντος ἀναθήματα καὶ ἔσθη θεῶν ἀνά- γεσθαι παρὰ τῶν κραπτῆσιν (i.e. carry off to Italy): where ἀναθήματα are dedi-
cated objects generally, ἔσθη images worshipped in temples. Is Sophocles glancing here at the mutilators of the Hermae in 415 B.C., and especially at Alcibiades? We can hardly say more than this:—(1) There is no positive probability as to the date of the play which can be set against such a view. (2) The language suits it,—nay, might well suggest it; nor does it matter that the Ερμαί, though ἀναθήματα (Andoc. De Myst. § 34), were not properly ἔσθη. (3) It cannot be assumed that the dramatic art of Sophocles would exclude such a reference. Direct contemporary allusion is, indeed, uncongenial to it. But a light touch like this—especially in a choral ode—might fitly strike a chord of contemporary feeling in unison with the emotion stirred by the drama itself. I do not see how to affirm or to deny that such a suggestion was meant here. (Cp. Ο. Κ. 1537 n.)

888 δυσπότμου, miserably perverser: Aτι. 1015 οὔκέτα ἔστι ... ἀδόλοβος.

890 τῶν ἀσέπτων: see on 864.—ἐξεταί, keep himself from: O. C. 836 ἐγρυν, 'stand back': Her. 7. 197 ὦ κατὰ τὸ ἀλοσὸν ἐγένετο, αὐτὸς τε ἐγρυντα αὐτὸ καὶ τῇ στρατιᾷ ταχὺ παρηγγέλει. Plat. Legg. 838 A ὦ εὖ τε καὶ ἀκρίβως ἐγρυνται ταῖς τῶν καλῶν ἀναθήματι. As to the form, Her. has ἐγρυν or ἐγρυν: in Attic the mss. give Aesch. Eum. 566 κατεργασθέω: Soph. Αἰ. 593 ἐσφέρετε: Thuc. 5. 11 περιπέπτερες (so the best mss., and Classen): Plat.
But if any man walks haughtily in deed or word, with no fear of Justice, no reverence for the images of gods, may an evil doom seize him for his ill-starred pride, if he will not win his vantage fairly, nor keep him from unholy deeds, but must lay profaning hands on sanctities.

Where such things are, what mortal shall boast any more that he can ward the arrows of the gods from his life?

with which they might have become εἰ.—ματάξιος ἦς, ματάξιος εἶ. 889 τῆς ἑτῆς (sic) ποτ' εν τοῖς ἀνήρ | θυμων βέλη ἐξεταί (sic) | ψυχάς ἀμύνεις ἦς. The later mss. have in some cases θυμων or θυμων: a few have εν τοῖς (as E), or αὐτοῖς (B), for εν τοῖς.—For θυμων, Hermann restored θεῶν: for ἐξεταί, Musgrave εἰθεταί.

891 θεταί. This conjecture of Blaydes seems to me certain. The form occurs in Eur. Hēρρόλ. 1086 καλῶν τις αὐτῶν ἄρ’ ἐμοῦ γε θεταί: Her. 652 εἰ δὲ τῶν προσθεί τεχν. Hesych. has θεσαθαί. L has θεταί without any breathing. Soph. could not conceivably have used such a phrase as ἐθεταί τῶν ἅλκηνων, to cling to things which should not even be touched. He himself shows the proper use of θεταί in fr. 327 τοῦ γε κερδαινεῖν δίψων | ἀπρίλ. ἔχωντα, 'still they cling tooth and nail to gain': fr. 36 τὰ μὲν | δικαὶ ἐπαινεῖ τοῦ δὲ κερδαινεῖν ἐχον. Some explain θεταί as 'abstain': Od. 4. 422 σχέθανε τε βίποι λυδιαν τε γέρωντα: Her. 6. 85 ἅχοντο ἡς ἄγωνης. To this there are two objections, both insuperable: (1) the disjunctive ἄρ’, with which the sense ought to be, ‘unless he gain &c.... or else abstain’: (2) ματάξιος, which could not be added to θεταί as if this were παῦσαται.—ματάξιον, acting with rash folly: Her. 2. 162 ἀπεματάξει, behaved in an unseemly manner: Aesch. Ag. 995 συνάγγυνα δ’ ὅστις ματαξεῖ, my heart does not vainly forebode. The reason for writing ματάξιον, not ματάξιον, is that the form ματαξιό is well attested (Her., Josephus, Hesych., Herodian): while there is no similar evidence for ματάξιον, though the latter form might have existed, being related to a stem ματα (ματα) as δικαζ- to δικα (δικα). 892 τῆς ἑτῆς τοῦ.... ἀμύνειν; Amid such things (if such deeds prevail), who shall any longer vaunt that he wards off from his life the shafts of the gods? The pres. ἀμύνειν, not fut. ἀμύνειν, because the shafts are imagined as already assailing him. ἐν τοῖς: 1319: Ant. 38 εἰ τᾶδ’ ἐν τοῖς θεῖοι.

893 θεῶν βέλη. The mss. have θυμων, θυμων or θυμων: in A over θυμων βέλη is written τὴν θελαν δίκην. This points to the true sense, though it does not necessarily presuppose the true reading. The phrase θυμων βέλη, 'arrows of anger,' could mean, 'taunts hurled by an angry man'; but, alone, could not mean, 'the arrows of the divine wrath.' The readings of the mss. might have arisen either through the θεων being written, as it often is, in a form resembling μ, and ω having then been transposed (so that θυμων would have arisen before θυμων); or from a gloss θυμων on ψυχάς. For βέλη cp. Plat. Legg. 873 ε πλῆθν δια κεραυνός ἢ τι παρὰ θεῶν τοιοῦτον βέλος ἔχων.

894 εἰθεταί. This conject of Musgrave (which Blaydes adopts) involves only the change of one letter from ἐθεταί: and nothing would have been more likely than a change of εἰθεταί into ἐθεταί if the scribe's eye or thought had wandered to ἐθεταί in 890, especially since the latter is not obviously unsuited to the general sense. But ἐθεταί here is impossible. For (1) we cannot render: 'will keep off the shafts from himself, so as toward them from his life': this would be intolerable. Nor (2), with Elmsley: 'who will abstain from warding off the shafts of the soul' (the stings of conscience, ψυχάς βέλη) from his mind (θυμων)? i.e. who will not become reckless? This most assuredly is not Greek. εἰθεταί, on the other hand, gives just the right
11 ei γὰρ αἱ τουαίδε πράξεις τίμιαι,
12 τί δεῖ μὲ χορεύειν;

ἀντ. β. οὐκέτι τὸν ᾧδιεν εἰμι γάς ἐπὶ ὁμφαλὸν σέβων,
2 οὐδὲ ἐς τὸν Ἀβαῖοι ναόν,
3 οὐδὲ τὰν Ὀλυμπίαν,
4 εἰ μὴ τάδε χειρόδεικτα
5 πᾶσιν ἀρμόσει βροτοῖς.
6 ἀλλ’ δ’ κρατύνων, εἰπέρ ὅρθ’ ἄκοινες,
7 Ζεῦ, πάντ’ ἀνάσσων, μὴ λάθοι
8 σὲ τὰν τε σὰν ἀθάνατον αἰεν ἀρχάν.
9 φθίνοντα γὰρ Λαίτον <παλαίφατα> 
10 θέσθατ’ ἔξαιρούσων ἤδη,
11 κοῦδαμού τιμαῖς Ἀπόλλων ἐμφανῆς.
12 ἔρρει δὲ τὰ θεία.

896 After χορεύειν, L has in the same verse τοιεὶ ἕ τοις θείαι. These words are found in at least four other mss.—Pal. M (as corrected). M₂. M₃: being a corruption of a gloss, πανγυρίζειν τοὺς θείας, found in the Trin. and other mss. [Campbell, I. xxvii]. Dr E. M. Thompson points out that this corruption, hardly possible in uncial writing, would have been contemporarily easy in minuscule, and regards it as indicating that the archetype of L was a minuscule ms. (Introd. to Facsimile, p. 8.) 899 Ἀβαῖοι] Erfurdt wrote Ἀβαῖοι, on the authority of Arcadius (104. 11). Eusta-

sense: ‘If justice and religion are trampled under foot, can any man dare to boast that he will escape the divine wrath?’

898 χορεύειν. The words τοιεὶ ἕ τοις θείαι added in a few mss. (including L) have plainly arisen from a contracted writing of πανγυρίζειν τοὺς θείας which occurs in a few others. This gloss correctly represents the general notion of χορεύειν, as referring to the χορός connected with the cult of Dionysus, Apollo and other gods. The χορός was an element so essential and characteristic that, in a Greek mouth, the question τί δεῖ μὲ χορεύειν; would import, ‘why maintain the solemn rites of public worship?’ Cp. Polybius 4. 20 (speaking of the youth of Arcadia) μετὰ δὲ ταύτα τοῖς Φιλοζένου καὶ Τιμοθέου νόμου μαθαίνοντες (learning the music of those masters) πολλῇ φιλοτημα χορεύοντο καὶ ἐναυτὸν τοῖς Διο-

nuoikais ἀδελφαῖς ἐν τοῖς θεάτροις, οἱ μὲν πάιδες τοῦ πατέρος αὐτῶν, οἱ δὲ νεα-

νικοὶ τοῦ τῶν ἄνδρων λεγομένων. Eur.

Bacch. 181 δεῖ...Δίονυσον...οὐν καθ’ ἡμᾶς

δωρατὸν ἀξεσθαί μέγαν | τοῖ δεῖ χορεύειν,

ποτε καθιστάναι τόδα, | καὶ κράτα σείων πολύν;

ἐγγοῖν ὑπὸ μοι | γέρων γέροντι,

Τεμεσία. The Theban elders need not, then, be regarded as momentarily forgetting their dramatic part. Cp. 1095 χορεύσας.

897 ᾧδιεν: cp. the story of the Persian attack on Delphi in 480 B.C. being repulsed by the god, who would not suffer his priests to remove the treasures, φαὶ αὐτὸς λειαῖς ἐναι τῶν ἔωστον προκατήβας, Ηερ. 8. 36.—ὁμφαλὸν: see on 480.

899 τὸν Ἀβαῖοι ναόν. The site of Aabe, not far N. of the modern village of Exarcho, was on a hill in the north-west of Phociis, between Lake Copais and Elateia, and near the frontier of the Opuntian Locrians. Ηερ. 8. 33 ἐκεῖ ἦν ἵ

lερὸν Ἀπόλλωνος πλούσιον, ἰησαυρώνιοι τε καὶ ἀναθήματι πολλοῖς κατασκευασμένου

ἂν δὲ καὶ τότε καὶ νῦν ἔστι χρηστήριον αὐ-

τόθ’ καὶ τούτο τὸ λερὸν συλλάβατε ἔντεκα-

σαν (the Persians in 480 B.C.). Hadrian built a small temple beside the ancient
Nay, if such deeds are in honour, wherefore should we join in the sacred dance?

No more will I go reverently to earth’s central and inviolate and a shrine, no more to Abae’s temple or Olympia, if these oracles strophe fit not the issue, so that all men shall point at them with the finger. Nay, king,—if thou art rightly called,—Zeus all-ruling, may it not escape thee and thine ever-deathless power!

The old prophecies concerning Latus are fading; already men are setting them at nought, and nowhere is Apollo glorified with honours; the worship of the gods is perishing.

thius knew both modes of writing it (on II. i. 536, p. 279. 1). 903 ὁρίν L, ὀρίν r. 904 παῦρν ἀνάψων] πάστα λείψων B. Arnold.—λέψω L: λέψα γ: λέψα Brunck. 906 φιλονυτά γὰρ λαθων ἄθεστατ L: the three dots meaning that παλαιὰ (written in the margin by a later hand) was to be inserted there. (Most of the later mss. have φιλονυτα γὰρ λαθων παλαιὰ θεσατα: a few place παλαια before λαθων or after θεσατα.) —παλαιὰ is the conjecture of Arndt, and of Linwood (who prefixes τα to λαθων, reading ὦν τοιοῦτο for ὦν τοιοῦτο in 892). Schneideon supplied Πιθίχυστα before

lερόν, Paus. 10. 35. 3. 900 τῶν Ὀλυμπίων, called by Pindar δεσπὸντα ἀλαθέλει (Ol. 8. 2), because divination by burnt offerings (μαντική δ' ἐμφύρων) was there practised on the altar of Zeus by the Iamidai, hereditary μάρτυς (Her. 9. 33): Pind. Ol. 6. 70 Ζηνός ὕπτη ἀκροτάτω βουμπ... χρωτήριον θέβατι κέλευθεν (Apollo) | ἐξ οὐ πολύκλετον καθ’ Ἐλλάνας γένος Ἰαμαθι. 901 εἰ μὴ ταῦτα ἁρπάων, if these things (the prophecy that Latus should be slain by his son, and its fulfilment) do not come right (fit each other), χειροκιντία τάσιν βροτοῖν, so as to be signal examples for all men. Cp. ἀπ. 1318 τὰ δ' οὐκ ἐκ διόνυσον βροτοῖν | έμάς ἁρπάσει ποτ' ἐξ αὐτίσις, can never be adjusted to another,—be rightly charged on him. Prof. Campbell cites Plat. Soph. 262 c πρὶν ἀν ζητόι ὑψώσαι τὰ βήματα κεραυνός. τότε δ' ἵππωσε τε, κ.τ.λ., where I should suppose ἵππωσε to be transitive: ἕπῳσε τοῖς τῶν ὑψώσαι τὰ βήματα: if so, it is not parallel. χειρόθ. only here. 908 ἀκοίνες, audias, alluding chiefly to the title Ζεὺς βασιλεὺς, Xen. Anab. 3. 1. 12; under which, after the victory at Leuctra in 371 B.C., he was honoured with a special festival at Lebadeia in Bocotia, Diod. 15. 53. 904 The subject to λάθοι is not definitely τάδε (902), but rather a motion to be inferred from the whole preceding sentence,—the vindication of thy word.

Elms. cp. Eur. Med. 332 Ζεὺς, μη λάθοι σε τόῳ δοί αἰτίος κακῶν. 906 Οἵτων γὰρ Δαμος we require a metrical equivalent for θεϊν βηλη in 893. The παλαιὰ in the margin of L and in the text of other mss. favours παλαιά, proposed by Linwood and Arndt, which suits φιλονυτα: cp. 561. Schneideon conj. Πιθίχυστα Δαμο. Δαμο, object. gen.: cp. Thuc. 1. 140 τῷ τῶν Μεγαρῶν ψῆφοι (about them). 908 ἐξαφρύνων, are putting out of account. This bold use comes, I think, not from the sense of destroying (Xen. Hellen. 2. 2. 19 μὴ στενοεία ἀνόητον ἀλλ' ἐξαφρύνων), but from that of setting aside, excluding from consideration: Plat. Soph. 249 B τοῦτον τοῦ λόγου παντὸς τοῦτο ἐκ τῶν ἐκτων ἐξαφρύνωμεν, 'by this reasoning we shall strike this same thing out of the list of things which exist.' Cp. Thesæ. 163 D θεὸς...οὐς ἐγώ ἐκ τοῦ λέγειν καὶ τοῦ γράφειν περὶ αὐτῶν, ὡς εἰσὶν ἢ ὡς οὐκ εἰσίν, ἐξαιρόμ. The absence of a gen. like λόγου for ἐξαφρύνων is softened by φιλονυτα, which suggests 'fading from men's thoughts.' 909 τιμάς...ἐμφανίζει, manifest in honours (modal dat.): i.e. his divinity is not asserted by the rendering of such worship as is due to him. Aesch. P. V. 171 (of Zeus) σκυῆτρον τιμᾶ τ' ἀπισκεύατα. 910 τὰ θεῖα, 'religion,' both faith and observance: cp. Ο. C. 1537.
χώρας ἀνακτεῖ, δόξα μοι παρεστάθη ναοῖς ικέσθαι δαμόνων, τάδ' ἐν χερῶν στέφθη λαβούσῃ καταθυμιάματα.

υψὸν γὰρ αἰρεῖ θυμὸν Οἰδίπος ἀγαν λύταισι παντοίαισιν ὦδ' ὅποι' ἀνήρ ἔννοις τὰ κατὰ τοῖς πάλαι τεκμαίρεται, ἀλλ' ἐστὶ τοῦ λέγουσας, ἦν φόβους λέγη. οὕτ' οὖν παραμονοῦ' οὐδὲν ἐς πλέον ποιῶ, πρὸς σ', ὃς Δόρκει, Ἀπολλοῦ, ἄγχυστος γὰρ εἰ, ἱκέτεις ἂφίγμαι τοιοῦτο σῶν κατεύχμασιν, ὅπως λύσων τῷ ήμιν εὐαγή πόρης: ως νῦν ὄκνομένει πάντες ἐκπεπληγμένον κεῖνον βλέποντες ὡς κυβερνήτην νεώς.

ΑΓΓΕΛΟΣ.

ἄρ' ἄν παρ' ὑμῶν, ὃς ξένοι, μάθοιμ' ὄποι τὰ τοῦ τυράννου δώματ' ἐστῖν Οἰδίπος;

μάλιστα δ' αὐτὸν εἴπατ', εἰ κατισθ' ὄποι.

Λατοῦ.—For Λατοῦ, Meckler writes Δαλοῦ, Nauck Δαζοῦ. 917 Λ now has ἦν φόβους λέγη (not λέγη). ἦν is in erasure, having been corrected (doubtless from εἰ) either by the 1st hand itself, or by the first corrector: η is written in the form π. There is an erasure above ἦν (possibly of ἦν itself, which had been noted as a variant on εἰ). The π of λέγη is above the line, α having been erased below it. Most of the later mss. have

911—1086 ἐπεισίδων τρίτων. A messenger from Corinth, bringing the news that Polybus is dead, discloses that Oedipus was not that king's son, but a Theban foundling, whom the messenger had received from a servant of Laïus. Iocasta, failing to arrest the inquiries of Oedipus, rushes from the scene with a cry.

911—928 Iocasta comes forth, bearing a branch (ιεχηρία), wreathed with festoons of wool (στέφον), which, as a suppliant, she is about to lay on the altar of the household god, Apollo Δώκεως, in front of the palace. The state of Oedipus frightens her. His mind has been growing more and more excited. It is not that she herself has much fear for the future. What alarms her is to see "the pilot of the ship" (923) thus unnerved. Though she can believe no longer in human παντηχνική, she has never ceased to revere the gods (708); and to them she turns for help in her need.

912 ναοῖς δαμόνων can only mean the public temples of Thebes, as the two temples of Pallas and the Ισιδάριοι (20). The thought had come to Iocasta that she should supplicate the gods; and in effect she does so by hastening to the altar which she can most quickly reach (919).

913 στέφη: see on 3. ἐπεισίδων, offerings of incense: cp. 4. In ΕΠ. 634, where Clytaemnestra comes forth to the altar of Apollo προστατηρίου, an attendant carries δώματα πάγκρατα, offerings of fruits of the earth.—λαβοῦσα. λαβοῦσα would have excluded a possible ambiguity, by showing that the δόξα had come before and not after the wreaths were taken up: and for this reason the accus. often stands in such a sentence: Χερ. ΑΠ. 3. 2. 1 έθεον αἰτίας προφυλακᾶς καταστήσαντας συγκαλεῖν τοὺς στρατιωτάς.
IO. Princes of the land, the thought has come to me to visit the shrines of the gods, with this wreathed branch in my hands, and these gifts of incense. For Oedipus excites his soul overmuch with all manner of alarms, nor, like a man of sense, judges the new things by the old, but is at the will of the speaker, if he speak terrors.

Since, then, by counsel I can do no good, to thee, Lycean Apollo, for thou art nearest, I have come, a suppliant with these symbols of prayer, that thou mayest find us some riddance from uncleanness. For now we are all afraid, seeing him affrighted, even as they who see fear in the helmsman of their ship.

MESS EN GER.

Might I learn from you, strangers, where is the house of the king Oedipus? Or, better still, tell me where he himself is—if ye know.

916 τὰ κανά, the prophecies of Teiresias, τοὺς πόλας, by the miscarriage of the oracle from Delphi: 710 f.

917 τοῦ λέγοντος: Plut. Gorg. 508 δ ἑλμὶ δὲ ἔπι τῷ βουλαμένῳ, ὡσπερ οἱ ἄτομοι τοῦ ἐθνοῦς, ἢ τε τῶν εὐωδίων, κ.τ.λ. —as outlaws are at the mercy of the first comer: O. C. 752 τοῖς ἀκατάληπτοι ἀρπάζαι, έν δέ τοῦ πάντως λέγεισιν has better ms. authority than έν λέγεισι, and is also simpler: the latter would be an opt. like Αἰ. 530 ἀνήλτο τοῦ χρῶν (==χρητί) μηνήμων προούθειαν, τερπόντων εἰ τί ποιου πάντοι: cp. id. 1344: Anti. 666. But the statement of abstract possibility is unsuitable here. έν λέγεισι has still less to commend it.

918 δὲ, seeing that, = ἔπειδη: Dem. or. i § 1 έετι τῶν ὄντων ἐξεῖ: so ἐπίθε Θuc. 2. 60.

919 Δικη "Ἀπολλων: see on Δίκεις 203.

920 κατεβαίνων, the prayers symbolised by the λειτουργία and offerings of incense. The word could not mean ‘votive offerings.’ Wunder’s conject. καταργάσων, though ingenious, is neither needful nor really appropriate. That word is used of (a) offerings of first-fruits, presented along with the ἐξειδομή or harvest-wreath, Plut. Thes. 22: (b) the ὀὔλοχἀτων or barley sprinkled on the altar and victim at the beginning of a sacrifice: Eur. I. T. 244 χεριδᾶς τε καὶ καταργάσματα.

921 λόσεις...εὐαγγή, a solution without defilement: i.e. some end to our anxieties, other than such an end as would be put to them by the fulfilment of the oracles dooming Oedipus to incur a fearful ἄγος. For εὐαγγή λόσις as = one which will leave us εὔαγρεῖς, cp. Pind. Ὠλυμ. 1. 26 καθαρὸς λόγος, the vessel of cleansing.

922 ἢ κυβερνήτης νέας, not ἢ (ὅτα) κυβερν. ν., because he is our pilot, but ἢ (δικαιόντες κυβερν.) ἕκτενος λόγον: Aesch. Theb. 2 δοτις φύλασσέν πράγαι εν πρώμα πόλεως ἢ ὑθαλακψει, βλέφαρα μη κοιμάν ως.

924 When the messenger arrives, Isocaste’s prayer seems to have been immediately answered by a λόσις εὐαγγή (921), as regards part at least of the threatened doom, though at the cost of the oracle’s credit.

926 μέλιστα denotes what stands first among one’s wishes: cp. 1466: Trach. 799 μάλιστα μὲν μὲ θείη ἄνα κλυθῆναι δόμου με μη τοι δύνηται βρωτοί· ἢ δ’ ὀλίκοι λαχείς, κ.τ.λ.: Phil. 617 ὀστα νά μὲν μαλιστα ἐκούσιοι λαβόν, ἢ μη τοι δ’ ἄκουσα: Anti. 327 ἢ ταῦτα εὐφρεδίν μὲν μαλιστα· ἢν δὲ τοι / ληφθῇ τε καὶ μη κ.τ.λ.
XO. στέγαι μὲν αϊς, καύτος ἐνδου, ὡς ἔπε·
γυνὴ δὲ μήτηρ ἦδε τῶν κείνων τέκνων.

ΑΓ. ἀλλ' ὀλβία τε καὶ ξυν ὀλβίως ἀεὶ
γένοιτ', ἐκεῖνον γ' οὕσα παντελῆς δάμαρ.

ΙΟ. αὐτώς δὲ καὶ σὺ γ', ὡς ἔπε· ἄξιος γὰρ εἰ
tῆς εὐσεβείας οὖνεκ. ἀλλὰ φράζε ὅτου
χρήζων ἀφίξαι χ' τι σημήναι θέλων.

ΑΓ. ἀγαθὰ δόμοις τε καὶ πόσει τῷ σάρι, γύναι.

ΙΟ. τὰ ποιὰ ταῦτα; παρὰ τίνος δ' ἀφιγμένοις;

ΑΓ. ἐκ τῆς Κορώνου. τὸ δ' ἔπος οὐξερῳ τάχα,
ἥδου μεν, πῶς δ' οἶκ άν; ἀγάλλοις δ' ἰσώς.

ΙΟ. τ' ἰστι; ποίαι δύναμιν ὃδ' ἔχει διπλή;

ΑΓ. τῷραννον αὐτόν οὐπωχώριοι χθονες
τῆς Ἰσθμίας στήσονου, ὡς ηὔδατ' ἐκεῖ.

ΙΟ. τ' ἰστι; οὖχ ὁ πρέσβυς Πόλυβος ἐγκρατῆς ἐτι;

ΑΓ. οὐ δὴ, ἐπει νῦν θάνατος ἐν τάφως ἐκεῖ.

ΙΟ. πῶς εἴπας; ἡ τεθυνκε Πόλυβος, < ὡ γέρον; >

ΑΓ. εἰ μὴ λέγω τάληθες, ἄξιοι θανεῖν.

930 γένοιτ' γένοι Τεκλείν. 933 χ' ὀντὶ seems to have been written by the 1st
hand in L, and then altered to χ' ὅ τι. χ' τι (V, Pal.) and καὶ τι (G) were known
as variants. 935 The 1st hand in L wrote παρὰ, which an early hand changed to
προς, the common reading of the late mss. (but παρὰ L² and Pal.). —The δ' after τίνος
in L was added by an early hand.

928 γυνὴ δι. Here, and in 930, 950,
the language is so chosen as to empha-
sise the conjugal relation of Iocasta with
Oedipus.

930 παντελῆς, because the wife's es-
tate is crowned and perfected by the birth
of children (928). The choice of the word has been influenced by the associa-
tions of τέλος, τέλειος with marriage. Aesch. Eum. 835 δύσ προ παῖδων καὶ
γαμηλω τέλους (the marriage rite): id.
314 'Ηρας τελείας καὶ Δίως πατώματα: schol. on Ar. Thesp. 973 ετυμωτόν εν
τοῖς γάμοις ὡς πρωτάνεις ὀντες τῶν γάμων
τέλος δὲ το γάμος: Findar Nem. 18. 18
teleia μήτηρ = ἴα φιλάττει. In Aesch. Ag. 972 ἀνὴρ τελείος = οἰκώδεσποτ' as δόμοι
μετέλης (II. 2. 700) refers to a house left
§ 19 ἡμιτελή μὲν τῶν δόμων καταλειπών,
χώρα δὲ τὴν νέογαμον γυναικα.

931 αὕτως (Τ' 1040 ὃδ' αὕτως ὃς μ' ὅλειπε) can be nothing but adverb from
αὕτωσ (with Aeolic accent), = 'in that very
way'; hence, according to the context,
(a) simply 'likewise,' or (b) in a depre-
ciatory sense, 'only thus,'—i.e. 'ineffi-
ciently,' 'vainly.' The custom of the
grammarians, to write αὕτως except when
the sense is 'vainly,' seems to have come
from associating the word with ὀδοσ, or
possibly even with αὐτός. For Soph., as
for Aesch. and Eur., our mss. on the whole
favour αὑτως: but their authority cannot
be presumed to represent a tradition
older than, or independent of, the gram-
marians. It is, indeed, possible that
αὕτως was an instance of old aspiration on
false analogy,—as the Attic ἴεις (Aeolic
ἁμμες for ἁμεῖς) was wrongly aspirated
on the analogy of ἵεις (see Pelle, Greek
and Latin Etymology p. 308, who agrees
on this with Curtius). In the absence
of evidence, however, that αὕτως was a
like instance, it appears most reasonable
to write αὕτως.

932 εὐπρεπᾶς, gracious words, = εὐφη-
Ch. This is his dwelling, and he himself, stranger, is within; and this lady is the mother of his children.

ME. Then may she be ever happy in a happy home, since she is his heaven-blest queen.

IO. Happiness to thee also, stranger! 'tis the due of thy fair greeting.—But say what thou hast come to seek or to tell.

ME. Good tidings, lady, for thy house and for thy husband.

IO. What are they? And from whom hast thou come?

ME. From Corinth: and at the message which I will speak anon thou wilt rejoice—doubtless; yet haply grieve.

IO. And what is it? How hath it thus a double potency?

ME. The people will make him king of the Isthmian land, as 'twas said there.

IO. How then? Is the aged Polybus no more in power?

ME. No, verily: for death holds him in the tomb.

IO. How sayest thou? Is Polybus dead, old man?

ME. If I speak not the truth, I am content to die.

μὴ | λέγω γ' ἐγὼ τάλαθις, ἀξίω θαυμάειν L. The words el de μὴ are in a line by themselves. After πάλμος, and before el, are marks like =. Triclinius conjecturally added γέρων after Πάλμος, and some late MSS. have γέρων, but none (it seems) οὲ γέρων. Nauck proposed (1856) τῶς εἰπας; ἡ τέθνηκεν Οἰδίπουν πατὴρ; | τέθνηκε Πάλμος el de μὴ, ἀξίω θαυμάειν. The correction of the first verse is specious; not so

μας, in this sense only here: elsewhere = elegance of diction: Isocrates τὴν εὐδεπείαν εἰς παντὸς διώκει καὶ τῶν γαλαφρῶν λέγειν στοχαζέαται μᾶλλον ἢ τῶν ἀφελῶν (Dionys. Isocr. 538).

935 παρά τίνος. The change of παρὰ into πρὸς by an early hand in L is remarkable. I formerly received πρὸς, supporting the phrase by Od. 8. 28 εἰσιν δα Typeface ̣, οὐκ ὁμοὶ δεῖται, ἀδίκους λέγειν ἐκεῖ ἐμὸν δῶ | ὑπὸ πρός ἑλών καὶ ἐπερέαν ἀρθρωτῶν. There, however, πρὸς is more natural, as virtually denoting the geographical regions (cp. Od. 21. 347 πρὸς Ἡλίῳ, 'on the side of Elis'). And πρὸς θεῶν ἀρμίμμασ (El. 70) would be parallel only if here we had ἦσαν ἀρμίμμασ. Questioning, then, whether ἀρμίμματα πρὸς τινὸς is defensible, I now read παρὰ, with most edd.

936 τὸ δ' ἵπτον, 'at the word,' accus. of the object which the feeling concerns: Eur. El.: 831 τῷ ἱπτον' ἀδημεῖται; 937 ἀρχαλλοῦς, from root σχε, prop.

'not to hold oneself,' 'to be impatient,' the opposite of the notion expressed by σχο-λη (Curt. Eym. § 170): the word occurs in Her., Xen., Dem.; and in Od. 2. 193 replaces the epic ἄχαλαε. Cp. Aesch. Ag. 1049 πεῖθοι' ἀν, el πεῖθοι', ἀπειθοῖς δ' λαοί.


943 A defective verse, πῶς εἰπας; ἡ τέθνηκεν Πάλμος; has been patched up in our best MSS. by a clumsy expansion of the next verse (see crit. note). The γέρων supplied by Triclinius (whence some late MSS. have γέρων) was plainly a mere guess. Nauck's conj. ἡ τέθνηκεν Οἰδίπουν πατὴρ; is recommended (1) by the high probability of a gloss Πάλμος on those words: (2) by the greater force which this form gives to the repetition of the question asked in 941: (3) by the dramatic effect for the spectators.
σοφοκλεόυσ

10. ὃ πρόσπολ', οὐχὶ δεσπότης τάδ' ὡς τάχος μολούσα λέξεις; ὃ θεῶν μαντεύματα, ἵν' ἐστε τοῦτον Οἰδίπους πάλαι τρέμων τὸν ἀνδρ' ἔφευγε μή κτάνοι καὶ νῦν οἶδε πρὸς τῆς τύχης ὠλαλεῖ οὐδὲ τοῦτ' ὑπο.

11. ὃ φίλτατον γυναῖκος Ἰοκάστης κάρα, τί μ' ἐξεπέμψει δέντο τῶν δωμάτων;

12. ἀκονε τάνδρος τοῦδε, καὶ σκότει κλυών τά σέμν' ἵν' ηκει τοῦ θεοῦ μαντεύματα.

13. οὖτος δὲ τίς ποτ' ἐστὶ καὶ τί μοι λέγει;

14. ἐκ τῆς Κορινθίου, πατέρα τὸν σὺν ἀγγελῶν ὡς οὐκέτ' ὧντα Πλυμβον, ἀλλ' ὀλωλότα.

15. τί φῆς, ἔεν; αὐτὸς μοι σὺ σημάντωρ γενοῦ.

16. εἰ τούτῳ πρώτον δεῖ μ' ἀπαγγελεῖ σαφῶς, εὖ ἵσθ' ἐκείνων θανάσιμω ψιθήκτο. δολοσυν, ἦ νόσου ξυναλλαγῇ;

17. σμικρὰ παλαιὰ σώματ' εὔναζει ῥοπῆ.

18. νόσοις ὃ τλῆμων, ὡς οἰκείν, ἐφθιτο.

19. καὶ τῷ μακρῷ γε συμμετρούμενος χρόνῳ.

20. φεῦ φεῦ, τί δὴτ' ἄν, ὃ γύναι, σκοποῖτο τις τῆς Πυθόμαντων ἐστια, ἦ τοὺς ἄνω κλαζοτας ὅρεις, ὡν ὕφηγητῶν ἐγὼ

that of 94.4, which is sound as it stands. Mekler rejects both vv. 950 Two of the later mss. (M, Δ) have ἱδρύς for Ἰοκάστης,—either a mere error, or a conjecture. 957 The 1st hand in L wrote σημάντωρ; a corrector has changed this to σημάντωρ.
OODEYPOUS TYRANNOS

129

IO. O handmaid, away with all speed, and tell this to thy master! O ye oracles of the gods, where stand ye now! This is the man whom Oedipus long feared and shunned, lest he should slay him; and now this man hath died in the course of destiny, not by his hand. [Enter OEDIPUS.

OE. Iocasta, dearest wife, why hast thou summoned me forth from these doors?

IO. Hear this man, and judge, as thou listest, to what the awful oracles of the gods have come.

OE. And he—who may he be, and what news hath he for me?

IO. He is from Corinth, to tell that thy father Polybus lives no longer, but hath perished.

OE. How, stranger? Let me have it from thine own mouth.

ME. If I must first make these tidings plain, know indeed that he is dead and gone.

OE. By treachery, or by visit of disease?

ME. A light thing in the scale brings the aged to their rest.

OE. Ah, he died, it seems, of sickness?

ME. Yea, and of the long years that he had told.

OE. Alas, alas! Why, indeed, my wife, should one look to the hearth of the Pythian seer, or to the birds that scream above our heads, on whose showing I

The first corrector (S) had written in the margin, γρ. σημαντωρ. The later MSS. also have σημαντωρ (but σημάνως 1). 969 εο ἐνθ ισθ' MSS.: σάφει ισθ' Porson: κάτωθ' Hartung: έξεθ' Meineke. 966 δρυς MSS. The Attic form δρύες (L. Dindorf, Thes.

only proper use of it is made clear by such passages as these: Ai. 558 μη προδοτες σημάνως γινε, do not make yourself guilty of having betrayed us: Φιλ. 777 μη σαυτόν θ' έμα γινε...κατενεσε γινε, do not make yourself guilty of having slain both yourself and me.

967 εο νδθ' Dionys. Hal. 1. 41 thus quotes a verse from the Προκηθενσ Ανδρομενος of Aesch. (Nauck fr. 193. 2) ενθ' ου μάχης εο σαφει και θυσια περ εν, where Strabo p. 183 gives σάφει ουδα: and so Pors. here would write σάφει ισθι. But the immediately preceding σαφος is decisive against this. Soph. had epic precedent, Π. 1. 385 εο ειδως ανδρες, etc. Σρ. 1071, ιον ιον...θενατον βεβηκαι: Ai. 516 μοιρα...καθελεν Αιδου θανατισμοι οικητος: Φιλ. 424 θανων...φρονδος.

960 επισκαλεν see on 34.

961 σμικρα βοηθη, leve momentum: the life is conceived as resting in one scale of a nicely poised balance: diminish the weight in the other scale ever so little, and the inclination (βοηθη), though due to a slight cause (σμικρα), brings the life to the ground (συννεχεσ). Plat. Κηρ. 556 ε ωσπερ σωμα νοσωδεις μικρα βοηθη εξωθεν δειναι προσαλαβεθαι προ το καινεν...οντα δη και η κατα τατο εκλευ διακεκυμενη πολις ακε σμικρας προσβασει...ροσει.

968 Yes, he died of infirmities (νόσους ἐφθιτο), and of the long years (τω μακρω χρωμι, causal dat.), in accordance with their term (συμμετρεθωμενος, sc. αυτως, lit. 'commensurably with them'): the part being nearly equiv. to συμμετρον, and expressing that, if his years are reckoned, his death cannot appear premature. Σρ. 1113, and Αντ. 387 πολε εξωμετρο προβλη τυχη, 'seasonably for what hap?'

969 την Πυθομαντιναν ηστιαν την Πυθοι ματικην ηστιαν, as Apollo himself is Πυθομαντι, i.e. ο Πυθοι ματις, Aesch. Chor. 1030: σρ. Πυθομαντος, Πυθομαντος, Πυθομαντος, Πυθομαντος, Πυθομαντος, as O. C. 413 ημικλην αρη ηστια: Eur. Ion 461 Φιωνησ...γας...μεδόμαλος ηστια.

970 κλαζοντας, the word used by Teiresias of the birds when their voice (φθογ-
κτενεῖν ἐμελλον πατέρα τοῦ ἐμῶν; ὅ δὲ θανῶν
κεύθει κάτω δὴ γῆς: ἔγω δ' ὃδ' ἐνθάδε
ἀφαντος ἔγχος: εἰ τι μη' τὼμῳ πόθω
κατερθῆ; οὔτω δ' ἄν θανῶν εἰπ' ἓ ἐμοῖ.
τά δ' οὖν παρόντα συλλαβῶν θεσπίσματα
κεῖται παρ' Ἀιδῆ Πόλυβος α'ξι' οὔδενός.

10. οὖκων ἔγω σοι ταύτα προφέλεγον πάλαι;
11. ἰδιάς: ἔγω δὲ τῷ φόβῳ παρηγορήν.
12. μὴ νῦν ἐξ αὐτῶν μηδὲν ἐξ θυμὸν βάλῃς.
13. καὶ πῶς τὸ μητρὸς λέκτρον οὐκ ὁκνεῖν με δεῖ;  
14. τί δ' ἄν φοβοῦτ' ἀνθρωπός, ὃ τά τῆς τύχης
κρατεῖ, πρόνοια δ' ἐστον οὔδενος σαφῆς:

5. 2224) is supported by the Ravenna MS. in Ar. Av. 717, 1250, 1610: and in Eur.
Hipp. 1059 by M (cod. Ven. Marc. 471) and the 1st hand in V. 997 κτενεῖν L.
and almost all the later mss.: it may, indeed, be an accident that one, at least, of them
(V²) has κτενίν, which Elmsley required. 998 After κατά, the 1st hand in L had
omitted δή, but added it above the line. No suspicion of δή is warranted by the fact
that one or two of the later MSS. (Trin., Γ) omit it. Dindorf, who once conjectured

997 κτενεῖν. κτενεῖν, which the MSS.
give, cannot be pronounced positively
wrong; but it can hardly be doubted that
Soph. here wrote κτενεῖν. If κτενεῖν is
right, it is the only aor. ininf. after μέλλω
in Soph., who has the fut. ininf. 9 times
(El. 359, 379, 538: Ai. 925, 1027, 1287:
Ant. 458: Phil. 483, 1084): and the
pres. ininf. 9 times (El. 305, 1486: Ai.
79, 756: Phil. 406). Aeschylus certainly
has the aor. in P. 712. 625 μετοικ. κρύπης
τόδ' ἄφερ μέλλων παθεῖν. Excluding the
Laconic λόγον in Ar. Lys. 117, there are
but two instances in Comedy, Av. 366 τί
μέλλετ—ἀπολέσαι, and Ach. 1159 μελ-
λόστος λαβεῖν. Cp. W. G. Rutherford,
New Phrynicus pp. 420—425, and
Goodwin, Greek Moods and Tenses § 23.
2. The concurrence of trichromes in the
4th and 5th places gives a semi-lyric
character which suits the speaker's agita-

998 κεύθει, is hidden. Ai. 635 "Αιδᾷ
κεύθων. In Tr. 989 σιγῷ κεύθειν may
be regarded as transitive with a suppressed
acc., 'to shroud (thy thought) in silence.'
Elsewhere κεύθω is always trans.,
and only the perf. κεκένθα intransitive.—δὴ
here nearly = δή: cp. Ant. 170 δὴ οὖν
ἀλοντο... | ἐγὼ κράτη δή...ἐκω.

999 ἀφαντος = οὐ ψάθαι: cp. ἀφό-
βητος 885 (n.): Her. 8, 134 ἀκροτος, without
deciding: id. 9. 98 ἀκροτος, mistrustful:
O. C. 1031 πατός, trusting (n.): Phil. 687
ἀμφίσκητα μόθα, billows beating around:
Tr. 446 μεμπτος, blaming: Eur. Hec. 1117
ἀπόστορος, suspecting. Cp. note on ἀγάλημ-
των 515.—δ' τι μη', an abrupt afterthought:
unless perchance: see on 124.—τοὺς
πόδας: cp. 797: Od. 11. 202 ὅσι...πόδας,
longing for thee.

970 ἔτ' ἕξ: cp. 1075: Phil. 467 πλέω
μὴ ἐπίστωτον. ἕξ, as dist. from ὅποι,
is strictly in place here, as denoting the
ultimate, not the proximate, agency.

971 τα' δ' οὖν παρόντα: but the oca-
cles as they stand, at any rate (δ' οὖν,
669, 834), Polybus has carried off with
him, proving them worthless (ἔξις οὖ-
δενός, tertiary predicate), and is hidden
with Hades.—τα' παρόντα, with empha-
sis: even supposing that they have been
fulfilled in some indirect and figurative
sense, they certainly have not been ful-
was doomed to slay thy sire? But he is dead, and hid already beneath the earth; and here am I, who have not put hand to spear.—Unless, perchance, he was killed by longing for me: thus, indeed, I should be the cause of his death. But the oracles as they stand, at least, Polybus hath swept with him to his rest in Hades: they are worth nought.

IO. Nay, did I not so foretell to thee long since?
OE. Thou didst: but I was misled by my fear.
IO. Now no more lay aught of those things to heart.
OE. But surely I must needs fear my mother's bed?
IO. Nay, what should mortal fear, for whom the decrees of Fortune are supreme, and who hath clear foresight of nothing?

κάτωθι, has replaced κάτω ὑ. Nauck proposes κεφαλή κάτω γῆς. Οἰδίπους (instead of ἔγι) ὑ. Cobet and Blaydes, κάτω κέκενθε γῆς. 970 ὁδός ὑ] οὗτῳ γ' Wecklein. 976 καὶ πώς τῷ μερός ὅσον ἄκεινε μὲ δεὶ L. The first corrector has written λέκτρον ὁπεὶ λέκτρον. A and others have λέκτρον in the text. Dindorf would place λέκτρον after ἄκειν (or after δεί). Bergk reads λέκτρον <ε'τ'> ὅσον ἄκεινε μὲ δεί, and so Wecklein. I prefer to read λέκτρον, with Blaydes, Wolff, Campbell, Kennedy, and others.

filled to the letter. The oracle spoke of bloodshed (φονεῖσ, 794), and is not satisfied by κατέφητό εἶ ἐμοῦ in the sense just explained.—συλλαβαῖν is a contemptuous phrase from the language of common life: its use is seen in Aristophanes Plit. 1079 νῦν δ' ἀπήχερ χαῖρον συλλαβαῖν τὴν μελακάη, now be off—with our blessing and the girl: Av. 1469 ἀπίστατο ἦσσας συλλαβάτες τὰ πετρα, let us pack up our feathers and be off! Soph. has it twice in utterances of angry scorn, O. C. 1383 σε δ' ἐρι ἀπόκτων τις κατάπωρ ἐμοῦ | κακῶς κάκος, τάδε συλλαβάς δρᾶς, begone...and take these curses with thee: Φρίκ. 577 ἐκεῖ σεαυτὸν συλλαβάων ἐκ τῆς ἐμῆς γῆς, 'hence in thy ship—pack this land!'

974 ἠθός instead of προφέρει: see on 54.
976 νῦν, enforcing the argument introduced by οἶκουν (973), is clearly better than the weak νῦν.—ἐς θυμόν βαλεῖς: Her. 7. 51 εἰς θυμόν βαλεῖ καὶ το παλαιὸν ἔσος: 8. 68 καὶ τόδε εἰς θυμόν βαλεῖ, ὡς κ.τ.λ. 1. 84 ἀκατακαταβατοῦν τῶν τινων Λυκίων καταβάταν... ἐφάραθε καὶ εἰς θυμόν ἐβάλετο. The active in the Bίος Ομήρου § 30 ἐς θυμόν ἐβαλε τὸ ῥήτην. In Εἰ. 1347 οὐδε γ' ἐς θυμόν φέρω is not really similar.

977 ὅ, 'for whom,' in relation to whom: not, 'in whose opinion.—τὰ τῆς τόχης is here somewhat more than a mere periphrasis for ἡ τόχη, since the plur. suggests successive incidents. τόχη does not here involve denial of a divine order in the government of the world, but only of man's power to comprehend or foresee its course. Cp. Thuc. 5. 104 πιστεύομεν τῇ μὲν τόχη ἐκ τοῦ θεοῦ μὴ ἔλασσοσκεθαι. Lysias or. 14 § 22 ὃν μονοι μεταλαβεῖν ἡ τόχη μοι ἐδοκεῖ ἐκ τῆς πατρίδης, the only privilege which Fortune (i.e. my destiny) has permitted me to enjoy in my country.

978 πρόνοια. Bentley on Phalaris (xvii, Dyce ii. 115) quotes Favorinus in Laertius Plat. § 24 as saying that Plato πρώτος ἐν φιλοσοφίᾳ...φιλοσοφε...θεοῦ πρόνοιαν. Bentley takes this to mean that Plato was the first to use πρόνοια of divine providence (not merely of human forethought), and cites it in proof that Phalaris Ep. 3 (= 40 Lenne) ἦν ἄν ὁ διοικώντα πρόνοια τὴν αὐτήν ἀρμονίαν τοῦ κόσμου φύλαττε is later than Plato. Lennep, in his edition of Phalaris (p. 158), puts the case more exactly. The Stoics, not Plato, first used πρόνοια, without further qualification, of a divine providence. When Plato says τὴν τοῦ θεοῦ...πρόνοιαν (Tim. 30 c), προνολας θεών (44 c), the phrase is no more than Herodatus had used before him, 3. 108 τοῦ θεοῦ πρόνοια. The meaning of Favorinus was that Plato first established in philosophy the conception of a divine providence, though popular language had known such a phrase before. Note that in O. C. 1180 πρόνοια τοῦ θεοῦ = 'reverence for
σοφοκλεούς

εἰκὴν κράτιστον ζῆν, ὅπως δύναιτο τις.
σὺ δ' εἰς τὰ μητρὸς μὴ φοβοῦ νυμφεύματα:
πολλοὶ γὰρ ἦδη κάν ὀνείρασιν βροτῶν
μητρὶ ἐξενενάσθησαν. ἀλλὰ ταῦθ' ὅτι
παρ' οὔδεν ἔστι, βράστα τὸν βίον φέρει.

Ο.Ι. καλῶς ἀπαντα ταῦτ' ἀν ἐξείρητο σοι,
ἐι μὴ 'κύρει ζω' ἡ τεκόνσα: 'νῦν δ', ἐπεὶ
ζῆν, πασ' ἀνάγκη, κει καλῶς λέγεις, ὀκνεῖν.

ΙΟ. καὶ μήν μέγας γ' ὀφθαλμὸς οἱ πατρὸς τάφοι.

ΟΙ. μέγας, ἐξείρητο: ἀλλὰ τῆς ζώσεις φῶς.

ΑΓ. ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ᾽ ὑπὲρ;

ΟΙ. Μερότης, γεραιε, Πόλυβος ἡ φικεύ μέτα.

ΑΓ. τί δ' ἐστ' ἐκείνης ὑμῖν ἐς φόβον φέρον;

ΟΙ. θεύλατον μαντευμα δεινῶν, ὃ ξένε.

ΑΓ. ἦ ῥπητὸν; ἦ οὐξί θεμιτὸν ἄλλον εἰδέναι;

ΟΙ. μάλιστα γ' εἴπε γάρ με Λοξίας ποτὲ
χρήναι μνήμαι μητρὶ τήμαντο, τὸ τε
πατρῶν αἵμα χερσὶ ταῖς ἐμαῖς ἐλεῖν.

ὡν ὀνείρ' ἡ Κόρυνθος ἐξ ἐμοῦ πάλαι

987 μέγας γ'] γ' was restored by Porson (Eur. Phoen. 1638): 'Ita postulat metrum...

these as it is in A), when γ', following it, might easily have been mistaken for a dittography

the god': in Eur. Phoen. 637 a man acts

the story in Her. 6. 107 that Hippias had

the idea is that of a

the image denotes the 'darling'

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'Tis best to live at random, as one may. But fear not thou touching wedlock with thy mother. Many men ere now have so fared in dreams also: but he to whom these things are as nought bears his life most easily.

OE. All these bold words of thine would have been well, were not my mother living; but as it is, since she lives, I must needs fear—though thou sayest well.

IO. Howbeit thy father's death is a great sign to cheer us.

OE. Great, I know; but my fear is of her who lives.

ME. And who is the woman about whom ye fear?

OE. Meropē, old man, the consort of Polybus.

ME. And what is in her that moves your fear?

OE. A heaven-sent oracle of dread import, stranger.

ME. Lawful, or unlawful, for another to know?

OE. Lawful, surely. Loxias once said that I was doomed to espouse mine own mother, and to shed with mine own hands my father's blood. Wherefore my home in Corinth was long kept

by a copyist inattentive to metre. 998 οὐ θεμιτὸν MSS. Brunck conjectured οὐ χι θεμιτὸν: Johnson, οὗ θεμιτὸν: see comment. One of the later MSS. (Bodl. Laud. 54) has ἄλλος for ἄλλον, but prob. by a mere error. Blaydes conjectured οὐκ

Pyth. 5. 51). Not merely (though this notion comes in) 'a great help to seeing' that oracles are idle (δῦνομι ὦ τὰ μαρτεύματα κακῶς ἔχει, schol.). A certain hardness of feeling appears in the phrase: Iocasta was softened by fear for Oedipus and the State: she is now elated.

999 καλ with ἐκφοβώσα: 772, 851. 1000 ἐκφοβῶς, what is there belonging to her, in her (attributive gen.): Eur. I. A. 28 οὐκ ἀγαμαί ταύτῃ ἄνδρος ἀρσενώς. έσ φόβον φόβον, tending to fear: cp. 519.

1002 θεμιτὸν, sent upon us by the gods: cp. 255.

998 The MSS. having οὐ θεμιτὸν, the question is between οὐχ θεμιτὸν and οὐθεμιτὸν. The former is much more probable, since θεμιτός is the usual form, found in Attic prose, in Eur. (as Or. 97 σοι δ' οὐχί θεμιτῶν), and in Soph. O. C. 1758 ἄλλ' οὐ θεμιτῶν κείσαι μολεῖν. On the other hand θεμιτός is a rare poet. form, found once in Pindar (who has also θεμιτός), and twice in the lyrics of Aesch. Had we ἄλλως the subject of θεμιτὸν would be μάηνται: the accus. ἄλλου shows θεμιτὸν to be impersonal, as in Eur. Or. 97, Pind. Pyth. 9. 42 οὐ θεμιτὸν ψεύδει διγείν.

996 τὸ πατρίδον αἵμα ἐλείν is strictly 'to achieve (the shedding of) my father's blood.' Classical Greek had no such phrase as αἵμα χείων or ἐκχείων in the sense of 'to slay.' ailein is to make a prey of, meaning 'to slay,' or 'to take,' according to the context (Τη. 353 Εὐριπίδην ἅ' ἐλοι ἃ' ὑψηλοῖργην Ὀξαλε). Cp. fr. 726 ἄνδρος αἵμα συγγενέσι κεινα, which is even bolder than this, but similar, since here we might have had simply τῶν πατέρα ἐλείν, 'to slay my father': Eur. Or. 284 εἰργασαί δ' ἐμαυ ιμπαφρόν αἵμα, I have wrought the murder of a mother.

997 The simplest view of Ἡ Κόρυνθος ἡ κευμὸν ἀπρακίτος is, as Whitelaw says, that it means literally, 'Corinth was lived-away-from me,'—being the passive of ἐγὼ ἀπόκοινον τῇ Κόρυνθῳ. It is thus merely one of those instances in which a passive verb takes as subject that which would stand in gen. or dat. as object to the active verb: cp. the passive καταγελώμαι, καταφρονοῦμαι, καταψηφίζωμαι, ἐπιβουλεύως, etc. [I formerly took it to be passive of ἐγὼ ἀπόκοινον τῇ Κόρυνθῳ, 'I inhabited C. only at a distance,'—a paradoxical phrase like ἐν σκότῳ ὄραν (1273).] ἀποκαίνων is a comparatively rare word. Eur. has it twice (H. F. 557: I. A. 680: in both with gen., 'to dwell far from'): Thuc. once
ΣΟΦΟΚΛΕΟΥΣ

μακρὰν ἀπωκεῖτ· εὐτυχῶς μὲν, ἀλλ’ ὀμως
tὰ τῶν τεκόντων ὀμμαθ’ ἡδονῶν βλέπειν.

ΑΓ. ἡ γὰρ τάδ’ ὀκνῶν κείθεν ἤσθ’ ἀπόστολος;

ΟΙ. πατρός τε χρήζων μὴ φονεὺς εἶναι, γέρον.

ΑΓ. τι δὴ τ’ ἐγὼ οὐχὶ τοῦτο τοῦ φοβοῦ σ’, ἀναξ,

ἐπείπερ εὖν οὐκ ἥλθον, ἐξελυσάμην;

ΟΙ. καὶ μὴν χάριν γ’ ἄν αξίαν λάβοις ἐμοῦ.

ΑΓ. καὶ μὴν μάλιστα τούτ’ ἀφικόμην, ὅπως

σοῦ δόμοις ἐλθόντος εὑ πράξαιμι τι.

ΟΙ. ἀλλ’ οὐσοῦ εἰμι τοῖς φυτεύσασιν γ’ ὀμοῦ.

ΑΓ. ὡ παῖ, καλῶς εἰ δῆλος οὐκ εἶδος τί δρᾷ.

ΟΙ. πῶς, ὡ γεραῖ; πρὸς θεῶν διδασκέ με.

ΑΓ. εἰ τῶν χείμαρχοις οὖνεκ’ εἰς οἰκους μολεῖν.

ΟΙ. ταρβῶν γε μὴ μοι Φοῖβος ἐξέληθα σαφῆς.

ΑΓ. ἥ μὴ μίασμα τῶν φυτευσάντων λάβης;

ΟΙ. τοῦτ’ αὐτό, πρέσβυ, τοῦτ’ μ’ εἰσαεί φοβεί.

ΑΓ. ἀρ’ οἴσα δῆτα πρὸς δίκης οὐδὲν τρέμων;

ΟΙ. πῶς δ’ οὐχί, παῖς γ’ εἰ τῶν χείμαρχων ἔφυ

ΑΓ. ὅθονεκ’ ἦν σοι Πόλυβος οὐδὲν εὖ γένει.

ΟΙ. πῶς εἴπας; οὐ γὰρ Πόλυβος ἐξέφυσε με;

ΑΓ. οὗ μᾶλλον οὐδέν τοῦτο τῶν ἀνδρός, ἀλλ’ ἵσων.

Δλασει θεμὼν εἰδέναι, which had also occurred to the present ed. 1001 πατρός
tε μss. Hermann proposed, but afterwards recalled, πατρός γε, a conjecture adopted
by Elmsley and Blaydes. 1002 ἐγὼ for ἔγω. Forson. The 1st hand in L wrote ἔγω γ’ οἴχι, but the χ’ has been partly erased. The later mss. have either ἔγω γ’ οἴχι

with μακρὰν (3. 55) and Xen. once (O econ.
4. 6),—both absol., as ‘to dwell afar’; as prob. Theocr. 15. 7 (reading ὡ μὲν’
ἀναφειτις with Meineke): Plato once thus
(Legg. 753 A), and twice as ‘to emigrate
(ἐκ Γόρτυνος, Legg. 708 A, ἐς Θουρλοῦς,
Euthyd. 271 c): in which sense Isocr.
also has it twice (or 4. § 122, or 6. § 84):
Findar once (with accus. of motion to
a place), Pyth. 4. 258 Καλλισταν ἀπφ-
κησαι, they went and settled at Callista.

998 εὐτυχῶς, because of his high
fortunes at Thebes. — τῶν τεκόντων = τῶν
gονέων: Eur. Hipp. 1081 τοὺς τεκόντας
δοξά ὑπάν, and oft.: cp. H. F. 975 βοὴ
de μητρὶ, ὡ τεκὼν [= ὡ πατέρι], τί δρὰς;
1000 ἀπόστολος, exilé, as O. C. 208.
1001 πατρός τε. So the mss., rightly.
It is the fear of Oed. regarding his
mother by which the messenger’s attention
has been fixed. In explaining this,

Oed. has indeed mentioned the other
fear as to his father: but in v. 1000, ἢ
γὰρ τάδ’ οκνῶν, the messenger means:
‘So this, then, was the fear about her
which kept you away?’—alluding to his
own question in 991. As the speaker’s
tone seems to make light of the cause,
Oed. answers, ‘and that further dread
about my father which I mentioned.’
πατρός γε is unsuitable, since it would
imply that this was his sole fear.

1002 ἐγὼ οἴχι: synizesis, as Ph. 551
ἐγὼ εἴμη, O. C. 998 ἐγὼ οἴδη, and El. 1821:
Ant. 458 ἐγὼ οἰκ. 1003 ἐξελυσάμην: the aor.
implies,
‘why have I not done it already?’ i.e.
‘why do I not do it at once?’ Aesch.
P. V. 747 τι δὴτ’ ἐμοὶ ζῆν κέρδος, ἀλλ’
οὐκ ἐν σαέτι | ἐρριψὶν ἐμαύτην τίθοις ἀπὸ
στόρπον πέτρας;
1004 καὶ μὴν, properly ‘however’;
by me afar; with happy event, indeed,—yet still 'tis sweet to see the face of parents.

ME. Was it indeed for fear of this that thou wast an exile from that city?

OE. And because I wished not, old man, to be the slayer of my sire.

ME. Then why have I not freed thee, king, from this fear, seeing that I came with friendly purpose?

OE. Indeed thou shouldst have guerdon due from me.

ME. Indeed 'twas chiefly for this that I came—that, on thy return home, I might reap some good.

OE. Nay, I will never go near my parents.

ME. Ah my son, 'tis plain enough that thou knowest not what thou dost.

OE. How, old man? For the gods' love, tell me.

ME. If for these reasons thou shrinkest from going home.

OE. Aye, I dread lest Phoebus prove himself true for me.

ME. Thou dreadest to be stained with guilt through thy parents?

OE. Even so, old man—this it is that ever affrights me.

ME. Dost thou know, then, that thy fears are wholly vain?

OE. How so, if I was born of those parents?

ME. Because Polybus was nothing to thee in-blood.

OE. What sayest thou? Was Polybus not my sire?

ME. No more than he who speaks to thee, but just so much.

(as A), or εγών' οὐ, which Brunck retained. If that, however, had been genuine, οὐ could hardly have been corrupted into οὐχί, whereas the opposite corruption would easily have caused the change of εγώ into εγών'.

1011 ταρβών Ł : ταρβών ycler and

here, like our 'well indeed' (if you would do so). The echoing καὶ μὴν of 1005 expresses eager assent. Cp. Ἀντ. 221.

1008 τοῦτον ἀφυκόμην: see on 788.

1008 καλῶς, pulchre, belle, thoroughly,—a colloquialism, perh. meant here to be a trait of homely speech: cp. Alciphron Ἐρ. 1. 36 πενθῶ το καλόν ('I shall be fine and hungry'); Aelian Ἐρ. 2 ἔπεισεν το σκέλος πᾶν χριστοῦ ('in good style').

1011 With Erfurdt I think that ταρβών is right; not that ταρβῶν could not stand, but Greek idiom distinctly favours the participle. Ἀντ. 403 Ἐπ. η καὶ ήλιος καὶ λέγεις οὗτος ἀ πός. ΦΤ. ταύτην γ' ἰδὼν θάπτουσαν. ἰδ. 517 ΑΝ...ἀδελφός ὄλετο. ᾿Επ. πορθῶν γε τιμῶ δὴ. Πλ. Ἑρα. 164 Ε ἐπιπον οὖν ὅτι...ἐκουμ.—καλῶς (v. l. καλῶς γ'), ἑφθ., ποιῶν. Cp. 1130

1111 εἰρολάκας. — ἔδωκα: cp. 1182 ἔθηκα σαφῆ, come true.

1018 Cp. Ἱ. 408 τοῦτον αὑτ' ἔθεσσον, τοῦτο σου µαθέων.

1014 πρὸς δίκης, as justice would prompt, 'justly.' πρὸς prop. = 'from the quarter of,' then 'on the side of': Thuc. 3. 59 οὐ πρὸς τὴν ὄντερα δόξη...τάδε, not in the interest of your reputation: Plat. Ὑγρ. 459 Σ ἐν τῇ ἡλικίᾳ πρὸς λόγον ἦ, 'if it is in the interest of our discussion.' Rep. 470 Σ οὐδέν...ἀπὸ τρόπου λέειν' ὅρα δὴ καὶ εἰ τόδε πρὸς τρόπου λέον, 'correctly.' Theophr. Chor. 30 (=26 in my 1st ed. p. 156) πρὸς τρόπου πωλεῖν, to sell on reasonable terms.

1016 ἐν γένει: [Dem.] or. 47 § 70 οὐκ ἐστιν ἐν γένει σοι ἡ ἀνθρωπος, compared with § 72 εἰμι δὲ οὕτω γένει προσηκεν.
1019 τὸ μηδέν, dat. of ὁ μηδεὶς, one who is such as to be of account (in respect of consanguinity with me),—the generic use of μη (cp. 307, 638).

1020 ἀλλ' οὐς σ' ἐγείνατ' οὖτ' ἐκεῖνος οὖτ' ἐγώ. 1020

Erfurdt. 1026 τεκών mss.: των Bothe. (Hermann, however, cites that correction as made by C. Foerster, Obs. crit. in Lysiae orationes, p. 12 sq.)—ἡ κιχών μὲ τού δίδων Heinsmo. 1028 ἐσπαστάτων. In L the second ε has been made from ἐ. Wecklein conj. ἔσπαστον (Ars Soph. emend. p. 12). 1030 σοῦ γάρ οὖν Θετέρα πλάνης; 1031 τί δ' ἄλγος ἤσοχτ' ἀγκάλαισι λαμβάνεις ἂν ἄρθρα μαρτυρήσειν τὰ σά. 1031 τί δ' ἄλγος ἤσοχτ' ἐν καρδίᾳ λαμβάνεις οὐσίαν ἲσοχτ' 1031 has been corrected from ἵσοχτ', and the 1st hand has also written ἲσοχτ' in the left

1028 ἐμπολήσσας: η των ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερῶν ἱερowitz

Oed. is anxiously listening to every word. He could not ask, a moment later, 'Had you bought me, or were you my father?' 1028 The fitness of the phraseναπαίατες πτυχαίασ becomes vivid to anyone who traverses Cithaeron by the road ascending from Eleusis and winding upwards to the pass of Dryoscephalae, whence it descends into the plain of Thebes.

1029 εἰ ὑπερεί, like εἰ μηθων Her. 5. 65 etc. ὑπερεί, labour for wages, opp. to δουλεία: I socor or. 14 § 48 παλλοῦντας, δύναται δ' ἐπι την ἡτεῖν τις τις τραχείς. πλανής, roving in search of any employment that he can find (not merely changing summer for winter pastures, 1137). The word falls lightly from him who is so soon to be ὁ πλανήτης Ὀδη- πός (O. C. 3).

1030 σοῦ δ'. With the σοῦ γ' of most mss.: 'Yes, and thy preserver,' (the first γε belonging to the sentence, the second to σωτήρ). Cp. Her. 1. 187 μὲν τοι γε μη σταλίσας γε διὸς ἀνοίξῃ:
OE. And how can my sire be level with him who is as nought to me?
ME. Nay, he begat thee not, any more than I.
OE. Nay, wherefore, then, called he me his son?
ME. Know that he had received thee as a gift from my hands of yore.
OE. And yet he loved me so dearly, who came from another’s hand?
ME. Yea, his former childlessness won him thereto.
OE. And thou—hadst thou bought me or found me by chance, when thou gavest me to him?
ME. Found thee in Cithaeron’s winding glens.
OE. And wherefore wast thou roaming in those regions?
ME. I was there in charge of mountain flocks.
OE. What, thou wast a shepherd—a vagrant hiring?
ME. But thy preserver, my son, in that hour.
OE. And what pain was mine when thou didst take me in thine arms?
ME. The ankles of thy feet might witness.
OE. Ah me, why dost thou speak of that old trouble?
ME. L-freed thee when thou hadst thine ankles pinned together.
OE. Aye, ’twas a dread brand of shame that I took from my cradle.

margin. The later MSS. have ἐν καιρόις με λαμβάνεις (Pal.), or ἐν κακοῖς με λαμβάνεις (as A), or ἐν κακοῖς λαμβάνεις (as M).—For ἐν καιρόις Theodor Kock conjectures ἄγκαλαι με: Verrall, ἅγκαινιον τάγκαινιον: Wunder, ἐν καλῷ με (Weil ἐν καλῷ σο): Bllades, ἐν κακῷ με: W. W. Walker, ἐν χεροῖν με: Dindorf, ἐν νάπαι με: Nauck, ἐν ἀγκάλαι (‘in cunis’): Wecklein, ἐν δέωτι: F. W. Schmidt, τί δ’; ἐγκάλαις δὲν’ ἐν κακοῖς με λαμβάνεις;—I had thought of ἐγκαυρών, ‘when you lighted on me’ (a verb

where the second γε belongs to σπαν ['./

there is no certain example of a double γε in Soph. which is really similar. With σοφίδε: ‘But thy preserver’: the γε still belonging to σωθήρ, and δι opposing this thought to that of ν. 1029. For δι γε cp. Aesch. Ag. 938 Α. φήμε γε μέντοι δίπλωσις μεγά σέθειν. Κ. δ’ ἀφθονητός γ’ ούκ ἐπίζηλος πέλει. ‘True, but….’ The gentle reproof conveyed by δι γε is not unfitting in the old man’s mouth: and a double γε, though admissible, is awkward here. 1031 τί δ’ ἄλγος κ. τ. λ. And in what sense wast thou my σωθήρ? The ἐν κακοῖς of the later MSS. is intolerably weak: ‘what pain was I suffering when you found me in trouble?’ The ἐν καιροίς of L (found also, with the addition of
δύσω βάρος. Some understand, ‘I was furnished with cruelly dishonouring tokens of my birth,’ δύσω ἐνευδίστα στάργανα, alluding to a custom of tying round the necks of children, when they were exposed, little tokens or ornaments, which might afterwards serve as means of recognition (crepundia, monumenta): see esp. Plautus Rudens 4. 4. 111—126, Epidicus 5. 1. 34: and Rich s. v. Crepundia, where a wood-cut shows a statue of a child with a string of crepundia hung over the right shoulder. Plut. Thes. 4 calls such tokens γυμνόπαματα. In Ar. Ach. 431 the στάργανα of Telephus have been explained as the tokens by which (in the play of Eur.) he was recognised; in his case, these were πάκωματα (431). But here we must surely take στάργανα with δύσω μέλην.

1036 ὠστὶ assents and continues: ‘(yes,) and so...’—ὅδε ἢ, i.e. Οἶδίπους: see on 718.

1037 πρὸς μητρός, ἢ πατρός; sc. ἰδιάδος ἰνελίσκην (1035): ‘was it at the hands of mother or father (rather than at those of strangers) that I received such a brand?’ The agitated speaker follows the train of his own thoughts, scarcely heeding the interposed remark. He is not thinking so much of his parents’ possible cruelty, as of a fresh clue to their identity. Not: ‘was I so named by mother or father?’ The name—even if it could be conceived as given before the exposure—is not the sting; and on the other hand it would be forced to take ‘named’ as meaning ‘doomed to bear the name.’

1044 βοηῆρ: cp. 837, 761.

1046 ἐδεῖν = ἐδείητε, only here, it seems: but cp. εῖτέ = εἴητε Od. 21. 195 (doubtful in Ant. 215). ἐδείητε and εἴητε occur in Plato (Rep. 581 E, Theaet. 147 A) as well as in verse. In Dem. or. 14 § 27 καταδείκτε is not certain (καταδείκτε Baiter and Sauppe: in or. 18 § 324 he has ἐνεπεύμενε. Speaking generally, we
ME. Such, that from that fortune thou wast called by the name which still is thine.
OE. Oh, for the gods’ love—was the deed my mother’s or father’s? Speak!
ME. I know not; he who gave thee to me wots better of that than I.
OE. What, thou hadst me from another? Thou didst not light on me thyself?
ME. No: another shepherd gave thee up to me.
OE. Who was he? Art thou in case to tell clearly?
ME. I think he was called one of the household of Laius.
OE. The king who ruled this country long ago?
ME. The same: ’twas in his service that the man was a herd.
OE. Is he still alive, that I might see him?
ME. Nay, ye folk of the country should know best.
OE. Is there any of you here present that knows the herd of whom he speaks—that hath seen him in the pastures or the town? Answer! The hour hath come that these things should be finally revealed.
CH. Methinks he speaks of no other than the peasant whom thou wast already fain to see; but our lady Iocasta might best tell that.
OE. Lady, wottest thou of him whom we lately summoned? Is it of him that this man speaks?

which was taken as = δι' θ' (thus in B there is a gl. δι' θ'ων, and in Bodl. Laud. 54 δ'v).

may say that the contracted termination -ευν for -ευναι is common to poetry and prose; while the corresponding contractions, -ευμ for -ευμαι and -ευτ for ευεται, are rare except in poetry.

1049 συν with the first καί, as El. 199, 560: it stands with the second above, 90, 271, Ph. 345.—καί ἄγρον: Od. 22, 47 πολλὰ μὲν ἐν μεγάροισι...πολλὰ δ' ε' ἄγροι; (cp. O. C. 184 εἴτε ξένης, El. 1136 καὶ γῆς ἄλλης:) the usual Attic phrase, was εν ἄγρῳ οκ κατ' ἄγροις.

1050 δε καίρος: for the art., cp. [Plat.]

1051 Supply ἐνέπειμα (αὐτὸν), not ἐνέπειμα. The form ομοίων, though often parenthetic (as Tr. 536), is not less common with infin. (Plat. Gorg. 474 A ἔνων ὠμοίων δεῖν εἰμι), and Soph. often so has it, as El. 1446.

1052 ἄν...ἄν: see on 862.

1054 νοεῖς = ‘you wot of,’ the man—i.e. you understand to whom I refer. We need not, then, write εἰ κεῖνον for κεῖνον with A. Spengel, or νοεῖς; κεῖνον with Blandes, who in 1055, reading τοῦδ’, has a comma at ἐφευρέσα. Cp. 859.

1055 τοῦδ’ is certainly right: τοῦ θ’ arose, when the right punctuation had been lost, from a desire to connect λέγειν with ἐφευρέσα. Dindorf, however, would keep τοῦ θ’: ‘know ye him whom we summoned and him of whom this man speaks?’ i.e. ‘Can you say whether the persons are identical or distinct?’ But the language will not bear this.
1061 νοσοῦσ' ἔγω MSS.: νοσοῦσ' ἔγω schol. (on 1056). 1062 δάρσει Bruckn: δάρσει L.—οὔδ' ἂν ἐκ τρίτης ἔγω MSS. In L ἂν has its accent from the 1st hand, but its breathing from another. Hermann restored οὖν' ἄν τρίτης ἔγω (in which Tournier suggests ἄρα for ἔγω): but

1061 ἄλις (εἰμί) νοσοῦσ' ἔγω instead of ἄλις ἐστι τὸ νοσεῖν ἔμε: cp. 1368: Αἵτι 76 ἔνδον ἀρχεῖται μένων: ἢ 635 κρισάων γάρ "Ἄλλα κείσθω: Ηερ. 1. 37 ἐμένων ἐστὶ τοῖς ὀφθαλμοῖς: Dem. or. 4 § 34 οἷον μένων, βελτίων: Isae. or. 2 § 7 ἰκανὸς γάρ ἄντω ἐφι διά τινων εὐηθεῖα: Athen. 435 D χρῆ πιέσειν, Ἀντιπάτρως γάρ ἰκανὸς ἐστὶν ὑπήρξιν.

1062 For the genitive τρίτης μητρὸς without ἠκ, cp. Ed. 341 ὀδῶν πατρός, 366 καλοῦ τῆς μητρὸς τρίδουλος, thrice a slave, sprung from the third (servile) mother: i.e. from a mother, herself a slave, whose mother and grandmother had also been slaves. No commentator, so far as I know, has quoted the passage which best illustrates this: Theopompus fr. 277 (ed. Müller i. 325) Πυθωνίκη... τοι βακχίδοι μὲν ἡ δούλη τῆς αὐτηριδοῦς, έκεῖνη δὲ Σωκράτης τῆς Θράττης... ὡς γίνεσθαι μὲν μὴν τρίδουλον ἄλλα καὶ τρίπορον αὐτήν. [Dem.] or. 58 § 17 εἶ γάρ ὅφειλοντο αὐτῇ τῷ τάπ-
IOIDPΟΥΣ ΤΥΡΑΝΝΟΣ

IO. Why ask of whom he spoke? Regard it not...waste not a thought on what he said...’twere idle.

OE. It must not be that, with such clues in my grasp, I should fail to bring my birth to light.

IO. For the gods’ sake, if thou hast any care for thine own life, forbear this search! My anguish is enough.

OE. Be of good courage; though I be found the son of servile mother,—aye, a slave by three descents,—thou wilt not be proved base-born.

IO. Yet hear me, I implore thee: do not thus.

OE. I must not hear of not discovering the whole truth.

IO. Yet I wish thee well—I counsel thee for the best.

OE. These best counsels, then, vex my patience.

IO. Ill-fated one! Mayst thou never come to know who thou art!

OE. Go, some one, fetch me the herdsman hither,—and leave you woman to glory in her princely stock.

IO. Alas, alas, miserable!—that word alone can I say unto thee, and no other word henceforth for ever.

[SHE RUSHES INTO THE PALACE.

CH. Why hath the lady gone, Oedipus, in a transport of wild grief? I misdoubt,

afterwards preferred οὐδ’ ἐν εἰ ’κ τρήσας έγώ, which (with the omission of ‘ε’) Campbell reads. Dindorf, οὐδ’ ἐν έγώ ’εκ τρήσας. 1084 μὴ δῶῃ L 1st hand; a late hand has changed it to δῶῃ by writing  above the line, also adding an ι subscript. 1070 χαλκόν ιχθυόν Ναυκ, from σχολ. τροφάν, εναξιονεταί: which words, however, manifestly

του τάλα...δια τούτο οὕρεσαι δεῖν ἀποθεώσεως δι’ τον ο βεγινας κατά τινι...’ιf, his grandfather having formerly been a debtor,...he shall fancy himself entitled to acquittal because he is a rascal of the third generation.’ Eustathius Od. 1542. 50 quotes from Hippophae, Ἀφέω τούτων τῶν ἐπτάδουλον (Bergk fr. 73), i.e. ‘seven times a slave.’ For the force of τρήσεως, cp. also τρηγήσας, τρήπατος (thrice-sold,—of a slave), τρεπεδῶν (a slave who has been thrice in fetters). Note how the reference to the female line of servile descent is contrived to heighten the contrast with the real situation.

1068 κακὴ=δυσγενῆ, like δειλός, opp. το ἀγάθος, ἐσθίδος: Od. 4. 63 ἀλλ’ ἄρδων γένος ἐστὶ διοτρεφέων μαστίγων | ἐκποίησις ἐπελ οὐ κακό κακόν ἑπεί τέκνα. 1067 τα λεφτα...ταύτα: cp. Ant. 90 το δεινόν τούτο (i.e. of which you speak).

1068 δς=δεῖται: O. C. 1171 έξωδ’ ἀνθισμάτων τῶν δς εῦθ’ ἀποστάσεις (n.).

1072 Io calma rushes from the scene—to appear no more. Cp. the sudden exit of Haemon (Ant. 756), of Eurydike (ib. 1245), and of Deianeira (Fr. 813). In each of the two latter cases, the exit silently follows a speech by another person, and the Chorus comments on the departing one’s silence. Io calma, like Haemon, has spoken passionate words immediately before going; and here σωτησε (175) is more strictly ‘reticence’ than ‘silence.’

1074 δέδοικα has here the construction proper to a verb of taking thought (or the like), as προειρεθήμεν δος μή γινησαται,—implying a desire to avert, if possible, the thing feared. Plat. Euthyphr. 4 E οὐ φεξει διαρκίζοντος τῷ πατρί, δος μή αὐτόν ἀν οὖν πρᾶγμα τυγχάνησ πράττων;
μὴ 'κ τῆς σωφῆς τῆς ἀναρρήσεις κακὰ.

Ο. οποία χρήζει μηγανώτα τοῦμον δὲ ἐγὼ, κεὶ σμικρὸν ἔστι, ὀπέρμ' ἵδειν βουλήσουμαι. αὐτὴ δὲ ἴσως, φρονεῖ γὰρ ὃς γυνὴ μέγα, τὴν δυσγένειαν τὴν ἐμὴν ἀσχύνεται.

ἐγὼ δὲ ἐμαυτὸν παίδα τῆς Τύχης νέμων

tῆς εὖ διδούσης οὐκ ἀτίμασθήσομαι.

τῆς γὰρ πέφυκα μητρός· οἱ δὲ συγγενεῖς μηνεὶς με μικρὸν καὶ μέγαν διώρισαν.

τοῦσδε δὲ ἐκφύσ οὐκ ἄν ἔξελθωμ' ἔτι

ποτ' ἄλλος, ὥστε μὴ 'κμαθεῖν τοῦμον γένος.

suit χαρεῖν here. 1075 ἀναρφήζη L. Most of the later mss. agree with L, but ἀναρφήζη is in V, Bodl. Laud. 54, E (from -η), Trin. (ἀναρφήζη).

1084 The 1st hand in L wrote τοὐδέ έκφυς ὃς οὖν ἄν ἔξελθωμ' ἔτι. A later hand wrote δὲ over τοὐδέ (i.e. τοῦσδε δ'), and indicated by dots over ὥς that it was to be deleted. The

1075 The subject to ἀναρρήσεις is κακὰ, not ἡ γυνὴ: for (i) ἡ γυνὴ ἀναρρήσεις κακὰ would mean, 'the woman will burst forth into reproaches,' cp. Ar. Eρ. 626 δ' δ' ἀρ' ἢνδον ἐλατήσῃν ἀναρρήγης ἢν: Pind. fr. 172 μ. πρὸς άπαντας ἀναρρήσεις τῶν ἀχρεών λόγων: (2) the image is that of a storm bursting forth from a great stillness, and requires that the mysterious κακὰ should be the subject: cp. Ai. 775 ἐκφύσι μάχα: Arist. Meteor. 2. 8 ἐκφύσας...ἀνέμος.

1076 ἐκφύσι scornfully personifies the κακὰ.—βουλήσαμαι, 'I shall wish': i.e. my wish will remain unaltered until it has been satisfied. Cp. 1446 προστρέψωμαι. Ai. 681 ὠφελεῖν βουλήσαμαι, it shall henceforth be my aim: Eur. Med. 259 τούσοιν οὖν σοι τὴν κακὰν βουλήσαμαι, I shall wish (shall be content) to receive from you only thus much: (cp. Ai. 825 αἰτήσομαι δὲ οὐ μακρὸν γέρας λαχείν.) O. C. 1289 καὶ ταῦτ' ἀρ' ὑμῶν...βουλήσαμαι...καὶ μετὰ ἐμοί: Pind. Olymp. 7. 20 ἔθελον...διστάσομαι λόγων, I shall have good will to tell the tale aight. That these futures are normal, and do not arise from any confusion of present wish with future act, may be seen clearly from Plat. Phaedo 91 Α καὶ ἐγὼ μοι δοκεῖ ἐν τῷ παρούσῳ τοιοῦτον μῦνὸν ἐκεῖνων διοίσειν' ὡς γὰρ ὅτις παρούσαν ἢ ἐγὼ λέγω δοξεῖ ἀλήθη πρὸ τοῦ μηθήσομαι: and ἰδ. 191 C.

1080 ζε γυνὲ, for a woman: though, as it is, her 'proud spirit' only reaches the point of being sensitive as to a lowly origin. She is proud of her lineage; Oedipus, of what he is. Whitelaw well compares Tennyson: 'Her pride is yet no mate for mine. Too proud to care from whence I came.' Cp. Eur. Heracl. 978 πρὸς ταῦτα τὴν βρασίαν ὅτε εἰς ἄθλην καὶ τὴν φρονοῦσαν μείζον ἡ γυναῖκα χρή λέει: Ηἱόρρ. 640 μ. γὰρ ἐν γ' ἐμοὶ δόμοι | εἰς φρονοῦσα πλεῖον ἡ γυναῖκα χρή. ὦς is restrictive; cp. ii118: Thuc. 4. 84 ἦν δὲ οὐδέ ἄδικος, ὅς Δακεδαμίνος, εἶτε (not a bad speaker, for a Lacedaemonian): imitated by Dionys. 10. 31 (of L. Icilius) ὣς ὅμοιος, εἶτε οὐκ ἄδικος.

1081 Whatever may have been his human parentage, Oed. is the 'son of Fortune' (said in a very different tone from 'Fortunae filius' in Hor. Sat. 2. 6. 49): Fortune brings forth the months with their varying events; these months, then, are his brothers, who ere now have known him depressed as well as exalted. He has faith in this Mother, and will not shrink from the path on which she seems to beckon him; he will not be false to his sonship. We might recall Schiller's epigram on the Wollians; whatever may be the human paternity of the filiad, 'hat es doch Eine Mutter nur, Und die Züge der Mutter, Deine unstirblichen Züge, Natur.' —τῆς εὖ διδούσης, the beneficent: here absol., usu. with dat., as σφίν δ' εὖ διδοθ
a storm of sorrow will break forth from this silence.

OE. Break forth what will! Be my race never so lowly, I must crave to learn it. Yon woman, perchance—for she is proud with more than a woman’s pride—thinks shame of my base source. But I, who hold myself son of Fortune that gives good, will not be dishonoured. She is the mother from whom I spring; and the months, my kinsmen, have marked me sometimes lowly, sometimes great. Such being my lineage, never more can I prove false to it, or spare to search out the secret of my birth.

origin of the corruption plainly was that, δ’ having dropped out after τοῦδε, some one unskilled in metre thought to complete the verse with ὡς (as = ‘be sure that,’ cp. Αἰ. 39).—Blaydes conj. τοῦδε δὴ φῶς.—Dindorf, who once conjectured οὸκ ἀν ξείλθουν πωτὴ | ἄλοιος, now rejects both verses (1084 f.).

1086 τοῦτ’ ἄλοιοι | οῖοι Ναυκ.—

Zeils, O. C. 1435. Not gen. abs., ‘while she prospe’r’ms me,’ since the poet. τής for αὐτῆς could stand only at the beginning of a sentence or clause, as 1082.

1082 συγγενεῖς, as being also sons of Τῶν: the word further expresses that their lapse is the measure of his life: cp. 963: ἄλατι ἔξωφρως αὐλῶν (Ἀγ. 107), years with which bodily strength keeps pace. Pind. Νεμ. 5. 40 πότιμος συγγενῆς, the destiny born with one.

1086 διώρων: not: ‘have determined that I should be sometimes lowly, sometimes great’; to do this was the part of controlling Τῶν. Rather: ‘have distinguished me as lowly or great’: i.e., his life has had chapters of adversity alternating with chapters of prosperity; and the months have marked these off (cp. 723). The metaphor of the months as sympathetic brothers is partly merged in the view of them as divisions of time: see on 866, 1300.

1084 ‘Having sprung of such parentage (ἐκ τῆς, whereas φῶς would be merely ‘having been born such’) I will never afterwards prove (ἐξ θεωμοῦ, σωστὰ, cp. 1011) another man’ (ἄλοιος, i.e. false to my own nature). The text is sound. The license of ποτ’ at the beginning of 1085 is to be explained on essentially the same principle as μέλας δ’ | , etc. (29, cp. 785, 791) at the end of a verse; viz. that, where the movement of the thought is rapid, one verse can be treated as virtually continuous with the next: hence, too, Αἰ. 986 ὁ χοῦ δούν τάχος | δὴρ αὐτὸν ἔξεις δεῦρο; Πτ. 66 εἰ δ’ ἐργάσατο | μη διαφρά. So here Soph. has allowed himself to retain οἰοι | ποτ’ in their natural connexion instead of writing οἰοι | οῖοι ποτ’ . The genuineness of ποτ’ is confirmed by the numerous instances in which Soph. has combined it with οἰοι, as above, 892, below, 1412: Αἰ. 98, 687: Τρ. 830, 922.

1086-1109 This short ode holds the place of the third στάσιμον. But it has the character of a ‘dance-song’ or ὑπόρχημα, a melody of livelier movement, expressing joyous excitement. The process of discovery now approaches its final phase. The substitution of a hyporchem for a regular stasimon has here a twofold dramatic convenience. It shortens the interval of suspense; and it prepares a more forcible contrast. For the sake of thus heightening the contrast, Soph. has made a slight sacrifice of probability. The sudden exit of Iocasta has just affected the Chorus with a dark presentiment of evil (1075). We are now required to suppose that the spirited words of Oedipus (1076–1085) have completely effaced this impression, leaving only delight in the prospect that he will prove to be a native of the land. A hyporchem is substituted for a stasimon with precisely similar effect in the Ajax, where the short and joyous invocation of Pan immediately precedes the catastrophe (693–717). The stasimon in the Trachiniae 633–662 may also be compared, in so far as its glad anticipations usher in the beginning of the end.

Strophe (1086–1097). Our joyful songs will soon be celebrating Cithaeron as native to Oedipus.

Antistrophe (1098–1109). Is he a son of some god,—of Pan or Apollo, of Hermes or Dionysus?
1086 μάντις: as El. 472 et μη 'γω παράφρον μάντις ἔφη καὶ γνώμασι | λειτομένα σοφάς: so O. C. 1080, Ant. 1160, Αἰ. 1419; cp. μαντεωμαται 'to presage.'

1087 κατὰ with an accent of respect is somewhat rare (Tr. 102 καταστείλων κατ' δήμα: ib. 379 ἡ κάρτα λαμπρὰ καὶ κατ' δήμα καὶ φῶς, except in such phrases as κατὰ πάντα, κατ' οὐδὲν, κατὰ τοῦτο. Cp. Metrical Analysis.

1088 οὐ = οὐ μά: see on 660.—

1089 άπειρον = άπειρος: Hesych. i. 433 ἄπειρον, ἄπειρος. Σφυκελῆς Θεσσ.: Ellendt thinks that άπειρον here meant άπειροτος ('limitless'): but elsewhere άπειροτος always = 'untried' or 'unexperienced.' Conversely Soph. used άπειρος in the commoner sense of άπειρον, 'vast,' fr. 481 χείτων άπειρος ἐνυθύριο κακῶν, πέρα-ω, to go through, πέρα, a going-through (peritus, periculum), are closely akin to πέρα, beyond, πέρας, πέραρ a limit (Curt. Ecym. §§ 356, 357): in poetical usage, then, their derivatives might easily pass into each other's meanings.

1090 τῶν αθροί πανσέληνον, 'the full-moon of to-morrow,' acc. of ή αθρόον πανσέληνος (there is no adj. αθρόος), as Eur. Αἰ. 784 τῶν αθροί μελλουσαν, acc. of ή αθρόο μελλουσα, Ηηρρ. 1117 τῶν αθρόων χρόνον. At Athens the great Dionysia were immediately followed by the Πάσχα, a festival held at full-moon in the middle of the month Elaphebolion (at the beginning of April); cp. A. Mommsen Hectol. p. 389, and C. F. Hermann Ant. ii. 59. Wolff remarks that, if this play was produced on the last day of the Dionysia, the poet would have known that arrangement long beforehand, and may have intended an allusion to the Πάσχα which his Athenian hearers would quickly seize. This would explain why precisely 'to-morrow's full-moon' is named.—Nauck reads άθρός (as = τάξιν, 'the coming' full-moon): Wecklein, ἦρα (dat. of τη), 'the vernal full-moon'—that, namely, in Elaphebolion. I had conjectured τῶν εὑρίσκοι έσει for οὐκ έσει τῶν αθροί, but am now more disposed to keep αθροί, and in v. 1101 to read έτέρα γ' ενυφαίρει τι προ Άρντ. See Appendix on 1090. πανσέληνον (εε. ὄραμα): Her. 2. 47 εν τη αυτη πανσέληνοι. For the accus., cp. on 1388 χείρων. The meaning is: 'At the next full-moon we will hold a joyous παραμικρος, visiting the temples with χορός (Ant. 153), in honour of the discovery that Oedipus is of Theban birth; and thou, Citheron, shalt be a theme of our song.' Cp. Eur. Ion 1078, where, in sympathy with the nocturnal worship of the gods, άστερον έως ανεχορευειν αἰθήρ, | χορευει έ δε Σελάνα. The rites of the Theban Dionysus were νύκτωρ τα πολλα (Eur. Bacch. 486).

1091 παραμικρότκαν, since Citheron partly belongs to Boeotia; so Plutarch of Chaeroneia calls the Theban Dionysus his παραμικρότκαν θεόν, Mor. 671 c.—I read Οἰδίπους instead of Οἰδίπως. With the genitive, the subject to αἱτεῖν must be either (1) έμα understood, which is im-
If I am a seer or wise of heart, O Cithaeron, thou shalt not fail—by yon heaven, thou shalt not!—to know at tomorrow’s full moon that Oedipus honours thee as native to him, as his nurse, and his mother; and that thou art celebrated in our dance and song, because thou art well-pleasing to our prince. O Phoebus to whom we cry, may these things find favour in thy sight!

Who was it, my son, who of the race whose years are many that bore thee in wedlock with Pan, the mountain-roaming

possibly harsh; or (a) τῶν...παντελήνων. Such a phrase as η παντελήνος αἴθει αὐτῷ, i.e., "sees thee honoured," is possible; cp. 438 Ἡ ημέρα φύσει σε καὶ διαφέρει: but it is somewhat forced; and the order of the words is against it. The addition of one letter, giving Οὐδάτον, at once yields a clear construction and a pointed sense. ‘Thou shalt not fail to know that Oedipus honours thee both as native to him, and as his nurse and mother (i.e., not merely as belonging to his Theban fatherland, but as the very spot which sheltered his infancy); and that thou art celebrated in choral song by μοι (πρὸς ημῶν), seeing that thou art well-pleasing to him.' μή οὖ with αἰθεῖν, because οὐκ ἀνέφεραι ἀνέθει a verb of hindrance or denial with a negative: the experience shall not be refused to thee, but that he shall honour thee. αἰθεῖν, not merely by his praises, but by the fact of his birth in the neighbourhood: as Pindar says of a victor in the games, Οἰλίπ. 5. 4 τὰν σὺν πόλιν αἴθειν, Πυθ. 8. 38 αἴθεον πάτραυ.

1092 τρεφόν, as having sheltered him when exposed: τί μ’ ἔθεκας; 1391. μακρός, as the place from which his life rose anew, though it had been destined to be his τάφος, 1452.

1093 χορεύσαιναι, to be celebrated with chorald song: Αντ. 1153 πάνω πάνω χορεύσαιναι τὰν παραλάμ ταῖχον. (Not 'danced over,' like διέθετο τέμενος, Pind. Ο. 11. 76.)

1095 ἐγὼ ἡρά φεροντα: see Merry's note on Οδ. 3. 164 ἄνθρωπος ἂν' ἀντελθήκα 'Ἀγαμέμνων ἡρά φερόντες. ἡρά was probably acc. sing. from a nom. ἦρα, from rt. ἄρ (to fit), as = 'pleasant service.'


1101 Ἡ σὲ γε θυγάτηρ λαξίου Λ. Μost of the later mss. insert τις before θυγάτηρ, while a few agree with Λ. Arndt conjectures Ἡ σὲ γε θυγάτηρ τις. Hartung, Ἡ σὲ γε θυγάτηρ τις. Οδρειος κόρα. 1107 εὑρήμα] ο' εὑρήμα Dindorf: ἡρεμία M. Schmidt: γέννημα or λόγχεμα Wecklein: δόρρημα Gleditsch: σε θρέμμα Wolff. 1109 ελικωνιδῶν Λ., with almost all the later mss. (A has ἐλικωνιδῶν by correction from ἐλικωνιδόν.)

since πατρός, written πατοῦ, would explain the whole corruption.

1101 If in 1990 we keep οἱκ ἔστα τῶν αὐριν, it is best to read here with Arndt, Ἡ σὲ γε θυγάτηρ τις. On the view that in οἱκ ἔστα τῶν αὐριν was a probable emendation (see Appendix on that verse), I proposed to read here, Ἡ σὲ γε θυγάτηρ τις. If the σὲ of θυγάτηρ had once been lost (through a confusion with the preceding σὲ), ΓΕ-ΦΠΑΘΑΡΤΗΡ might easily have become ΓΕΘΩΤΑΘΕΡ: τις (which is not in L) would have been inserted for metre’s sake, and the change of Δοξίας to Λαξίου would have followed. (It cannot be observed that a mention of the mother is required here, since, as the context shows, the foremost thought is, ‘what god was thy sire?’) It would be a very forced way of taking Ἡ σὲ γε θυγάτηρ to make θυγάτηρ depend on μακραῖων, and Δοξίας on πελασθεία (i.e., ‘some daughter of the Nymphs wedded to Pan, or haply to Loxias’). Nor does it seem easy to take θυγάτηρ with τῶν μακραίων in both clauses (‘some daughter of the Nymphs, wedded to Pan, or perhaps to Loxias’). On the whole, I now prefer Arndt’s correction.—For σὲ γε in the second alternative, cp. Ph. 1116 πότισμον σε δαμοῦν τάδ’, οὐδὲ σὲ γε δόλοι ἐσχέν. Here. 7. 10 (ad fin.) διαφορετικόν ἡ κού ἐν γῇ τῇ Ἀθηναίῳ ἡ σὲ γε ἐν τῇ Δακεδαιμονίῳ.
father? Or was it a bride of Loxias that bore thee? For dear to him are all the upland pastures. Or perchance 'twas Cyllene's lord, or the Bacchants' god, dweller on the hill-tops, that received thee, a new-born joy, from one of the Nymphs of Helicon, with whom he most doth sport.

OE. Elders, if 'tis for me to guess, who never have met with him, I think I see the herdsman of whom we have long been in quest; for in his venerable age he tallies with yon stranger's years, and withal I know those who bring him, methinks, as servants

'Ελικωνίδων Porson. Ελικωνίδων Wilamowitz. 1111 προσβεί L. A letter (evidently σ) has been erased after τ. A very late hand has written τurous. The other MSS. have προσβεί (Α), προσβού (received by Blaydes and Campbell), or προσβου (Elmsley and Hartung). Dindorf cp. Aesch. Pers. 840 (where the chorus is addressed), ήμεσ δε, προσβείς, χαίρετ. 1114 ἄλλος τε] Nauck gives ἰδίως τε, and further conject-

'the god of the Bάχυς,' the god of Bacchic frenzy; Ημ. Ημμ. 19. 45 ὁ Bάχυς διώνιος: Ο. C. 678 ὁ Bάχωτας... Διώνιος. Some would always write Bάχειος (like Ομήρειος, Αιάνειος, etc.): on the other hand, Bάχειος is said to have been Attic (cp. Καθωμείοι): see Chandler, Greek Accentuation, § 381, 2nd ed.

1107 εὐγέμη expresses the sudden delight of the god when he receives the babe from the mother,—as Hermes receives his new-born son Pan from the Νύμφη εὐπλάκαμοι, Ημ. Ημμ. 19. 40 τὸν δ' αὐτή Εὔμης ήμοιοι τοῖς χερῶ ἀθέκεν | δεξαμενὸς χαίρετ δὲ τὸν περσάδα δαίμων. The word commonly = a lucky 'find,' like ἔμωμα, or a happy thought. In Eur. Ion 1349 it is not 'a foundling,' but the box containing στόχαστα found by Ion.

1109 συμπαθεῖ: Anacreon fr. 2 (Bergk p. 775) to Dionysus: κάιω, σ' δαμάλη (subduing) 'Ερωτ | καὶ Νύμφαι κινάρων | παρφυρῆς τ' Ἀδροθυτη | συμπαθεῖ | συμπαθεῖ | συμπαθεῖ | ἐπιστρέφει δ' | ἅπλην κορυφά όρος. 'Ελικωνίδων is Porson's correction of Ελικωνίδων (MSS.), ad Eur. Or. 614. Since also answers to δε in 1097, Nauck conjectured 'Ελικωνίδος αἰτε. But this is unnecessary, as the metrical place allows this syllable to be either short or long: so in El. 486 αὐχαίτας answers to 502 ρυκτός εἰ.

1110—1128 ἑπεισόδιον πέταστον. The herdsman of Laius is confronted with the messenger from Corinth. It is discovered that Oedipus is the son of Laius.

1110—1116 οἰκεῖος, who alone escaped from the slaughter of Laius and his following, had at his own request been sent away from Thebes to do the work of a herdsman (τοίχοι). Oedipus had summoned him in order to see whether he would speak of λησταί, or of one ληστής (842). But meanwhile a further question has arisen. Is he identical with that herdsman of Laïos (1040) who had given up the infant Oedipus to the Corinthian shepherd? He is now seen approaching. With his coming, the two threads of discovery are brought together.

1110 καρέ, as well as you, who perhaps know better (1115).—μὴ συναλάβας τώ, though I have never come into intercourse with him, have never met him: see on 34, and cp. 1130.

1112 έν...γήρα: ἑν describes the condition in which he is, as Ph. 185 έν τ' οἴνους ωμαί | μιμω τ' οἰκτόρ. Ai. 1017 ἐν γήρα βασιλ. 1113 έμφασε with τῷ τάνδρῳ: στρεμμέτρος merely strengthens and defines it: he agrees with this man in the tale of his years.

1114 ἄλλος τε, and moreover: cp. Her. 8. 142 ἄλλου τε τούτων ἀπάτων αἰτίων γενέθθαι δουλοίς τώσις 'Ελληνων 'Αθηναίων οἰκείωσά να αιρεθέντο ('and besides;' introducing an additional argument). Soph. has Δάλλος τε καὶ = 'especially,' El. 1324. 'I know them as servants' would be Γυναῖκα εἶναι οἰκέται. The δόσῃ can be explained only by an ellipse: οὐ σετέν καὶ γυναῖκα οἰκέται οἰκούσι (cp. 923). Here it merely serves to mark his first impression as they come in sight: 'I know those who bring him as (methinks) servants of mine own.'

10—2
époque έμαντον. τῇ δ' ἐπιστήμῃ σὺ μου προύχοις τάχ' ἄν που, τὸν βοτήρ' ἰδὼν πάρος.

ΧΟ. ἐγνωκα γάρ, σάφ' ἵσθι. Λατοὺς γὰρ ἦν εἴπερ τις ἄλλος πιστῶσ ὡς νομεύς ἀνήρ.

ΟΙ. σε πρωτ' ἐρωτῶ, τὸν Κορινθίων ξένων, ἢ τόνδε φράζεις; ΑΓ. τούτον, ὁπερ εἰσορᾷς. 1120
ΟΙ. οὐνός σὺ, πρέσβυ, δευρό μοι φώνει βλέπων ὅσ' ἄν σ' ἐρωτᾷ. Λατοὺ ποτ' ἴσθα σὺ;

ΘΕΡΑΠΩΝ.

ἡ, δοῦλος οὐκ ἠνητός, ἀλλ' οἶκοι τραφεῖς.

ΟΙ. ἔργον μερμών ποιον ἢ βίον τίνα;

ΤΕ. τοίμναις τὰ πλείστα τοῦ βίου συνεπόμην. 1125
ΟΙ. χώροις μάλιστα πρὸς τίς ἧσαν ἀνόγιον ὁχν;

ΘΕ. ἢ μὲν Κιθαιρῶν, ἢ δὲ πρόσχωρος τὸτος. 1130
ΟΙ. τὸν ἀνδρα τόνδ' οὖν οἴσθα τῇδε ποιν μαθών;

ΘΕ. τὶ χρήμα δρούτα; ποιον ἀνδρα καὶ λέγεις;

ΟΙ. τόνδ' ὅς πάρεστιν ἡ ἐνελάξας τι τω;


1117 γάρ, in assent (‘you are right, for,’ etc.), 731: Ph. 756: Ant. 639, etc.—
Λατοὺ γάρ ἐν...νομεύς: a comma at ἐν is of course admissible (cp. 1122), but
would not strictly represent the Greek construction here, in which the
expression of the idea—Λατοὺ ἐν πιστῶν νομεύς, εἴπερ τις ἄλλος—has been modified by
the addition of the restrictive ὡς before νομεύς.—ὡς only means that the sense in
which a νομεύς can show πιστὸς is narrowly limited by the sphere of his work.
See on 763: cp. 1078.

1119 τὸν Κορινθ. ξένων with σὲ, instead of a vocative, gives a peremptory
tone: Ant. 441 σὲ δη, σὲ τῇ νέουσων εἰς πέδον κάρα, | ψῆς ἡ καταρχὲς κ.τ.λ., where
the equivalent of ἐνελάσω here is understood. Cρ. Αι. 71 οὕτως, σὲ τὸν τάκ κ.τ.λ.
So in the nomin. Xen. Cyr. 4. 5, 22 σὸ σβ, ἐφη, σὲ τῶν 'Τράκων ἄρχων, ὕπομενων.
Blaydes thinks that τὸ Κορινθ. ξένω in
Ar. Th. 404 comes hence. Surely rather from the
Sthenoboea of Eur. ἀρ. Athen.
427 Ε πεσόν δὲ παν ἐλεύθεν ὄδειν ἐκ χερών, | ἀλλ' εὐθὺς αὐξά, τῷ Κορινθ. ξένω.

1123 ἢ, the old Attic form of the 1st
pers., from ἢ (U. 4. 321, Her. 2. 19): so the best mss. in Plat. Phaed. 61 b, etc.
That Soph. used ἢ here and in the Νίκαι (fr. 406) ἥ γαρ φίλη γ' ὅπ' ἄκουσα τοῦ προ
φερητῆρον, is stated by the schol. on Π. 5.
533 and on Od. 8. 186. L has ἢ here and always, except in O. C. 973, 1366, where it gives ἢ.
In Eur. Τρ. 474 ἢ μὲν τύραννος κεῖς τύρανν' εὐημέρων
is Elmsley's corr. of ἢ μὲν τύραννος κ.τ.λ.
On the other hand Eur., at least, has ἢ in
several places where ἢ is impossible:
Hipp. 1012 μάταιοι ἀρ' ἢ, οὐδαμοῦ μὲν
οὖν ἥρκειν: H. F. 1416 ὅς ἐς τὸ λήμα
παντοῦ ἢ ἤσον ἀνήρ: Alc. 655 πάτης ἢ
ἳ ἐγὼ σοι τῶνδε διάδοχος δῖόμι: Ison 280
βρέφος νεογού μητρὸς ἢ ἐν γάκαλας,—
οἴκοι τραφεῖς, and so more in the
confidence of the master: cp. schol. Ar. Εὐ.
2 (on Παφλάγια τοῦ νεότητος), πεφυκ
καμεν γὰρ καὶ τῶν οἰκετῶν μᾶλλον πισ
tευεν τοῖς οἷοι γεννηθείσαι καὶ τραφεῖσιν
ὦδ' ἂν κτῆσιμεθα πράμενοι. Such vernae

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of mine own. But perchance thou mayest have the advantage of me in knowledge, if thou hast seen the herdsman before.

CH. Aye, I know him, be sure; he was in the service of Laius—trustly as any man, in his shepherd’s place.

[The herdsman is brought in.

OE. I ask thee first, Corinthian stranger, is this he whom thou meanest? ME. This man whom thou beholdest.

OE. Ho thou, old man—I would have thee look this way, and answer all that I ask thee.—Thou wast once in the service of Laius?

HERDSMAN.

I was—a slave not bought, but reared in his house.

OE. Employed in what labour, or what way of life?

HE. For the best part of my life I tended flocks.

OE. And what the regions that thou didst chiefly haunt?

HE. Sometimes it was Cithaeron, sometimes the neighbouring ground.

OE. Then wottest thou of having noted yon man in these parts—

HE. Doing what?...What man dost thou mean?...

OE. This man here—or of having ever met him before?

were called oikogeneis (Plat. Mem. 82 b: Dio Chrys. 15. 25 τὸ σαπρὸς φίλως γεν-ιθνθενα αυς oikogenei kaloules), oikotro-phiēs (Pollux 3. 78), ἔσσορεν (oft. in inscriptions, as C. I. C. 1. 828), or oikot-ρβες [Dem.] or. 13 § 24, Hesych. 2. 766.

1124 ομοιωπών. In classical Greek ομοιωπάτων is usu. ‘to gives one’s thought to a question’ (as of philosophy, Xen. Mem. 4. 7. 6 τὸν τάντα ομοιωπώτα: here merely = ‘to be occupied with’: cp. Cypr. 8. 7. 12 τὸ τολλά ομοιωπάτων: and so in the Ν. T., 1 Cor. 7. 3 μεμεριμνα τὰ τοῦ κόσμου.


1127 ήμ μίν, as if replying to χωρο-τινες ἢσαν πρός αὐτοῖς ἡθα; 1128 οἰσθα with μαθών, are you aware of having observed this man here? Cp. 1142 οἰσθα...δοῦς; We could not render, ‘do you know this man, through having observed him?’ εἰλθέναι, implying intu-itive apprehension, is said of knowing facts and propositions: in regard to per-sons, it is not used in the mere sense of ‘being acquainted with one’ (γνωρίζω), but only in that of ‘knowing one’s char-acter,’ as Eur. Med. 39 εὐφόδα τήθε. So scire, wissen, savoir, Ital. sapere. On the other hand, γιγνώσκω, implying a process of examination, applies to all mediate knowledge, through the senses, of external objects: so noscere, kennen, connaître, Ital. conoscere. Cp. Cope in Journ. of Philology i. 79.

1139 καλ λυγις: see on 772.

1180 The constr. is οἰσθα μαθών...ξυνάλλαξας; Oed. takes no more notice of the herdsman’s nervous interruption
θη κατάθεν ή ταύτα, δεσπότης. ἢν ἐγὼ σαφῶς ἀγνώτη ἀναμνήστω νῦν. ἐν γὰρ orderId ὅτι κατοδεῖν ἦμος τὸν Κιθαρώνος τόπον ὁ μὲν διστλούσα ποιμνίον, ἐγὼ δ' ἐνι ἐπηλησίους τὸδε ταῦτα τρεῖς ὀλοὺς ἢ ἦρος εἰς ἄρκτουρον ἐκμίθρους χρόνους. ἤμισθα δ' ἂν τὰμα τ' εἰς ἐπαυλέ ἐγὼ Ἰάμην οὖσ' τ' εἰς τὰ Ἀρβανία σταθμά. λέγω τι τοῦτων, ἢ οὐ λέγω πεπραγμένων; βλαδ. ἔνεας ἀληθή, καίπερ ἐκ μακροῦ χρόνου.

Blaydes. 1181 ὑπό ᾗ ἀπὸ Reiske. 1185 Ι. Heimsoeth conject. νέμων διστλούσα ποιμνίοις, ἐγὼ δ' ἐνι, ἐπηλησίαν. 1187 ἐμῆνος L, with almost all the later mss.: but the Trin. ms. has ἐκμίθρους, whence Porson restored ἐκμίθρους. 1188 χει-

than is necessary for the purpose of sternly keeping him to the point. ἢ συνηλ- λαξας...: 'have you ever met him?' mars the force of the passage. The testimony of L to συναλλαξας has the more weight since this is the less obvious reading. Cp. verse 1037, which continues after an interruption the construction of verse 1035.

1181 οὖχ ὡστε γ' ἐπιθν. cp. 361. — ἀποτελεῖ ἦσα, at the prompting of memory, ἢ ἴσον having a like force as in compound verbs meaning to 'suggest,' etc.: Plut. Mor. 813 e λόγομοι οὐς δ' Ἀρείκης αὐ- τῶν ὑπερμιμηκές, recalled to his mind: so ὑποβολές (ib.), 'a prompter.' The phrase is more poetical and elegant than μνήμη ἐπιθν. adopted by Dind. and Nauck from the conj. of Blaydes, who compares απὸ τῆς γλώσσης (O. C. 936).

1183 ἀγνωτ' ὁ τί γρήγορον, not recognising me: see on 677.

1184 Soph. has the epic ἄρ μα in two other places of dialogue, Tr. 531 (answered by τήμος) and 154; also once in lyrics Aie. 935; Eur. once in lyrics (Hec. 915); Aesch. and Comedy, never.—τὸν Κιθαρώνος τόπον. The sentence begins as if it were meant to proceed thus: τὸν Κ. τόπον ὁ μὲν διστλούσα ποιμνίοις ἔνε- μεν, ἐγὼ δ' ἐνι (ἐνεμον), πληρησίων αὐτή: but, the verb ἐνεμεν having been post- poned, the participle πληρησίων is irregularly combined with the notion of ἐνεμον and turned into a finite verb, ἐπηλησίαν: thus leaving τὸν Κ. τόπον without any proper government. (In the above explanation, the act. voice of νέμων has been used, since this was specially said of shepherds: cp. Xen. Cyr. 3. 20 ἢ τε βρο ἄναστα ἐχετε, Ἵθαλα τ' ἐκ νέων ταῦτα τοῦ Ἀρμενίου; The midd. would also be correct, as 'to range over.') For the irregular but very common change of participle into finite verb cp. Eil. 190 ἵκον με...οὖν μὲν ἰδείκει σῶν στολαί | κε- ναις δ' ἀμφίσταται τρατέας (instead of ἀμφίστατη): so Ant. 810 (ὑπομεν. instead of ὑπομεν.): Thuc. διδ' ἢμάντας, διάβορον πρὸς οἰκείον | τῶν ἔν- θου, ἀλλ' ἐστάται εἰς αὐτοῦ φθίνει. Thuc. 4. 100 προσβαλόν τῇ τεχνίατι, ἀλλ' ἐκ τῶν περασάτων καὶ μηχανῆ προσή- γαγον. Though we can have ἄμεν πε- λάτη (Eur. Andr. 1167), 'is carried to- wards the house,' the dat. τῷ ταῦτα- ἢ ἐπηλησίαν here is proof in itself that the verb does not govern τόπον: further the sense required is not 'approached,' but 'occupied.' Brunck, taking τῷ ταῦτα as = τοιο, was for chang- ing ἐπηλησίαν to ἐπηλησία: which only adds the new complication of an irregular μεν and δε. The text is probably sound. Heimsoeth's conjecture, νέμων for ὁ μὲν, with ἐπηλησία, is attractive, but the parenthetic ἢν ἐνι is then very awkward. Nauck proposes ἐν Κιθαρώνος νάπας| (this with Blaydes) τοιοί διαστᾶσα τοιοί- οίς ἐπιστατῶν | ἐπηλησία: but this is to re-write, not to correct.

1187 ἢ ἦρος εἰς ἄρκτουρον: from
H.E. Not so that I could speak at once from memory.
M.E. And no wonder, master. But I will bring clear recollection to his ignorance. I am sure that he well wots of the time when we abode in the region of Cithaeron,—he with two flocks, I, his comrade, with one,—three full half-years, from spring to Arcturus; and then for the winter I used to drive my flock to mine own fold, and he took his to the fold of Latus. Did aught of this happen as I tell, or did it not?
H.E. Thou speakest the truth—though 'tis long ago.

μῶνα L: χειμώνι. As the accus. was changed into the easier dat., so the dat. in turn became the gen. in some copies (Γ' has χειμώνιον, with γρ. χειμώνι). In A there is an erasure over the ν of χειμώνι, but no trace (I think) of a.

March to September. In March the herd of Polybus drove his flock up to Cithaeron from Corinth, and met the herd of Latus, who had brought up his flock from the plain of Thebes. For six months they used to consort in the upland glens of Cithaeron; then, in September, when Arcturus began to be visible a little before dawn, they parted, taking their flocks for the winter into homesteads near Corinth and Thebes.—ἀρκτοῦν, (the star a of the constellation Boötes,) first so called in Hes. Ὀπ. 566 where (610) his appearance as a morning star is the signal for the vintage. Hippocrates, Ἐπιδ. 1. 2. 4, has περὶ ἀρκτοῦν as='a little before the autumnal equinox': and Thuc. 2. 78 uses περὶ ἀρκτοῦν ἐπταλάδες to denote the same season. See Appendix.

ἐκμήνων. Plato (Legg. 116 b) ἔτοις ἐκμήνων, sc. χρόνων: the statement in Lidd. and Scott's Lexicon (6th ed.) that it is feminine was due to misunderstanding of the words πέλαγ κτίσεις (sc. νόσου) just afterwards. Aristotle also has this form. Cr. ἐκπληθοῦσ. (Eur.), ἐκτευόμαι, ἐκπληθοῦσαι. The form ἐκμέθυσαμαι in Ar. Pux 631 is an Atticism: cf. ἔκτεινον Plat. Com. fr. 36, where Meinecke quotes Philemon (a grammarian who wrote on the Attic dialect): Ἀττικῷ μὲν ἐκτεύου καὶ ἐκλίνου λεγέται, ὡστε καὶ παρὰ Σοφοκλεί ἐπηχυστὶ: adding Steph. Byz. 345 ἐκτεύου, τόλμω Σικέλιας, γραφήν Ἀττικὴν ἐκχώρασι. Besides ἐκμήνων, Aristotle uses the form ἐκμήνων (which occurs in a perhaps interpolated place of Xen., Ἰλλ. 2. 3. 9); as he has also ἐξάτους. The Attic dialect similarly preferred πεντάτους to πεντάτους, ὀκτάτους to ὀκτάτους, but always said πενταπλοῦς, ἐξαπλοῦς, ὀκταπλοῦς.

1188 The fact that L has χειμώνα without notice of a variant, while some other mss. notice it as a variant on their χειμώνι, is in favour of the accus., the harder reading. It may be rendered 'for the winter,' since it involves the notion of the time during which the flock was to remain in the ἐπαυλα. It is, however, one of those temporal accusatives which are almost adverbial, the idea of duration being merged in that of season, so that they can even be used concurrently with a temporal genitive: Her. 3. 117 τούτων μὲν γὰρ χειμώνα μὲν ἴσα ὀ θέου...τοῦ νείρου στείρων...χρόνον τῷ ὑδατὶ. 2. 95 τήν μὲν ἡμέραν ἱθος ἀνερχεῖται, τῇ δὲ νύκτα τάδε αὐτῷ ὄρασιν. 2. 2 τήν ἄρρητον ἐπαγωγεῖ σοι ἀγίας, 'at the due season.' 7. 151 τοῦτον τοῦτων χρόνων πέμψαντας...ἀγέλους. Cp. above, 1090 ταῖς ἀδρον παπελίνων. The tendency to such a use of the accus. may have been an old trait of the popular language (cp. ἀνιὼν ἡμέρας Αἴ. Αἰ. 22, καιρὸν ἐφεύγει Soph. Αἰ. 34). Modern Greek regularly uses the accus. for the old temporal dat.: e.g. τήν τρίτην ἡμέραν for τῇ τρίτῃ ἡμέρᾳ. Classical prose would here use the genit. : Thuc. 1. 30 χειμώνος ἣς ἀνέκαταρχα. The division of the year implied is into ἐαρ., βέρος (including ἦπων), and χειμώνων (including φλουστώρων).

1140 πεπραγμένον, predicate := πεπραγμένον. The separation of the two at the interval of.

1141 ἐκ, properly 'at the interval of,' cp. Xen. Ἀν. 1. 10. 11 ἐκ πλέονος ἦ τὸ πρόσθεν θέρευον, at a greater distance; so ἐκ τοῦ τῶν δύοματος, at the interval of a bow-shot, id. 3. 3. 15.
ΑΓ. φέρ' εἴπε νῦν, τότ' οἴσθα παῖδα μοί τινα
dουσ, ὦς ἐμαυτῷ θρήμα θρεπαίμην ἐγώ;
ΘΕ. τί δ' ἔστι; πρὸς τί τούτο τοῦτο ἵστορεῖς;
ΑΓ. ὦ, ἡ' ἔστιν, ὦ τάν, κεῖνος ὃς τότ' ἂν νέος.
ΘΕ. οὐκ εἰς ὁληθρον; οὐ σωσίθας ἔσει;
ΟΙ. δ', μὴ κόλαζε, πρέσβυ, τόνδ', ἐπεὶ τὰ σὰ
dεῖται κολαστοὺ μάλλον ἢ τὰ τοῦτ' ἔπη.
ΘΕ. τί δ', ὃ φέριστε δεσποτῶν, ἀμαρτάνω;
ΟΙ. οὐκ ἐννέπων τὸν παῖδ' ὅν οὕτως ἵστορεῖ.
ΘΕ. λέγει γὰρ εἰδῶς οὐδέν, ἀλλ' ἄλλως πονεῖ;
ΟΙ. σὺ πρὸς χάριν μὲν οὐκ ἔρειν, κλαίον δ' ἔρεις.
ΘΕ. μὴ δὴτα, πρὸς θεων, τὸν γέροντα μ' αἴκυση.
ΟΙ. οὐχ ὁς τάχος τις τοῦτ' ἀποστρέψει χέρας;
ΘΕ. δύστηνος, ἀντὶ τοῦ; τὶ προσχρῆξων μαθεῖν;
ΟΙ. τὸν παῖδ' ἐδακασ τῶδ' ὅν οὕτως ἵστορεῖ;
ΘΕ. ἐδωκέ' ὀλέσθαι δ' ὁφελον τῆδ' ήμέρα.
ΟΙ. ἀλλ' εἰς τόδ' ἦξεις μὴ λέγων γε τούνδικον.
ΘΕ. πολλῷ γε μάλλον, ἦν φράσω, διόλλυμαι.
ΟΙ. ἀνήρ ὃδ', ὡς έουκεν, ἐς τριβᾶς ἑλά.
ΘΕ. οὐ δητ' ἐγώγ', ἀλλ' εἶπον ὡς δοίην πόλαι.
ΟΙ. πόθεν λαβῶν; οἰκεῖν, ἢ ἔ ἄλλον τινός;
ΘΕ. ἐμὸν μὲν οὐκ ἐγώγ', ἐδεξάμην δε τοῦ.
ΟΙ. τίνος πολιτῶν τῶνδε κακ' ποίας στέγης;
ΘΕ. μὴ πρὸς θεῶν, μὴ, δεσποθ, ἵστορει πλέων
ΟΙ. ὅλωλας, εἰ σε ταῦτ' ἐρήσομαι πάλιν.
ΘΕ. τῶν Δαίων τοινυν τις ἦν γενημάτων.

1144 τί δ' ἦτοι; = 'what is the matter? 'what do you mean?' Cp. 319 (n.). —πρὸς τί cannot be connected as a relative clause with τί δ' ἦτοι, since τίς in classical Greek can replace δοτις only where there is an indirect question; e.g. εἰκα τί σει φιλω. Cp. El. 316. Hellenistic Greek did not always observe this rule: Markxiv. 36 où τί ἔγω θέλω, ἀλλὰ τί δ' ἦτοι.

1145 ὁ τάν, triumphantly, 'my good friend.' It is not meant to be a trait of rustic speech: in Ph. 1387 Neoptolemus uses it to Philoctetes; in Eur. Her. 311 Iolaus to Demophon, and ib. 688 the θεράτων to Iolaus; in Bacch. 802 Dionysus to Pentheus.

1146 οὐκ εἰς ὁληθρον; see on 430.—οὐ σωσίθας ἔσει; = a fut. perfect,—at once, or once for all; Dem. or. 4 § 50 τα δειντα ἐσόμεθα ἐγνωκότες καὶ λόγων ματαιῶν ἀπηλλαγμένω. So Anth. 1067 ἀτε- δοὺς θέλει, O. C. 816 λυπηθεὶς θέλει. The situation shows that this is not an 'aside.' The θεράτων, while really terrified, could affect to resent the assertion that his master had been a foundling.

1147 κόλαζε: of words, Αἰ. 1107 τὰ σέμω ἔπη | κόλαζει ἐκείνος. On the Harvard stage, the Theban at 1146 was about to strike the Corinthian (see § 9 of the first note in the Appendix).

1149 ὃ φέριστε: in tragedy only here and Aesch. Th. 39 (Ἱεσολευς, φέριστε
Meg. Come, tell me now—wottest thou of having given me a boy in those days, to be reared as mine own foster-son?
He. What now? Why dost thou ask the question?
Meg. Yonder man, my friend, is he who then was young.
He. Plague seize thee—be silent once for all!
Oe. Ha! chide him not, old man—thy words need chiding more than his.
He. And wherein, most noble master, do I offend?
Oe. In not telling of the boy concerning whom he asks.
He. He speaks without knowledge—he is busy to no purpose.
Oe. Thou wilt not speak with a good grace, but thou shalt on pain.
He. Nay, for the gods' love, misuse not an old man!
Oe. Ho, some one—pinion him this instant!
He. Hapless that thou art, wherefore? what more wouldst thou learn?
Oe. Didst thou give this man the child of whom he asks?
He. I did,—and would I had perished that day!
Oe. Well, thou wilt come to that, unless thou tell the honest truth.
He. Nay, much more am I lost, if I speak.
Oe. The fellow is bent, methinks, on more delays...
He. No, no!—I said before that I gave it to him.
Oe. Whence hast thou got it? In thine own house, or from another?
He. Mine own it was not—I had received it from a man.
Oe. From whom of the citizens here? from what home?
He. Forbear, for the gods' love, master, forbear to ask more!
Oe. Thou art lost if I have to question thee again.
He. It was a child, then, of the house of Laius.
ΟΙ. ἦ δούλος, ἦ κείνου τίς ἑγγενῆς γεγός;
ΘΕ. οἴμοι, πρὸς αὐτῶ γ' εἰμὶ τῷ δεινῷ λέγειν. 1170
ΟΙ. κάγως' ἀκοῦειν· ἀλλ' ὀμῶς ἀκοντεύειν.
ΘΕ. κείνου γέ τοι δὴ παῖς ἐκληγέθη· ἦ δὲ ἔσω
κάλλιστ' ἂν εἶποι σὴ γυνὴ τάδ' ὡς ἔχει.
ΟΙ. ἦ γὰρ δίδωσιν ἤδε σοι; ΘΕ. μάλιστ', ἀναξ.
ΟΙ. ὡς πρὸς τί χρείας; ΘΕ. ὡς ἀναλώσαμι νῦν.
ΟΙ. τεκοῦσα τλήμων; ΘΕ. θεσφάτων γ' ὁκνι κακῶν. 1175
ΟΙ. ποιῶν; ΘΕ. κτενεῖν νῦν τοὺς τεκόντας ἢν λόγος.
ΟΙ. πῶς δὴ τ' ἀφήκας τῷ γέροντι τῶδε σὺ;
ΘΕ. κατοκτίσας, δ' ἐσπορθ', ὡς ἀλλ'ν χθόνα
dοκῶν ἀποίσεων, αὐτὸς ἐθευν ἦν· ὥς ὃ 
κάκ' ἔσεις τῷ μέγιστῳ ἐσωσθεῖν. εἰ γὰρ ὅτις 
ὁν φησιν ὅτις ἢσθι δύσποτομοι γεγός. 1180
ΟΙ. ἰοὺ ἰοῦ τά παίρ' ἄν ἐξήκουσα σαφήν.
ὁ φῶς, τελευταίον σε προσβλάψαμι νῦν,
ὄστις πέφασμαι φύς τ' ἀφ' ὄν ὁν ἐχρήν, ἔστιν 
ὅτι τ' ὁχρὴν ὀμιλῶν, οὐς τέ μ' ὅνικ ἔδει κτανόν. 1185

str. α'. ΧΟ. ἰὼ γενεὰν βροτῶν,
2 ὡς ὑμᾶς ῥώσα καὶ τὸ μηδὲν ἱώσας ἐναριθμῶ.

1170 ἀκοῶν L, with most of the later mss., including A. But in some (as V, V',
V3, V') ἀκοῶν has been made from ἄκοντεν. Plutarch, who twice quotes this verse,
reads ἄκοντεν (Mor. 532 c, 1093 b). The schol. in L, κάγω ωσάτως εἴμι τῷ νῦν
ἀκοῦεν, cannot be taken, however, as proving that he read the infin., since τῷ νῦν

(1) 'he was one of the children of Laius';
or (2) 'he was one of the children of the household of Laius', τὸν Λαίου being gen.
of of Λαίος. The ambiguity is brought out by 1188. See on 814.

1188 κείνου τίς ἑγγενῆς γεγός, someone belonging by birth to his race, the
genit. depending on the notion of γένος in the adj., like δωμάτων ὑπόστεγοι, Ec.
1386.

1189 I am close on the horror,—close
on uttering it: (ώστε) λέγειν being added to explain the particular sense in which
he is πρὸς τῷ δεινῷ, as ἀκοντεύειν defines that in which Oedipus is so. Cp. Ec.
542 τῶν ἔρωμι...Λεον τέκνων...ἐσχε δαῖ-
ςασταί: Plat. Crío 52 β ὀδὴ ἐπιθυμία
σε ἄλλην πόδεως ὀδὴ άλλων νόμων ἠλάβει
εἶθεναι.

1171 While γέ τοι, γε μέντοι, γε μέν
δὴ are comparatively frequent, γε τοι δῆ
is rarer: we find it in Ar. Nub. 373,
Plato Phaedr. 364 A, Rep. 476 B, 504 A,
Crito 44 C.

1174 ἤς = 'in her intention': see on
848.—πρὸς τῷ χρείας nearly = πρὸς τολαν
χρείαν, with a view to what kind of need
or desire, i.e. with what aim: cp. 1443:
Ph. 174 εῖ τοι τῷ χρείας ἐσταμένῳ:
Ant. 1229 ἐν τῷ (=τίνι) ἐμφόρας, in
what manner of plight.

1176 τοὺς τεκόντας, not, as usually,
'his parents' (999), but 'his father': the
plur. as τυφάνων, 1095.

1178 'I gave up the child through
pity, ὡς...δοκῶν, 'as thinking' etc.: i.e.,
as one might fitly give it up, who so
thought. This virtually elliptic use of
ὡς is distinct from that at 848, which
would here be represented by ὡς ἀπο-
λογοῦν...ἀλλὴ χθόνα ἀπολογεῖν (ἀποφέ):
cp. O. C. 1769 Ὁθήβας δ' ἡμᾶς | τὰς ὑγι-
OE. A slave? or one born of his own race?
HE. Ah me—I am on the dreaded brink of speech.
OE. And I of hearing; yet must I hear.
HE. Thou must know, then, that ’twas said to be his own child—but thy lady within could best say how these things are.
OE. How? She gave it to thee? HE. Yea, O king.
OE. For what end? HE. That I should make away with it.
OE. Her own child, the wretch? HE. Aye, from fear of evil prophecies.
OE. What were they? HE. The tale ran that he must slay his sire.
OE. Why, then, didst thou give him up to this old man?
HE. Through pity, master, as deeming that he would bear him away to another land, whence he himself came; but he saved him, for the direst woe. For if thou art what this man saith, know that thou wast born to misery.
OE. Oh, oh! All brought to pass—all true! Thou light, may I now look my last on thee—I who have been found accursed in birth, accursed in wedlock, accursed in the shedding of blood!

[He rushes into the palace.

γλώσσα τέμων.

1180 κάθιον: a disyllabic subst. or adj. with short penult. is rarely elided unless, as here, it is (a) first in the verse, and also (b) emphatic: so O. C. 48, 796: see A. W. Verrall in Journ. Phil. XII. 140.

1182 καὶ ἕκκοι, must have come true (cp. 1011), the opt. as Plat. Gorg. 502 D ὄκοιν ἤ μητρικὴ δημογωγία ἢ ἐλ. Her. 1. 2 εἵσαν 2 ἢ ἐν ὀντί Κρής: id. 8. 136 τὰχα δ' ἢ καὶ τὰ χρυστίμα ταῦτα οἱ προδόται.

1184 αὖ ὅν χρῆν (φύσα), since he was foredoomed to the acts which the two following clauses express.

1186—1222 στροφῶν τέκαρον. See § 10 of the first note in the Appendix.

1st strophe (1186—1195). How vain is mortal life! 'Tis well seen in Oedipus:

1st antistrophoe (1196—1203): who saved Thebes, and became its king:

2nd strophe (1204—1212): but now what misery is like to his?

and antistrophoe (1213—1222). Time hath found thee out and hath judged. Would that I had never known thee! Thou wast our deliverer once; and now by thy ruin we are undone.

1187 ὀς with ἐναρμῆσαι: τὸ μηδὲν adverbially with ἄνωσαι: i.e. how absolutely do I count you as living a life which is no life. ἄνωσαι should not be taken as = 'while you live,' or 'though you live.' We find ὀδηγόν εἰμι, 'I am no more,' and also, with the art., τὸ μηδὲν εἰμι, 'I am as if I were not': Τρ. 1107 καὶ τὸ μηδὲν ῥῶ: Αι. 1275 τὸ μηδὲν διήν. Here ἄνωσαι is a more forcible substitute for ὀδηγόν, bringing out the contrast between the semblance of vigour and the real feebleness.—Ἴσα καὶ ἵσα (Ὁ 1200) ὀδηγόν, a phrase used by Thuc. 3. 14 (Ἴσα καὶ ἵσα ὀδηγόν), and Eur. E. 1994 (σεβάσθω ὃ ἵσα καὶ μάκαρας), which reappears in late Greek, as Aristid. 1. 269 (Dind.).—ἐναρ-

ῥῆσαι only here, and (midd.) in Eur. Or.
3 τις γάρ, τις ἀνήρ πλέουν
4 τάς εὐδαιμονίας φέρειν
5 ἡ τοσοῦτον ὅσον δοκεῖν
6 καὶ δόξαν' ἀποκλίνων;
7 τὸν σὸν τοι παράδειγμα ἔχων,
8 τὸν σὸν δαίμονα, τὸν σὸν, ὧ τλάμον Οἰδιπόδα,
9 οὐδὲν μακαρίζω.

ἀν. α'. ὅστις καθ' ὑπερβολὰν
2 τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαιμονός ὄλβου,
3 ὃ Ζεῦ, κατὰ μὲν φθίσας
4 τὰν γαμφώνθηνα παρθένον
5 χρησμοφόρον, θανάτων δ' ἐμαχ.
6 χώρα πύργος ἀνέστη.
7 ἕξ οὐ καὶ βασιλεὺς καλεῖ
8 ἔμοι καὶ τὰ εὐγείστ' ἐτιμάθης, ταῖς μεγάλαις ἐν
9 Θηβαιοίς ἀνάσσαν.

στρ. β. ταῦν δ' ἀκούσεις τίς ἀθλιώτερος;

623 εἰ τὸ οὖν ἔχοις ἐναρμονεῖ ἐκδόσις τ' ἔμοι = εἰν ἐν αρμονίῳ ποιεῖ, if you make of account.

1190 φέρει = φέρεται, cp. 590.
1191 δοκεῖν 'to seem,' sc. εὐδαιμονεῖν: not absol., 'to have reputation,' a sense which of δοκοῦνται, τα δοκοῦντα can sometimes bear in direct antithesis to οἱ δοκοῦντες or the like (Eur. Hec. 291 etc.).

1192 ἀποκλίνων, a metaphor from the heavenly bodies; cp. ἀποκλιμωμένης τῆς ἡμέρας (Her. 3. 104): and so κλίνει ἡ ἡμέρα, ὡς ἡμέρας in later Greek: Dem. or. 1 § 13 οὐκ ἐπὶ ταῖς ῥαθμαῖς ἀπεκλίνων. Xen. Mem. 3. 5. 13 ἡ πόλις...ἐπὶ τὸ χείρον ἐκλίνει.

1193 τὸν σὸν τοι κ.τ.λ. The apparently long syllable τὸν (=ἐξ in 1203) is 'irrational,' having the time-value only of ~: see Metrical Analysis. The τὸ σὸν τοι of the mss. involves a most awkward construction — 'having thy example,— having thy fate, I say, (as an example) ': for we could not well render 'having thy case (τὸ σὸν) as an example.' Against τὸν σὸν, which is decidedly more forcible, nothing can be objected except the threelfold repetition; but this is certainly no reason for rejecting it in a lyric utterance of passionate feeling.

1194 οὐδὲν βροτῶν, nothing (i.e. no being) among men, a stronger phrase than οὐδένα: Nauck compares fr. 652 ὄ βας τῇ γκάρας ῤμασίς | φείγοντες ἀπασ
Where, where is the mortal who wins more of happiness than just the seeming, and, after the semblance, a falling away? Thine is a fate that warns me,—thine, thine, unhappy Oedipus—to call no earthly creature blest.

For he, O Zeus, sped his shaft with peerless skill, and won the prize of an all-prosperous fortune; he slew the maiden with crooked talons who sang darkly; he arose for our land as a tower against death. And from that time, Oedipus, thou hast been called our king, and hast been honoured supremely, bearing sway in great Thebes.

But now whose story is more grievous in men's ears? And the passion of grief which turns from earth to heaven, and then again to earth.

—τοῦ πάντ' εὐθαμονος: for the adverbial πάντα see on 475; also 823, 1425.

1198 φθέγας, because the Sphinx, when her riddle was solved, threw herself from a rock (Apollo. 3. 5): cp. 397 ἐπαινεῖ μν.

1199 τῶν γαμφώνων κ.τ.λ. The place of the second adj. may be explained by viewing παρθένον-χρυσομπόν as a composite idea: cp. Phil. 393 τῶν μέγαν Πάκτουλον-εὐχυρον: O. C. 1234 τὸ τε κατάμετρον... γήρας-φίλον. So Pind. Pyth. 1. 95, 5. 90 etc. (Fennell, I. xxxvi.). This is not like τὸ τῶν στόμα...πελών in 672, where see note.—παρθένον: see on κόρα, 508.

1200 ἀπάντων εὐρυά: see on 218.

1204 ἀκουεῖν, to hear of, defining ἄλλωτερος: Eur. Ἰππ. 1202 φρικάδη κλεῖσω. Whose woes are more impressive to others, or more cruel for himself? Cp. O. C. 306 τοὐλ...τὸ σῶν δ’ ὄνωμα δῆκε τάντας. The constr. is τίς ἄλλωτερος ἀκουεῖν, τίς (ἄλλωτερος) εὔνοικος ἐν ἀται κ.τ.λ., who is more wretched to hear of (whose story is more tragic), who is more wretched as dwelling amid woe (whose present miseries are sharper)? It is not possible to supply μᾶλλον with εὔνοικος from ἄλλωτερος.
ΣΟΦΟΚΛΕΟΥΣ

2 τίς ἄταις ἀγρίαις, τίς ἐν πόνοις
3 ἕνιοικος ἀλλαγά βίου;
4 ιὼ κλεινὼν Οἰδιποῦ κάρα,
5 ὁ μέγας λίμην
6 αὐτὸς ἦρκεσεν
7 παιδὶ καὶ πατρὶ θαλαμητόλω πεσεῖν,
8 πὼς ποτε πὼς ποθ' αἰ πατρωαὶ σ' ἀλκες φέρειν, τάλας,
9 σύγ' εὐνώθησαν ἔς τοσόνδε;

ἀντ. β'. ἐφεύρε α' ἄκοιβ' ὁ πάνθ' ὅραν χρόνον·
2 δικαίε τὸν ἀγαμον γάμον πάλαι
3 τεκνοῦντα καὶ τεκνομενον.
4 ἢ Λατειν < ἦν > τέκνον,
5 εἴθε σ' εἴθε σε
6 μὴ ποτ' εἴδομαι.
7 δύρομαι γὰρ ἔσπερ ἰάλεμον χέον

mon. Cp. Metrical Analysis, p. lxxxviii. 1208 τίς ἐν πόνοις, τίς ἄταις ἀγρίαις
Mss. τίς ἄταις ἀγρίαις, τίς ἐν πόνοις Hermann: who, however, in his 3rd ed. (1833)
preferred τίς δο' ἐν ἄταις, τίς ἐν ἀγρίαις πόνοις, inserting Δίκα before δικαίε in
1214. Hartung writes here τίς ἄταις ἀγρίαις πλέον (omitting τίς ἐν πόνοις), and in
1214 δικαίε τ' ἀγαμον γάμον: and so Heimsoeth, but with τόσας for πλέον.
1208 ὁ μέγας λιμήν] Heimsoeth conject. πως γάμον λιμήν, Mekler ή στέγας (i.e. στέγης)
 λιμήν.
1209 πατρ] πόσει Blaydes, as Wunder suggested.—πεσειν] 'μπεσειν
Hartung: πέλειν Heimsoeth. 1214 δικαίε τὸν Mss.: δικαίε τ' Hermann,
for the sake of metrical correspondence with 1205 τίς ἄταις ἀγρίαις κ.τ.λ.
Gleditsch, keeping τὸν here, would insert ἐν before ἀγρίαις in 1205. But neither change is

1208 In 1214 the δικαίε τὸν of the
Mss. should be kept (see Metrical Analysis): here the simple transposition of τίς
ἐν πόνοις is far the most probable cure
for the metre. ἐν with ἄταις as well as
πόνοις: see on 734: for the redundant
ἐν...ἐν—1126.

1209 The dat. ἀλλαγα might be in-
instrumental, but is rather circumstantial,
= τοῦ βίου ἡ ἀλλαγμένον.

1208 λιμήν] schol. ὁτι μήτηρ ἡν καὶ
420 ff.

1210 πεσειν here = ἔμπεσειν (which
Hartung would read, but unnecessarily).
Ag. Th. 1122 πεσειν ἐς εὐνὰς καὶ γαμηλίων
λέγοι. The bold use is assisted by θαλα-
μπόλα (bridegroom) which goes closely
with πεσειν.

1211 ἄλκες: cp. 1256, Ant. 569,
Aesch. Th. 753.
1212 στίγ: cp. Aesch. Ag. 37 ὁκός

δ' αὐτός, εἰ φοβηθῇ γάμοι, | σαφέστατ' ἄν λέξειν.

1213 ἄκοιβ', not as if he had been a
criminal who sought to hide conscious
guilt; but because he had not foreseen
the disclosure which was to result from his
inquiry into the murder of Λαῦς—
χρόνος, which φίει ἄδηλα (Ai. 647): fr.
280 πρὸς ταῦτα κρύπτε μηδὲν, ὡς ἀ πάθθ
όρων | καὶ πάντ' ἄκοιβ', (cp. note on 660)
πάντ' ἀναπτύσσει χρόνος: see on 614.
Time is here invested with the attributes
of the divine omniscience and justice.

1214 δικαία (see on 1205), prop.
'tries,' as a judge tries a cause (δική
δικαία): here, 'brings to justice,' pun-
ishes: a perhaps unique poetical use, for
in Pind. Olymp. 2. 59, which Mitchell
quotes, ἄληρα...δικαία τίς = simply 'tries.'
Aesch. has another poet. use, Ag. 1412
δικαίες...φυγέν ἐμοὶ = καταδικάεις φυγήν
ἐμοὶ.—γάμον πάλαι τεκνοῦντα καὶ τεκ-
Who is a more wretched captive to fierce plagues and troubles, with all his life reversed?

Alas, renowned Oedipus! The same bounteous place of rest sufficed thee, as child and as sire also, that thou shouldst make thereon thy nuptial couch. Oh, how can the soil wherein thy father sowed, unhappy one, have suffered thee in silence so long?

Time: the all-seeing hath found thee out in thy despite: he and anti-judgesth the monstrous marriage wherein begetter and begotten strophe.

Time: the all-seeing hath found thee out in thy despite: he and anti-judgesth the monstrous marriage wherein begetter and begotten strophe.

Alas, thou child of Laïus, would, would that I had never seen thee! I wail as one who pours a dirge necessary, since the 1st syllable of ἄγγιασ can be long: cp. Metrical Analysis, p. lxxviii.

1216 ὁ λαίουν τέκνον mss.: Erfurdt supplied ὃ before τέκνον. See comment.

1217 εἴλε ἀ' εἴλε mss.: εἴλε ἀ' εἴλε σε Wunder.

1218 δορομαι mss.: δορομαι Seidler.—ὦ περιάλλα | ἀχέων ἐκ στομάτων L. The later mss. offer no variation, except περίαλα (Bodl. Barocc. 66), and ἀχέων (V²).

For ἀχέων, Erfurdt conjectured ἀκέων. —Wecklein has given, δορομαι γὰρ ὃς περιάλλ' ἀδέμειν | ἐκ στομάτων, making ἀδέμειν an adj., and quoting Hesych., ἀδέμειν: dvώτιδων, ἀδέμειν: Εὐρ. H. F. 109 ἰδείμεν | γὼν ἀδέμειν.—Burges, ὃς περιάλλ' ἀχεῖν. —Neither of the two latter emendations was known to me when I conjectured ὃς περιάλλ' ἀδέμειν,—getting ἀδέμειν not, as Wecklein does, from

νοῦμον: one in which ὃ τεκνομένος has long been identified with τεκνομήν: i.e., in which the son has become the husband. The expression is of the same order as τὰ γ' ἔργα μου | πετονθ' ἐστίν μᾶλλον ὃς δεδακτός, O. C. 266.

1218 ὁ δαίμων τέκνων. Erfurdt's ὃ is the most probable way of supplying the required syllable, and Reisig's objection to its place is answered by Ai. 395 ἄρεσι τοῖς φανεροῖσι. Hermann, however, preferred ὃ, as a separate exclamation: 'Alas, of Laïus (oh horror!) the son.' Bothe's Δαίμων could be supported by Eur. I. A. 757 Φαύνουν δάσειον: id. fr. 775, 64 ὃς ἄρει βασιλέων: but seems less likely.

1218 The mss. give δορομαι γὰρ ὃς περιάλλα [sic; in one ms. ὃς περιάλλα] ἀχέων | ἐκ στομάτων. I conjecture δορομαι γὰρ διπτήρ ἀδέμειν ἄχεων | ἐκ στομάτων: I lament as one who pours from his lips a dirge': i.e., Oedipus is to me as one who is dead. Cp. Find. Isthm. 7. 58 ἐν θηρίω...πολεμάων ἀφ' ἐν τῷ θόρυβῳ ἀδέμειν ἀδέμειν ἀδέμειν τάκλα: ὅσ' ἰδείμεν ἀδέμειν Κύκλωσιν. The participle, however, is unendurably weak after δορομαι, and leaves ἐκ στομάτων weaker still.

(3) The mss. have ἀκέων. Both ἀκέων and ἀχέων occur: but the latter should, with Dindorf, be written ἀκέων. Eur. Her. 752 λακηθρατε: 783 ὀλοκληρωτα... λαχεία: Or. 816 θυραινθέντας δάλανα: 965 λαχείατα δὲ γὰ νυφίνατα. The participle, however, is unendurably weak after δορομαι, and leaves ἐκ στομάτων weaker still.

(3) ἐκ στομάτων can mean only 'from my lips' (the plur. as Ἐρ. 938 ἀμφιτάτων στόμασιν, kissing her lips: Eur. Aet. 404 ποτ' σοι ἀπ' προτ' ἀμφιτάτων στόμασιν): it could not mean 'loudly.'

(4) Elmsley, doubtless feeling this, took ἀκέων as gen. of a supposed, but most questionable, ἀκείων, 'loud,' formed from
ΕΞΑΙΓΓΕΛΟΣ.

ω γῆς μέγιστα τήσθ' αἱ τιμώμενοι,
οἳ ἐργα ἰκούσεσθ', οἷα δ' εἰσόψεσθ', ὅσον δ' ἀρείσθη τένθος, εἴπερ ἐγγενῶς ἐτι
τῶν Λαβδακείων ἐντρέπεσθε δωμάτων.
οἶμαι γὰρ οὖν ἃν Ἰστρον οὔτε Φᾶσιν ἄν
νῦνα καθαρμὸς τίνω τήν στέγην, ὡςα
κεῦθει, τά δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακὰ
ἐκόντα κοῦκ ἄκοντα. τῶν δὲ τημονῶν
μᾶλιστα λυποῦσ' αἵ φανῶσ' αὐθαίρετοι.

laχέων, but from ὃς περιάλδα.

laχή. Erfurt conjectured laχέων, 'from lips wild as a bacchant's.' But a Greek poet would not have brought Iacchos and Thanatos so close together; χωρὶς ἡ τιμὴ θεών.

(5) ἴδεμος gives exactly the right force; for them, Oed. is as the dead. ἴδεμος is a wail for the dead in the four places of Eur. where it occurs (Or. 1031, Phoen. 1033, Iro. 600, 1304), in [Eur.] Rhes. 895, and in the one place of Aesch., Suppl. 115, which is just to our point: the Chorus of Danaides say, πάθεια...θρεο-
μένα... | ἴδεμον καὶ ἐμπρητήζον γόνος με
timō, 'lamenting sorrows meet for funeral wails (i.e. the sorrows of those who are as dead), while yet living, I chant mine own dirge.' (in στομάτων fits χένω, since χένω was not commonly used absolutely for 'to utter' (as by Findar, i. e. above).

(6) The corruption may have thus arisen in a cursive Ms.: ἴδεμος being written ἴδεμο, the last five letters of ὁσπερ-
ιαλέωμαχέω would first generate ἁχέω (as in one Ms.), or, with the second stroke of the μ, ἁχέω: the attempt to find an intelligible word in the im-
mediately preceding group of letters would then quickly produce the familiar περι-
αλά (in one Ms. περιάλα). The non-
elision of the final α in the Ms. favours this view. As to metre, with πατρί in 1209, a tribarch (pettoθαλώι) answers to a
dactyl (ὡς περι-, my ὡςπερ l), whether we keep the traditional text, or adopt

my conjecture, or that of Wecklein or of Burges; though Wecklein, by a strange
oversight, has noticed this objection as if it were peculiar to my conjecture. Wunder's πατρί in 1209 would restore exact correspondence, and may be right; but I rather prefer, with Heinrich Schmidt (Compositionslehre lixiv), to regard the ως as an 'irrational syllable': see Metrical
Analysis.

1221 τὸ δ' ὀρθὸν εἶστιν, like ὡς εἰκῶν
ἐτος, prefaces the bold figure of speech:
I might truly say that by thy means (ἐκ
στεβεῖ) I received a new life (when the
Sphinx had brought us to the brink of
ruin); and now we have again closed my
eyes in a sleep as of death,—since all our
weal perishes with thine. The Thebans
might now be indeed described as στάντες
τ' ἐς ὀρθὸν καὶ πεσόντες ὑπέρον (50).
ἀνέπνευσα, 'revived,' i.e. was delivered
from anguish; cp. II. 11. 382 ἀνέπνευσαν
κακόθήτοι, had a respite from distress:
At. 274 ἐλήξε κανέπνευσε τῆς νόδου.

1222 κατεκοίμησα: cp. Aesch. Ag.
1293 ὡς ἀσφαδάστος...δμα συμβαλώ τῶδε: At. 831 καλὸ μ' ἀμα | Τοῦτ' αὖν ἔχων
θρόνον εὖ με κοιμᾶσαι.

1225—1880 ἔξοδος. It is told how
Iocasta has taken her own life. The self-
blinded Oedipus comes forth. Creon
brings to him the children his daughters,
but will not consent to send him away
from Thebes until Apollo shall have
spoken.
from his lips; sooth to speak, 'twas thou that gavest me new life, and through thee darkness hath fallen upon mine eyes.

SECOND MESSENGER (from the house).

2 ME. Ye who are ever most honoured in this land, what deeds shall ye hear, what deeds be hold, what burden of sorrow shall be yours, if, true to your race, ye still care for the house of Labdacus! For I ween that not Ister nor Phasis could wash this house clean, so many are the ills that it shrouds, or will soon bring to light,—ills wrought not unwittingly, but of purpose. And those griefs smart most which are seen to be of our own choice.

hand. Most of the later mss. have al 'v.

1223 A messenger comes forth from the house. An ἀγγέλος is one who announces τὰ ἑως γεγονότα τοῖς ἑως (He- sych.), while the ἀγγέλος (q.24) brings news from a distance: in Thuc. 8. 51 (τῷ στρατεύματι ἐξ' ἀγγέλου γίγνεται ὁ, κ.π.λ.), one who betrays secrets.

1224 Στὸν δὲ: see on 29.—ἀρείσθε, take upon you, i. e. have laid upon you: like ἀρείσθη ἁγίος, βαρός: while in II. 14. 130 μην τοῖς ἑαυτῷ θελείς ἔρχεται we may rather compare II. 12. 435 μεθὸν ἄρτηι, take up for oneself, 'win.'—ἴγγενες = ὡς ἐγγενεῖς ὄντες, like true men of the Cadian stock to which the house of Labdacus belonged (261, 273).

1227 Τιτρόν, the Thracian name for the lower course of the river which the Kelts called Danuvius (for this rather than Danubius is the correct form, Kiepert Anc. Geo. § 196 n., by Byzantine and modern Δούναβιος).—Φάριων (Rion), dividing Colchis from Asia Minor and flowing into the Euxine. ('Phasis' in Xen. An. 4. 6. 4 must mean the Araxes, which flows into the Caspian.) Soph. names these simply as great rivers, not with conscious choice as representatives of Europe and Asia, Ovid Met. 2. 248 arsit Orontes | Thermodoreus citus Gan- gesque et Phasis et Ister. Commentators compare Seneca Hipp. 715 Quis eluet me Tanais? aut quae barbaris Maeotis undis Pontico incumbens marit? Non ı̄sae toto magnus Oceano pater Tantum piarit sceleris, and Shaks. Macbeth 2. 2. 60 Will all great Neptune's ocean wash this blood Clean from my hand?: where, however, the agony of personal remorse renders the hyperbole somewhat more natural than it is here in the mouth of a messenger.

1228 καθαρωπότερα, modal dat., 'by was of purification,' so as to purify.—νι- ψαυ: Eur. I. Th. 1101 άγνοι καθαρωπότερα πρώτα να νιψαυ θέλω. The idea of washing off a defilement belongs to νιψαυ (as to its cognates in Sanskrit and Old Irish, Curt. Eust. § 439), cp. II. 11. 830 etc.—δομα, causal, = δοι τισοῦτα: Her. 2. 31 ἐμακάρι- ζον τῷ μητέρα οὐλο (ἠδὶ τοιούτων) τέκνων ἐκύρωσε: Aesch. P. V. 908 ἐστι τεσσεύ, οὖν ἐξαρτήσεται γάμον γαμεῖν: II. 5. 757 οὐ νεμέοις Ἀρει... ὦ σώστης τε καὶ οἷον ἀπώλεσε λαὸν Ἀχαίων: II. 18. 362 οἷον (= ἐκεῖ τοίος) ἐκείνου θυμὸς ὑπέρθροι, οὐκ ἐθε- λήσει | μίμειν ἐν πεδίῳ. Cp. O. C. 263 π.

1229 The construction is δοσκακά (τα μὲν) κευθ, διὸ δν αὐτίκα ἐς το φως φανει: cp. E. 1290 παρώταν κτῆσιν...: αὐτέι, διὸ ἐκείς κ.π.λ. The house conceals (κευθ) the corpse of Iocasta; it will presently disclose (φανει) the self-blinded Oedipus: both these horrors were due to conscious acts (ἴκοντα), as distinguished from those acts in which Oed. and Iocasta had become involved without their knowledge (ἴκοντα). ἰκόν- τα...ἴκοντα for ἐκοίνωσ...ἴκονια, the epithet of the agent being transferred to the act: see on 1125.

1231 μὴλος, because there is not the consolation of recognising an inevitable destiny: cp. A. 260 τὸ γὰρ ἐπελευ- σην οἰκεῖα πάθη | μηλος ἅλλον παρατάξ- αντος | μεγάλα δόξαν ὑποτέλευ: but here λυποῦσι refers rather to the spectators than to the sufferers.—αλ for ατ ἀν, as oft. in poetry (O. C. 395 etc.), rarely in prose, Thuc. 4. 17 οδ μὲν βραχεῖς ἀρκωσι, 18 ὀρνεῖς...νομαῖσαι.

J. S. I.
ΧΩ. λέπτει μὲν οὐδ' ἂ πρόσθεν ἥδεμεν τὸ μὴ οὐ βαρύστον' εἶναι πρὸς δ' ἐκείνουσιν τί φής;
ΕΞ. ὃ μὲν τάχιστος τῶν λόγων εἰπέν τε καὶ μαθεῖν, τέθηκε θείον Ἰοκάστης κάρα.
ΧΩ. ὃ δυστάλαυνα, πρὸς τίνος ποτ' αἰτίας;
ΕΞ. αὐτὴ πρὸς αὐτῆς. τῶν δὲ πραχθέντων τὰ μὲν ἀλγυστ' ἀπεστὶν ἡ γὰρ ὄψις οὐ πάρα.
ὀμως δ', ὅσον γε κἀν ἐμοὶ μνήμης ἐνι, πεῦσε τὰ κεῖσθαι ἄθλιας παθήματα.
ὀπως γὰρ, ὅργῃ χρωμείη παρῆλθ' ἐσώ θυρώνοις, ἵπτ' εὐθὺ πρὸς τὰ γυμνικὰ
λέγη, κύμμης στῶ' αμφιπέδειος ἀκμᾶς
πῦλας δ', ὁμως ἐκηλθ', ἐπιρράζασθ' ἐσώ καλεὶ τὸν ἡδίν Δάιον πάλαι νεκρόν,
μνήμην παλαίων σπερμάτων ὑμοῦ', ὥφ' ὧν
θάνου μὲν αὐτός, τὴν δὲ τίκτουσαν λέποι
tois οὖσιν αὐτοῦ δυστεκνὸν παιδοφιλιάν.
γοάτο δ' εὖνάς, ἐνθα δύστηνοι διπλοῦν

1282 ἕδεμεν MSS. ἔδεμεν Wecklein. 1244 ἐπιρράζασθ' MSS. In L, a has been written over ἥ by a later hand. ἐπιρράζασθ' Dobree. 1245 καλεὶ MSS.: καλεὶ

1282 λείπει, fail: Polyb. 2. 14 ἡ τῶν Ἀλπεων παράσει...προκαταλήγουσα λείπει τοῦ μὴ σώστεν αὐτῷ, the chain of the Alps, stopping short, fails of touching (the inmost recess of the Adriatic).—μπ' οὖ, because of οὖθε with λείπει: the added τὸ makes the idea of the infin. stand out more independently of λείπει: cp. 283.—

1288 οὗ πάρια = οὗ πάρεστιν υἱὸν: ye have not been eye-witnesses, as I have been.

1289 καὶ ἐμοί, 'e'en in me,'—though your own memory, had you been present, would have preserved a more vivid impression than I can give: cp. [Plat.] Alcib. 1. 137 ἐν δὲ θεοὶ ἐθάντ' ἐπὶ τε δεὶ καὶ ἡ ἐμὴ μαντεία πιστεύει, οὐ τε κἀγὼ μετάβλητον ἁγισμεν. ἐν—ἐν (ἐνεστι), as εὔναια ἐν Ατ. Εὐκ. 1132 etc.

1241 We are to suppose that, when she rushed from the scene in her passionate despair (1972), Iocasta passed through the central door of the palace (βασιλείο τῆρα) into the θύρων, a short passage or hall, opening on the court (αὐλή) surrounded by a colonnade (περίστυλον). Across this court she hurried to the θάλαμος or bedroom of the master and mistress of the house, and shut herself into it. Presently Oedipus burst into the court with that cry of which we heard the first accents (182) as he fled from the scene (βοήν εὐσπασθην, 1252). The messenger and others who were in the
Ch. Indeed those which we knew before fall not short of claiming sore lamentation: besides them, what dost thou announce?

2 ME. This is the shortest tale to tell and to hear: our royal lady Iocasta is dead.

Ch. Alas, hapless one! From what cause?

2 ME. By her own hand. The worst pain in what hath chanced is not for you, for yours it is not to behold. Nevertheless, so far as mine own memory serves, ye shall learn that unhappy woman's fate.

When, frantic, she had passed within the vestibule, she rushed straight towards her nuptial couch, clutching her hair with the fingers of both hands; once within the chamber, she dashed the doors together at her back; then called on the name of Latus, long since a corpse, mindful of that son, begotten long ago, by whom the sire was slain, leaving mother to breed accursed offspring with his own.

And she bewailed the wedlock wherein, wretched, she had borne a twofold brood,

Erfurt. (Brunck 'καλεί, Blaydes έκαλεί.) So in Eur. Alc. 183, Med. 1141 the MSS.
wearing away (Vervitterung) which the ἄ of ἄ Ko and the έ of ἔρνε could not always withstand; that there were, in short, pairs of forms then in use, one with the augment and one without... The omission of the syllabic augment in Homer was purely a matter of choice... Post-Homeric poetry adopts the power of dispensing with the syllabic augment as an inheritance from its predecessor, and makes the greater use of it in proportion as it is removed from the language of ordinary life. Hence it is that, as is shown by the careful investigations made by Renner (Stud. i. 2. 18 ff.), the omission of the syllabic augment is extremely rare in iambic, and far more common in elegiac and lyric verse. Hence, as is shown (Stud. i. 2. 259) by Gerth, in the dialogue of tragedy the range of this license is very limited indeed, while the majority of instances of it occur in the slightly Epic style of the messengers' speeches, or still more commonly in lyric passages.' The tragic ἔρει here borrow from a practice more marked in epic narrative than in epic speeches. In Homer, where

The order (instead of ἀπόλλυται, οὐκετ' ὀδή) is a bold 'hyperbaton': cp. O. C. 1427 τίς ὅλους δέ λαλήσας κλών ἐν τοῖς ἄνθροποις...; Blaydes cp. Eur. Her. 205 οὐδ' ὅλους ἀναγγέλλει τούτῳ βουλοματιν ὀψίν, οὐτί, where οὐτί ought to come before βουλοματιν.
husband by husband, children by her child. And how thereafter she perished, is more than I know. For with a shriek Oedipus burst in, and suffered us not to watch her woe untold; on him, as he rushed around, our eyes were set. To and fro he went, asking us to give him a sword,—asking where he should find the wife who was no wife, but a mother whose womb had borne alike himself and his children. And, in his frenzy, a power above man was his guide; for 'twas none of us mortals who were nigh. And with a dread shriek, as though some one beckoned him on, he sprang at the double doors, and from their sockets forced the bending bolts, and rushed into the room.

There beheld we the woman hanging by the neck in a twisted noose of swinging cords.

found in some later mss. (as B, V): (2) αἶδρας was changed for metre's sake to ἑώρας, as it is in L, A, and others: (3) to complete v. 1264, now too short by a foot, the words δ' δὲ were borrowed from δ' δ' ὣς at the beginning of 1265: and (4) ὣς in 1265 became the metrically requisite δ' ὣς. The δ' after δ' ὣς in L may be a survival from the original δ' δ' ὣς. A has δ' δὲ ὣς without δ'. Wecklein reads as I do, but with δ' ὣς δ' instead of δ' δ' ὣς. We seem, however, to need the pron. here. The case would thus resemble that of vv. 943, 944, —a gap in the former verse being filled with words borrowed from the latter,

μανίαν νῆσους, 'raving.' Curtius (Etym. § 417) would refer the word to φων, φωνάω coming from φοί-τα-ω, 'to be often' (in a place).

1255 ἐπορεύον is expegegetic of ἐξαιτῶν, which governs a double accusative. — (ἐξαιτῶν) τε δ' ὣς κύκοι, optative, and not subj., because the pres. φοίτησε is historic, representing a deliberative subjunctive, τοι κύκοι; Cr. n. on 72 ῥυσαίμην. Xen. Hellen. 7. 4. 39 ήδειρε τε δ' τι χρήσατο τῷ πράγματι: i.e. his thought was, τί χρήσαμαι?

1257 ἀφοιρασίαν: see on 1211.

1259 ὁ δὲ ἄριστον: Cr. Aesch. Ag. 662 ἦσεν τις ἐξελεύνει ἢ ἐπισκέφται τοῦ θεοῦ τίς, οὐκ ἄριστος: Ai. 243.

1260 ὥς ὑπηγ.: see on 966.

1261 πύλαις διπλάς, the folding doors of the temple. Od. 2. 344 (the ἄλαμος of Odysseus) κλεισταὶ δ' ἐπεσαν σακίδες τυχεὼν ἄρρενω | δικλίδες.—πυθμένων, prop. 'bases': Aesch. P. V. 1046 χθενά δ' ἐκ πυθμένων νὰ ἄνθρωπον παρακληθοῖ. Here the 'bases' of the κλήθρα (bolts) are the staples or sockets which held them. They were on the inner side of the doors, which Iocasta had closed behind her (1244). The pressure of Oedipus on the outer side forces the bolts, causing them to bend inwards (κούλα). So Oedipus, within the house, gives the order διοίγενε κλήθρα, 1287. Others understand: 'forced the doors from their hinges or posts': but this gives an unnatural sense to κλήθρα. πυθμένες would then mean the στροφεῖα (Theophr. Hist. Pl. 5. 5. 4) or pivots (working in sockets called στροφεῖα) which served as hinges.

1264 αἰώρασιν expresses that the suspended body was still oscillating, and is thus more than ἀ δραῖος. αἰώρα (akin to ἀείωρο, ἀορή, ἀωρος 'uplifted,' Od. 12. 89, Curt. Etym. § 518) meant a swing (as in Modern Greek), or swinging movement: Plat. Phaed. 111 ἐ ταύτα δὲ πάντα κεινὰ ἄνω τε καὶ κάτω ὡσερ αἰώραν τινὰ ἐνεώσα ἐν τῇ γῇ, there is a sort of swinging in the earth which moves all these things up and down; ... αἰώρεται δὲ καὶ κυμαίνει ἄνω καὶ κάτω, so they swing and surge: Legg. 789 ὃ δέκα τε ἐντὸ εὐαυτῶν (κυνεύτα) ἢ καὶ ἐν αἰώραις (in swings) ἢ καὶ κατὰ θάλασσαν ἢ καὶ ἐφ' ἐπικῶν διαμέγεται. Cr. Athen. 618 ἐ ὃν δὲ καὶ ἐπὶ τοῖς ἑώραις τίς, ἢ τ' Ἕρωνδῆν, ἢ καὶ ἀληθίνα καλοῦν ὧς, 'at the Feast of Swings there was also a song in memory of Erigoné, otherwise called the Song of the Wanderer.' The festival was named ἑώραι (small images, like the
which was afterwards expanded.—Nauck conjectures ἔκτασιν ἀρτάναις αἰωνουμένην. 1279 ὄμβρος χαλάζης αἰματος ἐτέγγετο Λ. Some later mss.

ocilla offered to Bacchus, Verg. G. 2. 389, being hung from trees) because Ergone had hanged herself on the tree under which she had found the corpse of her father Icarus; the name ἀλήθις alluding to her wanderings in search of him. Hesych. s.v. ἀλήθις has ἔωρα; the gloss of Suidas (ἔωρα· ἠγώνις ἢ μεταρρυθμίζεται) is from the school. Here ἔωρα for ἄλωρα (the stage μεχανή) occurs in schol. Ar. Pax 77. ἠλώρα, however, is the only form for which there is good authority of the classical age. [Eustathius on ll. 3. 108 says: ἡρθέσθαι δὲ κυρίως μὲν τὸ ἐν ἄρτε κρέμασθαι, ἐς οὐ καὶ ἢ ἄλωρα. διὶ δὲ ἡ ἤρθεσα ἀλώρα καὶ διὰ τοῦ εἰς θυλακὸν ἦχε τὴν ἁρχουσαν, ὥς δηλοι οὐ μόνον τὸ πλεκτάς ἐωραὶ ἐμπεπλεγμένης, ἀλλὰ καὶ τὸ μετέρως, ἐτέρῳ ἐπαγωγίζωσαν. Prof. Kennedy quotes this to prove 'the classical use of ἔωρα.' But it rather indicates that this verse furnished the only classical example of ἔωρα known to Eustathius; and there is no proof that here he was following an older or better ms. than L.]—ἐμπεπλεγμένη (see crit. n.) would mean 'having dashed herself into...': but this can hardly be justified by the intras. use of the active, Od. 22. 468 f. ἦταν... πέλεια | ἐρκεὶ ἐνυπλέστησι: nor is it appropriate here in reference to the hanging corpse.

1266 γῆ, locative dat.: see on 20: cp. 1451 ναεων ὅρησιν. 1270 δεινα δ'. For δε introducing the apodosis after a temporal protasis (even when it is a short one), cp. Od. 7. 46 ἀλλ' ὅτε δ' ἔδησα δαμακλὴ δώματ' ἱκνοτων, | τοιῶν δ' μυθον ἤρξε θεᾶ γλαυκώνυμι Αθηνη: and id. 184 ἔτει σπειάδαν τ' ἐπίδιν' δ' δοκε θυμός | τοῖς δ' Ἀλκινόος ἀγρόφησατο.

1280 περόνας (called πῦρκαι by Eur. Ph. 62), brooches with long pins which could serve as small daggers: one fastened Iocasta's ἱματίων on her left shoulder, and another her Doric χιτῶν on the right shoulder, which the ἱματίων did not cover. The Doric χιτῶν was sleeveless, and usually made with a slit at each shoulder, requiring the use of brooches. (Cp. Gühl and Koner, Life of the Greeks and Romans, p. 162 Eng. tr.) In 'The Harvard Greek Play' (1884), plate 11. p. 26 represents Iocasta with the ἱματίων thus worn. Cp. Her. 5. 87, where the Athenian women surround the sole survivor of the expedition to Aegina, κεκτᾶσας τὴν περονίαν τῶν ἱματίων, and so slay him. Thus too in Eur. Hec. 1170 the women blind Polymestor; πῦρκαι λαβόντας τὰς ταλαιπώρους κόρας | κεκτοῦσιν, αἰμασάγωσον.

1270 ἀρϑρα can only mean the
But he, when he saw her, with a dread, deep cry of misery, loosened the halter whereby she hung. And when the hapless woman was stretched upon the ground, then was the sequel dread to see. For he tore from her raiment the golden brooches wherewith she was decked, and lifted them, and smote full on his own eye-balls, uttering words like these: 'No more shall ye behold such horrors as I was suffering and working! long enough have ye looked on those whom ye ought never to have seen, failed in knowledge of those whom I yearned to know—henceforth ye shall be dark!'

To such dire refrain; not once alone but oft struck he his eyes with lifted hand; and at each blow the ensanguined eye-balls bedewed his beard, nor sent forth sluggish drops of gore, but all at once a dark shower of blood came down like hail.

(E, V7) have ἀλατός τοί.—ἀλατώος Heath: ἀλατώον Hermann: χαλατά θ' ἀλατώοσα' Porson. For χαλάζης, Hermann conjectured χαλαζύς (i.e. χαλαζύς),

sockets of the eye-balls (κύκλων). 'He struck his eye-balls in their sockets,' is a way of saying that he struck them full. ἀρβα could not mean κύρος (pupils), as the schol. explains it. Eur. has another bold use of the word, Cyc. 624 έιςα μένεις πρός θέων, ἥπερ, ἕναχάτε, | σοφέντες ἀρβα στόματος, i.e. shut your lips and be still.

1271 οὐκ ὑφώντο κ.τ.λ. His words were,—οὐκ ὑφώσεθε με ὄθ', ὅπων ἐπάνη έπασχον ὄθ', ὅπων κακά, άλλ' έν σκότι τὸ λοιπόν οὐκ μέν οὐκ ἐδεί δέσποσε, οὐ δέ' ἐξηρόθην οὐ γυνάσοσε: Ye shall not see the evils which I was (unconsciously) suffering and doing [as defiled and defiling], but in darkness henceforth ye shall see those whom ye ought never to have seen [Iocasta and his children], and fail to know those whom I longed to know [his parents, Laius and Iocasta]. — ἐπασχεν... ἐδα... ἐδε... ἐπαρηγαν can represent nothing but imperfects of the direct discourse: had they represented presents, they must have been πάλιον, etc., or else πάλιον, etc. ἐπασχεν... ἐδα mean 'was suffering,' 'was doing' all this time, while ye failed to warn me; and express the reciprocal, though involuntary, wrong of the incestuous relation, with its consequences to the offspring. (Cp. Ant. 171 παλαιστάτες τε καὶ | πληγανές αὐτοχείρι σὺν μαζίματι.)

1272 έν σκότι...ὑφώσεθα, i.e. οὐκ ὑφώσται: see on 997. The other verbs being plural (with κύκλων for subject), the subject to ἐπαρηγαν cannot be ἀρβα κύκλων, but only Oed. He had craved to learn his true parentage (782 ff.). ὑφώσατο, γνώσωσατο, Ionic, as O. C. 44 δεξαίατο, 921 πυθαίατο, 945 δεξαίατο: Aesch. Pers. 359 φευγώσατο, 451 εκσωσαίατο: Eur. H. F. 547 ἐκσώσατο: Helen. 159 αὐτόδιορόσατο. So Thuc. 3. 13 can say ἐφθαράται 'Ἀθηναίοι... ἢ' ἐφαί ήμων τετάχαται (and 4. 31, 5. 6, 7. 4).

1276 ἐφημώνων, of imprecation, as Ant. 1305 κακάς | πράξεις ἐφημήτας τῷ παιδόκτονα: here the idea of repetition is also suggested: cp. Ai. 292 βαλ' δεί θ' ἐμοίαιμα: so Latt. canere, decantare.

1276 Cp. Ant. 52 δέεσι δάρδας αὐτός αὐτουργη χειρ. διω = at each blow (hence perf. ενεγγόνω): but in 1278 διω = all at once, not drop by drop (ἀντακτη, and not στάχην). See on 517 (φέρον).

1279 The best choice lies between Heath's ὑμβρος χαλάζης αλατώον and Porson's ὑμβρος χαλατά θ' αλατώοσα'. The fact that all the mss. have χαλάζης and that most (including L, A) have αλατώοσα favours Heath's reading, which is also the stronger. Dindorf prefers Porson's on the ground that such forms as αλατώον, αλατώον are rarer than the feminine forms; but this seems an inadequate reason. Seneca's free paraphrase (Oed. 978 vigat ora fouds imber, et lacum caput Larum revulstis sanguinem venis vomit) affords no clue as to his text of Sophocles. μάλα ὑμβρος αλατώον χαλάζης = a shower of dark blood-drops rushing down as fiercely as hail: cp.
τάδ' ἐκ δυοῖν ἔρρωγεν οὐ μόνον ἁκά, ἀλλ' ἀνδρὶ καὶ γυναικὶ συμμιγή κακά. ὁ πρὶν παλαιὸς δ' ὀλβὸς ἦν πάροιδε μὲν ὀλβὸς δικαῖως: νῦν δὲ τύδε θημέρα. 

στενεμός, ἄτη, θάνατος, αἰσχύνη, κακῶν ὁδ' ἐστὶ πάντων ὀνόματ' ὦ νῦν ἐστὶ ἀπόν. 1285

XO. νῦν δέ ἔσθοι οἱ τλήμουι ἐν τινι σχολῇ κακοῦ; 1290

Ε. βοᾷ διοίγενε κλήθρα καὶ δηλοῦν τινα τοῖς πάσι Καθεμείνοι τον πατροκτόνων, τὸν μνητρός, αὐδῶν ἀνόσι οὐδὲ ῥητὰ μοι, ὡς ἐκ χθονὸς ρίγου ἐαυτῶν, οὐδ' ἔτι μενών δόμων ἀραιός, ὡς ἱράσατο. 1295

βόμης γε μέντοι καὶ προηγητοῦ τινος δείται τὸ γάρ νόσημα μείζον ἢ φέρειν. 

δεύει δὲ καὶ σοὶ κλήθρα γὰρ πυλῶν τάδε διοίγεται. θέαμα δὲ εἰσώψει τάχα 

τουθέντων οἶνον καὶ στυγνοῦντ' ἐποικίσαι. 1300

μός. XO. ὃ δεινὸν ἱδεῖν πάθος ἀνθρώποις.

which Blaydes adopts, reading αιματον. 1280 οὐ μόνον κακὰ MSS. οὐ μόνον κατὰ Otto. 

The same emendation had been made by me independently. It is received by Wolff and Wecklein.—οὐ μόνῳ κακὰ Schneidevin; οὐ μόνων πάρα Kennedy; οὐ μόνων μόνῳ Lachmann; οὐχ ἐνός μόνου Porson; οὐκ ἄνδρος μόνον Arndt; οὐ

O. C. 1502 ἄθρα | χαλαζ' ἐπιράζεισα. Pindar has ἐν παλαιδρόφω...Δώσι διμβρ | ἀραβίμων ἀνδρῶν χαλαζεῖν φίλω (Isthm. 4, 49) of a slaughter in which death-blows are rained thick as hail; and so χαλαζαὶ αἰματο (I. 6. 27): so that the resemblance is only verbal.

1280 §. Soph. cannot have written these two verses as they stand; and the fault is doubtless in 1280. Porson's οὔχ ἐνός μόνου, though plausible, is in sense somewhat weak, and does not serve to connect 1280 with 1281. In the conjecture, οὐ μόνου κατα, the force of the prep. is suitable to the image of a descending torrent which overhelms: and for its place cp. Αἰ. 969 τι δῆτα τούθ' ἐπεγεγέλων ἥν κατά; id. 303 λάγους... 

τούθ' μὲν Ἀτρειδῶν κατα. 1282 "Πρὶν," καὶ οὗτοι, because the house of the Labdacidae was ἀρχαϊςπλουτος; tracing its line to Cadmus and Agenor, 268.

1289 δικαίως, in a true sense: cp. 853.

1284 §. Instead of κακὰ οὔτα, δοσ ἀνομᾶτα, πάροιδε, we have δοσ ἀνοματα πάντων κακῶν ἔστ. (τοιῶν) οὐδὲν ἄτεστοι: ὀνομα κακοῦ standing for κακοῦ ὀνομαζομένου. So Aesch. P. V. 210 Παία, πολλῶν ἀνοματῶν μορφῆ μια=μορφῆ μια δέας πολλαχιά ὀνομαζομένης.

1286 ἐν τῆι is right. Even if τῆς σχολῆς κακοῦ could mean 'what form of respite from misery?' τῆι would be less suitable. The Chorus mean: 'and is he now calmer?'—to which the answer is that he is still vehemently excited.

1289 μητρί (Schneidevin), suggested by Ar. Vesp. 1178, would debase this passage.

1291 δόμων ἄραιος, fraught with a curse for the house, making it accursed, ὡς ἱράσατο, in terms of his own curse (238 μητὶ εἰσεῖχυται μητὶ προσφωνει, κ.τ.λ.), according to which anyone who
From the deeds of twain such ills have broken forth, not on one alone, but with mingled woe for man and wife. The old happiness of their ancestral fortune was aforetime happiness indeed; but to-day—lamentation, ruin, death, shame, all earthly ills that can be named—all, all are theirs.

Ch. And hath the sufferer now any respite from pain?

2 ME. He cries for some one to unbar the gates and show to all the Cadmeans his father’s slayer, his mother’s—the unholy word must not pass my lips,—as purposing to cast himself out of the land, and abide no more, to make the house accursed under his own curse. Howbeit he lacks strength, and one to guide his steps; for the anguish is more than man may bear. And he will show this to thee also; for lo, the bars of the gates are withdrawn, and soon thou shalt behold a sight which even he who abhors it must pity.

OEDIPUS.

Ch. O dread fate for men to see,

was knowingly ἐνέστιος with the criminal incurred the like curse as he (170). Cp. Eur. Med. 608 καὶ σῶσ ἄραλ γ’ ὀδη τυγχάνω δῶμοι, i.e. bring a curse on it. Ι. Τ. 778 (κύμασι με)...ἡ σῶσ ἄραλ δώμας γενόμεναι. Aesch. Ag. 236 φθογ-γον ἀράιν οἰκόν. Not μνῆμον δῶμοι, as though the dat. were locative, like γή, 1266.


1294 The subject to δεῖξε is Oedipus. Cp. Αἰ. 813 χωρείν ἐκοίμων, κοῦ λόγῳ δεῖξι μένον. ὸ. Κ. 146 δῆλω β’ 'and I prove it' (viz. that I am wretched), like τεκτη-ρον δέ. In Ar. Eec. 933 δείξει γε καὶ σοι τάχα γάρ εἶναι ὡς ἐμε, a person just mentioned is the subject of both verbs, as just afterwards we have, ἅ. 936, δείξει τάχ’ αὑτός. On the other hand the verb seems really impersonal in Ar. Ran. 1361 τάν’ γε μέλη βαμαματ’ δείξῃ δή τάχα (for the subject cannot be either μέλη or Aeschylus): and so in Her. 2. 134 δε- δείξε, it was made clear: as 2. 117 δηλοῖ, it is manifest. In 3. 82, however, the subject to δείξε may be μονωραχί. Cp. Plat. Hipp. mai. 288 β εἰ δ’ ἐπιεισηγός ἐσται καταγέλαστος, αὐτὸ δεῖξε (the event will show): cp. Theaet. 200 ε’, and see on 341. The central door of the palace is now opened. Oedipus comes forth, leaning on attendants; the bloody stains are still upon his face.

1295 οἶον ἐποικίται, proper for one to pity, καὶ στυγούσῃ, even though he abhors it. The infin. with ὡς, as with other adjectives of ability or fitness (κα- νός, ἐπιτηδεύοις, etc.): so too, with ὡς as = 'sufficient': Xen. An. 4. 1. 5 ἀθέ- πετο τῆς μνήμος δουν ἐκταλούσι διδέων τὸ πεθον. Cp. fr. 593. 8 φθεῖ κἂν ἀνοικτηρί- μαν τις ὀκτίπει νυ.

1297–1300 A κομμός (see p. 9). The Chorus begin with anapaests (1297—1306). The first words uttered by Oedipus are in the same measure (1307—1311). Then, after a single iambic trimeter spoken by the Chorus (1312), (1) 1st strophe 1313—1320 = (2) 1st antistrope 1321—1328; (3) and strophe 1329—1348 = (4) 2nd antistrope 1349—1368. Oedipus here speaks in dochmich meters blended with iambic; the Chorus, in iambic trimeters or dimeters only. The effect of his passionate despair is thus heightened by metrical contrast with
ὁ δεινότατον πάντων ὅσ' ἐγὼ προσέκυρον ᾦδη. τίς σ', ὁ τλήμων, προσέβη μανία; τίς ὁ πηθήσας μείζονα δαίμων τῶν μακίστων πρὸς σῇ δυσδαίμον μοῦρα; φεῦ φεῦ, *δυστην'.

ἀλλ' οὖν ἐνιδείν δύναμιν σ', ἑθέλων πόλις ἀνερέσθαι, πολλὰ πυθέσθαι, πολλὰ δ' ἀθρήσαν,

τοιᾶν φρίκην παρέχεις μοι.

Oi. αἰαῖ, φεῦ φεῦ, δυστανος ἐγὼ,

ποι γὰς φέρομαι τλάμων; τὰ μοι φθογγα *διαπωτάται φοράδην;

1300 τλήμων has been made from τλάμων in L. After this verse, v. 1302 (πρὸς σῇ... μοῦρα) had been written by an oversight, but has been partially erased, dots having been placed above it: and it is repeated in its proper place. 1301 μακίστων] In L the 1st hand had written κακίστων, but altered the initial κ into μ. Some of the later MSS. (as B and V) have κακίστων. 1302 φεῦ φεῦ δυστανος L, and so most of the later MSS.: but T has φεῦ φεῦ δυσταν', which is preferred by Hermann and Bothe. The latter writes δυστην', (and so Elmsley,) because Sophocles did not admit Doric forms in choral anapaests. That rule is subject to exceptions (see on Ant. 110): but here, at least, the Doric form seems unsuitable; see commentary. I formerly read φεῦ δυστανος (the ὅς could be excused by the pause); but now prefer the other reading. Dindorf deletes the words, on the assumption that

a more level and subdued strain of sorrow. Compare Μην. 438—429, where the κομμὸς has in this sense a like character. Some regard the κομμὸς as beginning only at 1313; less correctly, I think. Its essence is the antiphonal lament rather than the antistrophic framework.

1302 δῦς...προσέκυρον: I know no other example of an accus. after προσκυρεῖν, which usu. takes the dat.: but the compound can at least claim the privilege of the simple κυρεῖν. The neut. plur. accus. of pronouns and adjectives can stand after τυγχάνειν and κυρεῖν, not as an accus. directly governed by the verb, but rather as a species of cognate or adverbal accus. See P. 500 ἅλλ' ολα...μείλεις τῶν ἔμων τύχειν φίλων: O. C. 1106 αἰτεῖς ζ τεθεί (which need not be explained by attraction): Aesch. Cho. 711 τυγχάνειν τὰ πρόσφορα, Ἵ. 714 κυρεῖν...τὰ πρόσφορα: Eur. Ph. 1666 ὅ γὰρ ἀν τύχαν τάδ'. Cr. Munro on Ag. 1228 ολὰ...τεθεί (which need not be explained by attraction): Aesch. Cho. 711 τυγχάνειν τὰ πρόσφορα, Ἵ. 714 κυρεῖν...τὰ πρόσφορα: Eur. Ph. 1666 ὅ γὰρ ἀν τύχαν τάδ'. Cr. Munro on Ag. 1228 ολὰ...τεθεί (which need not be explained by attraction): Aesch. Cho. 711 τυγχάνειν τὰ πρόσφορα, Ἵ. 714 κυρεῖν...τὰ πρόσφορα: Eur. Ph. 1666 ὅ γὰρ ἀν τύχαν τάδ'.
O most dreadful of all that have met mine eyes! Unhappy one, what madness hath come on thee? Who is the unearthly foe that, with a bound of more than mortal range, hath made thine ill-starred life his prey?

Alas, alas, thou hapless one! Nay, I cannot e'en look on thee, though there is much that I would fain ask, fain learn, much that draws my wistful gaze,—with such a shuddering dost thou fill me!

OE. Woe is me! Alas, alas, wretched that I am! Whither, whither am I borne in my misery? How is my voice swept abroad on the wings of the air?

they came in from 1308.—s' έθελων γ: σε θελων L. 1804 Nauck rejects as spurious the words πολλ' ἄνερεθαί, πολλά πυθόθαί, πολλά δ' άθρημαί. 1807f. L has αλ αλ | φεύ φεύ | δύστανος έγώ έγώ ίγα | etc. Some of the later mss. have αλ four times (as Τ), others only twice (as V, Δ). I now think that the latter is most probably right, in view of the division of the verses. 1809 L has φερομαι τάμων πά τι μοι φθυγγα | διαπέσταιται φοράδην |. The only variants for διαπέσταιται in the later mss. are the corrupt διπέσταιται and διαιπέσταιται, both of which probably arose from διαπέσταιται itself. Musgrave and Seidler conjectured διαπετωται, which I receive: Kennedy, πέταιται: F. Bellermann, διαπετωται (Dor. for -πετωται), so that the verse should be a procelematicus (— אקוקא אקוקא פMinus). Nauck, following Dindorf's former view, writes πά μοι φθυγγα; without any verb; and then, φοράδην, ὃ

'what suffering could have gone further?'
See on δ' αἴδηφα τεκνωθείτες, 866. With Aeschylus, on the other hand, the obscurity of imagery seldom or never arises from indistinctness of outline, but more often from an opposite cause,—the vividly objective conception of abstract notions.

1802 πρός with dat., after a verb of throwing or falling, is warranted by epic usage: Od. 5. 415 μήπος μ' ἐκβαλοντα βάθη λιθακα τοι πέτρη κ' ἑκάτην μ' ἄραξαν: Ηλ. 20. 420 λιασμένων προτί γαθη, sinking to earth. Ai. 95 πρός...στρατφ, 97 πρός..Αρείδασων are different, since no motion is strictly implied. Here the conjecture τίπ is metrically admissible (Ag. 66 κάμακος θεον δανασκ. Pers. 48 φοβηκον δψων προσδέθα)). but needless.

1803 The Attic ὅστοιν harmonises with σ' (1302) and φορέω (1306), while δύστανο would hardly be confirmed by μακιστανοι, since Tragedy used the latter form, and not μήκος, in dialogue also (Aesch. fr. 275: cp. Ag. 280: so Pers. 698 μακιστάρα). The use of Attic forms by the Chorus helps to bring out the more passionate lyric tone which Doricisms lend to the words of Oedipus (1307 f.). Cp. n. on Ant. 804 f.

1804 The fate of Oedipus is a dark and dreadful mystery into which they are fain to peer (ἀνερεθαί, πυθθαι: cp. the questions at 1299 ff., 1327); in its visible presentation it has a fascination (ἄρησα) even for those whom it fills with horror.

1810 διαπέσται (mss.) is unquestionably corrupt. The view that these are anapaests of the 'freer kind' ('ex liberioribus,' Herm.) would not explain the appearance in an anapaestic system of a verse which is not anapaestic at all.

Musgrave's and Seidler's διαπετωται, which Blaydes adopts, is far the most probable remedy. The epic πωταθαι, which Pind. also uses, is admissible in a lyric passage. For the caesura in φθυγγα διαπετωται φοράδην cp. O. C. 1771 διακόλουθοι μεν Ὸωτα φων. The wilder and more rugged effect of such a rhythm makes it preferable here to φθυγγα φοράδην διαπετωται, though the hiatus before ἱω (in 1311) would be justified by the pause. To the conjecture πέταται (or πέταται) it may be objected that the notion of dispersed sounds supports the compound with δια. Hermann simply omitted διαπέσται, dividing thus: αλαι—δύστανοι—τάμων; πά μοι φθυγγα φοράδην; Bergk, πά μοι | φθυγγα; δια μοι πέταται φοράδην. Schneidewin (ed. Nauck) πά μοι φθυγγά;
σοφοκλεοῦς

ὶδι δαίμων, ἐπέτειλεν.  Ἡξέλων.

ΧΩ. ἐς δεινῶν, οὕτω ἀκοντοῦ, οὕτω ἐπόψιμον.


στρ. α’.  ΟΙ.1 ἰδι σκότον

2 νέφος ἐμὸν ἀπότροπον, ἐπιπλόμενον ἄφατον,
3 αὖματον τε καὶ δυσούριστον <ὁν.>
4 οὐμοι,
5 οὐμοι μάλα αὖθις; οἴδον εἰσέδυ ὑμάμα
6 κέντρων τε τῶν ὀπίσθημα καὶ μνήμης κακῶν.

ΧΩ. 7 καὶ θαυμά γ’ οἴδεν ἐν τοσοῦτο πήμαστη
8 διπλὰ σε πεπεθεῖν καὶ διπλὰ φέρειν κακά.


ἀντ. α’.  ΟΙ.1 ἰδι φίλος,

2 σὺ μὲν ἔμος ἐπίπολος ἐτί μόνιμος; ἐτί γὰρ
3 υπομένεις μὲ τὸν τυφλὸν κηδευών.
4 φεῦ φεῦ.


δαίμον, ἐνήλιων.  1311 ἰδι δαίμον ῶν ἐξήλων L (ἐξήλω τ.): ἐξήλων Hermann: ἐνήλιων Nauck.  1314 ἐπιπλόμενον L. Some of the later mss. have this reading. In Bodl. Laud. 54 o is written over o, with gl. ἐπερχόμενον. Others have the true ἐπιπλόμενον (as B, E, V, Bodl. Barocc. 66).  1315 ἀδάματον mss.: ἀδάματον Hermann. — δυσούριστον mss.: δυσούριστον ὑν Hermann. I conjecture δυσούριστον τόν.  1320 φο-

φοράδην, ὁ δαίμον, ἐνήλιων.—φωράδην = 'in the manner of that which is carried'; here correlative to φέρεσαι as said of things which are swept onward by a tide or current: thus, of persons deficient in self-restraint, Plat. Theaet. 144 B ἀπετοντες φέροντες ἐστερ τὰ ἀνεμούσια πολία, they are hurried away on currents like boats without ballast: Crat. 411 c πείνων καὶ φερόειν: Rep. 496 D πείνων φέροειν. He has newly lost the power of seeing those to whom he speaks. He feels as if his voice were born from him on the air in a direction over which he has no control. With the use of the adverb here, cp. βάδην, δρομάδην, σύνην. Elsewhere φοράδην is parallel with φέρεσαι as = to be carried, instead of walking: Eur. Andr. 1166 φοράδην...δῶμα πελάσει, i.e. borne in a litter: Dem. or. 54 § 20 ὑγιῆ ἐξήλων φοράδην Ἰλίδον οἰκάδε. Such adverbs in -δην, which were probably accusatives cognate to the notion of the verb, are always formed from the verbal stem, (a) directly, like βάδην, or (b) with modified vowel and inserted α, like φορά-
δην instead of *φερδην, σποράδην instead of *σπερδην.

1311 ἐξήλων. In a paroemia, the foot before the catalectic syllable is usually an anaepast, seldom, as here (ἐξήλ—), a spondee: but cp. Aesch. Pers. 33 ἔπειρα τ’ ἡλια Σωράθης: Suppl. 7 ἄρ-
φοι τόξον γυναικεῖα: id. 976 βδέλυ 
λαών ἐν χυρών: Ag. 366 βεῖον ἠλίθιον 
σκύψειν: L and A are of the mss. which give ἐξήλων: and good ms. au-
thority supports ἐξήλων in Aesch. Pers. 516, ἐκαλοῦμην in Soph. fr. 685, ἔρωτο 
in Xen. Hellen. 4. 4. 11. The evidence, so far as it goes, seems to indicate that, while ἠλίθιον (itself rare in prose) was preferred in the indicative, a form ἠλί-
θιον was also admitted: see Veitch, Irreg. Verbs, ed. of 1879. Blaydes gives ἐξήλω: Elms. gave ἐξήλω, 'inaudite ἀσφαλῶν,' in Ellendt's opinion: but Veitch quotes Theocr. 17. 100 ἐξάντα. The imperf. ἐξήλων, which Dindorf, Campbell and others read, was explained by Hermann as τενδένια, i.e. 'whether wert thou pur-
posing to leap?' To this I feel two objec-
tions: (1) the unfitness of thus re-
presenting a swift act: (2) the use of ἐνα, which means where. This could not be used with the imperfect of a verb
Oh my Fate, how far hast thou sprung!
CH. To a dread place, dire in men's ears, dire in their sight.

OE. O thou horror of darkness that enfoldest me, visitant unspeakable, resistless, sped by a wind too fair!
Ay me! and once again, ay me!
How is my soul pierced by the stab of these goads, and withal by the memory of sorrows!
CH. Yea, mid woes so many a twofold pain may well be thine to mourn and to bear.

OE. Ah, friend, thou still art steadfast in thy tendance of me—thou still hast patience to care for the blind man! Ah me! strophe.

of motion (as τα ἔβαςε, instead of ol), but only with the perfect, as τα βέβηκε (i.e. where is he now) or the aorist when equivalent to the perfect: as Ο. C. 273 ἠκόμην (I have come) τον ἠκόμην. So, here, the aor. alone seems admissible: τον ἔβλαν, where hast thou leaped to, i.e. where art thou? cp. 1515 τον ἔβλαν, and see on 947.

1814 ἀπότροπον = δ ἐν ἀποτρέποιτο (Hesych.); and so Αἰ. 608 τον ἀπότροπον αἰθημὲν ἀλών, such as all would turn away from, abhorred. Not, ‘turning away from others,’ ‘solitary,’ as Bion Ἰδί. 1. 2 τον ἀπότροπον... ἐρωτα.—ἐπιπλέομεν = ἐπιπλέομεν, pres. part., as Od. 7. 261 ἐπιπλέομεν έστο ἡδε. —

1815 δυσοφροσύνη is defective by one syllable as compared with 1323 τυφλὸν κηδείων. Now the second syllable of κηδείων is ‘irrational,’ i.e. it is a long syllable doing metrical duty for a short one (the third of an antibacchius, – – –). Hence in this verse also the penultimate syllable can be either long or short. Hermann’s δυσοφροσύνη δν is therefore metrically admissible. It is, however, somewhat weak, and the sound is most unpleasing. I should rather propose δυσοφροσύνη λόγοι: for the adverbial neut. plur., cp. ἐπιστρέφεται... πορευεται (883, where see note); for the part., Plat. Legg. 873 ε παρὰ θεοῦ... βλέπεις λόγοι. Nauck conjectured δυσοφροσύνην. Blaydes gives δυσοφροσύνην (not found), in the dubious sense of ‘hard to escape from.’

1818 κέντρων, not literally the pins of the brooches, (which we can scarcely suppose that he still carried in his hands,) but the stabs which they had dealt: as piercing pangs are κέντρα, Tr. 880.

1819 ἐν τοσοίτων πῆμασιν, when thy woes are so many: cp. 893 ἐν τοιαίθ'.

1820 πνεῦ... καὶ φόρειν. The form of the sentence, in dependence on θαῦμα οἰδέν, seems to exclude the version: ‘It is not strange that, as you bear, so you should mourn, a double pain’ (parataxis for hypotaxis). Rather the sense is: ‘that you should mourn (aloud) and (inwardly) suffer a double pain’—i.e., the physical pain of the wounds, and the mental pain of retrospect. I do not agree with Schneidewin in referring διπλά πνεύματι to the double ὀμοι (1316 f.) as = ‘make a twofold lament.’ The φόρειν of A must be right. φόρειν can stand for φόρειν ‘to carry’ when habitual carrying is implied (Her. 3. 34, and of bearers in Tr. 965): or fig., of mental habit (ὁδος φόρειν Αντι. 705): but φόρειν κακά could only mean ‘to carry ills about with thee’; which is not appropriate here.

1822 μάνιμος, steadfast: Xen. Cyr. 8. 5. ii οἱ μοιχιώτατοι πρόβαθεν ὦτες (said of hoplites). Cp. Αἰ. 348 ff., where Ajax addresses the Chorus as μόνοι έµῶν φίλων, | μόνοι ἐμένοντες ἐς ὀρθῷ νόμῳ.
5 οὗ γάρ με λήθεις, ἄλλα γιγνώσκω σαφῶς,
6 καίτερ σκοτεινός, τήν γε στὴν αὐθήν ὄμως.
ΧΟ. 7 ὤ δεινὰ δράσας, πῶς ἔτης τοιαῦτα σὰς
8 ὀφείς μαρανάι; τίς σ’ ἐπήρε δαμόνων;

ττρ. β’.
ΟΙ. 1 Ἀπόλλων τάδ’ ἤν, Ἀπόλλων, φίλοι,
2 ὥ κακὰ κακὰ τελὼν ἐμὰ τάδ’ ἐμὰ πάθεα.
3 ἐπαισε δ’ αὐτοχέρει νῦν οὐτις, ἄλλ’ ἐγὼ τλάμων.
4 τί γὰρ ἔδει μ’ ὅραν,
5 ὅτῳ γ’ ὀρώντι μηδεν ήν ἱδεῖν γλυκυ;
ΧΟ. 6 ἦν ταῦθ’ ὀπωστερ καὶ σύ φής.
ΟΙ. 7 τί δῆτ’ ἐμοὶ βλεπτόν, ἡ
8 στερκτῶν, ἡ προσπήρον
9 ἕτ’ ἔστ’ ἀκούειν ἤδων, φίλοι;’
10 ἀπάγετ’ εκτόπιον ὅτι τάχιστα με,
11 ἀπάγετ’, ὦ φίλοι, τόν μ’ ὑπὲρ νέμιον,
12 τὸν καταρατότατον, ἐτ’ δὲ καὶ θεοῖς
13 ἐγθρότατον βροτῶν.
ΧΟ. 14 δείλαιε τὸν νου τῆς τε συμφορᾶς ἵσον,
15 ὦς σ’ ἡθελχμα μηδέ γ’ ἀν γνώιμαι ποτέ.

proposed κηθεμων. 1330 In L the 1st hand wrote ὥ κακὰ τελὼν τάδ’ ἐμὰ πάθεα: an early hand added a second κακὰ after ὥ, and a second ἐμὰ before τάδ’. Many of the later mss. have κακὰ only once (the second having been taken for a dittography), while they have ἐμὰ twice (owing to the interposed τάδ’). 1339 ἡδων mss.: ἀδων Dindorf. 1341 τὸν δλεθρῶν μέγαν L: τὸν δλεθρῶν μέγα γ’ (B, E, T): τὸν μέγ’ δλεθρῶν Erfurdt. Turnebus conjectured τὸν δλεθρῶν μέγαν (received by Brunck and others): Bergk, τὸν δλεθρῶν μὲ γάς. 1348 L has ὦς (made from ὡς’ or ὡς) σ’ ἡθε-

1825 A distinct echo of Π. 24. 563 καὶ δὲ σὲ γιγνώσκω, Πράμιμε, φρεσίν, οὐδὲ με λήθεις. Besides λήθω, λήσω, λήπθα, Soph. has Ἴθεν (El. 1359). Cr. O. C. 891, where Oed. recognises the voice of Theseus.

1826 σκοτανός: cr. Αἰ. 85 ἐγὼ σκοτανῶ βλέφαρα καὶ δεσδροκότα.

1829 Π. Απόλλων. The memory of Oedipus (cp. 1318) is connecting the oracle given to him at Delphi (789) with the mandate which afterwards came thence (106). Apollo was the author of the doom (τελὼν), but the instrument of execution (ἐραισου) was the hand of Oedipus.

1830 ὥ κακὰ κακὰ κ.τ.λ. The dochmionic metre is sound (see Metrical Analysis): it is νομιδὸς in the antistrophe (1350) which is corrupt. Prof. Campbell, however, retaining the latter, here changes the second κακὰ to κακὸς, and the first ἐμὰ to ἔμοι. The iteration of τάδ’, κακὰ, ἔμα in a style which the lyrics of tragedy admitted where vehement agitation was expressed. Euripides carried it to excess. But here, at least, it is in place.


1837 Ι. The simple mode of expression would have been: τί ἐμοὶ ήθεν βλεπτόν, ἡ στερκτῶν, ἡ ἀκουστῶν εἶ ἠστιν; what henceforth can be pleasurably seen,
Thy presence is not hid from me—no, dark though I am, yet know I thy voice full well.

CH. Man of dread deeds, how couldst thou in such wise quench thy vision? What more than human power urged thee?

OE. Apollo, friends, Apollo was he that brought these my 2nd woes to pass, these my sore, sore woes: but the hand that strophed struck the eyes was none save mine, wretched that I am! Why was I to see, when sight could show me nothing sweet?

CH. These things were even as thou sayest.

OE. Say, friends, what can I more behold, what can I love, what greeting can touch mine ear with joy? Haste, lead me from the land, friends, lead me hence, the utterly lost, the thrice accursed, yea, the mortal most abhorred of heaven!

CH. Wretched alike for thy fortune and for thy sense thereof, would that I had never so much as known thee!

λησα μῆδ' (sic) ἀναγνώσαν ποτ' ἂν. Instead of ποτ' ἂν, some later MSS. (including A) have ποτε. As in 561 ἄν μετρηθέεσθαι ἐντολής, so here ἀναγνώσαν is probably a corruption of ἀν γνώναι. Hermann restored ὅσο' ἡθέλεσα μὴ δέ γ' ἄν γνώναι ποτε. This is slightly nearer to the MSS. than Dindorf's ὅσο' ἡθέλεσα μηδέ σο' ἄν γνώναι ποτε: and yet suits the emphasis ('never so much as known thee').—Dobree proposed ὅσο' ἡθέλεσα μὴ δέ γ' ἄν γνώναι ποτ' ἂν. (For the short vowel lengthened before γν' see cp. El. 547 σῆ δια γνώµης, Tr. 389 οὐκ ἄπο γνώµης.) Wecklein (Ars Soph. em. p. 21)

or loved, or heard by me? But instead of the third clause, we have ἡ προστήρυης, or 'what greeting is it longer possible for me to hear with pleasure?' προστήρυης, passive in Ph. 1353, is here active, as in Ant. 1185 Παλλάδος θείας ἐπὶ ικανὴν εὐγνάμονα προστήρυης. θείας, modal dat. adverbially, as ἐφ' ὑμῖ' 405. The form ἡθελεων, intermediate between Attic ἡθέλεων and Doric ἠθολεον, is given by L in El. 1177, where Herm. keeps it, but most edd. give ἠθολεον. If right, it was a compromise peculiar to tragedy. The Doricism of scenic lyrics was not thoroughgoing: here, for instance, we have τῆλαι (1333) yet προστήρυης (1338).

1840 ἐκτόπτον: cp. 1411 θαλάσσης, and see Appendix on v. 478.

1841 τὸν μέγ' διέθρον is a certain correction of the ms. τὸν διέθρον μέγαν (or μεγά), a correction due to the omission and subsequent marginal insertion of μέγα. Cp. L. i. 158 ὃ μέγ' ἀναιδέω: 16. 46 μέγα νήπιος: Ph. 419 μέγα | θάλας. The antistrophic words are αὕτως ἐφών τῆλα (1363). Διέθρον, pass., 'lost,' as Tr. 878 τάλαν, διέθρα, τὴν τρόπον δεινῶν τε φήτι; The objections to the conject. διέθρον μέγαν (metrically admissible as a doxomiae, if the second of διέθρον is made short) are: (1) the awkward necessity of supplying ἄντις in order to defend the position of μέγα: (2) the phrase διέθρον, which belongs to the colloquial vocabulary of abuse; Dem. or. 18 § 127 περίτριμμα ἄγορᾶ, διέθρον γραμματέας.

1847 He is to be pitied alike for the intrinsic misery of his fate, and for his full apprehension (συνειδεων, schol.) of it. A clouded mind would suffer less.

1848 ἂν with ἡθέλεσα: ἐκ emphases μῆδ'. Oedipus had been the all-admired (8), the 'saviour of the land' (48). But now the Theban elders wish that they had never so much as heard his name or looked upon his face. That bitter cry is drawn from them by the very strength of their sympathy; for his ruin was the result of his coming to Thebes. The objections to the reading of the mss., ὅσο' ἡθέλεσα μὴ 'ἀναγνώσαν ποτε, are these: (1) Eur. Helen. 290 has the 1st aor. pass., ἀνέγνωσθην ἂν, 'we should have been recognised': but ἀναγνωσθηκευν occurs nowhere else in tragedy; and in Attic its regular sense was 'to read,' or in the 1st
aor. act., 'to persuade.' I have not found a single example of ἀναγινώσκω as=ἀναγινώζω ('to recognise') in Thuc., Plato, Xen., or the Orators. (2) But the 2nd aor. has that sense in Homer, in Pindar (Isthm. 2. 23) and in Herod. (2. 91): may not an Attic poet have followed them? Granted. The sense required here, however, after μηδὲ, is to know, not to recognize: the latter would be pointless. (3) The ellipse of ὃ with the aor. ἔθελεσα would be strangely harsh. Such an ellipse with the imperf. sometimes occurs: as Antiphon or 5 § 1 ἐθεύλησαν (and so Ar. Rhei. 866), ii. § 86 ἔθελον. But if, as seems clear, ὃ is required here, then the probability is strengthened that ἀναγινώσκω arose from ἄν γνῶναι. Between Dindorf's ὃς ἔθελησα μηδὲ ὃς ἄν γνῶναι and Hermann's ὃς σ' ἔθελησα μηδὲ γ' ἄν γνῶναι the question is: Which is most likely to have passed into the reading of the mss.? Now they have ὃς σ', and the loss of γ' through a confusion with the same letter in γνῶναι is slightly more probable than the double error of omitting σ' before ἄν and inserting it after ὃς.

1860 The νομάδος of the mss. is corrupt. It would require an improbable alteration in the strophe (see on 1330); and it yields no good sense. The Scholiasts hesitated between rendering it (1) 'feeding on my flesh!' or (2) 'in the pastures.' Reading νομάδς, we have a dochmiac dimeriter, agreeing with 1330: see Metrical Analysis. But the use of the word is extraordinary. It must mean ἐν νομαί, 'in the pastures'—said of the babe whom the shepherd had been ordered to expose on Cithaeron. Now elsewhere νομάς always means 'roaming,' said (e.g.) of pastoral tribes, or of animals: Ττ. 271 ἐπερμεῖν νομάδας ἔχουσι κατασκοπῶν, tracking horses that had strayed: fr. 87 νομάς δι' τις κεροῦσαν ᾦν ἡραίων πάγων καθεῖρετο ἔλαφος; of waters wandering over the land which they irrigate, O. C. 686 κρήναι... Κηφισοῦ νομάδας ἄλθων. The idea of wandering movement is inseparable from the word. To apply it to a babe whose feet were pinned together would have been indeed a bold use. Prof. Campbell, retaining νομάδος, takes πάδας as acc. plur.: 'that loosened the cruel clasp upon my feet, when I was sent astray.' But could νομάς, 'roaming,' be said of the maimed child merely in the sense of 'turned adrift' by its parents? The nomin. νομάδης, referring to the roving shepherd (πάδης 1029) would be intelligible; but the quadruple -as is against it. Now cp. Aesch. Pers. 734 μονάδα δὲ Ζέρην ἐρρηνοι, 'Xerxes alone and forlorn.' Simply transposing ν and μ I conjecture μονάδα, a word appropriate to
OE. Perish the man, whoe'er he was, that freed me in the pastures from the cruel shackle on my feet, and saved me from death, and gave me back to life,—a thankless deed! Had I died then, to my friends and to mine own soul I had not been so sore a grief.

CH. I also would have had it thus.

OE. So had I not come to shed my father's blood, nor been called among men the spouse of her from whom I sprang: but now am I forsaken of the gods, son of a defiled mother, successor to his bed who gave me mine own wretched being:

or θαβέ μ' (V). Some have ἔρρυτο, others ἔρρυτο. For πομάδος Elmsley conjectured πομάδ: I suggest μονάδ'. For κάνησων Campbell has given κανησωτέ μ'. 1885 ἄχος r, ἄχος L. Faehsi's conjecture, ἄχος, is less suitable here. 1880 ἄδης MSS.: ἄδης was restored by Erfurd, and independently (in the same year, 1811) by Seidler, De Vers. Dochn. 59. The same emendation was afterwards made by Elmsley, and by Reisig (Conject. 1. 191).

1862 ἀμογενής MSS.: ἀμολεχής Meineke: ἀμογμασ

the complaint that the babe, sent to the lonely mountain, had not been left to perish in its solitude. The fact that the Corinthian shepherd received the child from the Theban is no objection: the child was φιλω μεμονωμένως, desolate and forlorn. θαβέ', which suits the dochiamic as well as θαβέ μ', is more forcible here. There is a further argument for it. The MSS. give ἃ γυρίθας in 1349, but the strophe (1329) shows that ἃ must be omitted, since ἀπαλλλων, φίλων = ἃ γυρίθας πέθανε, the first syllable of γυρίθας being short, as in 1205, Ant. 344, 1124. Now πέθανε (i.e. πέθανε) θαβέ, took from the fetter, would be too harsh: we could only do as Schneidewin did, and refer ἃ back to πέθανε: but though Δελφών κατὰ Δαίδαλος (724) admits of such treatment, the case is dissimilar here. On the other hand πέθανε δωρά, leased from the fetter, is correct. Thus the metrical impossibility of ἃ confirms θαβέ'. The epithet γυρίθα, 'cruel,' is applied to πέθα as it is to ὁδόρα in Tr. 975.

1881 ἔρρυτο, a strong aorist of ῥύω, formed as if there were a present ῥέω: in II. 18. 515 βῶτο for βυστό is its 3rd plur. Cp. II. 5. 23 ἐρυτο γάσω δή, where the aor. has a like relation to ἔρω (the temporal augment being absent).—ἰς Χάρυν: see on 1152.

1859 θάλων: O. C. 1505 πολυτωνι προφάνεσι: Thuc. 2. 3 τῷ γάρ πληθείς...οὐ βουλομένῳ ἦ...ἀφετέρουσα: Tac. Agric. 18 γιθίς θέλων volentibus et al.

1887 φεονές θάλων, have come to be the slayer, a compressed phrase for ἃ τοσοῦτον ἡθόν ὡστε φονέως εἶμαι: cp. 1519 and Ant. 752 ἢ κάταπελλών ἃδι επέξερξε πρασού; Tr. 1157 ἐσχειν δ' θαν' φανεί. II. 18. 180 εἰ κεν τι νέκος χρυσομένων θάλων, come to be dishonoured (where some explain, 'rech thee dishonoured'): in Xen. An. 3. 2. 3 δώσω δὲ δεὶ κὰ τῶν παρόντων Δαίδαλος ἀγαθόν θείαν (so the MSS.: τελεθέναι G. Sauppe) καὶ μὴ ψιθεῦσαι, the clause καὶ τῶν παρόντων helps ψιθεῦσαι = εὐδέρε. In 1433 θάλων is not similar. No classical use of venire seems really parallel: thus in Iuv. 7. 29 ut dignus venias hederis, venias = 'may come forward' (Mayos ad loc.).

1859 (θοιτον) ἃφι, i.e. ταῦτης ἃφι: θί, plur., as 1095, 1176, 1250.

1860 θάλως is a necessary correction of the MS. θαλως, the verse being a dochiamic dimeter, = 1340άταγεν ἐκτότον δοι τάγματα με. νῦν answers to the short first syllable of ἀτάγερ', since the anacrusis can be either long or short: cp. Aesch. Theb. 81, where ἀλτερία κίνεσ is metrically parallel to νῦν δ' ἄθεος μὲν εἴς' here. He is ἀνωσιάς (i.e. ἀνωσιάς) πάς because through him Iocasta became deified.

1882 οὐκρανής δ' ἃφι ἃφι: iado γένος ἢων (θοιτον) ἃφι ὡν αὐτός ἐφων: i.e. having a common brood (a brood born of the same wife) with those (Laius) from whom he sprang. οὐκρανής is usu. taken as ἄμω γεννών, begetting with his mother, or from the same wife with his father. But if it is remembered that οὐκρανής is a compound from ὁμο- and the stem of γένος, it will be evi-
12 εἰ δὲ τι πρεσβύτερον ἐτὶ κακοῦ κακοῦ,
13 τοῦτο ἔλαχὶ Οἰδίπους.  
ΧΟ. 14 οὐκ οἶδ᾽ ὅπως σε φῶ βεβουλεύσαθα καλῶς:
15 κρείσσων γὰρ ἦσαν μηκέτ' ἦν ἡ ζών τευφλός.

ΟΙ. ὦς μὲν τάδ' οὐχ ὃδ᾽ ἔστιν ἀριστείρα εἰργασμένα,
μῆ μ᾽ ἐκδιδασκεῖ, μηδὲ συμβουλέω ἐτή.
ἐγώ γὰρ οὐκ οἶδ᾽ ὁμοιοὶ ποῖοι βλέπων
πατέρα ποτ᾽ ἂν προσεῖδον εἰς Ἁιδον μολών,
οὐδ᾽ αὐ τάλαναν μητέρα, ὅπως ἤμοι διοῦν
ἐργ' ἐστὶ κρείσσον' ἀνχότης εἰργασμένα.
κρείσσων ἦτ᾽ ἡ τέκνων δὴ ὁψεῖν ἐφίμερος.
βλαστοῦν οὖν ὅπως ἐβλάστε, προσελίθεσον ἐμοὶ;
οὐ δῆτα τοῖς γ᾽ ἐμοῖς ὀφθαλμοῖς ποτὲ,
οὐδ᾽ ἄστο γ', οὐδὲ πύργος, οὐδὲ δαμόμοις
ἀγάλμαθ' ἱερά, τῶν ὁ παντηλήμων ἐγὼ
κάλλιστ' ἀνὴρ εἰς ἵνα ταῖς Ὥηβαις τραφεῖς.

Musgrave. 1366 ἔτι Hermann: ἔφυ μss. The correction is necessary, since the words ἔτι κακοῦ κακοῦ answer metrically to ἔτι δὲ καλεῖς (1345). 1368 ἡσα[ν] ἦσθ' ἂν Porson (on Tr. 1.14, Adv. p. 174). Purgold (Obs. Crit. in Soph. etc., 1802) made the same conjecture, and Hartung so reads: but see comment. 1370 1375 1376 ἐβλάστετε I., ἐβλάστεν L.

dent that it could no more mean γεννών
ὅπως than συγγενῆς could mean γεννών
οὐ, or ἐγγενῆς, γεννών ἐν. In 460
πατρὸς ὁμοίωτας as = σπείρων τινά αὐτήν
ὁ πατὴρ is different, since the second
part of the compound adj. represents a
transitive verb. Meineke's ὁμολεξίς
would be better than Musgrave's ὁμογε-
νόμος: but neither is needed.
1386 πρεσβύτερον, 'older,' then,
'raking before;' here, 'more serious:
Her. 5. 63 τα γὰρ τοῦ θεοῦ πρεσβύτερα
ἐπιστεύον ἢ τὰ τῶν ἀνδρῶν: Thuc. 4. 61
τοῦτο...πρεσβύτατον...κρίνας, τὸ κοινὸς
φοβῶν ἐπιστρέφει εἰς βέβαια.
1388 κρείσσων...ἡσαν μηκέτ' ἂν=
κρείσσων ἦν σε μηκέτ' εἶναι: see on 1061.
ἀν is omitted, as after ἔδει, ἔλεις ἤτ' etc.,
κρείσσων ἦσαν μῆ ἂν implying the thought,
οὐ ἂν ἦσαν, εἰ τὰ βλέπτω ἐπαρχεῖ: see
on 456.
1389 ἀριστείρα is adverbial, the
construction being οὐχ ὃδε (ἐργασμένα)
ἀτιν ἀριστείρα εἰργασμένα: that, thus done, they
are not done best. So ἀριστεῖ is adverb
407, 1046, Αφ. 160.
1390 βλέπων = εἰ ἐβλέπον, which is
more forcible than to take it with ποῖος
δημασίαν. Cp. Ph. 110 πῶς οὖν βλέπων
τις ταῦτα τολμήσει λαλεῖν; Her. 1. 37
μὴ τέσσαρις μερικάς ἐν τῇ ἄγορᾳ καὶ εἰς
ἄγορας φουτέτα θαλασσαζότα; [Dem.] or.
25 § 98 (the work of a later rhetorician)
ποίος προσώπος ἢ τίνις ὀφθαλμοῦ πρὸς
ἐκκλασιστί των ἀνίσθετος; Cp. Aτ.
462 καὶ ποίον ἡμᾶσα πατρὶ δηλώσω φανεῖς
Τελευτοί; 1392 εἰς Ἰδίους. Blind on earth,
Oed. will be blind in the nether world.
1393 Oed. 12. 366 καὶ μού ἐποίη ἐμπεσε
θυμῷ | μάνθησα ἄλοιπον Θεβαλὸν Τειρεσία,
where Odysseus is thinking of the blind
Teiresias as he had found him in Hades.
Cp. 11. 91, where ἐγὼ need not imply
that the poet of the τέκνα conceived
Teiresias as having sight. So Achilles
in Hades is still swift-footed (11. 545).
1394 οἶν...βούλω, a dative of the per-
sons affected, as, instead of the usual ποῖος
ταῦτα σε, we sometimes find ποῖο ταῦτά
σου: Od. 14. 289 τρόκτησι, δι' ἐν πόλλα
κακ' ἀθροίστων ἐλένεχον. Plat. Ἀρ. 30 Α
ταῦτα καὶ νεωτέρα καὶ πρεσβύτερα...ποῖο-
σώ, καὶ ἐξήν καὶ ἀστίφω, μᾶλλον δὲ τοῖς

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and if there be yet a woe surpassing woes, it hath become the portion of Oedipus.

CH. I know not how I can say that thou hast counselled well: for thou wert better dead than living and blind.

OE. Show me not at large that these things are not best done thus: give me counsel no more. For, had I sight, I know not with what eyes I could e'en have looked on my father, when I came to the place of the dead, aye, or on my miserable mother, since against both I have sinned such sins as strangeling could not punish. But deem ye that the sight of children, born as mine were born, was lovely for me to look upon? No, no, not lovely to mine eyes for ever! No, nor was this town with its towered walls, nor the sacred statues of the gods, since I, thrice wretched that I am,—I, noblest of the sons of Thebes,

For βλαστοῦς' Hartung gives βλαστῶν', omitting the comma after ἔβλαστε ('that I should look upon offspring so born'): but see comment. 1879 ἱερὰ ἦν; ἱερὰ τ. Dindorf. The longer form is the regular one in L (though in O. C. 16 it has ἱπές). Here, as in 1428, the trichribrachs lend a certain pathos to the rhythm. Nauck unnecessarily writes ἱερὰ θ'

ἀςτός. Charm. 157 c οὐκ ἐν ἔχομεν διὶ ποιοῖς σοι. Xen. Hier. 7. 2 τοιαῦτα γὰρ ἂν ποιοῖς τοὺς τυράννους οἱ ἀρχόμενοι καὶ ἄλλον δεινὸν ἄνεντον ἄνευ τιμῶντες τυγχάνοντες. Αρ. Νέαρ. 1350 τόλλοις γὰρ ἂν θάτερος αὐτὸς ἑβριγόνωσιν. In Xen. An. 5. 8. 24 τοὺς τάνατλα ποιητεῖ τοὺς κύκλους πιονωσι, there is warrant for τούτων: and in Isocr. or. 16 § 49 μηδὲν ἄγαθόν ποιήσας γὰρ τί πάλιν, for τίν πάλιν.

1874 κρείσσων' ἀγχώνης not 'worse than hanging' (such that, rather than do them, he would have hanged himself): but 'too bad for hanging' (such that suicide by hanging would not adequately punish their author), Eur. Hipp. 1217 εἰσοροφεῖς δὲ τόθε νησί κρείσσων δερμάτων ἐφαύτερο, τοῦ δραμάτου, to be looked on: Aesch. Ag. 1376 ύψος κρείσσων ἐκπαχθησος, τοῦ ἡγίαστος, to be leaped over. ἀγχώνης: cp. Eur. Alc. 229: Alc. Ach. 125 ταύτα δρόγγον οὐκ ἀγχώνης; 'is not this enough to make one hang oneself?'

1875 ἐλλὲ' introduces (or answers) a supposed objection (the ὑποφορά of technical Rhetoric): Andoc. I § 148 τίνα γὰρ καὶ αναβιβάσωμα δεσμώμενον ἐπερ ἐμαυτοῦ; τὸν πατέρα, ἀλλὰ τέφθησαν, ἀλλὰ τῶν ἀδελφῶν, ἀλλ' οὐκ ἔστων, ἀλλὰ τῶν παῖδας; ἀλλ' οὕτως γεγονότατο. —τέκνων ὑφῆς... βλαστοῦσα = δρώμενα τέκνα βλαστῶντα: cp. Eur. Alc. 967 θήρασις ἐν σαλπίν τάς ἤρφελα κατέγραφεν γήρων, which the melodious Orphesus wrote down.—ὅπως ἔβλαστε: Eur. Med. 1011 ἦγεγελαν οἱ ἡγεγελα.


1879 ἀγαλμαθή' ἱερὰ, the images of the gods in their temples: cp. 20.—τών = ων, as Ant. 1086: cp. 1427. Soph. has this use in many other places of dialogue: see O. C. 747 n.

1880 κάλλους' ἄνηρ εἰς... τράφειας. εἰς, in connection with a superlative, is strictly correct only where one is compared with several: as Thuc. 8. 40 εἰ υἱὸς τοῖς Χάοις πολλοὶ δοτεῖς καὶ μᾶς γένεις τίλιν Δακεδαμιωνίου πλείοντο γενέμενοι: Eur. Herac. 8 πλείστων μετέχων εἰς ἅνηρ Ἡρακλη. So Tr. 460 πλείστας ἄνηρ εἰς... εὑμένε. But here, where the question is of degree in nobility, it merely strengthens κάλλους: cp. Thuc. 8. 68 πλείστα εἰς ἅνηρ, δοτεῖς εὐμυθολογοματι τι, δυνάμεον ωφελεῖν which, notwithstanding πλείστα, is really like our passage, since we cannot suppose a contrast with the collective wisdom of several advisers.—ἐν γε χρῆς Θήβαις: the γε, by adding a second limitation, helps, like εἰς
ἀπεστέρησ' ἐμαυτόν, αὐτὸς ἐννέτων ὧθεῖν ἀπανταὶ τὸν ἄσεβη, τὸν ἐκ θεῶν φανέν' ἀναγγέλλῃ καὶ γένους τοῦ Λατου. τοιαῦτ' ἐν σοφίᾳ κηθίζα μηνύσαι ἐμὴν ὀρθοὶς ἐμελλον ὃμμασιν τούτους ὅραν;· ἥκιστα γ'· ἀλλ' εἰ τῆς ἀκονουσης εἴπήν πηγήδι δι' ἀτών φραγμός, οὐκ ἄν ἐσόχυν οἷος πολυερὴν τούμοιν ἄθλιον δέμας, ἢν ἥ τυφλός τε καὶ κλύων μηδέν τι γὰρ τῆς φροντίδ' ἐξω τῶν κακῶν οἰκεῖων γλυκυ· ἢδ' Κιθαρίον τί μ' ἐδέχον; τί μ' οὖν λαβὼν ἐκτενεῖας εὐθύς, ὥσ ἐδείξα μήποτε ἐμαυτὸν ἀνθρώποις εὖθεν ἢ γεγώς; θ' Πόλυβε καὶ Κόρυθε καὶ τὰ πάτρια λόγῳ παλαιά δώμαθ', οὗν ἀρά με κάλλος κακῶν ὑπολοῦν ἔξεθρέψατε.

ἀνέφ, to emphasise the superlative. If the glories of Thebes can rejoice the sight, no Theban at least had a better right to that joy: (and who could have a better right than Thebans?)

1881 ἀπεστέρησ' ἐμαυτόν: a regular phrase in reference to separation from civic life: Antiphon or. 5 § 78 el δ' ἐν Λαύχ χαροφιλεῖ, τοῦτο οὐκ ἀπεστερῶν γε τῶν ἔτη τῆς πόλεως ἐμαυτὸν ὀδενδο (not forfeiting any of his relations with Athens) οὐδ' ἐτέρας πόλεως πολιτής γεγενημένου: [Dem.] or. 13 § 22 οὐδένος ἔργον τῶν τότε ἀπεστερήσαντος ἐμαυτος, the Athenians of those days did not renounce their share in any of the great deeds of the Persian Wars.

1882 τὸν ἀσεβῆ naturally depends on ὅθεν. But if so, it would be very awkward to take τὸν...φανέντα κ.τ.λ. with ἀπεστέρησ' ἐμαυτόν. Rather τὸν φανέντα κ.τ.λ. also depends on ὅθεν. 'Bidding all to expel the impious one,—that man who has [since] been shown by the gods to be unholy—and of the race of Laius.' His thought passes from the undecided person of the edict to himself, precisely as in 1440 f. The words καὶ γένους τοῦ Λατου are a climax, since the guilt of bloodshed, which the oracle had first denounced, was thus aggravated by a double horror.

1884 κηθίζα: see on 833: μηνύσαι ἐμήν, sc. ὀδήν.

1885 ὀρθοὶς: see on 528.

1896 τῆς ἀκονουσης...πηγῆς, the source (viz. the orifice of the ear) from which sounds flow in upon the sense: cp. Plat. Phaedr. 245 c ψυχή...πηγὴ καὶ ἀρχή κινήσεως. (Not the stream of sound itself.) δὲ ἄτων supplements τῆς ἀκονουσης πηγῆς by suggesting the channel through which the sounds pass from the fount. Cp. fr. 773 βραδεία μὲν γὰρ ἐν λόγοις προσομήθη μᾶλις δὲ ὅτι ἥρως ἔρχεται προωρεῖσθαι. ἡ ἀκονουσα πηγὴ, instead of ἡ πηγὴ τῆς ἀκονουσης, is said with a consciousness that πηγὴ means the organ of
―have doomed myself to know these no more, by mine own command that all should thrust away the impious one,—even him whom gods have shown to be unholy—and of the race of Latus!

After baring such a stain upon me, was I to look with steady eyes on this folk?—No, verily: no, were there yet a way to choke the fount of hearing, I had not spared to make a fast prison of this wretched frame, that so I should have known nor sight nor sound; for 'tis sweet that our thought should dwell beyond the sphere of griefs.

Alas, Cithaeron, why hadst thou a shelter for me? When I was given to thee, why didst thou not slay me straightway, that so I might never have revealed my source to men? Ah, Polybus,—ah, Corinth, and thou that wast called the ancient house of my fathers, how seeming-fair was I your nursling, and what ills were festering beneath!}

but two at least (A, V) give ἐν τοίχῷν. 1888 τὸ μὴ ἀποκλείει MSS.: τὸ μὴ ἀπο-
κλήσαι Elmsley. The original form of the verb was κλήσαι (being formed from the noun-stem κλής, cp. κωλός, μυρίο), and κλῆς, not κλέω, was the older Attic form, still used, doubtless, in Sophocles: thus κλής occurs in an Attic.inscription later than 403 B.C.; though κλέος, κλείθρον, etc., occur as early as about 378—
330 B.C. (Meisterhans, Gramm. Att. Inschr. p. 17.) The spelling of κλέω, etc.,
fluctuates in our MSS.: thus L has κλείδρα above in v. 1262, but κλῆδρα in 1287,

hearing, just as we might have τὰ ἀκού-
οντα ὅτα. Seneca paraphrases: utinam
quidem rescindere has guereum vias, Mani-
busque adactis omne qua voces meant
Aditusque verbis tranite angusto patet,
Eruere possem, gnata... aures ingerunt,
quietuid mihi Donastis, oculi (Oed. 
226 ff.).

1887 ἐσχόμην, usu. in this sense with gen., as Od. 4, 422 σκέσθαι... βλεύ.

1888 τὸ μὴ: cp. 1232. The simple μὴ, where (as here) μὴ ὄν is admissible,
occur also in prose, as Antiph. Trital. 3 Β § 4 οὖδεὶς ἡμῶν λόγος ὑπελεύθετο μὴ
φονεύνιν ἑδρὰν.

1889 ἐν ἂν. For ἂν (as 1393) see on 1123. The negative μὴδὲν here shows how in this construction Ἰνα is essentially
final, 'so that I might have been'; not = 'in which case I should have been'—
for which the negative must have been οὖδεν. So ὡς ἔθετα μὴτε (1392), that
I might never have shown. Eur. fr. 442
φεῦ φεῦ τὸ μὴ τὰ πράγματ' ἀνθρώποις
ἐξεῖν | φωνῇ, ὥν ἣσαν μὴδὲν οἱ δεινοὶ
λόγοι.

1890 ἔσω τῶν κακῶν, i.e. undisturbed
by those sights and sounds from the outer world which serve to recall past
miseries.

1891 The imperf. ὠδέχομαι helps the per-
sonification: 'wast ready to shelter me.'

1892 ὡς ὠδέχομαι: see on 1389, and cp.
Aesch. P. V. 776 τοῦ κλῆτα | τρεπτ' ἐμαυτῆ | ἐστὶν...
τῶν πλῆθων ἑκάστα τῶν πλήθων
πέμπον | ἀνήρλαγην

1893 ὡς πάστρα λόγγα = τὰ λόγγα πά-
στρα, an order the less harsh since πάστρα
(= of my fathers, not πάστρα, of my
father) is supplemented by παλαι. Cp.
Aes. 635 ὡς νοοῦν μάταν: Eel. 793 τὸν
θανῶτος ἄρτις: Aesch. P. V. 1013 τῶν
φρονοῦντι μὴ καλῶν: Eur. Med. 874 τῶν
βουλεύουσιν εἰ.

1896 κάλλος κακῶν ὑπολογοῦ, a fair
surface, with secret ills festering beneath
it (gen. κακῶν as after words of fulness,
κρυπτῶν κακῶν γέμοι): because he had
seemed most prosperous (775), while the
doom decreed from his birth was secretly
maturing itself with his growth.—κάλλος,
concrete, a fair object, Xen. Cyr. 5. 2. 7
τὴν δυνατέρα, δεινὸν τὸ κάλλος καὶ μέγε-
θος, πενθικὸς δὲ ἔχουσαν. —ὑπολογοῦ, of
a sore festering beneath an ὀὐλή or scar
which looks as if the wound had healed:
Plat. Gorg. 480 ο ὡς μὴ ἔχουσαν τὸ
νόσημα τῆς ἀδίκιας ὑπολογοῦ τῆς ψυχῆν

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νῦν γὰρ κακὸς τ’ ἀν κακὸς κακῶν εἰρήσκομαι.

ω̄ τρεῖς κέλευθοι καὶ κεκρυμμένη νάπτη

dρυμὸς τε καὶ στενωτὸς ἐν τριπλαῖς ὁδοῖς,

αὐτοῦ μοὶ ἁμα τῶν ἐμῶν χειρῶν ἀπὸ

ἐπίετε πατρός, ἀρά μοι μέμνησθε τι,

ο’ ἔργα δράσας ὑμῖν εἰτα δεῦρ ἰῶν ὁποῖο ἐπρασσόμοι αὕθες; ὁ γάμοι γάμοι,

ἐφύσαθ’ ἡμᾶς, καὶ φυτεύσαντες πάλιν

ἀνείη αὐτοῦ σπέρμα, κάπεδείζατε

πατέρας, ἀδελφοὺς, παῖδας, ἁμι’ ἐμφύλιον,

νύμφας γυναικὰς μητέρας τε, χατόσα

ἀιχτιο’ ἐν ἀνθρώπουσιν ἔργα γίγνεται.

ἀλλ’ οὐ γὰρ αὐνὰν ἔσθ’ ἀ μηδὲ δρᾶν καλὸν,

ὅπως τάχιστα πρὸς θεῶν ἔξω μὲ πο

καλύσατ’, ἡ φοινίσατ’, ἡ θαλάσσω

ἐκρύψατ’, ἐνθα μήτορ’ εἰσόψεσθ’ ἐτι.

ιτ’, ἀξιώσατ’ ἀνδρὸς ἄθλιον θυγείν

πίθεσθε, μὴ δεῖσθε’ τἀμα γὰρ κάκα

οὐδεὶς οἶος τε πλὴν ἐμοῦ φέρει βροτῶν.

1394. 1401 ἀρὰ μοι MSS.: ἄρ’ ἦμοι Brunck, Erfurdt: ἄρα μὴ Blaydes. Linwood suggested ἀρὰ μοι.—μέμνησθ’ ὑμὶ L, with most of the later MSS. (including A): but a few have μέμνησθ’ ὑμὶ Ι Elmsley. 1405 ταῦτ’ον MSS. I read ταῦτ’ον. Nauck, τοῦμον. 1414 πίθεσθε MSS.: πίθεσθε Elmsley, which almost all edd. receive. The pres. = ‘be persuaded’: the aor. = ‘obey’, ‘comply with my

παῖσι καὶ ἀνάλων, ‘lest the disease of

injustice become chronic, and render his

soul gangrenous and past cure’ (Thompson). Thuc. 8. 64 ὅτανον αὐτοῦμαν,

μισύνη independence opp. to τὴν ἄντον

θέουρα θεωρεῖν. Dem. or. 18 § 307 ἡμι-

χλαν δέν εἰ μάκον καὶ ὅποιον, unjust and

insouciant peace. Eustath. Od. 1496. 35

Σοφικὴν...λέγεται ὅτανον εἰπαί τον

doúρειν ἅπα, the wooden horse at Troy,

as concealing foes.

1397 κάκι κακῶν like ἀξοῦν παῖς

(1360), with reference to the stain in-

curred by Iocasta.

1398 f. His memory recalls the scene

as if he were again approaching it

on his way from Delphi. First, he
describes three roads converging in a deep

glen or ravine (τρίς κέλευθοι—κεκρυμμένη

νάτη): then, descending, he comes to a

coppice (δρυμός) at a point where his

own road narrows (στενωτὸς) just before

its junction with the two others (ἐν τρι-

πλαῖς ὁδοῖς). See on 733. The genu-

ineness of v. 1399 has been groundlessly

questioned, on the score of supposed tau-

tology. The language may be compared

with that of the verses from the Oedipus

of Aeschylus (fr. 167), quoted in the In-

troduction.

1400 τοῦμον αἷμα, thus divided from

πατρός, is more than αἷμα τοῦμον πατρός:

‘the same blood which flows in my own

veins—the blood of my father.’

1401 For τι, which has a tone of

bitterness here, see on 124, 969. The ὑτι

of the MSS. must be explained in one of

two ways:—(1) as if the construction

was irregularly changed by οἷα, ὑτια: but

the immediate succession of οἷα to

ὑτι makes this intolerably harsh: or (2)

as if οἷα, ὑτια were exclamatory sub-

stitutes for δεῦρ or the like: which seems

inadmissible.

1405 ἀνείη ταῦτ’ον σπέρμα. By the

change of one letter, we restore sense to
For now I am found evil, and of evil birth. O ye three roads, and thou secret glen,—thou coppice, and narrow way where three paths met—ye who drank from my hands that father's blood which was mine own,—remember ye, perchance, what deeds I wrought for you to see,—and then, when I came hither, what fresh deeds I went on to do?

O marriage-rites, ye gave me birth, and when ye had brought me forth, again ye bore children to your child, ye created an incestuous kinship of fathers, brothers, sons,—brides, wives, mothers,—yea, all the foulest shame that is wrought among men! Nay, but 'tis unmeet to name what 'tis unmeet to do:—haste ye, for the gods' love, hide me somewhere beyond the land, or slay me, or cast me into the sea, where ye shall never behold me more! Approach,—deign to lay your hands on a wretched man;—hearken, fear not,—my plague can rest on no mortal beside.

wist.' In *El. 1015* and *O. C. 520* πεθενε is fitting, as in Plat. *Crilo 44 B* καὶ τὸν ἐμὸν πεθήνε καὶ σώθης: on the other hand, in *Ty. 1227* πεθανε is best; and in Aesch. *P. V. 276* πεθανεθα (bis) seems rightly changed to πθεσθε by Blomfield. Here, as in most cases, either pres. or aor. is admissible; but the aor. seems clearly prefer-

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the passage. The τατόν of the mss. is unintelligible. Oedipus was the σφέμα of Laius and Iocasta. When Iocasta weds Oedipus, the marriage cannot be said ἀνέκται τατόν σφέματο: for it is absurd to suppose that the seed sown by Oedipus could be identified with Oedipus himself. But the marriage can be rightly said ἀνέκται τατόν σφέματο, to yield seed from the same man (Oedipus) whom that womb had borne.

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1406 Σφ. The marriage of Iocasta with Oedipus constituted (ἀπεδείκτα) Oedipus at once father and brother (of his children), while he was also son (of his wife),...the closest relation in blood (αὐτόι ἐμφόλιον) becoming also the husband. The marriage made Iocasta the bride (γυμήθας)...aye, and the child-bearing wife (γυναῖκα),—of him to whom she was also mother (μητέρας). Thus, through the birth of children from such a marriage, complex horrors of relationship arose (οἴσα οἷοι σωθήναι ἡγεῖν τότε). αὐτοί ἐμφόλιον is in apposition with πατέρας ἀδελφοὺς παῖδας,—'a blood-kinship' standing for a 'blood-kinsman.' It expresses that the monstrous union confounded the closest tie of consanguinity with the closest tie of affinity. The phrase ἐμφόλιον αὐτα, like συγγένεις αὐτα, would in Tragedy more often mean 'murder of a kinsman.' But it can, of course, mean also 'kindred blood' in another sense; and here the context leaves no ambiguity. Cp. *O. C. 1671* (n.) ἐμφώνων αὐτο, Eur. *Phoen. 146* καὶ ὁν αὐτο, κοινά τεκέα ὑπ' ἑκατοφόρον πέφυκεν Ἰούς.

1410 Ἐφ. με του καλύψα: the blind man asks that they will lead him away from Thebes, and hide him from the sight of men in some lonely spot—as amid the wilds of Cithareon (1451). We must not transpose καλύψα and ἱπτάσα, as is done in Schneidewin's ed. (as revised by Nauck), after Burges.


1416 No one can share the burden of his ills. Other men need not fear to be polluted by contact with him, as with one guilty of blood. His unwitting crimes and his awful sufferings—alike the work of Apollo—place him apart. In illustration of the fear which he seeks to allay, compare the plea of Orestes that, since he has been duly purified from bloodshed, contact with him has ceased to be dangerous (Aesch. *Eum. 255* δον προσόφθλην ἄμμελει ξυνουλι).—Contrast *O. C. 1132* ff., where Oed. will not allow
his benefactor Theseus to touch him. There, he feels that he is still formally ἄναγγελος, and that gratitude forbids him to impart a possible taint. Here, he thinks only of his unique doom and his incomunicable anguish.

1416 ὶν ἐπαινεῖς ἐς δέον = seasonably in respect of those things which (ἂν = τοῦτον ἣ) you ask. For the gen. of relation cp. Xen. II. 6. 2. 9 κείται τήν Κέρ− κυραν ἐν καλῷ μὲν τοῦ Κορυνθιακοῦ κόλπου καὶ τῶν πόλεων at ἐπὶ τοῦτον καθήκουσαν ('conveniently in respect to'), ἐν καλῷ δὲ τοῦ τήν Δακιωνίκην χώραν βλάπτειν.—τὸ πράσσειν καὶ τὸ βουλέον are strictly accusatives of respect, 'as to the doing and the planning,' i.e. with a view to doing and planning. So Ant. 79, El. 1030, O. C. 442, Ph. 1253, etc.

1418 μοῦνοι: see on 304. Kühlsstädt (De Dial. Trag. 104) thinks that Soph. never uses μοῦνοι for μῦνος unless with some special emphasis: but, as Ellendt remarks, such instances as O. C. 875, 991, Ant. 705, fr. 434 refute that view. Rather it was a simple question of metrical convenience. The same is true of ἔτειν and ἔτειν, with this exception, that, even where metre admitted ἐτ' ἔτειν occurs as the first word of an address: Eur. I. T. 798 ἔτειν, οὗ δικαίως. In O. C. 928 also, L and A give ἔτειν παρ' ἀταῖς.

1420 τίς μοι φανεῖται πλήθος ἐνδικός; 'what reasonable claim to confidence can be produced on my part?' Oedipus had brought a charge against Creon which was false, and had repudiated a charge against himself which was true. He means:—'How can I expect Creon to believe me now, when I represent myself as the blind victim of fate,—when I crave his sympathy and pity?' πλήθος has two main senses, each of which has several shades,—(1) faith, and (2) a warrant for faith. Here it is (2) essentially as in O. C. 1632 δός μοι χέρος σῆς πλήθου. Not 'a persuasive argument' in the technical sense of Rhetoric, for which πλήθος were 'instruments of persuasion,' whether ἐντεκνο, provided by the Art itself (λόγικη, παθητική, ἥθικη), or ἐντεκνο, external to the art, as depositions, documents, etc.

1421 πατὴρ: see on 475.

1422 Cp. the words of Tennyson's Arthur to Guinevere: 'Yet think not that I come to urge thy crimes.'
CH. Nay, here is Creon, in meet season for thy requests, crave they act or counsel; for he alone is left to guard the land in thy stead.

OE. Ah me, how indeed shall I accost him? What claim to credence can be shown on my part? For in the past I have been found wholly false to him.

CREON.

I have not come in mockery, Oedipus, nor to reproach thee with any bygone fault.—(To the Attendants.) But ye, if ye respect the children of men no more, revere at least the all-nurturing flame of our lord the Sun,—spare to show thus nakedly a pollution such as this,—one which neither earth can welcome, nor the holy rain, nor the light. Nay, take him into the house as quickly as ye may; for it best accords with piety that kinsfolk alone should see and hear a kinsman's woes.

more rhetorical oōθ'. oōθ'. 1424—1431 διλ' ει τα θεττών... ἔχει κακά. On Nauck's transposition of these eight verses, see comment. 1428 λεπός] Ἰός Dindorf. See on 1379. 1430 μάλισθ' ὅραν MSS. Dobree conjectures μόνος ὅραν (and so Blaydes, cannot suffer it to remain in their presence (προσέβεβαι): it must be hidden from them. Cp. Aesch. Eum. 904 f., where the Erinyes, as Chthonian powers, invoke blessings on Attica, γῆν... ἐκ τε ποντίας ὅραον... ἐξ ὕδατοι τε. δρακόντι here is not a συννοσιμος but a symbol of water generally, as with Empedocles 282 ὥς τὸν ἐπτατ' ἑδύρει Κύπρος χύσιν ὅρων ἐν δρακόντι • εἶδε καὶ ποιοῦθα χώρι πυρὶ δύσε κρατῶν: cp. Lucr. 1. 714 f. quattuor ex rebus possit omnia revertur Ex igni tertia atque anima procersescet et imbri. In Ant. 1073 the exposure of the unburied corpse is spoken of as a violence to of ἄνω θεον (Σιδώνων). It was a common form of oath to pray that, if a man swore falsely, neither earth, nor sea, nor air, might tolerate the presence of h's corpse (Eur. Or. 1085, Hipp. 1930).

1428 The original sense of λεπός, 'strong' (Curt. Etym. § 614), suits a few phrases, such as λεπός ἔχος (II. 16. 407). But in such as λέπον ἡμαρ, κεφας, δρακόντι, στοματικός etc. it is more likely that the poet had no consciousness of any other sense than 'sacred.'

1430 The objection to taking μάλιστα with τοις ἐν γένει is not that it follows these words (see on 1394), but that ταγ-γενε intervening. Rather join it with εὐθύγνων ἔχει... μόνος τ' ἀκόειν = μόνος ὅραν ἀκοεῖν τε.
ΟΙ. πρὸς θεῶν, ἐπείτερ ἑλπίδος μ’ ἀπέστασας, ἀριστος ἐλθὼν πρὸς κάκιστον ἄνδορ’ ἐμέ, πιθὸν τί μοι πρὸς σοῦ γὰρ, οὐδ’ ἐμοῦ, φάρσω.

ΚΡ. καὶ τοῦ με χρέιας ὢδε λιπαρείς τυχεῖν;

ΟΙ. μυθῶν με γης ἐκ τῆς ὡς σῶν τάχισθ, ὡς πνητῶν φανοῦμαι μηδενὸς προσήγορος.

ΚΡ. ἐδρασ’ ἀν εὖ τοῦτ’ ἵσθ’ ἂν, εἰ μὴ τοῦ θεοῦ πρώτως’ ἔχορζον ἐκμαθεῖν τί πρακτέον.

ΟΙ. ἀλ’ ἣ γ’ ἐκείνου πᾶσ’ ἐδηλώθη φάτισ, τὸν πατροφόρτν, τὸν ἀσέβη μ’ ἀπολλύναι.

ΚΡ. οὔτως ἐλέγχη ταῦτ’ ὃμως δ’, ἢν ἔσταμεν χρέιας, ἀμενον ἐκμαθεῖν τι δραστέον.

ΟΙ. οὔτως ἂρ’ ἀνδρὸς ἀθλίου πεύσεσθ’ ςὺπερ;

ΚΡ. καὶ γὰρ σὺ νῦν τὰ τῷ θεῷ πίστιν φέροις.

ΟΙ. καὶ σοὶ γ’ ἐπισκήπτω τε καὶ προστρέψομαι, τῆς μὲν κατ’ οἴκους αὐτὸς ὁ θέλεις τὰ φῶν θοῦ, καὶ γὰρ ὀρθῶς τῶν γε σῶν τελεῖς ςὺπερ’ ἐμοῦ δὲ μήποτ’ ἀξιωθῆτω τὸδε πατρόφων ἄστυ ζωντος οἰκητοῦ τυχεῖν, ἀλ’ ἔα με ναιεῖν ὅρεσιν, ἐνθ’ κλήζεται

with μόνοις β’ in 1431): Meineke, μόνοις θ’ ὀπράν.

1437 φανοῦμαι] ἰσανοῦμαι

Meineke, which Nauck adopts.

1445 ι’ ἃν Λ. (i.e. τοι ἃν, τὰ), with most of the

1482 ὀπίσως μ’ ἀπέστασας, suddenly plucked away from (made me to abandon) my uneasy foreboding; cp. Lat. revellere (falsorum persuasione, Sen. Epist. 95), and our phrase, ‘a revulsion of feeling’: Ai. 1382 ὡς μ’ ἐφευσαν ὀπίσως τοῦ. Conversely (El. 809) ἀποστάσας... φρένως | αἱ μοι μόναι παρῆσαν ὀπίσως.

1483 ἀριστον ἐλθὼν πρὸς... ἡμέ, having come to me in so noble a spirit; cp. 1432 ἐλήμφθη. This is more natural than to render, ‘having proved myself most noble towards me’ (see on 1357).

1484 πρὸς σοῦ, in thy interest: Eur. Alc. 58 πρὸς τῶν ἐχόντων, ἤφεβε, τῶν νόμων τῖθος: Ὁρ. 479 δεὶ γὰρ καὶ τὸ πρὸς κείμον λέγων, the argument on his side.

1486 χρέως, request: O. C. 1754 προσπίπτονωκί τού. Θ. τίνος ὃ παιδές, χρέως ἀνάγεται.

1497 μηδενὸς προσήγορος, accosted by no one: for the gen., cp. El. 1114 οὕτως ἄτιμος εἰμὶ τοῦ τεθηκοῦτος; ἦ β. 344 κείμην διδακτά. With dat. Ph. 1353 τοῦ προσήγορος; see on 1337: for ὁποῦ μῆ with fut. indic., on 1412.

1498 For the double ἃν with ἐπιστα, cp. 862; join τοὐτ’ with ἵσθι: it could not here go with ἐπιστα.

1440 φάτισ (151), the message brought by Creon from Delphi (86); πασ’, ‘in full,’ explicitly: Ai. 275 κεῖσθ’ λύτη πᾶς ἐλάθατα. The indefinite person of the φάτισ is identified with Oedipus just as in 1382 f.

1442 πάνω... χρέως, see 367.

1444 οὔτως with ἀλλίων: Ph. 104 οὕτως ἤξει τι δεινῶν ἱροῖς ἔρθασ’

1446 The καὶ belongs to σὺ: ‘yes, for even thou in sooth wouldst now believe in the god (though formerly thou didst not believe his word by the mouth of Teiresias).’ This is not spoken in mockery, but with grave sorrow. The phrase πρὸς τῶν φέρον ἀλλίων (El. 735 τῶν τελείον πρὸς τῶν φέρον) prob. = ‘render belief’ (as a tribute due), cp. φορόν, δασμόν, χρήματα φέρεμες, and the
OE. For the gods’ love—since thou hast done a gentle violence to my presage, who hast come in a spirit so noble to me, a man most vile—grant me a boon:—for thy good I will speak, not for mine own.

CR. And what wish art thou so fain to have of me?

OE. Cast me out of this land with all speed, to a place where no mortal shall be found to greet me more.

CR. This would I have done, be thou sure, but that I craved first to learn all my duty from the god.

OE. Nay, his behest hath been set forth in full,—to destroy the parricide, the unholy one, that I am.

CR. Such was the purport; yet, seeing to what a pass we have come, ’tis better to learn clearly what should be done.

OE. Will ye, then, seek a response on behalf of such a wretch as I am?

CR. Aye, for thou thyself wilt now surely put faith in the god.

OE. Yea; and on thee lay I this charge, to thee will I make this entreaty:—give to her who is within such burial as thou thyself wouldest; for thou wilt meetly render the last rites to thine own. But for me,—never let this city of my sire be condemned to have me dwelling therein, while I live: no, suffer me to abide on the hills, where yonder is

later mss.; L² and Π have γ' ἀστορ, which some edd. prefer. But του has a pensive tone, while γε here would be almost derisive.

1446 προπρέψωμαι L: προπρέψωμαι τρέψω; Plat. Legg. 711 B πρὸς ἀφετήρα ἐπιτηδεύματα προπρέπεσθαι τοῦ πολίτης.) But this strain of lofty admonition seems little in accord with the tone of the broken man who has just acknowledged Creon’s unexpected goodness (1433), and is now a suppliant (cp. 1468). In Ai. 831 and O. C. 50, where προπρέπων is undoubtedly right, προπρέπεσθαι occurs as a variant.

1447 τῆς...κατ’ οἴκους: the name of Iocasta has not been uttered since 1235. Contrast 950.

1448 τελέσ absolv. like ἔρημον, perform rites, i.e. the ἐντάφια (Isae. or. 8 § 38). The special term for offerings to the dead was ἐναργίζειν (Isae. or. 3 § 46).

1449 ἀξιωθῆτω, be condoned.: Her. 3. 145 ἐμὲ μὲν, ὦ κάκιστε ἄνδρες...ἀδικήσατα οὐδὲν ἄξιον ἄξιον δεσμών γοργῆσθαι ἐξωσ, doomed me to a dungeon though I had done no wrong worthy of bonds.

1451 ια, a monosyllable by synizesis, as in Ant. 95 ἀλῶ ια με. Cp. Od. 9. 283 νέα μὲν μοι κατέχει Ποσειδῶν ἐνοιχθῶν.
ούμος Κιθαιρών οὔτος, ὢν μήτηρ τέ μοι
πατήρ τ' ἐδέσθην ζώντε κύριον τάφων,
ἐν ἔκεισιν, οἵ μ' ἀπωλλύτην, θάνω.
καὶ τοιοῦτον γ' οἶδα, μήτε μ' ἀν νόσου
μήτ' ἄλλῳ πέρσαι μηδὲν', οὐ γάρ ἂν ποτε
θυρήσκων ἐσώθην, μὴ ἐπὶ τῷ δεινῷ κακῷ.
ἀλλ' ἢ μὲν ἡμῶν μοιρ', ὀποιτερ εἰσ', ἵππο,
παίδων δὲ τῶν μὲν ἄρσενον μὴ μοι, Κρέον,
προσθῇ μέρμεναν ἀνδρές εἰσίν, ὡστε μὴ
σπάνιν ποτὲ σχείν, ἐνθ' ἂν ὕπτει, τοῦ βιῶν,
τῶν δ' ἀθλίων οἰκτραίων τε παραθένον ἐμαῖν,
οἷν οὐποθ' ἦμ' χαρίς ἐστάθη βορᾶς

which some edd. receive: but see comment.

1455 ζώντε MSS.: ζώντι Toup.
1458 δηταρε L: δητηρε r, which Brunck and others prefer; but Oed. is thinking
rather of the end to which his destiny may go than of the course by which the end is
to be reached.
1459 κρῆνων L: κρῆνον r. Crp. on 637.
1460 πρόσθε (sic) L,

—δρεσών, locative dative, cp. γη, 1266.
—ἔνθα καλεσθαι k.t.l., lit., 'where my
Cithaeron yonder is famed,' = 'where yon-
der is Cithaeron, famed as mine,'— i.e.
made famous by the recent discovery that it
is ὄλθινον προσδίκα καὶ μήτηρ (1092).
There is an intense bitterness in the
words; the name of Cithaeron is for ever
to be linked with his dark story. Statius
(quoted by Schneidewin) was doubtless
thinking of this place: habent te lustra
tuasque Cithaeron (Theb. 11. 752). καλ-
εσθαι is stronger than καλεῖσθαι, as in Tr.
659 ἔνθα καλεσθαι θυρήσκων means, 'where
fame (that brought the tidings of his great
victory) tells of him as sacrificing.' For
the idiom cp. II. 11. 757 'Ἀλευτοῦν ἔνθα
κολών | κέκλεισαι.'

1458 The words ἐξ οἰκίων form the
decisive argument for the ζώντε of the
MSS. against Toup's specious emendation,
ζώντη. His parents in their life-time ap-
pointed Cithaeron to be his grave. Now
they are dead; but, though he can no
longer die by their agency, he wishes to
die ἐξ οἰκίων, by their doom; i.e. by self-
exposure in the same wilds to which they
had consigned him (cp. 719 ἔρρυσαν ἄλλων
χαρίν εἰς ἄβατον δρος). The thought of
the hostile dead bringing death upon the
living is one which Sophocles has more than
once: Αἰ. 1026 ἐδεις ὡς χρόνῳ | ἐμελέθει οὗ ἐκτυρ καὶ θανῶν ἀποθελεῖν;
Τρ. 1163 (Hercules speaking of Nes-
sus) ζώντα μ' ἐκτεινεν θανῶν. The read-
ing ζώντη, on the other hand, yields
nothing but a weak verbal antithesis with
tάφων. Had his parents meant him to
live in lonely misery on Cithaeron, there
would be some point in calling it his
'living grave.' But they meant him to
die there forthwith (cp. 1174); ζώντη,
then, would mean nothing more than that
the grave was chosen before the babe was
dead.—κύριον, appointed by their au-
thoritative decision: cp. Aesch. Ευμ.
541 τοια γὰρ ἐπέτεισά | κύριον μένει
tέλοι.

1454 ἀπωλλύτην: for the imperfect
of intention, cp. Andoc. or. 1 § 41 τῶν
πατέρα μοῦ ἀπώλλυν ("sought to ruin"),
σωβηδία ἀποθαλαμών.

1455 οἶδα μὴ ἀν πέρσαι = 'I am con-
fident that nothing can destroy me.' μη
is admissible since οἶδα here—πέρσαι, and
μὴ ἀν πέρσαι represents a negative
conception of the mind. So with partic.
Ὁ. C. 656 οἶδ' ἐγὼ σε μὴ τίνα | ἐπηθῶν
ἀπατεῖν'. οἶδα οὐκ ἀν πέρσαι would be
more usual; the difference being that this
would be the oblique form of οἶδα δὲν οὐκ
ἀν πέρσει. The ordinary usage is (1) σὺ
with infin. (=δὲν with indic.) after verbs
of saying or thinking, λέγω, φημι, οἶμαι,
etc.; (2) μὴ with infin. after verbs of feel-
ing confident, promising, etc., as πιστεῖν,
πέρσαι, ὑποχρεοῦμαι, δρωμαι. But a few
exceptions occur both ways, when a verb
of either class is virtually equivalent to
a verb of the other: e.g. (1) [Dem.] or.
Cithaeron, famed as mine,—which my mother and sire, while they lived, set for my appointed tomb,—that so I may die by their decree who sought to slay me. Howbeit of thus much am I sure,—that neither sickness nor aught else can destroy me; for never had I been snatched from death, but in reserve for some strange doom.

Nay, let my fate go whither it will: but as touching my children,—I pray thee, Creon, take no care on thee for my sons; they are men, so that, be they where they may, they can never lack the means to live. But my two girls, poor hapless ones,—who never knew my table spread apart, with most of the later MSS. The ancient grammarians were not agreed on the accentuation of such forms; cp. Chandler, Greek Accents, § 820, 2nd ed. In Her. 6. 109 MSS. give προθῆκα. Elmsley conjectured προθῆ (V has προθῆκα). 1462 f. τοῦν...οὖν. Attic inscriptions of the 5th and 4th cent. B.C. recognise no dual in -a, -eον for

29 § 48 ὀλεσθε οὐκ ἀν αὐτὴν λαβεῖν (= οὐκ ἔλαβεν αὐτήν), but Xen. Mem. 1. 2. 41 οἶμαι μὴ ἄν δικαίως τυχεῖν τοῦτον τοῦ ἑαυτοῦ τῷ μὴ ἑιδὸν: (2) Plat. Prot. 336 B ἀμολογεῖ μὴ μετείναι οἱ μακρολογεία, but Apol. 17 A ἀμολογεῖν ἄν ἔγωγε οὗ κατὰ τοῦτον εἶναι ἥττα. cp. Whitehead in Trans. Cam. Phil. Soc. (1886) p. 34, and Gildersleeve in Amer. Journ. Philol. 1. 49.—Whitehead else takes πέραν ἄν as = ἐπέραν ἄν, and reads τῷ (not τῷ) δεῦν κακῷ: 'my parents wished to kill me; but nothing could have killed me; I was reserved for this dread evil.' Surely, however, it is better to connect the verses with the wish for death which he has just uttered. The poet of Colonus gives Oedipus a presentation that his end is not to be that of other men.

1457 with μὴ understand σωθείς = el μὴ ἑαυτὸν ἐξελέγει. cp. Ai. 950 οὐκ ἄν τάδε ἐτής μηθ ὑδημένα, συ. στάντα = el μὴ ἑαυτόν.

1460 προθῆκη μέρμαν, take care upon thee: so often of assuming a needless burden: Thuc. 1. 78 μηθ...οἰκεῖον πόνον προθέσασθαι: ib. 144 κυνόμουν αὐθαυτές τε μὴ προσπελεύσων: Plat. Prot. 346 D ἐξερράγη οἰκονεῖα...προσπελεύσων. Elmsley's plausible προθηκή (El. 1334 ενδήλεεν...προθκήτα) would be weaker.—ἀνδρί, males (though not ἐξερροφοῦντο); cp. Tr. 1062 θηλὼν οὖσα κούκλος ἄνδρος φῶς.

1462 ποὰ τοῦν ὑδῆάλλων. Instead of supplying προθήκη μέρμαν, it is better to regard οὖν in 1460 as an anacolouthen for τοῦτων, arising from the length of the preceding clause. Cp. Antiphon or. 5 §§ 11, 12 δῶν σε δομομασάθαι...ἀ σὺ παρ-

εἶδὼν, where, after a long parenthetic clause, ἀ has been irregularly substituted for τοῦτα.

1463 f. οὖν for whom ἡ ἐμὴ βορᾶσ τραπεζα the table at which I ate ὀῦτος χωρὶς ἑστάθη was never placed apart, ἀνεὺ τοῦν ἄνδρος (so that they should be) without me. Instead of ἀνεὺ αὐτῶν, we have ἀνεὐ τοῦν ἄνδρος, because (οὖν being dat. of persons affected) οὖν ὀπὸτε ἡ ἐμὴ τραπεζα χωρὶς ἑστάθη ἀνεὐ τοῦν ἄνδρος is equivalent to ὡς ὀπὸτε τῷ ἐμῆ τράπεζας χωρὶς σταθεῖα πεθήνη, (ὡς εἶνα) ἀνεὐ τοῦν ἄνδρος. This is simpler than to construe: 'for whom the dinner-table, which was (always) mine, was never placed apart, or without me': when ἐμὴ would be a compressed substitute for ἡ ἐμὴ ἄνδρος in the sense of ἄλλα ἡ ἐμὴ ἄνευ τοῦν. We cannot take ἐμὴ βορᾶσ τραπεζα as merely = the table which I provided: the emphasis on ἐμὴ would alone exclude this. Prof. Kennedy understands: 'apart from whom (οὖν χωρὶς) my dinner-table ne'er was set without my bidding,' i.e. never except on special occasions, when I had so directed. ἀνεύ could certainly mean this (O. C. 926 etc.). But can we understand Oedipus as saying, in effect,—who always dined with me—except, indeed when I had directed that they should not?—I am much inclined to receive Arndt's δάλλη for ἐμὴ (ΑΑ for Μ), as Wecklein has done.—The attributive gen. βορᾶσ is equivalent to an adj. of quality like τρόφιμος, as Eur. Phoen. 1491 στολίς τρόφιμα = στολίς τρο-

φερά: not like ἄμαζε στον (Xen. Cyr. 2. 4. 18) 'waggon-loads of grain.'—ἐτόα—
τράπεξ, ἄνευ τοῦ ἄνδρός, ἀλλ' ὀσων ἕω ἡμειχήτην
οὐν μοι μέλεσθαι καὶ μάλιστα μὲν χερῶν
ψαύσαι μ' ἔσον κάποιαν ἕξεμπλασθαι κακά.

τ' ἰναξ,

ἡ ἡ γονή γενναίε. χερσὶ τὰν θυγῶν
dοκοῦμ' ἔχεις σφας, ὡσπερ ἴνικ' ἐξεπελπον.

τί φημί;

οὐ δὴ κλῶν ποι πρὸς θεῶν τοῖν μοι φίλοι
δακρυρρόοντων, καὶ μ' ἐποικεῖρας Κρέων
ἐπεμψὲ μοι τὰ φίλτατ' ἐκγόνον ἐμοῖν;

λέγω τι; 1475

ΚΡ. λέγεις ἑξω γάρ εἰμ' ὁ πορσύνας τάδε,

γνοὺς τὴν παρούσαν τέρψιν, ἢ σ' εἶχεν πάλαι.

ΟΙ. ἀλλ' εὐνοχοῖς, καὶ σε τῇσδε τῆς ὁδὸν

δαίμων ἀμεινὸν ἦ 'με φρονήσασας τύγοι.

ὡ τέκνα, ποῦ ποτ' ἔστε; δεῦρ' ἵτ', ἐλθετε

ὡς τᾶς ἀδελφὰς τάσδε τὰς ἐμὰς χέρας,

pronoun-forms in -α, -η. Thus they give, as sem., τῶ, τοῦ, τοῦτων, οἷο. See Meisterhans, Gr. d. Att. Inschr. p. 50. 1466 οἷο] Heath's emendation ταίν is received by Brunck, Erfurd, and others. I found ταίν in one of the later mss., V3, and Blaydes cites it from cod. Paris. 282o, with gloss τοῦτων: it was probably an old conjecture, intended to smooth the construction. See comment. on 1462 ff. 1470 σφας Λ,
or lacked their father’s presence, but ever in all things shared my daily bread,—I pray thee, care for them; and—if thou canst—suffer me to touch them with my hands, and to indulge my grief. Grant it, prince, grant it, thou noble heart! Ah, could I but once touch them with my hands, I should think that they were with me, even as when I had sight...

[CREON’S Attendants lead in the children ANTIGONE and ISMENE.]

Ha? O ye gods, can it be my loved ones that I hear sobbing,—can Creon have taken pity on me and sent me my children—my darlings? Am I right?

CR. Yea: ’tis of my contriving, for I knew thy joy in them of old,—the joy that now is thine.

OE. Then blessed be thou, and, for guerdon of this errand, may heaven prove to thee a kinder guardian than it hath to me! My children, where are ye? Come hither,—hither to the hands of him whose mother was your own,

though the ā might easily be taken for ā, the accent found in some later mss.

1474 ἔγγονοι L; ἐγγονοι r (B, V4). 1477 ἰ’ εἰβεν L: ἰν εἰβεσ r (including A), evidently a prosaic correction. Wunder, whom Hermann and others follow, adopts ἰ’ εἰβει from one 14th century ms. (Laur. 32. 2), taking πᾶλαι with γνοὺς. For παρατ-σαν Kvičala conjectures πάροι σην, Blaydes πάροιβε. 1481 ὦς mss.: els Elmsley.

paroxytone word, the latter remaining unaffected: we therefore write εἰβεν σφας. But, according to Arcadius and Herodian, a paroxytone word followed by an enclitic beginning with ει took the acute on its last syllable, as εἰβεν σφας: see Chandler, §§ 965, 966, 2nd ed.

1471 τί φημ; the cry of one startled by a sound or sight, as Tr. 865: O. C. 315 τί φώ; Aesch. P. V. 561 τί γῆ; τί γένοι; τίνα φα λείπετε; 1472 τοῖν...φιεῖν | ἔκπροευτοῦντεν. The use of the masc., referring to the two girls, is distinct from the poetical use by which a woman speaking of herself can use the masc. plural, but exemplifies the Attic preference for the masc. to the fem. dual in participles, and in some adjectives and pronouns: cp. Xen. Cyr. 1. 2. 11 μίνι ἄμφοι τοῦτο τῷ ἡμέρα λογι-ζούσιν. Plat. Phaedr. 237 δ ἡμῶν ἐν ἐκάστῳ δόο τινε ἐστον ἕκα σάρχων καὶ ἄγων, ὅν ἐκμέθα. So τῶν θεῶν, τῶν θεῶν (Demeter and Persephone).

1474 τό φλαττα’ ἓκν. ἵμου, my chief treasure, (consisting in) my two daughters: cp. on 261 κοινῶν παλῶν κοιλά: El. 682 προσχειμ’ ἄγνοια, a glory (consisting in) a contest.

1478 ἅγω τι; see Plat. Crat. 404 A κινδυνεύεις τι λέγειν, compared with ἑγκυρίσω σφα ως. 1479 γνοῦσ...πᾶλαι: aware of the delight which you now feel,—as you ever felt it: i.e. taught by the past to foresee that you would thus rejoice.

1478 Soph. may have been thinking of Aesch. Chlo. 1063 ἀλλ’ εὐτυχοῖς, καὶ σ’ ἐκατερών πράγματ’ ἐδώκαν σύμφοροι, τῇ δὲ τῇ ὁδοί, causal gen.: El. 626 ἔρασον | τοῦδ’ οὐκ ἀλλ’ ἐξέδει: Eur. Or. 1407 ἔρριον τὰς ἀνίκου προναιάς.

1479 ἰ’ μὲ is required here, since with ἰ’ μὲ the stress would fall wholly on προναθίσαν. On the other hand in 1478 καὶ σε is right, because, after εὐτυχοῖς, the person does not need to be at once emphasised again. This is not, however, like Il. 23. 724 ἰ’ ἀνάεισ’ ἰ’ ἐγὼ σε, where μὲ suffices because the sense is, ‘slay or be slain.’ In El. 383, 1213 μὲ and σου are justified by the stress on ἐστερον and προναθίκει respectively.

1481 ὦς τοῖς...κρας. As the sense is so plainly equivalent to ὦς μὲ, we are scarcely justified in changing ὦς to ὦς (with Elmsley), or ὦς (with Blaydes).
aí tōu φυτουργοῦ πατρὸς ύμων ἢδ. ὅραν
τὰ πρὸσθε λαμπρὰ προσβελτήσαν ὀμματα
ὃς ὑμών, ὥ τεκν', ὤν' ὅραν ὤν' ἱστορῶν
πατὴρ ἔφανθην ένθεν αὐτὸς ἡρόθην.
καὶ σφῶ δακρύων προσβλέπειν γὰρ ὦ σθένω
νυνομενος τὰ λοιπὰ τοῦ πικροῦ βιον,
οἶον βιῶναι σφῶ πρὸς ἀνθρώπων χρεών.
ποίας γὰρ ἁστών ἤξεθ' εἰς ὀμιλίας,
ποίας δ' εὐρτάς, ἐνθεν ὦ κεκλαμίμεναι
πρὸς οἰκὸν ἤξεθ' ἀντὶ τῆς θεωρίας;
ἀλλ' ἥνικ' ἣν ὦ πρὸς γάμων ηκητ' ἀκμᾶς,
τὸς οὕτος ἐστιν, τὸς παραρρίει, τέκνα,

1487 τὰ λοιπὰ τοῦ πικροῦ] Some of the later MSS. have τὰ πικρὰ τοῦ λοιποῦ, which Blaydes prefers, because hitherto their lives had not been bitter. This may have been the motive of the change, unless it was a mere oversight: but L's reading is equivalent to τὼν λοιπῶν βιῶν τῶν πικρῶν. 1491 ἤξεθ'] ἤξεθ' L 1st hand:

Tr. 366 δόμους | ὃς τοῦδε is a slightly stronger case for such change, yet not a conclusive one. ἔτ is now read for ὃς in Ar. Ach. 242 (ὡς τὸ πρόσθεν) and in Thuc. 8. 36 (ὡς τὴν Μιλήτου), 103 (ὡς τὴν Ἀθηναίων). Soph. has ὃς ὕμως ἐπ᾽ ὃς τρ. 366.

1482 f. Constre: αἷς προσβλέπονταν ύμων who have effected for you τὰ πρόσθεν λαμπρὰ τοῦ φυτ. πατρὸς ὀμματα ὡδ' ὅραν that you might see the bright eyes of your sire should see thus, i.e. should be sightless: cp. his own phrase quoted in 1273 ἐν σκότῳ τὸ λοιπὸν ἄφωσται. Ph. 562 ὡδ' ἀλλ' παρακελευνόμενος ὅρα, he sees as the dead, i.e. not at all. Cp. Xen. Apol. Socr. § 7 ὃ θεός δ᾽ εἶμενειν προκείμενοι μοι ὣν μάνων τὸ ἐν καιρῷ τῆς ἡμείας καταλύσαι τῶν βιῶν, ἀλλ᾽ καὶ τὸ ὡρᾶτα, the god's kindly offices grant to me that I should close my life etc. προκείμενοι = (1) to be a πρόκειται: then (2) fig., to lend one's good offices: either (a) absol., as O. C. 465 προκείμενοι, stand my friend: or (b) with dat. and acc. or acc. and infin., to effect a thing, or result, for one: Xen. An. 6. 5. 14 ὡτε...μὲ...οδῆνα πα κινήσων προσβελτήσατα ύμων: Plut. Alex. 22 διάφρ... τοιαύτα ὠνέλη προκείμενοι (said of one who provides to vices): Soph. Tr. 716 ἐλλίσ ἢτις καὶ ὅρασος τι προκείεται. In particular, προκείμενοι τινά τινι...οντοστάτα, to introduce one person to another. So Prof. Kennedy understands here: 'which introduced to you your father's once brilliant eyes, that you should thus behold them'—i.e. presented them to you in this state. But ὡδ' ὅραν seems thus to lose its force: and the ordinary usage of προκείμενοι confirms the version given above. The conjecture προσβλήσαν ('maltreated') has found some unmerited favour. Besides προσβλήσαμεν in Aesch. P. V. 438, we find only προσβλήσουμεν in Ar. Kan. 730.

1484 ὢδ' ὅραν ὢδ' ἱστορῶν: i.e. neither recognising his mother when he saw her, nor possessing any information which could lead him to suspect that she was such. ἱστορῶν is (1) to be, or (2) to become, ἱστορα, a knower: i.e. (1) to have information, or (2) to seek it. Sense (2) is more frequent: but Aesch. has (1) in Eum. 455 and Pers. 454. Soph. probably in Tr. 382, though ὀδηγεῖσθαι there might mean διὰ ὀδηγεῖσθαι (imperf.), 'did not ask.' Here (1) is best, because it would be almost absurd to say that he had wedded Iocasta 'without asking any questions'—as if he could have been expected to do so. Cp. O. C. 273 τοιὸς ἡμεὶς ὄδηγεις ἑλπίζω ἑλπίζω τοιῷ ἑλπίζω.

1485 ἡρόθῃ: cp. 1257, 1210. 1489 f. ὡμίλους...τιμώς. The poet is thinking of his own Athens, though the language is general. ὡμίλους comprises
the hands whose offices have wrought that your sire’s once bright eyes should be such orbs as these,—his, who seeing nought, knowing nought, became your father by her from whom he sprang! For you also do I weep—behold you I cannot—when I think of the bitter life in days to come which men will make you live. To what company of the citizens will ye go, to what festival, from which ye shall not return home in tears, instead of sharing in the holiday? But when ye are now come to years ripe for marriage, who shall he be, who shall be the man, my daughters, an early corrector (the first, S, acc. to Dübner) changed this to ἡςθο, writing σ above the ε, i.e. ἡςθο'. Some of the later mss. (B, E, Ὁ) have ἥςθο', generated, doubtless, by ἥςθο' in 1489: as conversely in 1489 T has ἥςθο', prompted by ἡςθο' here. 1498 ἔσται, τίς Elmsley conjectured ἔστιν δε (one of the later mss., Ε, all occasions on which Attic women could appear in public,—as at the delivery of ἐπετόχιοι (Thuc. 2. 45): ἐποτασ suggests such festivals as the Thesmophoria, the Panathenaeae, or the Dionysia (when women were present in the theatre, at least at tragedy). To feel the force of this passage, we must remember how closely the Greek festivals were bound up with the life of the family. Kinsfolk took part in them together: and at such moments a domestic disgrace, such as that which the sisters inherited, would be most keenly felt. In Athenian law-courts the fact of association at festivals could be cited in evidence of family intimacy: Isocr. or. 10 § 10 ἔςεν μὲν γὰρ παῖδες ἢσεν, περὶ πλέον ἡμᾶς αὐτοῦ ἡγούμεθα ἂ τους ἄδελφους, καὶ οὔτε θυσίαν οὔτε ἑσερω- ριαν (public spectacle) οὔτ' ἄλλον ἐσερ- τήν οὐδέμενον χωρίς ἄλλιθρων ἤσεομεν. Isae. or. 8 § 15 καὶ εἰς Διονύσιος εἴς ἄρθρον ἤσεον ἃτ' ἡμᾶς, καὶ μετ' ἐκείνου τε ἐφθα- ροῦμεν (in the theatre) καθήμενοι παρ' αὐτόν, καὶ τὰς ἐσερωρίας ἤσεομεν παρ' ἐκείνων πάσας. It was the Attic custom for a bridegroom θεσμοφορία ἔσται τὰ γυναι- κας, to provide a banquet at the next Thesmophoria for the women of his deme (Isae. or. 3 § 80), and also φαρστορι γαμβριλας ἐσφερεῖν, to provide a banquet for his clansmen when his bride was introduced into his φρατρία (or. 8 § 18). 1490 κεκλαυμέναι, only poet.: later poets and Plut. have κεκλαυσμαί: the poet. δεδακρυμένοι also occurs in later prose, Plut., Lucian, etc. The festivals were religious celebrations, which would be polluted by the presence of persons resting under an inherited ἔγως (cp. note on 240). Some word or act reminds the daughters of Oedipus that they are thus regarded, and they go home in tears. Greek sensitiveness to public notice on such occasions might be illustrated by the story in Her. of the affront offered to the deposed king Demaratus by his successor Leotychides at the Spartan festival of the γυμνοστάταια (6. 67). Demaratus drew his robe over his head, and left the theatre: κατακαλυφάμενος ήσεν εκ τοῦ βήθρου ἢ τὰ ἀκωτὰ οὐκαί. Contrast the effusive public greeting which Electra imagines herself and Chrysothemis as receiving έν τ' ἐσερωρίας ἐν τα passim τάξει (El. 982). 1491 ἄνω τῆς θεωρίας, in place of the sight-seeing (for which they had looked). θεωρία is (1) subjectively, a sight-seeing: (2) objectively, a spectacle. In sense (1) the article is added here because a definite occasion is meant; usually, the art. is absent: Thuc. 6. 24 πόδος βήθρων καὶ θεωρίαι: Plat. Rep. 555 c ἢ κατὰ θεωρίαν ἢ κάτα στρατείας (on travels or cam- paigns): Isocr. or. 17 § 4 διὰ κατ' ἐμπορίαν καὶ κατὰ θεωρίαν. In Her. 1. 30 τῆς θεωρίας ἐκήπτησας...ἐνεκεν, the art. is added as in ἐιρήνη ('peace') etc., because 'seeing the world' is spoken of generically. 1492 τῆς οὔτως ἔσται, τίς, κ.τ.λ., is more animated for τίς οὔτως ἔσται, δέσται. Theoc. 16. 13 τίς τῶν νῦν τούσδε; τίς εἰπόντα φιλάσει; is compared by Jacobs there, and by Schneidewin here, but is not really similar, since τούσδε there refers back to v. 5 ἢ, τίς γάρ...ὑποδέκται (κ.τ.λ.);


1494 λαμβάνων instead of the infin. with παραρτύπης, as Plat. Legg. 699 η οὐδές τότε ἐξοθησθεὶς οὐδὲ ἐκκυδύνευεν χυμαχέων.

1495 γοναῖν. The disgraces of the polluted house will be ruinous not only to the children of Oedipus, but to his children’s children (οἴχων, genit., sc. γοναῖν). I formerly read γοναῖν: but Kennedy justly objects that the plur. of γάννας is not used; and his conjecture, ταῖς εἰμαῖς γοναῖν, gives more point here. For γοναῖ, ‘offspring,’ cp. Ο. Σ. 1192, Ανι. 641. The γοναῖν of the MSS. yields no tolerable sense, whether it is referred to Λαίος and Ιοκαστα or to Ιοκαστα alone.—δήλημα is a hurt, bane, mischief, in a physical or material sense: Od. 12. 286 ἄνευς χαλεπά, δήλημα γηῶν: Hom. Hom. Hymn. Απολ. 364 (of the dead monster) οὐδὲ οὐ γέ ξώσαντα κακόν δῆλημα βροτοῖς: Aesch. fr. 119 ὤδοι-

1496 πόρων δῆλημα χωρίτης ὅρακων (the serpent in the fields, a bane of wayfarers). The disgraces are δηλήματα to the sons and daughters as involving their ruin in life: but could not be called δηλήματα to the dead in the remote figurative sense of disgracing their memories. Nor would there be any fitness in the conjunction of harm of another kind to the living, Oedipus here thinks of the living, and of the future, alone. The conject. γομβροῖν, besides being far from the MSS., presumes the event which he regards as impossible.

1498 πατρα: for the trichab see on 719.

1498 τῶν ἵσων is poetically equivalent to τῶν αἰτίων, i.e. τῆς αἰτίης: it is like saying, ‘from a source which was even as that whence he sprang,’ instead of, ‘from the same source whence he sprang.’ Cp. 845 οὐ γάρ γένοιτ' ἀν εἰς...
that will hazard taking unto him such reproaches as must be baneful alike to my offspring and to yours? For what misery is wanting? Your sire slew his sire, he had seed of her who bare him, and begat you at the sources of his own being! Such are the taunts that will be cast at you; and who then will wed? The man lives not, no, it cannot be, my children, but ye must wither in barren maidenhood.

Ah, son of Menoeceus, hear me—since thou art the only father left to them, for we, their parents, are lost, both of us,—allow them not to wander poor and unwed, who are thy kin-

women, nor abuse them to the level of my woes. Nay, pity

them, when thou seest them at this tender age so utterly forlorn, save for thee. Signify thy promise, generous man, by the touch of thy hand! To you, my children, I would have given much

objects to τῶν λαον, and to the marriage being dwelt upon at more length than the parliss. 


1511 εικέτην μς: 

γε τοις πολλοις Ισος, and note. 

1500 ανειδειθα: see on 672. 

1501 δηλαδή: prosaic, but also in 


1503 δηλαδή after the vocative, like σφ 

δη, but stronger, as introducing an ap-

peal: as O. C. 1405: ο τοιδ' ὁμαίοι παί-

δές, δηλαδή: μυ μι' ατμάδης: γε; and 

ib. 237. 

1505 δι' δντα, both of us; cp. Eur. 

Ion 518 σφ' εθ φρόνην γε κ' δο' θντ' 

εθ πράξεον.—περίδση: on Porson's ob-

servation, see Appendix. 

1506 εγγενεΐς, your kinswomen as they are (where in prose we should have γονεῖς added). The word was full of meaning for an Attic audience, who would think of Creon as placed by Oedipus in the position of ἐπίστροφος (guardian) and κύριος (representative before the law) of the unmarried girls who are here viewed as orphans (1505); their brothers not being of age. Cp. Isae. or. 

5 § 10; [Dem.] or. 46 § 18. 

1507 ἡσσάχα τάσοδε, do not put them on the level of my miseries: cp. 

425: for τάσοδε instead of τά τώδε κακά, 

cp. note on 467. 

1508 τριλκάδθ', at their age, i.e. so young: Ant. 726 οι τριλκάδθε (so old) κα 

dιδαξομεθα δη' φρονεῖν πρὸς ἄνδρος τριλ-

κάδθε (so young) την φύσιν; 

1509 πλιν ὅσον τό σόν μέρος, ex-

cept in so far as, on thy part, οικ Ἴρμιοι 

eida. 

1511 εικέτην, 2nd pers. dual, with 

the form proper to the 3rd (μετεικέτην, 

1465). Before the Attic period, the 

Greek language had attained to this reg-

ular distinction of active dual forms:— 

(1) primary tenses, 2nd pers. -τον, 3rd 

ers. -τον; (2) secondary tenses, 2nd pers. 

-τον, answering to Skt. tam: 3rd pers. 

-την, Skt. tam. As regards (2), two 

classes of exceptions occur: (a) Homeric 

3rd pers. in -τον instead of -την; three 

instances, διωκετον (Il. 10. 364), ἐτετε 

τον (13. 346), λαβόσετον (18. 583). These 

Curtius refers to ‘the want of proper 

linguistic instinct on the part of some 

late rhapsodist.’ (b) Attic 2nd pers. 

in -την instead of -τον. Our εικέτην here 

is the only instance proved by metre: but 

8 others are established. Against these 

fall to be set at least 13 Attic instances 

of the normal -τον. Curtius regards the 

2nd pers. in -την as due to a false an-

alogy. In the third person dual -την 

was distinctive of the secondary tenses. 

Attic speech sometimes extended this 

distinction to the second person also. 

(Curtius, Verb t. 88, Eng. tr. 53.) Cp. 

n. on O. C. 1378 f.
πάλλ' ἀν παρῆνον· νῦν δὲ τοῦτ' εὐχεσθέ μοι, οὖ καιρὸς ἐξ ζῆν, τοῦ βίου δὲ λόφονον ὑμᾶς κυρησαί τοῦ φυτεύσαντος πατρὸς.

KR. ἄλως ἐξείκεις δακρύνων ἀλλ' ὦ στέγης ἐσο. 1515
OI. πειστέων, κεὶ μηδὲν ἤδυ. KR. πάινα γὰρ καιρῷ καλά.
OI. οὐσθ' ἐξ ὅς οὖν εἴμη; KR. λέξεις, καὶ τούτ' έισομαι κλων.
OI. γῆς μ' ὅπως πέμψεις ἀποικοῦν. KR. τοῦ θεοῦ μ' αἴτεις δόσων.
OI. ἀλλὰ θεοῖς γ' ἔχθιστος ἦκω. KR. τονγαροῦν τεῦξει τάγα.
OI. φῆς ταῦτ' οὖν; KR. ἄ μη φρονώ γὰρ οὐ φιλῶ λέγειν μᾶτην.
OI. ἀπαγε νῦν μ' ἐντεῦθεν ήδη. KR. στείχε νυν, τέκνων δ' ἀφοῦ.

εὐχεσθε γ' Brunck. 1512 εὐχεσθὲ μοι MSS. (In L the third e had been a.)—
Wunder, εὐχεσθ' ἑμοι: Blaydes, τοῦ' εν εὐχομαι (so Wecklein), suggesting also τοῦ'
ἔπειγομαι: Dindorf, ἦχθῳ μονον. (Plat. Phaedr. 279 c has ἰκτικα, pass., and Soph.
Ἰ. 61ο ἤγιμων, midd.: but the imperat. of ἤγιμαι does not occur.) 1513 ὧν
καιρὸς ἔτι ζῆν τοῦ βίου δὲ λόφονος MSS. The modes of correction tried have been
chiefly three. (1) Omitting ζῆν, Elmsley explains thus: εὐχεσθε κυρησαί τοῦ βίου
ὦ καιρὸς ἔτι (κυρησαί ἐστι), λόφονος δὲ τοῦ φυτ. πατρὸς. Hermann, also omitting
ζῆν, makes εὐχεσθε passive (i. e. 'let that prayer be made for you by me, which is
fitting at each season'). (2) Omitting τοῦ, Hartung writes, ὦ καιρὸς, ἔτι ζῆν, βίου δὲ

1512 f. Oedipus now turns from Creon to the children. The few words
which he addresses to them are spoken rather to the older hearers and to him-
self. τοῦτ' εὐχεσθέ μοι, 'make this prayer, as I bid you' (not, 'pray on my
account,' in which sense Wunder reads ἑμοι): the ethic dat. μοι in request, as
O. C. 1475. In these words Oedipus is thinking solely of his children: he has
now passed away from the thought of self (1458). ζῆν in 1514 is no argument
for understanding με as subject to ζῆν: rather it is added to mark the con-
trast with πατρός.

1513 I prefer ὦ καιρὸς ἐξ ζῆν, τοῦ βίου κ.τ.λ. to ὦ καιρὸς ἔτι ζῆν, βίου
c.τ.λ. on these grounds. 1. τοῦ before βίου, though not required, is commanded,
by Greek idiom; it also gives a de-
cidedly better rhythm; and it is not likely
to have crept into the text, since the oc-
currence of ἔτι with the a long was not
so uncommon that it should have sug-
gested the need of supplementing the
metre by τοῦ: but, apart from metrical
motive, there was no other for intruding
the article. 2. ὦ καιρὸς, without any
verb, though a possible phrase, is a harsh
one. 3. From τοῦ to τοῦ would be an
easy transition. And καιρὸς ἐξ is quite
a natural expression: cp. Eur. I. A. 858
δούλος: ὄχι ἄδρινομαι τῷ σ' ἡ τούτῃ γὰρ
οὐκ ἕξιν. The foreboding of Oedipus is
that his daughters must become home-
less exiles (1506) unless Creon shelters
them at Thebes. 'To live where occa-
sion allows' means in his inner thought,
'to live at Thebes, if that may be—if
not, in the least unhappy exile that the
gods may grant you.' The monosyllabic
ἐξ (1451, Ant. 95) and ἐξ (II. 5. 256
τρεῖν μ' ὦκ' ἔξ Παλλᾶς Ἀθηνῆ) go far to
remove the metrical objection. Meineke's
conjecture, ἔξ, gives a more prosaic phrase,
and is too far from the ἔτι of the MSS.

1518 ἤχθης: see on 1357.
1516 καιρόφ = ἐν καιρῷ. In Thuc. 4.

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counsel, were your minds mature; but now I would have this
to be your prayer—that ye live where occasion suffers, and that
the life which is your portion may be happier than your sire's.

CR. Thy grief hath had large scope enough: nay, pass into
the house.
OE. I must obey, though 'tis in no wise sweet. CR. Yea:
for it is in season that all things are good.
OE. Knowest thou, then, on what conditions I will go?
CR. Thou shalt name them; so shall I know them when I hear.
OE. See that thou send me to dwell beyond this land.
CR. Thou askest me for what the god must give.
OE. Nay, to the gods I have become most hateful. CR. Then
shall thou have thy wish anon.
OE. So thou consentest? CR. 'Tis not my wont to speak
idly what I do not mean.

OE. Then 'tis time to lead me hence. CR. Come, then,—
but let thy children go.

λύσεως. Blaydes and Campbell read thus, but keep del., and place no comma after
καιρός. (3) Others alter del. Dindorf gives οθ' καιρός εἰς ἔννυ, τοῦ βίου δὲ λύσεως.
This has been the most generally received emendation, and seems the best. Meinke,
οθ' καιρός εἰς θυβ' : Blaydes, οθ' καιρός, εἰς θυβ'. 1517 εἰμὶ Λ.: εἰμὶ Brunck. 1518 πέμ
ψες 1st. person, corrected to πέμψεις, and then (by a still later hand) back to
πέμψεις. The later mss. are divided, but most have πέμψεις.—αὖτ' οἴκων Λ, on written
over αὐτ' οἴκων. Most of the later mss. have αὖτ' οἴκων (over which in A is
γρ. άτοικοι), but V² has άτοικοι, and B άτοικοι. 1521 νῦν (δι) Λ, and so Wolff;
νῦν (δι) Brunck, and most edd. T has νῦν... νῦν, but this, at least, can hardly be

59 most mss. give ei μη' καιρῷ τόχων ζεκάτεροι πρόσαντες: Classen reads εἰν
καιρῷ on the ground that Thuc. so has it in 1. 121, 5. 61, 6. 9.
1517 The words οἰσθ' εἰς οἶς ζον εἰμ' were said with some return of his former agitation: λέζες κ.τ.λ. is said by
Creon with calm, grave courtesy; they have nothing in them of such irony as,
'I shall know when you are pleased to tell me.' So Aesch. Theb. 260 ET. αἰ
tουμένως μοι κυνόν εἰ δοθή τέλος: 'would that thou couldst grant me a light boon.'
Χ.ο. λέως αὐτ' τάξιστα, καὶ τάξι' συνα
μι (i.e. and then I shall know if I can serve thee). 1518 δῶρων πέμψεις: sc. δρα: Xen.
Απ. 1. 7. 3 δῶρων αὖ προσεκε 
αὐτές, 'see that ye be': Plat. Rep. 337 Α δῶρον μοι,
δι αὐτοποιεῖται, μη ἔρειν. Not (εἰμὶ εἰπ τοῦ
tορος), δῶρον κ.τ.λ.
1519 ἄλλα θεοῦ γ': i.e. 'Nay, the
gods, who hate me, will not be displeased
that I should be thrust forth.' For the
synizesis in θεοῦ see on δρα.—ήκω: cp.
1537, O. C. 1177 ἐκπεποιήσαντο ἤκει, has come
to be most hateful. Creon's reply, το
γαροῦν πέμπει τάξει, means: 'if the gods
do desire thy banishment, thou wilt soon
have thy wish'—when the oracle at
Delphi is consulted (1443). According
to the story which Soph. follows, Oedipus
was at first detained at Thebes against
his own wish. But when some time had
elapsed, and that wish had given place
to a calmer mood, the Thebans, in their
turn, demanded his expulsion; and Creon
then yielded (O. C. 433 ff.). 1520 δ μη' φρονώ. In the O. C.
(765 ff.) Creon is represented as oppos-
ing a distinct refusal to this prayer of
Oedipus. His words here could mean:
'No, I do not promise, for I am not
wont to speak vain words when I lack
knowledge' (φρονώ as in 569): i.e., 'I can-
ot tell how Apollo may decide.' But I
now think that, on the whole, it suits the
context better to take them as expressing
consent (δ μη' φρονώ = what I do not mean
to do). As this consent can be only pro-
ΟΙ. μηδαμῶς ταύτας γ’ ἐλη μου. ΚΡ. πάντα μη βούλου κρατεῖν
καὶ γὰρ ἀκρατήσας οὐ σοι τῷ βίῳ ἐξενέπτετο.

ΧΟ. ὁ πάτρας Θήβης ἐνοικιάζεται, λεύσετε, Οἰδίπους Ἰδε, οὗ τὰ κλείναν ἀντίτις ἢν ἀνήρ, 1525
οὐ τίς οὐ βοηθῶν τοῖς τῶν ἐπέβλεπεν,
εἰς ὅσον κλύδωνα δεώνης συμφοράς ἐλήλυθεν.
ὡςτε θυντόν οὖν ἐκείνη τὴν τελευταίαν ἰδεῖν ἥμεραν ἐπισκοποῦντα μηδεν' ἀλβίζειν, πρὶν δὲν τέρμα τοῦ βίου περάσης μηδεν' ἀλγευόν παθῶν. 1530

right, though ὅπως...ὥπω would be quite defensible.

1528 τῷ βίῳ] διὰ βίου Nauck.
1524—1530 The mss. rightly give these verses to the Chorus. The Scholiast gives them to Oedipus, but thinks that the play would end better with v. 1532: μὴ γὰρ ἔξης αὐτοῦ, τρωμολογούσος τοῦ Οἰδίπουδος. This error arose, as Dindorf points out, from the fact that in Eur. Phoen. 1758 ff. Oed. speaks similar verses, of which the first two are taken almost verbatim from our passage:—ὁ πάτρας κλείναν πολεμάτι, λεύσετε, Οἰδίπους Ἰδε, ὃς τὰ κλείναν ἀντίτις ἢν ἀνήρ.—Fr. Ritter would delete vv. 1524—1530: but the close of the play would then be too abrupt.

1528 ὅσον οὐ βοηθῶν τοῖς τῶν ἐπέβλεπεν Λ. In the later mss. the only variations are ἐν for ὅτι (V, M, Μα 1st hand), and ἐν for ὅτι (M),—mere blunders. Musgrave conjectured, ὅτι ὅτι βοηθῶν τοῖς τῶν ἐπέβλεπεν; (so Blaydes.)

Visional—depending on the approval of Apollo—it is not necessarily inconsistent with O. C. 765 ff.

1524 ἐλη μου: cp. 1022 χειρῶν λαβὼν.

1524—1530 See critical note. These verses are spoken by the Chorus, as Creon turns with Oedipus to enter the house. The calm close which the tragedy requires would be wanting if they were spoken by the chief sufferer himself. Of extant Greek tragedies, the Prometheus and the Agamemnon are the only ones which end with words spoken by one of the actors; and in each case this is justified by the scheme of the trilogy to which the play belonged.

1525 Here, as elsewhere, the mss. fluctuate between ἱδεῖν and ἐδεῖν. The Attic ἵδη, as first pers. sing., is contracted from ἐδεῖα: in the third, the classical form was not ἵδεο but ἐδεί, or, before a vowel, ἐδεῖ (as it must be in Eur. Ion 1187, Ar. Pax 1182 etc.). No 3rd sing. in ἐδεῖ, from which ἵδεο could come, is said, or can be supposed, to have existed. Aristarchus, indeed, is quoted by the scholar on II. 5. 64 in favour of the ἵδεο. But the Doric 3rd sing. ἀπόλοιη in Tab. Herod. 1. 39 is the only such form which is beyond question. Curtius (Verb II. 237, Eng. tr. 431 ff.) therefore agrees with those textual critics who, like La Roche, Cobet, and Kontos (Λόγοι Ἐρμην. p. 61) would always write the 3rd sing. ἵδεο (or ἐδεί). Cp. Rutherford, New Phrynichus, pp. 239 ff. ἰδεῖ aντιγραμμα (plur. with reference to the hexameter ἐνθι in which it was chanted)=knew instinctively, by the intuition of genius: in Eur. Phoen. 1759 the adapter of this verse has altered ἰδεῖ (perhaps by a slip of memory) to the more natural but less forcible ἕξων, ‘read aright,’ solved.

1526 ὅτι ὅτι βοηθῶν...ταῖς τῶν ἐπεμβάλλα, ‘on whose fortunes what citizen did not look with emulous admiration?’ (Cp. Xen. Hicco 1. 10 πῶς δέ πάντας ἔξηλον ἄν τῶν τυράννων;) To me it appears certain that we should here read the interrogative τίς with ἐπιμελήσει instead of ἐπιμέλεις. Cp. O. C. 1133 ὅτι τίς οὐκ ἦν | κῆλα κακῶν ἑνόκους; 871 ὅτι τις οὐκ οὐξ ἐκλαγανέως; Eur. Phoen. 878 ἄγα τι δρῶν οὖν, ποία δ' οὐ λέγων ἐπήν, | εἰς ἔχοντο ἱλίου. Dem. or. 18 § 48 οὐκ ἀνομομένους καὶ ἐφημερομένους καὶ τί κακῶν οὐξ ἐπικοινωνὶς πάσα ἢ ὀκωμένη μεστῇ γέγονεν. Then the καί of the mss. should probably be ταῖς: though it is possible (as Whitelaw proposes) to take ἐβοηθῶν καὶ τῶν ἐπεμβάλλα as ‘his glory and his fortunes’.
OE. Nay, take not these from me! Cr. Crave not to be master in all things: for the mastery which thou didst win hath not followed thee through life.

Ch. Dwellers in our native Thebes, behold, this is Oedipus, who knew the famed riddle, and was a man most mighty; on whose fortunes what citizen did not gaze with envy? Behold into what a stormy sea of dread trouble he hath come!

Therefore, while our eyes wait to see the destined final day, we must call no one happy who is of mortal race, until he hath crossed life's border, free from pain.

Combining ἐπέβλεπεν with two others (Martin's ὅς τις, and Ellendt's ταῖς for καὶ) Hartung restored, ὅς τις ὃς ἦλθεν ταῖς τούχαις ἐπέβλεπεν. Nauck now reads, ὅς τις ὃς ἦλθεν τῷ καὶ τοῖς ἐπέβλεπον (ὁν for καὶ with Enger). Campbell conjectures πρῶτον ἐν ἦλθεν τοῖς τούχαις ἐπεβλέπον, citing a gloss ἐπαιρομένος (ον ἐπεβλέπων) which occurs in M (not, however, in E, where on p. 110, which contains vv. 1518–1530, there is no gloss). 1528 ἐκείνη] ἐκείνη L 1st hand: the initial e is from the first corrector (S).—ἰδεῖν has been suspected: see comment on 1529. 1529 In L four words (probably belonging to a gloss) have been erased above µηδὲν ὀλβίζειν πρὶν ἄν. In the margin the first corrector has written γρ. πάντα προδοκῶν ἦσσο ἄν: i.e., some copies had πάντα προδοκῶν ἦσσο (to which the corrector of L has wrongly added ἄν) for µηδὲν ὀλβίζειν πρὶν ἄν,—a conjecture of the same class as that noticed on v. 134.

cp. Ai. 503 οἷς λαυρελάς ἄνθρωπος ἦλθον τρέφει. I doubt, however, whether ἐπέβλεπεν, without ἦλθεν, could mean 'admired.' On the usage of the verb ἐπεβλέπει, see Appendix.

1520 The use of ἐπισκοποῦντα is peculiar. I take the exact sense to be:— 'fixing one's eye on the final day (as on a point towards which one is moving), that one should see it,' i.e. 'until one shall have had experience of it.' Thus ἐπισκόπεων is used in a sense closely akin to its common sense of 'attentively considering' a thing: and the whole phrase is virtually equivalent to, 'waiting meditatively to see the final day.' For the added infin., cp. Thuc. 3. 2 νεὼν πολέμων ἐπέμενον τελευτάων, καὶ δεικτικῶν τοῦ Πούντου ἐσεὶ ἀνάφεσιν. Cπ. Plin. 7 § 132 allius de alici indicat dies, et tamen supremus de omnibus, ideoque nullis credendum est. Hartung proposed to replace ἵδειν by γε δει (where γε would be intolerable); Stanley by ἑσεί, Seyffert by δειν, and Nauck by χειν. Kennedy, keeping ἰδεῖν, changes ἐκείνη into ἰδεῖν. But the infin. ὀλβίζειν as a 'sententious' imperative (see on 462) is appropriate in this γνώμη. The accus. (ὑπὸν ὄντων ἐπισκόποῦντα) can stand before the infin. when, as here, the infin. represents an imperat. of the third person; though the nom. stands before it when (as much oftener) it represents an infin. of the second person: cp. P. ec. 284 εἰ δ' ἄλεξάνδρων κελεύῃ Ἴπαυς Μενέλαος, ἣν Ἰππάρχον καὶ κτήματα πᾶν ἀποδοθαί, with Leaf's note: and Madvig Gr. §§ 546. It is incorrect, therefore, to say that ὀλβίζειν cannot have the force of an imperative. The view that ὀλβίζειν depends on ὡςτε requires a shorter pause at ἵδειν, and thus weakens the effect of v. 1527.

µηδὲν ὀλβίζειν. Eur. Androm. 100 ff. partly reproduces the language of this passage: χρη δ' ὡς τοῦτο εἴπειν οὖδέν ὀλβίζοι βρωτόν, ἐν πρὶν ἐπεκλείσται τῆς τελευταίης ἂν | διὸς πέρας ἡμᾶς ἤζει κάτω. He has the thought again in Tro. 510, Heracl. 866, I. A. 161, as Soph. again in Tr. i. The maxim, 'Call no man happy before death,' first appears in Greek literature as a set γνώμη in Aesch. Ag. 948 ὀλβίζαι δὲ χρη | βρωτόν τελευτάων ἐν εὐσεστο τοῦρ πληρωτευτούσατο, but Aristotle recognises the popular tradition which ascribed it to Solon. In Her. i. 32 Solon says that a man may be called εὐσκός in life, but δοκικος only after a life exempt from reverse. Cp. Iuv. 10. 274 f. El. Croesus, quem vox iusti facunda Solonis Respicere ad longae iusti spatia ultima vitae, where
Mayor refers to the proverbs Λυδίας (Croe-sus) ἀποθέσει σοφὸς ἀνήρ, and τέλος δραβλοῦ (Paroemiogr. ii. 187, 1. 315 n.), and to notices of the saying in Cic. (De Fin. 2 § 87, 3 § 76), Diog. Laert. (1 § 50 τὰ θρολούμενα), Ovid (Met. 3. 135), Seneca (De Tranq. An. ii § 12), Josephus (Bell. Jud. i. 5. 11 = 20 § 3), Arrian (7 § 16. 7), Lucian (Charon 10): cp. Ecclus. 11. 28. Does Solon mean, Aristotle asks, (1) that a man is happy when he is dead? Or (2) that, after death, he may be said to have been happy? If (1), Arist. declines to allow that the dead are positively happy; and popular opinion, he says, denies that they are always negatively so, i.e. free from unhappiness. If (2), then is it not absurd that at the time when he is happy we are not to call him so? The fallacy, he concludes, consists in treating 'happiness' as dependent on bright fortunes: οὖ γὰρ ἐν ταῖς τοῦ εὖ ἡ κακία, ἀλλὰ προσείδεται τούτων ὁ ἀνθρώπων βίος, καθάπερ ἐπικρώ, κύρια δὲ εἰσὶν αἱ κατ' ἀρετὴν ἐνέργειαι τῆς εὐδαιμονίας, αἱ δὲ ἐναρτίαι τοῦ ἐναρτίου. (Eth. Nic. 1. 11.)
APPENDIX.

The Oedipus Tyrannus at Harvard.—Reference has been made in the Introduction (§ 29) to the performance of the Oedipus Tyrannus by members of Harvard University in May, 1881. The thorough scholarship, the archæological knowledge and the artistic skill which presided over that performance invest the record of it with a permanent value for every student of the play. Where the modern imagination most needs assistance, this record comes to its aid. Details of stage-management and of scenic effect, which a mere reading of the text could suggest to few, become clear and vivid. Mr H. Norman's 'Account of the Harvard Greek Play'—illustrated by excellent photographs—is, in fact, a book which must always have a place of its own in the literature of the Oedipus Tyrannus. I select those passages which relate to the principal moments of the action; and, for more convenient reference, I arrange them in successive sections.

§ 1. Opening Scene. 'Account,' p. 65. 'The scene behind the long and narrow stage is the palace of Oedipus, king of Thebes,—a stately building with its frieze and columns. There is a large central door with two broad steps, and two smaller side doors; all three are closed. In the centre of the stage in front is a large altar; beside each of the smaller doors of the palace is another altar. A flight of steps leads from the stage at each side. The sound of the closing doors has warned the audience that the long-expected moment is at hand, and an immediate silence ensues. Under these circumstances the first notes of the orchestra come with great effect, and the entire prelude is unusually impressive. As it closes, the spectators are sympathetic and expectant.

'Slowly the crimson curtains on the right-hand side below the stage are drawn apart, and the Priest of Zeus enters, leaning on a staff, a venerable and striking figure....Behind him come two little children. They are dressed in soft white tunics and cloaks, their hair is bound with white fillets, and they carry in their hands olive branches twined with wool,—

ελαιᾶς θ' υψιγέννητον κλάδου,
λήνει μεγίστῳ σωφρόνως ἐπεμένων.
This shows that they come as suppliants. Behind the children come boys, then youths, and then old men. All are dressed in white and carry suppliant boughs; in the costumes of the men, the delicate fabric of the undergarment, the χιτών, contrasts beautifully with the heavy folds of the ἵματιν. With grave, attentive faces the procession crosses the front of the stage, and mounts the steps; the suppliants lay down their branches and seat themselves on the steps of the altars. The priest alone remains standing, facing the palace door.

'The first impression upon the spectators was fortunate. The innocent looks of the children, the handsome figures of the men, the simplicity and solemnity of their movements, set off as they were by the fine drapery of their garments and the striking groups around the altars, had an instant and deep effect. It is safe to say that fears of crudeness or failure began rapidly to vanish. The spectacle presented at this moment was one of the most impressive of the play.

'After a short pause the great doors of the palace are thrown back, and the attendants of Oedipus enter and take up their positions on each side. They wear thin lavender tunics reaching nearly to the knee. Their looks are directed to the interior of the palace, whence, in a moment, Oedipus enters. His royal robes gleam now with the purple of silk and now with the red of gold; gold embroidery glitters on his crimson tunic and on his white sandals; his crown gives him dignity and height.

'For an instant he surveys the suppliants, and then addresses them.'


'While Oedipus is speaking, the children on the [spectators'] left of the stage have descried some one approaching, and one of them has pointed him out to the priest. It is Creon, who enters with rapid strides, wearing a wreath of bay leaves sparkling with berries, the symbol of a favorable answer. He is dressed in the short salmon-colored tunic and crimson cloak, with hat and staff. A hasty greeting follows; and Oedipus, the priest, and the suppliants wait for the answer of the oracle.'

§ 3. Withdrawal of the Suppliants, and Entrance of the Chorus: vv. 143—151, p. 71. 'With the assurance of speedy aid [for the Thebans] he [Oedipus] leads Creon into the palace, and the attendants follow and close the doors. Slowly the white-robed suppliants rise; the petition being granted, each one takes his bough, and led by the priest they descend the steps and disappear.

'As the last figure passes out of sight the notes of the orchestra are heard once more, this time with a measured beat which instantly attracts attention, and the Chorus of old men of Thebes issues from the same entrance. They are men of various ages, dressed in tunics reaching to the instep, and full ἵμαρτα, of harmonious soft warm colors. The excellence of the costumes was marked; each man seemed to have worn his dress for years, and to exhibit his individuality in the folds of it. They enter three deep, marching to the solemn beat of the music; and as the
first rank comes in sight of the audience the strains of the choral ode burst from their lips.

Shoulder to shoulder and foot to foot the old men make their way to the altar on the floor of the theatre and take up their positions around it. This entrance of the Chorus was surpassed in dramatic effect by few features of the play: the rhythmical movements, the coloring and drapery, the dignity of the faces, the impressive music sung in unison by the fifteen trained voices,—all these combined to produce a startling effect on the audience.'

§ 4. Entrance of Teiresias, v. 297, p. 75. 'At this moment Teiresias enters, a towering venerable figure, with long white hair and beard. He is guided to the stage by a boy, whose blue cloak contrasts with the snowy draperies of the old man.' His exit, v. 462, p. 79. 'The two men part in deadly anger, Oedipus going within the palace and the boy leading Teiresias down the steps [from the stage, see § 1]. . . . Once more the music sounds, and the Chorus gives voice to its feelings concerning the strange scene which has just been enacted.'

§ 5. Entrance of Creon, when he comes to repudiate the charge of treason brought against him by Oedipus: v. 512, p. 81. 'As the strains of [choral] music die away, Creon is seen hastily ascending the steps [to the stage] on the right [of the spectators: cp. § 2]. He is no longer dressed as a traveller, but in garments suited to his high rank. His tunic is of delicate dark crimson material, with a gold border; his ἴμανος is of bright crimson cashmere, with a broader gold border; his sandals are of crimson and gold. He strides to the centre of the stage and bursts out in indignant denial of the charges that Oedipus has made against him.'

§ 6. Jocasta enters while high words are passing between Oedipus and Creon: v. 631, p. 83. 'Just as this [altercation] reaches its height the doors of the palace are seen to open, and the Chorus bids both angry speakers cease, as Jocasta is approaching. The attendants of Jocasta enter and place themselves on each side of the door, and a moment later the queen herself stands upon the threshold. Oedipus turns to her with welcome, and Creon with a gesture of appeal.

'Her dress consists of a richly trimmed silvery undergarment, and an ἴμανος of crimped pale yellow silk. She wears a crown, bracelets, and necklace, and white sandals embroidered with gold.'

It was upon this group—the first complex one in the play—that Mr F. D. Millet based his scheme of the costumes, to which he gave long study, both from the historical and from the artistic point of view, and which he has described in the Century Magazine of Nov., 1881. From this article, Mr Norman (p. 83) quotes the following passage:
'It was part of the original scheme that in each group the most prominent character should, as far as possible, be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage left stood Oedipus, in rich but deep-toned red; on the right, Creon, equally in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the doorway; and the two attendants of Jocasta, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.'

§ 7. Arrival of the Messenger from Corinth: v. 924, p. 89. 'As the Chorus closes, Jocasta enters [v. 911] in a new state of mind. She has comforted Oedipus by ridiculing all oracles; but she is not without faith in the power of Gods, and she brings frankincense and garlands, and lays them with a prayer upon the altar.

'While she is speaking, an old man has entered on the left below the stage. He is dressed as a common traveller, in a tunic and short cloak, his hat slung over his shoulder, and a stout staff in his hand. It is the messenger from Corinth. He looks round as if in search of something, and as soon as the queen has finished her prayer he inquires of the Chorus where the home of Oedipus, or, better still, the king himself, can be found. He is promptly informed that the mansion he sees is the palace of Oedipus, and that the lady before it is the queen. With a profound salutation as he ascends to the stage, he declares himself to be the bearer of news at once good and bad. Old Polybus, king of Corinth, is dead, and the citizens are about to make Oedipus king. This is indeed news to Jocasta. Oedipus has long avoided Corinth lest he should slay his father, Polybus; now he can return, as king, all fear dispelled. Oedipus enters in response to her summons. His royal robes have been exchanged for simpler ones of white and gold. He, too, learns the news with triumph.'

§ 8. Jocasta divines the worst.—her final exit; vv. 1040—1072, p. 92. 'But Jocasta? At the other end of the stage the queen is wailing in anguish. The deep-red cloak which she wears is twisted about her; now she flings her hands up and seems about to speak, then her hands are pressed on her mouth to stop the cries which rise, or on her bosom to silence the beating of her heart. She rushes toward the king, but stops half-way; her face shows the tortures of her soul. The truth is all too clear to her. The spectator feels that this suspense cannot last, and relief comes when the Chorus suggests that perhaps Jocasta can tell something about the shepherd of Laius. When appealed to by Oedipus, she forces the suffering from her face and turns with a smile. But Oedipus has gone beyond recall. Her last appealing words are scorned, and with the language and the gesture of despair she rushes from the stage.'
§ 9. The Herdsman of Laius is brought in: the whole truth is ex-
torted from him: vv. 1110—1185, pp. 94 ff. ‘As the music ceases the
attendants of Oedipus appear at the entrance on the right, supporting a
strange figure between them. It is an aged man, with grizzled hair and
beard, clothed in coarse homespun cloth, and with a rough, untanned
sheepskin over his shoulders. He supports himself on a sapling staff
which he has cut in the woods. He mounts the steps with difficulty, and
faces the king. He is no stranger to the errand on which he has been
brought, and with the greatest difficulty he is made to speak. The
contrast between the eagerness of the messenger from Corinth to tell all
he knows, and the silence of the tender-hearted old shepherd, is very
striking. The shepherd cannot bear the other’s telltale chatter, and
with the words, “Confusion seize thee and thine evil tongue!” he swings
his staff to strike him. At a gesture from Oedipus the attendant stops
the blow. The old man must be made to speak. The muscular
attendants spring forward and seize him. Then the truth is wrung
from him, word by word. He gave the child to the Corinthian; it
came from the palace; they said it was the son of Laius; Queen
Jocasta herself placed it in his hands; they said that an oracle
had declared that it should kill its father. The truth is out; the
oracles are not falsified; his father’s murderer, his mother’s husband,
Oedipus faces his doom. With a fearful, choking cry he pulls his
robes over his head and face, and bursts into the palace.

‘This scene...was the dramatic climax of the play. The acting led
up to it gradually by the excited conversation and the shepherd’s blow.
When Oedipus burst through the doors of the palace, his attendants
quickly followed him; the horror-stricken messengers turned with
despairing gestures and descended the steps, the one to the right, the
other to the left, and a profound silence fell upon the theatre.’

§ 10. Effect of the fourth stasimon, vv. 1223—1530, p. 98. ‘In the
opening strains of the last choral ode, which now ring out, the emotions
of the scene are wonderfully expressed. Each one recognizes the
solemnity and depth of his own feelings in their pathetic tones.’

§ 11. The Messenger from the House: the entrance of the blinded
Oedipus, 1223—1296, pp. 98 f. ‘As the ode [just mentioned] closes, the
palace doors are opened violently from within, and the second messenger
rushes on the stage. He is a servant from the palace, clad, like the
attendants, in a short light tunic. He brings a tale of horror: Oedipus,
on entering, had called for a sword, and demanded to know where
Jocasta was. No one would tell him; but at last, seeing the doors of the
bedchamber shut, he had broken through them and disclosed the body
of the queen hanging by the bed. Tearing down the body, he had
snatched from the shoulders the golden clasps and had thrust them into his eyes.’...‘In a moment Oedipus himself appears, leaning on his attendants, his pale face marred by bloody stains. The dismayed Chorus hide their faces in their robes, and the king’s voice is broken with sobs as he cries, 

\[
\text{αλαί, αλαί, δυσταυεῖς έγώ.}
\]

§ 12. Closing scene, vv. 1416—1530, pp. 101 ff. ‘As Oedipus is begging to be slain or thrust out of the land, the approach of Creon, who has resumed his royal powers, is announced. The memory of all his injustice to Creon overwhelsms Oedipus, and he cannot bear to meet him. But he is blind and unable to flee, so he hides his face and waits in silence. Creon enters, crowned, followed by two attendants...His first words are reassuring; the new king does not come with mocking or reproach, but directs that a sight so offensive to earth and heaven be hidden within the palace. Oedipus asks the boon of banishment, but is informed by the cautious Creon that the God must be consulted. Then the blind man begs that his wife be buried decently, and reiterates his prayer that he may be permitted to leave the city which he has afflicted. And one thing more he asks,—that he may embrace his daughters again. By a sign Creon despatches his own attendants to bring them, and while Oedipus is still speaking their voices are heard.

‘Antigone and Ismene now enter, led by the attendants of Creon, and are placed in the arms of Oedipus, who falls on his knees beside them, and addresses them with saddest words. The children are too young to appreciate the horror of the scene, but they are filled with pity for their father’s pain. There is a look of genuine sympathy on the two bright faces which watch the kneeling figure. Creon has retired to the right of the stage and has wrapped his robe round him, unable to bear the sight of the terrible farewell. He is summoned by Oedipus to give his hand in token of his promise to care for the helpless girls. The children fall back, the blind man waits with outstretched hand, and Creon slowly and sadly walks across the stage and gives the sign. Then Oedipus turns again to his little ones. The painful scene, however, has lasted long enough, and Creon orders Oedipus to leave his children and withdraw. It is a dreadful separation, but the king’s order is imperative. So Oedipus tears himself away, his attendants throw open the doors, the attendants of Creon take the children by the hand, and Creon himself leads Oedipus up the steps and into the palace....The children and the second messenger follow; the attendants of Oedipus enter last and gently close the doors.

‘The music sounds again in pathetic tones, and the Coryphaeus expresses for his fellows the lesson of life.’

Verse 2. On the meaning of πολεμεῖ. The points of the question are these. 1. πολεμᾶς, from πολέμος swift (rt. ἑμ, ἑω; Curt. Etym. § 313), occurs ten times in Eur., four times transitively, ‘to impel,’ ‘urge,’ as Bacch. 66 θολέων Βρομύω, πώνον ἕδων: six times intransitively, as Tr. 349 μανᾶς θολεῖονο. If it is the same word here, what would πολεμαί εἴρησις mean? (a) Not, I think, ‘to urge, press your supplication,’
—referring to the eager gestures or aspect of the suppliants: for rapid motion, and not merely eagerness, is implied by ὁδάζω. Rather (ὅ) "to come with eager haste as suppliants"; as Herm. explains Erfurdt's "cur hanc sessionem festinatis?"—"cur tanto studio hic sessum venitis?" Now I can conceive Sophocles saying σπεύδειν or ἐπείγειν or even ὁδάζειν ἀκέταιν: but could he have said ὁδάζειν ἔδρασ; The primary notion of a fixed attitude stands out too clearly above the secondary notion of a supplication.

2. For another ὁδάζειν, 'to sit,' only two passages are cited. (i) Empedocles 52 θάρσει καὶ τότε δὴ σοφίς ἐπ’ ἀκρωτὶ θάδαξ. This might mean 'hasten on to the heights of wisdom': though, when ἐπί with dat. denotes motion, it usually means 'against,' as in Od. 10. 214 οἴ δὲ γ’ ὑφρυμήθησαν ἐπ’ ἀνδράσιν. But the more natural sense would be, 'sit on the heights of wisdom.' (ii) Aesch. Suppl. 595 ὑπ’ ἀρχάς [L. ἀρχάς] δ’ οὕτως θάδαξ | τὸ μένον κρασισόνων κρατύνει | οὕτως ἀνθόθεν ἡμένου σέβαι καίτω. Hermann renders the first words: 'hasting at no one's bidding,' nullius sub imperio properans. So Mr Paley: 'Himself urged to action (ὁδάζων) by no authority.' But the Scholiast is right, I believe, in rendering ὁδάζων by καθήμενος. Only ὑπ’ ἀρχάς οὕτως θάδαξ does not mean 'sitting under no other's rule,' but 'sitting by no other's mandate.' (I should prefer ὑπάρχωσ.) For the Aeschylean image of Zeus throned on high, cp. Aesch. Agam. 182 δαίμόνων ὑπὸ τοῦ χάριν | βιαωσ σέλμα σεμνὸν ἡμένων.

3. Ancient tradition recognised ὁδάζειν as =θάσσειν here. Plut. Mor. 22 E says, τὸ θάσσειν ἂ τὸ κινεῖσθαι σημαίνονται, ὡς Εὐριπίδης... ἂ τὸ καθέζονται καὶ θάσσειν, ὡς Σωφροκλῆς,—quoting this passage. So the Etym. Magn. 460. Io διὰ τί προσβαίετε τάδε ταῖς ἔδρας; τί προσχρήζετε ταύτας ταῖς ἔδρας; If ἂ had stood before τί, the last clause would have seemed to glance at the other explanation. So the Schol. θάσσετε, κατὰ διάλογον αὐτὶ τοῦ θάσσετε: but adds, ἂθοῖς προσκαθόρθε. Butmann would connect θάσσω to sit with ἐπεί, the stem of τίθημι. θασσω cannot be obtained directly from θε. It is possible, however, that a noun-stem, from which θάσσω to sit came, may itself have been derived from a secondary form of θε. It might be said that θας-, θαω-, suggest a θερ or θας or θυ akin to θε: cp. φας (πιφαύςκω) with φάς, στα (στόλος) with στα.

5. To sum up:—Emped., Aesch. and Soph. seem to have used θάσσειν as =θάσσειν. We can only say that (i) the sound and form of θάσσω may have suggested an affinity with θάσσω, θοσκος: (ii) as a purely poetical word, θάσσω belonged to that region of language in which the earlier Attic poets—bold manipulators of old material—used a certain license of experiment, not checked by scientific etymology, and so liable to be occasionally misled by false or accidental analogies.

44 f. In discussing these two verses, it is essential that the whole context from v. 35 should be kept clearly before the mind:—

35 ὅς γ’ ἔξελυσα, ἀστὺ Καθμεῖν μολὼν, σκληράς ἀούδο δασμὸν ὑν παρείχομεν. 
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καὶ ταῦτ’ ὅρ’ ἡμῶν οὖδὲν ἔξειδός πλέον
οἷδ’ ἐκδιδακθεῖς, ἀλλὰ προσθήκη θεοῦ
λέγει νομίζει τ’ ἡμῖν ὃρθωσαι βίον”

40 νῦν τ’, ὡς κράτιστον πάσιν Ὀδήγησαν κάρα,
ικετεύομεν σε πάντες οἰδε πρόστροποι
ἀλκνίν τιν’ εὑρεῖν ἡμῖν, ἐπὶ τοῦ θεῶν
φήμην ἀκούσας εἰτ’ ἀπ’ ἀνδρὸς οὐσιά που
τὸ τοῦτον ἐμπείροις καὶ τὰς ἔμφορας

45 ξώσας ὦρῳ μάλιστα τῶν βουλευμάτων.

The general sense is: 'Thou didst save us from the Sphinx; and now we pray thee to save us from the plague: for, when men are experienced, we see that they are also (καὶ) most successful in giving counsel.' The last two verses form a comment on the whole preceding sentence. The complaint that, thus understood, they involve 'bathos' is doubly unjust. For, even if the trouble which Oedipus is now asked to heal had been precisely similar to the trouble which he had formerly healed, yet the general sentiment, 'Experience teaches prudence,' is no more 'bathos' than is δράσαντι παθεῖν, παθήματα μαθήματα, or many other maxims which occur in Greek Tragedy. But in this case the new trouble was of a different order from the old; and the definition of the old trouble, given in 35 f., naturally suggests a supplementary thought which lends a special force to the γνώμη. 'The experience of a great national crisis will stand Oedipus in good stead, though the problem now presented to him is unlike that which he formerly solved.'

The old scholium on v. 44 in the Laurentian ms. runs thus:—ὡς τοῦτον ἐμπείροις ἐν τοῖς συνετοῖς τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων ὀρῶ, ξώσας καὶ οὐκ ἀπολλυμένοις. οὐ σφάλλεται ἀλλὰ τὰ ἀποστραγμένοις στοιχεῖται καλῶς. Prof. Kennedy calls this 'the poor gloss of a medieval scholiast.' The scribe was medieval; but the gloss? The age and origin of the old scholia in L have been discussed by Wunder, G. Wolff, O. Pauli, and others, with results of which I have given an outline in the second part of the Introduction to the Facsimile of the Laurentian ms. (p. 21). These old scholia represent, in the main, the work of the Alexandrian scholars, and more especially of two commentators, one of whom is unknown, the other being the famous grammarian Didymus, who flourished circ. 30 B.C. The other interpreters from whose comments these scholia were compiled belonged chiefly to the period from about 250 B.C. down to the age of Didymus. There is nothing in this scholium on v. 44 to suggest a 'medieval' rather than an Alexandrian origin; while on the other hand there are definite reasons for believing that, like the rest of the old scholia, it represents an explanation which had been handed down, through successive generations of Alexandrian scholars, from an age when the feeling for classical Greek idiom was still fresh.

The interpretation thus sanctioned by the Greek commentary has been accepted by the all but unanimous judgment of modern critics. We may here state, and answer, the chief objection which has recently been made to it.
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It is said that ἐμφορὰ cannot mean ‘issue’ or ‘outcome’; and that, therefore, τὰς ἐμφοραῖς τῶν βουλευμάτων cannot mean ‘the issues of their counsels.’ The answer is that the phrase, ‘the issues of their counsels,’ is only a convenient way of saying, ‘the occurrences connected with their counsels’; i.e., in this particular case, ‘the occurrences which result from their counsels.’ No one has contended that the word ἐμφορά, taken by itself, could mean ‘outcome’ or ‘issue.’ The fallacious objection has arisen from the objectors failing to distinguish between the use of the English genitive and the much larger and more varied use of the Greek genitive. We could not say, ‘the occurrences’ (meaning ‘consequences’) ‘of their counsels.’ But our ‘of’ is not an exhaustive equivalent for the force of the Greek genitive. ἐμφοραῖ βουλευμάτων, ‘occurrences connected with, belonging to, counsels,’ could mean, according to context, that the occurrences (a) consist of the counsels, (b) accompany them, (c) result from them. It would be just as reasonable to object to the phrase λυγρῶν τῶν ἱκτήρεσ at v. 185, because ‘suppliants of weary woes’ would be unintelligible. The ancient Greek commentator has explained the phrase, τὰς ἐμφορὰς τῶν βουλευμάτων, with a precision which could not have been happier if he had foreseen the objection which we have been noticing; and those who raise that objection might have profited by attention to his language. In his paraphrase, τὰς συντυχίας καὶ τὰς ἀποβάσεις τῶν βουλευμάτων, the first word, συντυχίας, marks that ἐμφορά bears its ordinary sense: the second word, ἀποβάσεις, marks that the relation expressed by the genitive case is here the relation of cause to effect. It is as if he had said: ‘the occurrences connected with—that is (καὶ), the results of—the counsels.’ Similarly in O. C. 1506, καὶ σοι θεών | τίχην τις ἐσθλὴν τίοδ ἐθηκε τῆς ὅου, ‘a good fortune connected with this coming,’ means ‘a good fortune which this coming bestows.’ There, as it happens, we can say simply, ‘the good fortune of this coming’: but we might say also, ‘a happy issue from this coming,’—and that, too, without fear of being supposed to think that τίχη means the same thing as τελευτή. In Thuc. i. 140 (quoted in my commentary) τὰς ἐμφοραῖς τῶν πραγμάτων is a phrase strictly parallel to τὰς ἐμφοραῖς τῶν βουλευμάτων. That is, the genitive is a genitive of connection; the phrase means literally, ‘the occurrences connected with human affairs,’ i.e., the ways in which human affairs turn out; and therefore we may accurately render, ‘the issues of human affairs.’ Prof. Kennedy renders it, ‘the course of actual events,’ and says that the genitive ‘is attributive or descriptive, not possessive.’ This is not very clear; but the translation indicates that he takes the gen. to be descriptive; so that the phrase would mean literally, ‘the ἐμφοραὶ consisting in πράγματα.’ Such a phrase, though oddly expressed, would be intelligible if the course of events in real life was being opposed to the course of events in a poem or other work of fiction. But it is inadmissible in Thuc. i. 140, where the comparison is not between real and imaginary ἐμφοραῖ, but between the incalculable conjunctures of outward circumstances and the incalculable caprices of human thought: ἐνδέχεται γὰρ τὰς ἐμφοραῖς τῶν πραγμάτων ὡς ἴσον ἀμαθῶς χωρήσαν ἦν καὶ τὰς διανοίας τοῦ ἀνθρώπου.

J. S. I.
Before leaving this topic, it may be well to say a word on the choice of the word 'issues,' employed in my translation. In my first edition, commenting on τὸς ἐμφασις τῶν βουλευμάτων, I had said, 'the events, issues, of their counsels.' On this Prof. Kennedy remarks, 'he seems to confuse the words events and issues, as if they were identical.' A little before, the critic states what he himself regards as the distinction between them:—

'Etymologically they are much the same, both meaning out-come; event from evenire, issue from exire. Both can be used in the sense of ending: as 'the event (or the issue) of the battle of Tel-el-Kebir was the defeat of Arabi.' But we could not say, 'the event of the battle was the surrender of Cairo,' though we might say 'the issue' &c. In short, event may not be used in the sense of 'result' or 'consequence'; issue may be so used.'

The statement that 'event' cannot be used in the sense of 'result or consequence' is surprising. The first two meanings given by Dr Johnson to 'event' are (1) 'incident; anything that happens': (2) 'consequence of an action; conclusion; upshot.' So Webster defines 'event,' first, as 'incident,' secondly as 'the consequence of any thing; the issue,' etc. Nor is there the least warrant for saying that 'event' can denote only an immediate consequence, while 'issue' can denote also an ulterior consequence. See, e.g., Richard II. 2. 1. 212:

'What will ensue hereof, there's none can tell;
But by bad courses may be understood
That their events can never fall out good.'

Shakespeare would probably have been surprised to learn that he ought to have written 'issues.' And Tennyson was doubtless unconscious of a blunder in the words,

'One God, one law, one element,
And one far-off divine event
To which the whole creation moves.'

'Event' and 'issue,' both alike, can mean either 'ending' (as victory is the 'event,' 'issue,' of a battle), or 'consequence.' The second sense belongs to 'event' by precisely the same right as to 'issue' (exitus): cp. Cicero Inv. 1. 28. 42 eventus est alicuius exitus negotii, in quo quaeris solet, quid ex quaque re evenerit, eveniat, eventurum sit. The distinction in our usage at the present day is simply this. 'Event' has become familiar in the sense of 'incident,' and unfamiliar in the sense of 'outcome,' except in certain phrases, such as 'the event will show,' etc. Hence to say, for instance, 'the events of human affairs,' would have an awkward sound now; though it is just as correct, and could bear exactly the same sense, as 'the issues of human affairs.' One cause is manifest. We have a verb, 'to issue,' but no verb, 'to evene'; and, through saying, 'the affair issued in that,' it has become natural to say 'the issue' (rather than 'the event') 'of the affair.'

It is this shade of contemporary preference, and no other reason, which has guided my use of the words 'issue' and 'event' in the note on vv. 44 f. (p. 18). I have used 'issue' in the sense of 'outcome,' and 'event' only in the sense of 'occurrence.' But, when 'event' does mean 'outcome,' then it is synonymous with 'issue.' Prof. Kennedy's
assertion that 'event' can mean only (1) 'occurrence' or (2) 'ending,' while 'issue' can mean either of these, and also (3) 'consequence,' seems to have no foundation either in the history of the words or in the usage of the best English writers.

The first modern writer who dissented from the traditional interpretation was John Young, who held the Chair of Greek at Glasgow from 1774 to 1821. He rendered ighesthosis by collationes, taking the sense to be: 'I see that with men of experience comparisons of counsels also are most in use': i.e., such men are not only fitted to be counsellors, but are also ready to consult other men. Thus understood, the two verses are no longer a comment on the whole preceding sentence; they refer to the latter part of v. 43, eis' απ' ἀνδρὸς ὅσα δέων. A view identical with Young's was expressed by Dr Kennedy in 1854, and is that which he still holds. He renders thus:—

'οὐς since τῶν ἑμεῖσθων to men of experience ὅν I see that (not only counselling but) καὶ also τὰς ἑμιφαρας τῶν βουλευμάτων comparisons of their counsels μάλιστα ζώσας are in most lively use.'

In a note on τὰς ἑμιφαρας τῶν πραγμάτων (Thuc. i. 140 § 3) Shilleto wrote thus:—

'Interpreting here (see § 1) "events, issues, results," I disagree with

1 John Young, a very acute and accomplished scholar—known to many by his fine criticism on Gray's Elegy—published nothing on Sophocles. His note on O. T. 44 f. was communicated to Andrew Dalzell, Professor of Greek in the University of Edinburgh. In 1797 Dalzell published the second volume of his Collectanea Graeca Maiora, containing extracts from poets, as the first volume had contained prose extracts. Young's note does not appear in the edition of 1797, which on v. 44 gives only Brunk's note (as below). The book went through several editions. The edition of 1821 was revised by Dalzell's successor in the Greek Chair, George Dunbar, who added some comments of his own. There the note on v. 44 stands as follows:—

44. ὤς τῶν ἑμεῖσθων—] Usu enim peritis video felici quoque eventu consilia maximè vigere. BRUNCK. Ita interpretes: sed ἑμιφαρας (sic) pro eventu consiliis sumi posse non credo; ea enim vox fortuitum aliquid semper innuere videtur: hic autem potius in primitivo sensu sumi, locusque adeo totus ita reddi potest: Siculi alicujus deorum vocem auditis, vel etiam à mortalium quocunque quicquam acceptis; video enim apud prudentes experiosis viros etiam collationes consilii maxime in usu esse. Ipsius sapientiam suprà laudaverat; iam etiam alios consultasse posse addit: qui sensus vulgo multò melior videtur; otiosum enim aliis foet cor, neque tota sententia loco suo digna. T. Y. Esto ut ἑμιφαρας aliquid fortuit semper innuit (sic). Hoc ipsum est quod quaerimus. Sensus loci esses videtur Sapientes Fortuna luvat. Cantab. Anon. *Vix credere possum τὰς ἑμιφαρας τῶν βουλευμάτων significare collationes consiliis. Sensus videtur esse; video enim apud expertos eventus consiliorum maximè vigere, i.e. Ex eventu consiliorum quae prius dederat facilius et rectius de futuro iudicare possunt.'

The last note, with an asterisk prefixed, is Dunbar's own. In the initials appended to Young's note, 'T.' is a misprint for 'J.' (Another obvious misprint, viz. 'innuit' for 'innuat,' closely follows it.) It was very natural that Dr Kennedy should have thought this authority by my statement, and should have continued to speak of 'Dr T. Young.' (John Young took no degree beyond that of M.A.) But I do not know what ground my eminent critic had for saying that Young's view was 'accepted by Prof. Dalzell.' The mere printing of Young's note, along with two others of a different tendency, can scarcely be held to prove it. And the fact that Brunk's note is still placed first (as in the ed. of 1797) rather suggests the contrary. Dunbar, it will be noticed, records his dissent from Young.—I have to thank my colleague, the Rev. Prof. W. P. Dickson, for access to Dunbar's ed. of Dalzell,—now a somewhat rare book.
such rendering of Soph. Oed. T. 44 ὡς τοῖς ἐμπείρωσι καὶ τᾶς ἐμφωράς ἐς ὡς ἐς μάλιστα τῶν βουλευμάτων. I have long thought that 'comparisons of counsels' was there meant and have compared Aeschyl. Pers. 528 quoted above on 128, 9. (I am rejoiced to find that Prof. Kennedy and I have independently arrived at the same conclusion. See Journal of Philology, Vol. i. pp. 311, 312.) καὶ seems thus to have more significance. Men of experience may receive suggestions from not only gods but from other men (εἴρ' ἀπ' ἀνδρὸς οἰσθαί τοῦ). Collations also of counsels are most effective. It is not improbable that Sophocles had in view the adage σῦν τε δῷ ἐρχομένῳ καὶ τε πρὸ δ' τοῦ ἐνόησεν Hom. Iliad x. 224.'

It will be seen that Mr Shilleto agreed with Professor Kennedy in taking ἐμφωράς as = 'comparisons,' but differed from him (1) in taking ἐς ὡς—as I do—to mean 'effective,' not 'in vogue' (an old schol. in L has ἐς ὡς, ἀντὶ τοῦ ἐνεργεστέρας); (2) in taking the καὶ ('also') to imply 'independently of hints from the gods,' and not 'in addition to offering counsels.'

Mr Whitelaw, too, agrees with Dr Kennedy about ἐμφωράς, but not about ἐς ὡς, which he takes to mean 'prospering.' 'Conference also of counsels prospers for men of experience more than others.' Remark that this version makes τᾶς ἐμφωράς τῶν βουλευμάτων equivalent to τῶ ἐμφερέω τὰ βουλεύματα. It is this act that prospers for them.

Dr Fennell now renders (Trans. Camb. Phil. Soc., 1886, p. 72), 'since I see that with men of experience their collections of counsels (i.e. the counsels which they bring together) are also (as well as a φήμη θεοῦ) most of all living.' Thus ἐς ὡς is virtually the epithet of the counsels, since τᾶς ἐς τῶν β. is taken as = τὰ ἐμφερόμενα βουλεύματα. By 'living,' Dr Fennell means 'effective.' He remarks, with justice, that his version 'embodies a less trite sentiment than that attributed to the poet by Professor Kennedy.'

One more interpretation of ἐμφωράς has lately been given by Sir George Young, in a note to his translation of the play. 'I see that, for men of experience, the correspondences of their counsels actually exist'; i.e., 'the things that actually exist correspond with their counsels.' In other words, their counsels suit the conditions of the crisis. This sense must be derived from ἐμφερεῖσθαι (to agree, concur), not from ἐμφερέων (to bring together).

With regard, then, to the advocates of the new interpretation, it is a case of 'quot homines, tot sententiae.' Dr Kennedy, indeed, exactly agrees with John Young; but the rest differ in various points both from Dr Kennedy and from each other. The only point on which they are unanimous is that ἐμφωράς must mean something which it never means anywhere else. We may first consider this contention.

1. συμφωρά is a word of very frequent occurrence, and yet in the extant literature of the classical age it is never found except in one of two senses,—(i) an occurrence; (ii) an unhappy occurrence,—a misfortune. That is, usage had restricted this very common noun to senses parallel with the intransitive συμφερεῖν as meaning 'to happen' (Thuc. 6. 20 ἔχουνέγκοι μὲν ταῦτα ὡς βουλόμεθα, ita stetiam). The limit
imposed by usage can be illustrated from Lucian. His *Lexiphanes* is a satire on a certain kind of affectation in language. There (§ 6) we have the phrase *τὸ μὲν δὴ δειπνον ἦν ἀπὸ συμφορᾶς, 'the repast was furnished from contributions.' The point is that the learned speaker has employed *συμφορά* in a sense which derivation warranted, but which sounded strangely, as parallel with the transitive *συμφέρων, 'to bring together'; the ordinary phrase would have been ἀπὸ συμβολῶν. To this argument Dr Kennedy replies: 'As to Lucian's jests (dating in the second century of our era), I decline to trouble myself with anything so irrelevant to the question.' The irrelevancy, we gather, depends, first, on the fact that Lucian is jesting, and secondly on the fact that he flourished about 160 a.d. Now, as to the jests, my point is precisely that Lucian did think this use of *ἐμφορᾶ* a jest. He cannot have been jesting in the sense of pretending to think it ludicrous when he did not really think it so. And as to 160 a.d., that date surely did not preclude Lucian from treating many points of classical idiom with an authority which no modern can claim. Can no illustrations of classical Greek be derived from Athenaeus, Arrian, Pausanias, Galen, Hermogenes, or Oppian? But Dr Verrall has another way of dealing with Lucian's evidence. He assumes that Lucian's satire rested on the fact that some earlier writer had actually used *συμφορά* in the sense of 'contribution.' This view grants at least the singularity of such a sense, since, if there was nothing odd in it, there was no room for ridicule. But does such a view suit Lucian's drift here? His *Lexiphanes* is especially the man who employs words in a sense warranted by etymology but not warranted by usage. Thus, a few lines further on, *Lexiphanes* speaks of *λάχανα τὰ τὲ υπόγεια καὶ τὰ ὑπερφυῆ, 'vegetables which grow under ground (i.e. roots) and above ground.' His use of *ὑπερφυῆ* has just as much, and as little, warrant as his use of *συμφορά* : viz., the etymological warrant. If, however, Greek literature had actually recognised *συμφορά* as 'contribution,' then the satire would have missed its peculiar point. Lexiphanes would merely be using a fine word where a simpler one would have served. And is it probable that any classical writer had opposed *ὑπερφυῆς* to *ὑπόγειοι?* It remains to notice some passages of the dramatists in which Dr Verrall has suggested that *συμφορά* means neither 'occurrence' nor 'misfortune.' In each case his proposed version is added in brackets, while the ordinary version immediately follows the Greek.

(1) Aesch. *Eum*. 897 τῷ γὰρ σέβεται συμφορᾶς ὄρθωσομεν: 'we will prosper the fortunes of our worshippers.' ['We will prosper their unions,'—making them and their living possessions fertile.]

(2) *ib*. 1019 μετοίκιαν δ' ἐμὴν ἐσταθεῖτε οὖν μὲν ἐμφεβήθησθαι συμφοράς βίου: 'while ye revere us as dwellers among you, ye shall not complain of the fortunes of your lives.' ['Ye shall not complain of the union of our life,—i.e., of our united life.]

(3) Soph. *El*. 1179 οἷοι ταλαίπωρα ἀρα τίσθαι συμφοράς: 'Woe is me, then, for this thy wretched plight.' ['For our unhappy meeting.]

(4) *ib*. 1230 ὀργίες, δ' ἔσεσθαι, καὶ σύμφορας μοι γεγονότα ἔργα ἐδώκαν ὁμοίως ὁμοιότατοι: 'we see it, and for thy (happy) fortunes a tear of joy trickles from our eyes.' ['For thy meeting (with thy brother).']

(5) O. *T*. 452 ἡγεμόνι δ' ἡμῖν Ἐθναι, οὗτ' ἡθοδοσίας τῷ ἐμφοράς, 'and shall not be glad of his fortune.' ['His union with the citizen-body.]

(6) *Eur.* *Rhes*. 980 ὁ παιδοφόρος ἐμφορᾷ, τῶν χαρὰς: 'sorrows in the begotten of children, woes for men.' ['Child-producing unions.'] In these
six places, the unexampled sense of συμφορά is sought from συμφέροσθαι. In the following, it is sought from the active sense of συμφέρειν. (7) Eur. Med. 553 πολλάς ἐφέλκων ξυμφοράς ἀμηχάνους: 'cumbered with many perplexing troubles.' Jason means Medea and his children by her. ['Much troublesome luggage,'—lit., 'things carried along with me,'] (8) Ἰδ. 54 χρηστοὺς δούλους ξυμφορά τὰ δεσποτῶν κακῶς πίνοντα, καὶ φρενῶν ἀνθέττατο: 'to good slaves their masters' ill luck is a misfortune,' etc. ['Their masters' ill luck is a burden which they share,'—lit. 'a thing borne jointly' by them.]—The shorter form of the saying in Bacch. 1039, χρηστοὺς δούλους ξυμφορά τὰ δεσποτῶν, may, as Dobree thought, be an interpolation; but in any case ξυμφορά can mean 'misfortune,' since τὰ δεσποτῶν is shown by the context to mean, 'their masters' troubles.'

In each of the above passages the ordinary sense of συμφορά is not only perfectly clear, but also perfectly appropriate and satisfactory. The attempt to invent it with an unexampled meaning is in every instance strained; in some of the instances it is extremely so. Is there a single one of those passages in which the unusual version would have occurred to a critic who was not in search of an argument by which to defend the strange version of ξυμφοράς as 'comparisons' in O. T. 44? But the process might be carried further. There is hardly any passage of Greek literature in which a novel sense for ξυμφορά, fairly suitable to the particular context, might not be devised, if we were free to draw upon all the senses both of συμφέρειν and of συμφέροσθαι. And so at last we might prove that συμφορά never meant 'occurrence' or 'misfortune.'

2. Next, we will suppose that Sophocles intended to hazard an exceptional use of the noun, relying on the context to show that ξυμφοράς meant 'comparisons.' Convenience prescribes the general rule that, when a strange use of a word or phrase is risked in reliance on an explanatory context, this context should not follow at an interval, but should either precede or closely accompany the word or phrase which would otherwise be obscure. A rough illustration—the first that occurs to me—from our own language will serve to show what I mean. 'Many of the visitors were afterwards present at a collation, and did ample justice to the difference of hands in the mss.' If we heard that read aloud, we should be apt to suppose—down to the word 'to'—that 'collation' meant luncheon; and a certain degree of discomfort would attend the mental process of apprehending that it meant a comparison of documents. This inconvenience would not arise if the mention of the mss. preceded, or closely accompanied, the word 'collation.' Such an argument applies a fortiori to συμφορά, since the literary sense of the word 'collation' is at least thoroughly recognised, while συμφορά nowhere else occurs in the sense of 'comparison.' Consider now the two verses,

ως τούτων ἐμπείρουσι καὶ τὰς ξυμφορᾶς ξώσας ὅρῳ μάλιστα τῶν βουλευμάτων.

When the first verse was spoken, would any hearer in the theatre doubt that ξυμφοράς bore its usual sense, or divine that it was to bear the unexampled sense of 'comparisons'? And the indispensable clue, τῶν βουλευμάτων, is postponed to the end of the next line. In the circumstances, it is hard to imagine any good writer arranging his words
thus; it is, to me, altogether inconceivable that a skilled writer for the
stage should so arrange them. If Sophocles had intended to suggest
εὐμφάεις βουλεύματα, he would at least have given εὐμφοράς βουλευ-
μάτων. In reply to this argument, Dr Kennedy merely says that no
modern can tell; and that Sophocles has used many words, each of
which occurs only once in his writings. But he has overlooked the
distinction between a rare word, and a rare meaning for a common
word. Suppose that the word συμφορά occurred only in O. T. 44;
then his reply would at least be relevant. But the word is exceedingly
common; and yet in the entire range of classical Greek literature this
is the solitary place where any one has even suggested that it means
'comparison.' The argument from the order of words is not, therefore,
one which can be answered by simply saying that it is an argument
which no modern is qualified to use. It is an argument which a modern
writer is here strictly entitled to use. When people hear a familiar
word, they will take it in its usual sense, unless they are warned to the
contrary. This, we may presume, was as true in 450 B.C. as it is to-day.

Now, turning from the phrase τάς εὐμφοράς τῶν βουλευμάτων, I wish
to compare the received version with Dr Kennedy's in respect of two
other points: (1) ζωιας: (2) the force of καί. Dr Kennedy maintains
that his version is the only one which suits these words. I grant that
his version suits them; but I submit that the received version suits
them equally well. First, as to ζωιας. When Shakespeare says, 'the
evil that men do lives after them,' he is using the verb 'to live' as
Sophocles uses ζήν here: i.e., 'to live' means 'to be operative,' 'to
have effect'; as, conversely, 'dead' can be used of what has ceased to
be active. In two other passages of Sophocles (quoted in my note) the
use of ζήν is strictly similar. In v. 482 the oracles are ζώντα, 'living'
—not dead letters—because they remain operative against the criminal;
a divine power is active in them, and will not suffer him to escape. In
Ant. 457 the 'unwritten and unfailing laws of heaven' live (ζηῶ), as
having an eternal and ever-active validity, which no edict of man can
extinguish or suspend. Here, the events which flow from the counsels
of experienced men are said to 'live,' because they are effective for their
purposes,—ζῶσας καί οὐκ ἀπολλυμένας, as the old scholium in L has it;
they do not 'come to nothing.' On v. 45 the Scholiast has ζῶσας ἄνι
τοῦ ἑνεργεστέρας: i.e., more 'operative' than are the counsels of the
inexperienced. Dr Kennedy renders, 'comparisons of counsels are in
most lively use.' This is quite legitimate; it is as possible to say, τοῦ
θός ζή, the custom lives (i.e., is in lively use), as to say, οἱ νόμοι ζόντων, the
laws live (i.e., are in active operation). But Dr Kennedy has not observed
that, by adding the word 'lively,' he has extended the figurative use of
ζήν to just those limits which I claim for it, and beyond the limits to
which he himself seeks to restrict it when he says that, figuratively, it
can mean only (1) 'to live well,' (2) 'to survive, to remain alive.' For
if he rendered ζωιας in real conformity with his second proposed sense,
he would have to say merely, 'I see that it is with men of experience
that comparisons of counsels chiefly survive' (or 'remain in use'). That
is to say, the words would imply that the consulting of other people
was an old-fashioned practice, the survival of which was chiefly due to the conservative instincts of experienced persons. Then as to the καὶ. Prof. Kennedy takes it to mean: ‘counsellors of experience do also, most of any, consult other people.’ I take it to mean: ‘the men of experience are also, in most cases, the men whose counsels prove effectual.’ To put it more shortly, οἱ ξυπεροι καὶ εὐβουλοὶ εἰσι μᾶλιστα. It is, therefore, incorrect to say that the received version deprives καὶ of its point. It has just as much point in that version as in the new one.

Prof. Kennedy lays peculiar stress on a new canon which he has formulated, and which he calls ‘the law of ὅς, since.’ The gist of this law is to prove that ὅς, in O. T. 44, must necessarily refer to the clause ἀν’ ἄνδρος οἰσθάνεις ποιν in 43, and cannot refer to the whole preceding sentence from νῦν τ’ in 40 onwards. The law is stated thus:—ὅς, ‘since,’ as used by Sophocles, is invariably ‘referred to words immediately going before it.’ This statement lacks something in clearness. On my view also ὅς refers to ‘words immediately going before it,’—only to a greater number of them. Nor is it easy to see how ὅς could do anything else. But what Prof. Kennedy evidently means to say is this:—When the sentence preceding ὅς, ‘since,’ consists of more than one clause, then Sophocles always refers ὅς to the last clause, and never to the whole sentence. I venture to hope that some readers will accompany me in an attempt to test this canon. Prof. Kennedy begins by referring to seven other passages in this play, which will not detain us long. Three of them are irrelevant, since the sentence preceding ὅς is of one clause only: 365 OI. δοκεῖν γε κρίνεις ὅς etc.: 445 OI. κομίζεσθω δήθεν ὅς etc.: 1050 OI. σημψάνθω. ὅς etc. Two of them are really apposite for Dr Kennedy’s purpose, viz. 47 and 54, in each of which ὅς refers to the nearest clause of the preceding sentence. Two are ambiguous, viz. 922, where ὅς may refer to the whole sentence, from 918 to 921, just as well as to 921 alone: and 56, where ὅς may refer to the whole of vv. 54 and 55, just as well as to v. 55 alone. The fact is, as might have been expected, that ὅς (‘since’), when it follows a sentence of more than one clause, sometimes refers to the whole sentence, and sometimes to the last clause of that sentence.

Prof. Kennedy proceeds:—

‘The other places to which I refer are: O. C. 562, 937, 1016, 1028, 1075, 1229, 1528, 1691; Ani. 66, 499, 624, 765, 1337; Tr. 385, 391, 453, 488, 592, 596, 599, 921, 1120; Ai. 39, 92, 131, 141, 789, 1314; El. 17, 21, 324, 369, 470, 633, 821, 1112, 1319, 1337, 1449, 1489; Ph. 46, 53, 117, 404, 807, 812, 847, 914, 1043, 1442, and a few in the fragments. I have examined all, and find the fact to be as I state it; and I must confess myself amazed that any scholar can look at this passage carefully without discerning that 44, 45 are in immediate dependence on εἰτ’ ἄν’ ἄνδρος οἰσθάνεις ποιν, even without the clinching proof supplied by this crowd of examples.’

The number of passages thus alleged as examples is 50. Prof. Kennedy claims them all as proving that ὅς, in v. 44, must refer to εἰτ’ ἄν’ ἄνδρος οἰσθάνεις ποιν in v. 43, and could not refer to the whole preceding sentence from v. 40 to v. 43. I have examined all these 50 passages, and I propose to give here the results of that examination.
I find that Dr Kennedy's 50 citations can be classified under the following heads.

I. Passages which are irrelevant to O. T. 40—44, owing to the form of the sentence. In each of these, ως refers to a short and compact sentence preceded by a full stop. There is no separable clause, like eiτι δι' ανδρός συνθα που, which could appropriate ως to itself, and so withdraw its significance from the whole sentence.


II. Passages which are irrelevant because in them ως does not mean 'since,' but either (a) 'that,' (b) 'how,' (c) 'how!' (exclamatory), (d) 'in order that,' or (e) 'even as.'

a. (32) O. C. 502 δρο οίδα κατός ως επαεξεηθην εληνος. (33) Αί. 39 ΑΘ. ως ετεινυ ανδρος τονδε ταράγα ταυτά σου. (34) Ph. 117 ΟΔ. ως τουτο γ' ερδας δος φρες διωρήματα. (35) ib. 812 ΝΕ. ως άθεμι γ' εμούστη σου μδελιν αυτο. b. (36) Αί. 789 τονδε ελάκαυνε ταρδρος, ως ήκει φρεων etc. c. (37) ib. 92 γ' και' Αδάνα, χαιρε διογενες τεκνον, | ως εβ παρέσθη. (38) Ει. 1112 ΗΔ. τι δ' έτσιν, μω ετε; μω με διερχεται φάβος. d. (39) Αντ. 765 ('I will go') ως τοις έθλουσι των φίλων μαλα πατον. e. (40) Αί. 141 (following a full stop) ως και τής νυν φιμλονης νυκτός etc.

Thus, of 50 passages cited by Dr Kennedy from plays of Sophocles other than the Οδ. Τυρ., 40 are wholly irrelevant. Of the remaining 10, one is a wrong reference, viz. Αντ. 624. If Αντ. 643 (ως...ανταμνωντα) is meant, that comes under II. (d') above, and raises the list of 40 to 41. The other 9 illustrate the fact which I stated above; viz., that when ως, meaning 'since,' follows a sentence of more than one clause, it sometimes refers to the whole sentence, and sometimes especially to the last clause of that sentence. Dr Kennedy maintains that it must always refer to the last clause (as to eiτι απ' ανδρός συνθα που here). Among the 9 passages which now remain to be considered, it will be found that there are only three such instances:—

(1) Ph. 45—47 των ουν παράντα πεμψον εις κατασκοπην | μη και λάθη με προσπεσων | ως μαλλον δν | θεουτ μ' ή τοις πάντας 'Αργελους λαβειν. Here ως refers to μη και λάθη etc.

(2) ib. 50—53' Αχιλλεων πατ' δει σ' χ' οις εληνυσα | γενναίον ειμι, μη μύνον τω σώματι, | δι' ήν τι καινον ων πρω ουκ ακήκοας | κλυς, υποργεις, ως υπηρέτης παρει. Here the last three words, though they enforce the whole precedent, are more particularly a comment on υποργεις.

(3) Ει. 632 g. εδ' κελεων, θεε' μηδ' επαυτω | τομον στομί | ως ουκ δν πέρα λέχαμι' ετι. This is the usual punctuation. But we might also place a comma at θεε, and a colon at στομι, when the passage would be more evidently a case of ως referring to the last clause of a sentence.

In the following passages, on the other hand, ως refers to the whole preceding sentence; as I hold that, in O. T. 44, ως refers to the whole sentence from v. 40 onwards:—

(1) Τρ. 484—489 έτει γε μεν δη ταρτι επίστασαι λόγων, | κεισον τε και στην εξ ισον κυνη' χάρων | και στεργε την γυναίκα και βούλου λόγουσ | ους ετεζο ε ην' έμπεδος
We have now examined Prof. Kennedy's 50 passages, with this result:—40 are irrelevant: 3 make for his view; 6 make for mine: and 1 (Ant. 624) is either irrelevant (being for Ant. 643) or undiscoverable. It seems, then, permissible to say that the new 'law of ὡς' is as devoid of ground in the actual usage of Sophocles as it is contrary to what we might have reasonably expected.

The questions of language raised by the different interpretations have now been considered. With regard to the general spirit and tone of the speech in which the disputed passage occurs, they appear decidedly favourable to the old interpretation, and decidedly adverse to the new. The Priest of Zeus salutes Oedipus, not, indeed, as a god, but as unique and supreme among mortals. It was by the direct inspiration of a god (προσθήκη θεοῦ, v. 38), not by any help from man, that Oedipus was believed to have solved the riddle of the Sphinx. His success on that occasion is the ground assigned for believing that he will succeed now. But, according to the new interpretation, the passage expressing this belief winds up with a remark to the effect that 'men of experience are just those who are most ready to consult other people.' In this context, such a remark is both illogical and unpoetical. It is illogical, because the thought is that, as formerly he found a remedy when Theban advice could not aid him (ὑπ' ἡμῶν οἰδὲν ἐξείδως πλέον), so he may find a remedy now, though the Thebans have no counsels to offer him. It is unpoetical, because Oedipus, who has just been exalted far above all other men,—to a rank which is only not divine,—is suddenly lowered to the ordinary level of shrewd humanity.

In concluding this Note, I may briefly recapitulate the points which it has sought to establish. The old interpretation of verses 44 and 45,—that which has come down, presumably, from the Alexandrian age, and which modern scholars have been all but unanimous in upholding,—suits the general context, employs ἡμφορά in its ordinary sense, and gives a legitimate meaning both to ἔσωσι and to καί. The new interpretation gives ἡμφορά a meaning which the word, though extremely common, never once bears in the classical literature. Etymology, indeed, warrants that meaning; but, as Lucian shows by the example of this very word ἡμφορά, it was possible to observe etymology and yet to commit a ludicrous offence against usage. Further, if Sophocles had desired to use ἡμφορά in an unexampled sense, it is improbable that he would have chosen to arrange his words in such an order as to aggravate the obscurity. The contention that ὡς must refer to the last clause of v.
43, rather than to the whole sentence, is groundless. Lastly, the general
sense obtained by the new interpretation is not in good harmony either
with the argument or with the spirit of the context.

It is among the advantages and the pleasures of classical study that
it gives scope for such discussions as this passage has evoked. I have
endeavoured to weigh carefully what can be said on both sides, and to
give the result,—as it appears to me. If any one prefers a different
view, κείνος τ’ ἐκείνα στεργέται, κἂνο τάδε.

198 f. τελεῖν γάρ, εἰ τι νῦς ἀφῆ,
tοῦτ' ἐπ' ἡμαρ ἔρχεται.

Before adopting τελεῖν, I had weighed the various interpretations of
τελεῖ, and had for some time been disposed to acquiesce in Elmsley's
as the least strained. He renders 'omnino,' 'absolute,' comparing Eur.
Bacch. 859 ff. γνώσεται δέ τὸν Δίον | Διόνυσον δ' ἀφεθηκέν ἐν τελεῖ θεὸς
διώτατος, ἀθρωποτέροι δ' ἡπιώτατος. On Elmsley's view, ἐν τελεῖ there
means omnino, 'in fullness'; and here the sense would be 'in fullness—
if night spare aught—day attacks this': i.e. so as to make the tale of
havoc full. Yet I think with Professor Tyrrell that in Bacch. 860 ἐν
telei could not bear the sense which Elmsley gave to it. I should
prefer there to render it, as Dr Sandys did, 'in the end'—i.e., when
his wrath has been aroused. I now believe, however, that Munro's
brilliant emendation in that place is right,—ὅς τέφυκεν ἐν ἀτελεὶ θεὸς
διώτατος: 'who is a god most terrible towards the uninitiated' (Journ.
Philol. Vol. xi. p. 280). If, then, τελεῖ is to mean 'in fulness' here, it
must dispense with even such support as might have been derived from
the passage in the Bacchae. And, at the best, the sense obtained by
such a version is hardly satisfactory. Still less would it be so, were
τελεῖ joined with ἀφῆ, as = 'spare anything at all': εἰ τι τελεῖ ἀφῆ could
not possibly mean εἰ ὥστιν ἀφῆ. Nor could τελεῖ go with ἀφῆ as =
'remit anything in regard to completeness': nor again, as Hermann pro-
posed, 'remit anything to the completion'—i.e. fail to complete.

Others have rendered—if night at its close spare anything. The
objections to this are,—(i) the weakness of the sense: (ii) the simple
dative in this meaning: for 'at the end' is ἐτὶ τῷ τελεῖ (Plat. Polit.
268 d), or πρὸς τελεῖ (Legg. 768 c). The Scholiast who explains τελεῖ as
ἐτὶ τῷ δεικνύστη τελεῖ begs the question by his addition of ἐτὶ τῷ. Of
proposed emendations, the obvious τελεῖν—which Hermann merely sug-
gested, himself preferring the bolder mention below—is at once the
simplest and the best. Dindorf spoils it (in my judgment) by taking it
with ἀφῆ instead of ἔρχεται:—τι Fortasse igitur scribendum, τελεῖν
γάρ εἰ (vel ὅ) τι νῦς ἀφῆ, i.e. nox si (vel ubi) quid malorum peculiendum
reliquet, id dies aggregatur et perfect.

Among other conjectures are: (1) Kayser, τελεῖ γάρ. εἰ τι κ.τ.λ. 'for
Ares will finish his work.' (2) Hermann, μέλλειν γάρ: εἰ τι νῦς δ' ἀφῆ
κ.τ.λ.: Cunctatur enim (sc. Mars): si quid nox autem dimiserit, id
invadit dies': μέλλει, 'delays,' meaning, I suppose, 'tarries too long
among us.' (3) Arndt would change τελεῖ into ἀει, and in the 5th ed.
of Schneidewin (revised by Nauck) this is approved, τέλει being pronounced 'clearly wrong.'

219 ff. ἀγῶ ἔνος μὲν τοῦ λόγου τούτῳ ἐξερα, ἔνος δὲ τοῦ πραξάντευτος· οῦ γὰρ ἄν μακρὰν ἐλαβεῖν αὐτὸς, μηδὲ οὐκ ἔχων τι σύμβολον.

Professor Kennedy understands οὗ γὰρ κ.τ.λ. as referring to a suppressed clause. 'On my having been a foreigner at the time of the deed, I lay no stress; for had I been no foreigner, but one of the citizens, I myself, whatever my native shrewdness, as in guessing the riddle of the Sphinx, should not have traced the matter far, seeing that I had not (μηδὲ οὐκ ἔχων) any token (i.e. any clue to guide me).

The difficulties which I feel in regard to the above interpretation are these. (a) I do not see how the hearer could be expected to supply mentally such a suppressed clause as 'That, however, matters not; for even if I had been a citizen'... (b) The σύμβολον lacking to Oed. is some way of obtaining such a clue. We should not expect him, then, to say that, even if he had been a citizen of Thebes at the time, he could not have made much progress in the investigation, because he would have had no clue.

According to Professor Campbell, the suppressed clause is ei ἔλαβεῖν, and the sense is: 'I have remained a stranger to the matter, for, if I had undertaken an inquiry, I could not have followed it far, since I had no clue to guide me.' 'He offers this excuse for having hitherto neglected what he now feels to be an imperative duty.' But Sophocles assumes that Oed. has just heard, for the first time, of the mysterious murder (105—129). On hearing of it, Oed. straightway asked why the Thebans themselves had not at the time made a search (128). Here, then, we cannot understand him to speak as if he had all along shared the knowledge of the Thebans, or as if he were apologising for having neglected to act upon it sooner.

Mr Blaydes understands: 'For (were it otherwise, had I not been thus ignorant), I should not have had to investigate it (αὐτὸ, the foul deed) far, without finding (quin haberem) some clue.' To this the objections are that (1) μηδὲ οὐκ ἔχων = 'unless I had,' and could not mean 'without finding': (2) the remark would be suitable only if Oed. had already for some time been engaged in a fruitless search, whereas he is only about to commence it.

Schneidewin formerly conjectured ἦ [for οὗ] γὰρ ἄν μακρὰν ἐλαβεῖν αὐτὸς, οὐκ [for μηδὲ οὐκ] ἔχων τι σύμβολον: 'for [if I had not appealed to you] I should have searched long indeed by myself, seeing that I have no clue.' In the 5th ed., revised by Nauck, οὐ is wisely replaced instead of ἦ (though οὐκ for μηδὲ οὐκ is kept), and the sense is given substantially as I give it.

Much of the difficulty which this passage has caused seems attributable (1) to a prevalent impression that οὗ γὰρ...ἄν in such a sentence always means, 'for else,' etc.: (2) to want of clearness regarding μηδὲ οὐ.
Now, as to (1), it depends on the context in each case whether οὐ γὰρ ἂν means, 'for else,' etc. When it has that force, it has it because there is a suppressed protasis. Such is the case in v. 82 ἀλλ' εἰκάσαι μὲν ἦδος· οὐ γὰρ ἂν...ἀρτε: i.e. οὐ μὴ ἦδος ἦν. Such is also the case in 318 διώλεσ· οὐ γὰρ ἂν δεύρ ικόμην: i.e. οὐ μὴ διώλεσα. But when the protasis is not suppressed, then, of course, there is no such ellipse as our word 'else' implies. Thus Xen. Anab. 7. 7. 11 καὶ νῦν ἀπεμιν. οὐδὲ γὰρ ἂν Μηδοκός μὲ βασιλεὺς ἑπαυνοῖ, εἰ ἐξελαύνομεν τοὺς ἑνεργέτας: 'and now I will go away; for Medocus the king would not commend me, if I should drive out our benefactors.' Had the protasis εἰ ἐξελαύνομεν τοὺς ἑνεργ. been suppressed, then οὐδὲ γὰρ ἂν ἑπαυνοῖ must have been rendered, 'for else he would not commend me': but, since it is given, we do not need 'else.' So Dem. or. 18 § 228 ὁμολογήθη νῦν γ' ἤμας ὑπάρχων ἐγνωσμένως εἰ μὲν λέγειν ὑπὲρ τῆς παραθεσίας, αὐτὸν δ' ὑπὲρ Φιλίππου. οὐ γὰρ ἂν μεταπείδειν υμᾶς ἐξήτει, μη τοιαύτης υύνοις τῆς ὑπαρχούσης ὑπολήψεως περὶ ἕκατερον: 'he has admitted that, as matters stand, we are already pronounced to be speaking, I, in our country's cause, and he, in Philip's; for he would not have been seeking to bring you over to his view, were not such the existing impression with regard to each.' Here, μη τοιαύτης ὑύνοι represents the protasis, εἰ μη τοιαύτη ἦν, exactly as here in O. T. 221 μὴ οὗκ ἔχων represents the protasis εἰ μὴ ἔχον: and we do not insert 'else' after 'for.'

(2) As regards μη οὗ with the participle, the general principle may, I think, be stated thus. Every sense possible for (e.g.) μη ποιῶν is possible for μη οὗ ποιῶν when the principal verb of the sentence is negative. Take the sentence βαδίων ἦμιν ἕχιν μη ποιῶν. The participial clause here could represent, according to the sense intended, any one of four things, viz. (1) εἰ μη ποιῶμεν, 'if,—as is the fact,—we are not labouring': (2) εὰν μη ποιῶμεν, 'whenever we do not labour,' or, 'if we shall not labour': (3) εἰ μη ποιῶμεν, 'if we should not labour': (4) εἰ μη ποιῶμεν, 'if we had not (then) been labouring, (as in fact we then were),' or, 'if we were not (now) labouring, (as in fact we now are.)' So in the negative sentence, οὗ βαδίων ἦμιν ἕχιν μη οὗ ποιῶν, the participial clause can equally represent any one of the same four things.

But from the very fact that μη οὗ can stand only in a negative sentence it follows that a participial clause with μη οὗ will, in practice, most often express an exception to a negative statement. This must not, however, make us forget that μη οὗ with the participle is still equivalent to the protasis of a conditional sentence. Thus:—

Her. b. 6. 9 πυθόμενοι τὸ πλῆθος τῶν Ἰαδών νεῶν καταρρώθησαν μη οὗ δυνατῷ γένονται ὑπερβαλλόσα, καὶ οὐτὼ οὕτε τῇ Μελητῶν οἷοί τε ἔστιν ἐξελίνν μη οὗ ἐντε ναυκατόρες κ.τ.λ.: where μη οὗ ἐντε = εἰ μη ἔστιν (καὶ ἦν μη ἔστιν, etc. the negative condition. Her. b. 106 εὐνάτη ἑκ οὗ ἐξελεύσεσθαι ἔφασαν μη οὗ πλήρεσιν ἐντε τοῦ κύκλου, i.e. οὐ μὴ πλήρης ἐστιν οὗ κύκλος, 'if (as is the case) the moon is not full' (they are speaking on the εὐνάτη itself). Plat. Lysis 212 ὅ ὅρα ἔστι φιλοῦν τῷ φιλοῦντι μη οὗ ἀντιφιλοῦν, i.e. εὰν μη ἀντιφιλοῦν, unless it love in return. Soph. O. C. 359 ἕκει μη γὰρ οὗ κενὴ γε, τοῦτο ἐγὼ σαφῶς ἐξείδω, μη οὗκε δειμ' ἐμοὶ φέροντα τι: 'thou hast not come empty-handed,
without bringing,' etc.; where the participial clause, epexegetical of κενή, implies εἰ μὴ ἔφερες, (οὐκ ἀν ἤκες,)—'hadst thou not been bringing (as thou art bringing), thou wouldst not have come.'

In all the above passages, it is the present participle which stands after μὴ οὗ, as it is also in O. T. 13, 221. Now compare (1) Dem. or. 18 § 34 μὴ κατηγορήσαντος Ἀλεξάνδρου (= εἰ μὴ κατηγόρησεν Ἀλεξάνδρος) μηδὲν ἔγινεν τῆς γραφῆς οὐδ' ἀν ἐγὼ λόγον οὐδένα ἐποιοῦμεν ἐτέρον. (2) or. 19 § 123 οὗ γὰρ ενίν μὴ παρακρούσθεντον ὑμῶν (= εἰ μὴ παρεκρούσθητε ὑμεῖς) μείναι Φιλίππω. Here, though the sentences are negative, we have μὴ, not μὴ οὗ, with the aorist partic., representing the protasis. In (1) the order of clauses affects the question, but not in (2). Owing to the comparative rarity of μὴ οὗ with the participle, generalisation appears unsafe; but it looks as if prevalent usage had accustomed the Greek ear to μὴ οὗ with partic. chiefly in sentences where the protasis so represented would have been formed with (1) imperf. indic., or (2) pres. subjunct., or (3) pres. optat. In conditional sentences with the aor. indicative, even where the negative form admitted μὴ οὗ, there may have been a preference for μη. The instances cited seem at least to warrant the supposition that, in such a sentence as οὐκ ἀπέθανεν εἰ μὴ ἔπεσε, Demosthenes would have chosen μη (rather than μὴ οὗ) πεσὼν as the participial substitute for the protasis.

227 f. κεῖ μὲν φοβεῖται, τοὐπίκλημεν ὑπεξελῶν αὐτὸς καθ' αὐτοῦ.

With this, the common reading, it is necessary to suppose some ellipse. I believe ὑπεξελῶν and αὐτὸς to be indefensible. If they were to be retained, I should then, as the least of evils, translate thus:—'And if he is afraid,—when (by speaking) he will have removed the danger of the charge from his own path,—[let him not fear].' Such an ellipse—though, to my mind, almost impossibly harsh—would at least be mitigated by the following πείσεται γὰρ ἄλλο μὲν | ἀποστρέψεις οὐδὲν, which we might regard as an irregular substitute for an apodosis in the sense of μὴ φοβεῖτο, γάρ being virtually equivalent to 'I tell him.'

Among the interpretations of the received text which have been proposed, the following claim notice.

1. Professor Kennedy renders (the italics are his): 'and if he fears, and hides away the charge | against himself, let him speak out.' Here ὑπεξελῶν = 'having suppressed,' and μὴ σωπάτω is mentally supplied from v. 231 (three verses further on).

2. Professor Campbell gives the preference to the following version (while noticing two others):—'-And let the man himself, if he be touched with fear, inform against himself, by taking the guilt away with him': i.e. ὑπεξελῶν = 'having withdrawn,' and 'the words καθ' αὐτοῦ are to be construed κατὰ σύνεσιν with v. 226, sc. τοιείτω τάς, self-banishment being in this case equivalent to self-impeachment.' This is tantamount (if I understand rightly) to supplying σμαίνετω from σμαίνειν in 226.

3. Schneidewin: 'And if he is afraid, because he will have revealed (ὑπεξελῶν) a charge against himself,—let him not fear' (sc. μὴ φοβεῖσθω). So Linwood, only supplying σμαίνετω.
4. Elmsley: 'And if he is afraid, (still let him denounced himself, st. σημαινέτω,) thus extenuating the guilt (by confession),'—crimen confitendo diluens. To say nothing of the sense given to ὑπεξέλων, the aorist part. seems strange on this view.

5. Matthiae regards the construction as an irregular form of what might have been more simply put thus: κεῖ μὲν φοβεῖται τὸ ἐπικλημα αὐτὸς καθ’ αὐτοῦ ὑπεξέλων (ἀπελθέτω ἐκ τῆς γῆς). πεῖσται γὰρ οὖν ἄλλο ἄστεργες: 'If he is afraid, (let him leave the country,) thus taking away the charge against himself.' He explains ὑπεξέλων by 'subterfugiens,' i.e. subterfugiens, declinans, 'evading the danger of being accused.' Neither this nor the ellipse of ἀπελθέτω seems possible. Wunder nearly agrees with Matthiae.

6. Hermann (3rd ed.) translates v. 227 'Si metuit, subterfugiens accusationem sui ipsius,' and supposes the apodosis to be γῆς ἀπεσιν ἀβλαβής,—μὲν and δὲ having been added because the clause πεῖσται γὰρ has been put first. Thus he agrees with Matthiae as to ὑπεξέλων, but takes it with φοβεῖται, not with a supposed ἀπελθέτω.

7. Dindorf also takes Matthiae's view of ὑπεξέλων, but wishes (ed. 1860) for ὑπεξέλοι in an imperative sense: 'crimen subterfugiat': 'let him evade the charge against himself' (by going into exile). Under one or another of the above interpretations those given by most other commentators may be ranged.

Among emendations, the palm for ingenuity seems due to Hartung's κεῖ μὲν φοβεῖται, τοῦπικλημ' ὑπεξέλω | αὐτὸς καθ’ αὐτοῦ: 'and if he is afraid, still let him prosecute the charge against himself.' This is, however, more brilliant than probable.

Mr Blaydes in his note proposes to read κεῖ μὲν φοβεῖται τοῦπικλημ' ὑπεξέλων (to draw forth from the recesses of his own mind), and supplies, 'let him feel assured.' For this view of ὑπεξέλων, cp. above, no. 3. In his text, however, he gives (on his own conjecture) καὶ μὴ φοβείσθω τοῦπικλημ' ὑπεξέλων | αὐτὸς καθ’ αὐτοῦ.

246 ff. The proposed transposition of verses 246—251, κατώχομαι... ἡρασάμην.

Otto Ribbeck suggested that these six verses should stand immediately after 272 (ἐχθισσον). He thought that their displacement in the mss. arose from a confusion between ψῆν δὲ in 252 and the same words in 273. He argued that 251, παθεῖν ἀπερ τοῦτο δ’ ἀρτίως ἡρασάμην, has no meaning unless it follows 269—274, καὶ ταῦτα τοῖς μὴ δρόσοι κ.τ.λ. Many recent editors adopt the transposition. Against it, and in favour of the mss., I would submit these considerations. (1) The transposition destroys the natural order of topics. The denunciation of a curse on the murderer must stand in the fore-front of the speech, whereas the transposition subjoins it, as a kind of after-thought, to the curse on those who disobey the edict. It thus loses its proper emphasis. (2) The transposition enforces an awkward separation between ταῦτα τοῖς μὴ δρώσιν (269) and τοῖς ἄλλοισι (273). The latter depends for its clearness on juxtaposition with the former: but six verses are now inserted between them. (3) In 251 Ribbeck's objection would fail if we
had τῷοτε instead of τοῖοτον: but τοῖοτον is used to include the hypothesis of several murderers (247, cp. 122).

305. ei kai and kai ei.—(1) ei kai, in its normal usage, = 'granting that...', where the speaker admits that a condition exists, but denies that it is an obstacle: above, 302: 408, ei kai τυραννεῖς: El. 547, ei kai σῆς δέχα γνώμης λέγω.

(2) In our passage (as in Ai. 1127, Tr. 71), the kai has a slightly stronger sense,—'if indeed—though I should be surprised to hear it.'

(3) Both these uses differ from that in which ei kai has the sense which properly belongs to kal ei, 'even supposing that...', where the speaker refrains from granting the existence of the alleged condition:

Tr. 1218 ei kai μακρὰ κάρτι ἔστιν, ἔργασθησεται, 'even if the favour is a very large one, it shall be granted.'

For the regular distinction between ei kai and kal ei, see II. 4. 347 kal ei δέκα πόργοι Ἀχαϊῶν | οὐκείων προπάροσθε μαχοῖατο, compared with II. 5. 410 οὐδεσὶς, ei kai μάλα καρπερὸς ἑστιν.


Conversely, we have kal ei for ei kal in Ai. 692, 962: O. C. 661: below, 986, 1516.

(4) All the foregoing uses, in which ei kal forms a single expression, must be distinguished from those cases in which kal belongs closely to the following word, as 283 ei kai τρίτη ἑστι: Ant. 90 ei kai δυνήσεί γ'.

Similarly, for kal ei, distinguish those cases in which kal = 'and':

O. C. 1323 ἐγὼ δὲ σῶς, καὶ μὴ σῶς, ἀλλὰ τοῦ κακοῦ | ποτόμου φυτευεῖς.

328 f.

οὐ μὴ ποτὲ
tām' ὅς ἀν εἶπω μὴ τὰ σ' ἐκφήνω κακά.

Prof. Kennedy takes the passage thus:—ἐγὼ δ' οὐ μὴποτε εἶπω τάμα, I will never speak my things, ὅς ἀν (εἶπω), however I may call them (whatever they may deserve to be called), μὴ τὰ σ' ἐκφήνω κακά, lest I disclose your things as evil. Or, as he renders it in verse, 'but mine I ne'er will speak, [however named, lest I display thine—evil.' For ὅς ἀν as='in whatever way,' he compares II. 2. 139 ὃς ἀν ἐγὼν εἶπω, πειθομέθα πάντες: Soph. Ai. 1369 ὃς ἀν ποίησαι, πανταχοῦ χρηστός γ' ἔσει: Dem. or. 18. 292 § 192 το...πέρας, ὃς ἀν ὁ δαιμὸν βουληθῇ, πάντων γίγνεται: and adds: 'We might place commas before and after ὃς ἀν, to indicate the quasi-adverbial character which it acquires by the ellipse [of εἶπω], in reality not more abnormal than that of ἔδωκε in 900 [937], ἔδωκε μέν, πῶς δ' οὐκ ἂν;' (Oed. Tyr., pp. 76 f.).

As Prof. Kennedy has well said elsewhere (Stud. Soph. p. 62), if any emendation were to be admitted, the simplest would be εἶπων for εἶπω (a change which Hermann also once suggested), with a comma after τάμα: ἐγὼ δ' οὐ μὴποτε (εἶπω) τάμα, ὅς ἀν εἶπων (by telling them) μὴ...ἐκφήνω. But with him (though our interpretations differ) I believe that the words are sound as they stand.
Hardly any passage, however, in Sophocles has given rise to so large a number of conjectures. Most of these have been directed to the same general object—some such alteration of the words ταῦτα ὡς ἄν εἰπω as shall make it easier to take the second μὴ with ἐκφην. The following may be mentioned: (1) Wolff, ταῦτα ὡς ἄν εἰπω, ‘my visions,’—ὁφανον having that sense in Aesch. Cho. 534. (2) Hartung, τὰ θέσφατε ἐπιτω. (3) C. F. Hermann, τὰ μᾶσον εἰπω. (4) Campbell, ἐπιτω τὰδ, ὡς ἄν μὴ τὰ σ' ἐκφην κακα. (5) Nauck, approved by Bonitz, ἄνωγας εἰπω. (6) Campe, Quest. Soph. i. 18, ἄγων ἀνείπω. (7) Arndt, τάλλων ἀνείπω. (8) Seyffert, Weismann, Ritter, ταῦτα ὡς ἀνείπω. (9) Wecklein, ταῦτα ὡς ἀνείπω. (10) Pappageorgius, ταῦτα ἐσ σ' ἀνείπω. See his Beiträge zur Erklärung und Kritik des Sophokles, p. 22, Iena, 1883.

361. The forms γνωστός and γνωστός.—gamma is regularly formed from the verbal stem γνω with the suffix το: cp. Skt. ख्यात-ि-स, Lat. notus. In the form γνωστός, the origin of the σ is obscure: Curtius remarks that we might suppose a stem γνωες expanded from γνω, but also a present *γνουω, which might be compared with O. H. G. känü. In the case of καννοσός (Eur.), καλνισός (Soph.), the σ is explained by καθώ (καλω), κλαγνυ (κλαω). The existing data do not warrant us in assigning the forms with or without σ to certain periods with such rigour as Elmsley's, for example, when he regarded εὖγνωστος as the only correct Attic form. άγνωστος occurs in Odyssey, Thucydides, Plato (who has also γνωστός); in Pindar Isthm. 3. 48 άγνωστοι is doubtful; Mommsen gives γνωστοι, and so Fennell, who remarks ad loc. that in Ol. 6. 67 for άγνωστον (as against άγνωστον) Mommsen has the support of two good MSS. We have άγνωστος in Sophocles and Aristophanes; εὖγνωστος in Sophocles, Euripides, Lysias, etc.

With regard to the meaning of these verbals, it has been held that, where such forms as γνωτός and γνωστός existed side by side, Attic writers appropriated the potential sense to the sigmatic form, distinguishing γνωστός, as 'what can be known,' from γνωτός, 'what is known.' Nothing in the sigmatic form itself could warrant such a distinction. However the σ be explained, γνωστός, no less than γνωτός, must have primarily meant simply 'known,' as καννοσός 'burnt' and κλανσός 'wept.' And we find άκλανσός as = 'unwept' (not, 'what cannot be wept for'), πολυκλανσός as = 'much-wept' (not, 'worth of many tears'). When the modal idea of 'may' or 'can' attached itself to these verbals, it was merely by the same process as that which in Latin brought invictus, 'unconquered,' to the sense of 'unconquerable.' Yet I would suggest, on the other hand, that the special attribution of a potential sense to the sigmatic forms may have thus much ground. When two forms, such as γνωτός and γνωστός, were both current, regular analogies would quicken the sense that γνωτός had a participial nature, while γνωστός, in which the σ obscured the analogy, would be felt more as an ordinary adjective, and would therefore be used with less strict regard to the primary participial force. Thus it might be ordinarily preferred to γνωτός, when 'knowable' was to be expressed. At the same time, it would always remain an available synonym for γνωτός.
as = 'known.' And we have seen in the commentary that Sophocles is said to have used γνωστός, as well as γνωτός, in the sense of 'well-known.'

478. The reading of the first hand in the Laurentian ms., πετραῖος ὁ ταῦτος.—This reading raises one of those points which cannot be lightly or summarily decided by any one who knows the rapid transitions and the daring expressions which were possible for the lyrics of Greek Tragedy. Hermann—who was somewhat more in sympathy with the manner of Aeschylus than with that of Sophocles—characteristically adopted the reading,—which he pronounces 'multo vulgata fortiorum.' The mere substitution of metaphor for simile is not, indeed, the difficulty. Euripides, for instance, has (Med. 184) ἀτὸρ φόβος εἰ πείγω | δέσποταν ἔμιν...καὶ τοκάδος δέργαμα λεινης | ἀποσαρωτάε δμωσίν. But the boldness of λεινης so closely followed by δμωσίν is not comparable to that which we must assume here, if τὸν ἄδηλον ἄνδρα were so immediately followed by πετραῖος ὁ ταῦτος: nor can I persuade myself that Sophocles would have so written.

The further verbal question, whether φοιναὶ πετραῖοι could be said in the sense, 'wanders among rocks,' is one which must be considered in the light of Sophoclean usage. We have below 1340 ἀπαγέρ ἐκτόπτων: 1411 βαλάσσον | ἐκρήψας: Antig. 785 φοιναὶ δ ὑπερτόντιος ἐν τ ἀγρονόμους αὐθαίρει: Εἴρ. 419 ἐφόστιον | πήξας...σπέρτρων: Ant. 1301 βωμιά... ιείς...βλέφαρα (she closes her eyes at the altar): and perh. fr. 35 καὶ βωμιαίον ἐσχάρας λαβῶν, for Steph. Byz. 191. 8, citing it, says, τὸ τοπικὸν βωμίον καὶ κατα παραγωγήν βωμιαίος. Given these examples, we could scarcely refuse to Sophocles such a phrase (for instance) as φοιναὶ ὁρενός. My own feeling in regard to πετραῖοι is that it is decidedly bolder—not to say harsher—than any phrase of the kind which can be produced; but, on the other hand, I certainly am not prepared to say that, in lyrics, Sophocles could not have used it. It is the extreme abruptness of the metaphor in this context, rather than the singularity of the phrase, that has decided me against reading πετραῖος ὁ ταῦτος.

508. πτερόεσσα κόρα. The Sphinx.—The Sphinx, with lion's body and human head, has a unique place among the most ancient symbols of an irresistible daemonic might, at once physical and mental. The Egyptian type was wingless, and of male sex. The Sphinx of Ghizeh—oldest and largest of extant examples—dates from the age of the Fourth Dynasty (perhaps from circ. 2400 B.C.), as Mariette's latest results have established (Revue archéol., new series 26, 1873, pp. 237 ff.), and was the object of a cultus, which does not appear to have been the case with any other Egyptian Sphinx.

The winged type occurs first in the lands of the Euphrates. The earliest example which can be approximately dated is afforded by the palace of Esharaddon, which belongs to the seventh century B.C. Here the winged and crouching Sphinx is female (Milchhoefer, Mitth. des deutschen archæol. Institutes in Athen, fourth year, 1879, p. 48,—the best authority for the present state of knowledge on the subject). Phoenicia
was in this case, as in so many others, the point at which Egyptian and
Asiatic influences converged. A stèle from Aradus (Musée Napoléon
III. xviii. 4) shows a Sphinx with Egyptian head-gear and on a pedestal
of Egyptian character, but with the Assyrian wings.

The wingless Sphinx was not unknown to the earlier art of Hellenic
countries. Such a Sphinx (female, however, and in this respect not
Egyptian) occurred on the Sacred Way at Miletus (Newton, Travels
Vol. ii. p. 155). At Thebes, singularly enough, was found a terracotta
figure, about 4 inches long, of a wingless crouching Sphinx (Milchhoefer,
l. c., p. 54). As is well known, it was maintained by Voss in his
Mythologische Briefe that the Greek Sphinx, being borrowed from
Egypt, was wingless until the influence of the Attic dramatists popu-
larised the winged type. Aeschylus, indeed, like Hesiod, does not
mention wings in his brief description of the Sphinx on the shield of
Parthenopaeus (Theb. 541), nor in his only other notice of the monster
(fr. 232): but the Sphinx of Euripides, like that of Sophocles, is
winged (Phoen. 1022 ff.). Gerhard argued as far back as 1839 (Ab-
handl. der k. Akad. der Wissensch. z. Berlin) that the Greek winged
Sphinx was probably much older than the age of the dramatists,
and this fact has long been placed beyond discussion. The oldest
representations of the Sphinx found on the soil of Greece Proper are
presumably the relievo-figures in gold, ivory, etc., of the graves at Spata
in the Mesogaia of Attica, and at Mycenae: and these have the wings.
Three round figures of winged Sphinxes, in Parian marble, have also
been found in Greece (two in Attica, one in Aegina): a round terracotta
figure of a winged Sphinx, which possibly served as akroterion of a
heroön, has been found at Olympia, and a similar figure is reported to
have been found at Corinth. These Sphinxes are regarded by Milch-
hoefer as the oldest and most complete Greek examples of polychromy
applied to round figures. The feathers of the Sphinx's wings were, in
two cases at least, painted red and dark-green (or blue?), and in one
instance a brownish-red colour had been given to three corkscrew ringlets
which fell on the Sphinx's breast and shoulders.

It was not in connection with Thebes and Oedipus that the Sphinx
was most generally familiar to Greek art. By far her most frequent
appearance was on sepulchral monuments, as an emblem of the uncon-
querable and inscrutable power which lays man low,—as the Seiren,
from another point of view, was similarly applied. But the Oedipus
myth illustrates in a very striking manner the essential traits both in the
Asiatic and in the Hellenic conception of the Sphinx.

(x) The Sphinx oppresses the Thebans. This belongs to the original
essence of the Sphinx idea, as a manifestation, in mind and body, of
a force with which mortals may not cope. A grave of the Egyptian
Thebes shows a bearded Sphinx, with one of its feet on three men
(Lepsius, Denkm. v. 3. 76 c). An Attic vase shows two Sphinxes, with
a prostrate man between them. A bowl found at Larnaka represents
winged griffins and Sphinxes, with a man held captive (Milchhoefer l. c.
57, 51). The pitiless female Sphinx of Greek mythology belongs to the
same order of winged pursuers as the Harpies and the Gorgons.
(2) The Sphinx asks a riddle. Here we seem to have a purely Hellenic graft on the Egyptian and Asiatic original. To the Greek mind, the half-human, half-leonine shape was itself a riddle, and—given the notion of oppressor—could have suggested the story. The Centaur was not characteristically an oppressor of man; in the Chimaera, nothing was human; but in the Sphinx these conditions met, and the crouching posture suggested grim expectancy.

(3) The Sphinx sits on the Φίκων ὄρος near Thebes. In the Hesiodic Theogony the Sphinx is called Φίξ (Φίκ’ ἄλοην, 326). Which was older,—the name of the hill, or Φίξ as a name for the monster? If the former, then we might well suppose that the localising of the myth had been suggested by the accident of a hill with such a name existing near a town in which Phoenician and Egyptian influences had long been present.

(4) The Sphinx is vanquished by Oedipus. This is hyperbole clothed in myth. 'He is so acute that he could baffle the Sphinx.' For it is a distinction of the monumental Sphinx that it never appears as tamed or vanquished. The man-headed lions and bulls of Assyria, as Layard pointed out, are symbols of hostile forces which have been subdued and converted to the service of the conqueror. It is never so with the Sphinx of Egyptian, Asiatic, or Hellenic art.

In conclusion, I may notice the most recent addition—a brilliant one—which has been made to the known examples of the Greek winged Sphinx. Under the auspices of the Archaeological Institute of America, the site of the ancient Assos, opposite Lesbos, on the south coast of the Troad, has within the last two years been thoroughly explored by a mission of American scholars and archaeologists. On Oct. 4, 1881, was found the fragment of a relief with winged Sphinxes, belonging to the Doric temple of Athenae, which crowned the Acropolis of Assos. The date of the temple may be referred to the early years of the 5th century B.C. The Assos relief exhibits two Sphinxes crouching face to face, and must have decorated the lintel above the central intercolumniation of the temple-front—having a heraldic significance, as the civic emblem of Assos, like the two crows of the Thessalian Cannon, the two axes of the Carian Mylasa, the two heads of Tenedos, and the like. Mr J. T. Clarke, in his excellent Report on the investigations at Assos, of which he has been the director, (p. 111) writes:—
‘Of all the sculptures of Assos discovered by the present expedition, and in the Louvre’—[those namely given to France in 1838 by Mahmoud II., of which the most striking are the bas-reliefs of Centaurs]—‘the magnificent Sphinxes are by far the best preserved, they alone having been taken from a hard bed of mortar, which had long saved them from weathering. The carving of this relief is of a delicacy and vigour comparable to the best works of fully developed Greek art. Throughout the body the firm muscles and yielding cushions of flesh are indicated with an appreciation of natural forms which shows a distinct advance beyond the art of Mesopotamia, successful as were its

1 In the Fortnightly Review (April, 1883) I gave some notes of a tour in the Troad (Sept. 1882) which included a visit to Assos.
representations of animals; while the decorative character of the composition is maintained by the admirable outline of paws, wings, and tail. The heads are of that archaic type familiar in Attic sculptures dating near the beginning of the fifth century B.C. The eye, though shown nearly in profile, is still too large,—the corners of the mouth drawn up to a meaninglessly smile. The Egyptian derivation of the Sphinx is more evident than is elsewhere the case upon Greek works, by the closely fitting head-dress, welted upon the forehead and falling stiffly behind the ears.'

622 ff. KP. τί δήτα χρήζεις; ἥ με γῆς ἔξω βαλείν; OI. ήκιστα. θηρίσκειν οἴδ φυγεῖν σε βουλόμαι ὥς ἂν προδείχῃς οἷον ἐστι τὸ φθονεῖν.
KP. ὡς οὖξ ὑπείξων οὐδὲ πιστεύουσιν λέγεις; OI. *
KP. σοὶ γὰρ φρονοῦντα σ' εὖ βλέπω. OI. τὸ γοῦν ἐμῶν.

In discussing this passage, I take first the two points which seem beyond question.

1. v. 624 ὅταν...φθονεῖν, which the mss. give to Creon, belongs to Oedipus. The words προδείχῃς οἷον ἐστι τὸ φθονεῖν can mean nothing but 'show forth [by a terrible example] what manner of thing it is to envy,'—how dread a doom awaits him who plots to usurp a throne (cp. 382). Ant. 1242 δείξας ἐν ἀνδρόπωσι τὴν δυσβουλίαν ὅσι μέγιστὸν ἀνδρὶ πρόσκειται κακῶν. El. 1382 καὶ δείξαν ἀνδρόπωσι τἀπιτίμημα τῆς δυσσυμβείας οἷς διωκότατα θεῷ. Thuc. 1. 76 ἄλλοις ὡ ἂν οὖν οἴμεθα τὰ δυστέρα λαβόντας δείξατε μάλιστα εἰ τι μετριάζομεν. 6. 77 προθυμόσερον δείξατο αὐτόις ὅτι οὐκ ἰωνείς τάδε ἰστίν. (For the tone of the threat, cp. also Ant. 308, 325, Tr. 1110.) Eur. Heracle. 864 τῇ δὲ νῦν τόχῳ βροτοῖς ἄπασι λαμπρὰ κηρύσσει μαθεῖν, τὸν εὐνυχεῖν δοκούντα μη ἤλθοιν (said of the captive Eurystheus). It is a mere accident that προδείκνυμι does not elsewhere occur as = to show forth: that sense is as natural for it as for προδηλοῖ, προφαίνω, προκηρύσσω, etc. I do not think that ὅταν can be defended by rendering, 'when thou shalt first have shown,'—a threat of torture before death. This strains the words: and death would itself be the essence of the warning example. Read ὃς ἂν, in order that as: Phil. 825 ὃς ἂν εἰς ὑπνον πέσῃ.

2. v. 625, ὡς οὖξ ὑπείξων...λέγεις, which the mss. give to Oedipus, belongs to Creon. Spoken by Oed., ὑπείξων must mean 'admit your guilt,' and πιστεύων 'obey' me (by doing so): but the only instance of πιστεύων in this sense is Tr. 1228 πιθοῦν τὸ γὰρ τού μεγάλα πιστεύον ἐμοὶ σμικροὶ ἀποτελεῖ τὴν πάρος συγχεῖ χάριν: with 1251 σοὶ γε πιστεύον. But there (a) the sense of 'obeying' verges on that of taking one's word as warranty for the act: and (b) πιθοῦν, ἀποτελεῖ help it out. Here, Creon speaking, ὑπείξων means 'consent to give me a fair hearing,'—under the tests which Creon himself proposed (603 f.),—and πιστεύων, 'believe' my solemn assurances.

3. Verse 624 having been given to Oedipus, and v. 625 to Creon, will the passage have been healed if vv. 625 and 624 change places? I
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think not. For v. 624 will then mean: ‘[I will yield, and believe you, only] when you have been made an example of envy’: to which Creon will reply, ‘Nay, I find you mad’ (i.e. what you call my envy is but remonstrance with your folly). This is too disjointed. I have long thought, and still think, that a verse spoken by Oed. has dropped out after 625, as is explained in the commentary.

762. ἀποπτός. — I believe that ἀποπτός has two distinct uses, and that a neglect of the distinction has made some confusion. (1) As a verbal adj. of passive sense: seen, though at a distance: Arist. Pol. 2. 12 ὡς ἀποπτός ἐστι ψηλὴ Ἰορνῆλα ἐκ τοῦ χώματος: (2) in poetry and later prose, as an adj. meaning, ‘away from the sight of’: implying either (a) ‘seen only afar,’ ‘dimly seen,’ as Ai. 15: or (b) ‘out of sight of,’ as here: i.e. not seen, or not seeing, according as the ὄψις is that of object or subject. Dionys. Hal. 2. 54 ἐν ἀποπτῷ τιθέναι τοῦ χάρακα (of an ambuscade), ‘in a place out of sight’ (not, ‘in a place seen afar’). ἀποπτός does not occur in the active sense parallel with (1), as = ‘seeing, though at a distance’: analogy would, however, warrant it: see on 515. Ast strangely gives ‘τό ἀποπτον, specula,’ quoting the Platonic Axiōchos 369 ά, and Lidd. and Scott, referring to the same passage, give ‘τό ἀποπτον, a look-out place, watch-tower’: but there είς ἀποπτόν θεώμενον = ‘seeing afar off.’ In this adverbial phrase (Phil. 467 είς ἀποπτόν σκοπόν, Galen 3. 222 είς ἀπόπτον θεασάμενον) the word has sense (1), meaning, ‘so that the place at which you look is ἀποπτος to you.’

1137. είς ἡρός εἶς Ἀρκτόβορον. The significance of Arcturus in the popular Greek calendar.

Arcturus is from ἀρκτός and ἡρός, ‘watcher’ (akin to ὀράω, and to our ward)—the ‘bear-ward,’ the keeper, or leader, of Ursa Maior. This name was also given to the whole constellation Βωτης (‘ploughman’) of which Arcturus is the brightest star: Cic. Arat. 96 Arctophylax, vulgo qui dicitur esse Bōtēs. Greek writers speak of ἀρκτοβορόν ἐπιτολή not in a geometrical sense, but as meaning ‘earliest visibility’; and this in two distinct applications.

(1) The season when Arcturus first begins to be visible, after sunset, as an evening star, shortly before the vernal equinox (March 20—21). This is sometimes termed the ‘acronychal’ rising (from ἀκρόνυκος, on the verge of night). Hippocrates, who was the contemporary of Sophocles, and who illustrates the popular reckoning by Arcturus more clearly than any other writer, uses ἀρκτοβορόν ἐπιτολή in this sense without any quali-
fying epithet, leaving the context to show what he means: ἐνέσπασεν τὸν ἑόρατον [viz. when 44 days have elapsed from the winter solstice] ὡρᾷ ἥν ἕφυμιν πνεύμα, καὶ μαλακτέρη ἡ ὥρα... ἐτά ἐν [15 days later] ἀρκτούρων ἐπιτολή, καὶ κελεύνα ὡρᾷ ἥν ἐφεύρεσα, τὸν ἑχομένον δὲ χρῶν ποικιλωτέραν ἡμῶν διαγενέ μέχρις ἰσομερείας [the vernal equinox] νυμφάς τραίκοντα σύν.

(2) Far more commonly, ἀρκτούρων ἐπιτολή denotes the season when Arcturus begins to be visible as a morning star. This is termed the 'heliacal' rising (ἡλιακή), because Arcturus is then visible before sunrise. In the age of Hippocrates and Sophocles (say in 430 B.C.), Arcturus began to be thus visible about a week before the autumnal equinox, which falls on Sept. 20—21; and, in the popular language of that age, 'the rising of Arcturus' commonly meant, 'shortly before the autumnal equinox.' Cp. Hippocr. περὶ διαίτης 3. 68 (vi. 594 Littré, before the passage cited above) τῶν μὲν ἐναντίον τὴν τέσσαρα μέρα διαρέθεσθαι, ἀπερ μάλιστα γίνονταν οἱ τολλοί, χειμώνα, ἦρος, φθινότωρος. καὶ (1) χειμώνα μὲν ἀπὸ πλειάδων δύσιος ἄχρι ἰσομερείας ἡμερινῆς, (2) ἦρ ἐν ἀπὸ ἰσομερείας μέχρι πλειάδων ἐπιτολῆς, (3) θέρος ἐν ἀπὸ πλειάδων μέχρι ἀρκτούρων ἐπιτολῆς, (4) φθινότωρος ἐν ἀπὸ ἀρκτούρων μέχρι πλειάδων δύσιος. Here he tells us that, according to the reckoning with which the Greeks of the 5th century B.C. were most familiar, the year was divided into four parts, thus: (1) Winter—from the setting of the Pleiads to the vernal equinox: (2) Spring—from the vernal equinox to the rising of the Pleiads: (3) Summer—from the rising of the Pleiads to the rising of Arcturus: (4) Autumn—from the rising of Arcturus to the setting of the Pleiads. In the sevenfold division of the year (noticed by Hippocrates in his περὶ Ἑβδομάδων), summer was subdivided into θέρος, early summer, and ὀπώρα, late summer: and the latter ended with the 'heliacal' rising of Arcturus, as Galen. 5. 347 says: ὅσοι τὸν ἐναντίον εἰς ἑπτὰ τέμνοντι ἀρχή μὲν ἐπιτολῆς τοῦ κυνὸς (Sirus) ἐκείνους τὸ θέρος, ἐντεύχεντα μὲν ἐφ' ἀρκτούρων τὴν ὀπώραν. Hippocrates says that, in watching the course of maladies, particular attention should be paid to the stars, especially to the rising of Sirius and of Arcturus, and to the setting of the Pleiads: for these are the critical seasons at which diseases most often mend, cease, or enter on new phases: περὶ ἀέρων, ὀδανών, τόπων 11 (vol. ii. p. 52 ed. Littré). The short phrase of Sophocles, εἰς ἀρκτούρων, can be matched with several of his medical contemporary, showing how familiar the sign was: ἐπιδήμι. 1. 2. 4 περὶ ἀρκτούρων (= a little before the autumnal equinox), id. 1. 2. 7 πρὸ ἀρκτούρων ὀλίγον καὶ ἐπ' ἀρκτούρων (before, and at, his 'heliacal rising'): περὶ ἀέρων κ.τ.λ. 10 μήτ' ὑπὸ κάνω μήτε εἰπ' τῷ ἀρκτούρῳ (neither just before Sirius rises, nor just when Arcturus does so). For the Roman writers, though Arcturus had no longer the same importance as a mark of the people's calendar, he is especially the symbol of equinoctial storms in September: Plaut. Rūdens proh. 69 Nam Arcturus signum sum omnium acerrimum: Vehemens sum exoriens: cum occido, vehementior. Cp. Horace Carm. 3. i. 27 saevus Arcturi cadentis Impetus. Plin. 18. 74 (Arcturus rises) vehementissimo significatu terra marique per dies quinque (indicated as Sept. 12—17). A passage of curious interest is Plin. 2. 47 usque ad sidus Arcturi,
quod exoritur undecim diebus ante aequinoctium autumni. Here Pliny treats the 'heliacal rising' of Arcturus as an event of fixed date, occurring annually about Sept. 9 or 10. But, owing to the precession of the equinoxes, this 'heliacal rising' becomes progressively later,—as will be seen below, about one day later in every 70 years. In Pliny's time (about 70 A.D.) the earliest time at which Arcturus could have been seen before sunrise would have been considerably later than Sept. 9 or 10. It would seem, then, that Pliny had taken his date from a literary source long anterior to his own age. On this point, Professor G. H. Darwin has kindly given me the subjoined note:

'A rough calculation gives the following results with respect to the rising of Arcturus in the latitude of Athens (38° N.):—

'In 430 B.C. the rising of Arcturus (R.A. 185°, decl. 32°) preceded that of the sun

on 7 Sept. (N.S.) by 22 minutes,
and on 15 Sept. by 61 minutes.

'In 70 A.D. the rising of Arcturus (R.A. 191°, decl. 29°) preceded that of the sun

on 15 Sept. by 23 minutes,
and on 22 Sept. by 62 minutes.

'After a star has risen it remains invisible for some time on account of mist on the horizon, but if the climate be clear the interval of invisibility after geometrical rising is short. It is of course also invisible in the day time and shortly after sunset or before sunrise. If therefore a star only rises in the geometrical sense a short time before sunrise, it will remain altogether invisible. From the above results we see that on Sept. 7, 430 B.C. and on Sept. 15, 70 A.D. Arcturus though really above the horizon before sunrise must have been invisible on account of the brightness of the twilight. On the 15 Sept. 430 B.C. and on the 22 Sept. 70 A.D. it must have been visible after geometrical rising, and before there was so much daylight as to distinguish stars of the first magnitude. It is likely that Arcturus would have thus been first visible as early as 12 Sept. 430 B.C., and as 20 Sept. 70 A.D. The first visibility of Arcturus took place between seven and eight days earlier in the month in 430 B.C. than in 70 A.D. In a clear climate like that of Greece the first visibility, after the period of invisibility due to the nearness of the sun, would fix the time of year within two or three days. At this season the rapid decrease of the sun's declination conspires with the increase of his right ascension to produce a rapid increase in the interval by which the rise of Arcturus precedes that of the sun. As above stated, this interval would increase from 22 to 61 minutes between Sept. 7 and 15, 430 B.C. In a week after Sept. 15 the star would have risen long before sunrise, and the appearance of the star in the east and the rapidity of its extinction by the rays of the sun would cease to be a remarkable phenomenon.'

1090. With Nauck's αριθμόν or Wecklein's ἴνιον we must read Arndt's Ἰ.
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σέ γ' εὐνάτερα (without τις) in v. i 10. αὐρί would be attractive if it had better authority. But Nauck's note is quite misleading when he describes it as 'ein auch von Aischylos (fr. 412, vgl. fr. 274) gebräuchtes Adverbium.' Aesch. fr. 274, in Nauck's ed., is simply this word, αὐριβάτας, on which Hesych. s.v. ι. p. 619 says: Αἰσχύλος τὸ αὐριον ἐπὶ τοῦ τάξεως τίθηι: where αὐρί for αὐριον is merely Pauw's conjecture. And Aesch. fr. 412 (Nauck) is merely this conjectured αὐρί quoted from Hesychius s.v. αὐριβάτας! In Bekker Anecd. p. 464. 9 we have αὐριβατον: τὸ αὐρί τιθέασιν ἐπὶ τοῦ τάξεως καὶ τάχα, οὐκ ἀπὸ τῆς αὕρας, ἀλλὰ κατὰ τινα βαρβαρικὴν λέξιν, τάχα δὲ καὶ ἀπὸ τοῦ αὐριον: but there, too, αὐρί is no more than an inference from αὐριβατον.—Dindorf changed οὖκ ἐσεὶ τὰν αὐριον το οὐκέτι τῶν ἑτέρων, reading in ii 10. ἢ σέ γε τῆς γενετάς. This metre would suit the tone of excitement, as in Ἱρ. 96 f., where Ἀλιον, Ἀλιον αὐτῶ is followed by τοῦτο καρύζαι τὸν Ἀλκμήνα τόθι μοι πάθη παῖς: cp. Ἱρ. 500 οὐδὲ τῶν ἐννυχῶν Ἀἰδαν, followed by ἦ Ποσε-δώνα τινάκτορα γείας. On this view of the metre, I conjectured τὰν ἑπιοῦσαν ἐσεῖ for οὖκ ἐσεί τὰν αὐριον. In Par. A τῶν ἑπιοῦσαν is written over τὰν αὐριον: and Par. B has the gloss κατὰ τὴν αὐριον πάνῳ λαμπρὰν ἡμέραν. Since ἦ ἑπιοῦσα, without ἡμέρα, could mean 'to-morrow' (Polyb. 5. 13. 10), a reader who took τῶν ἑπιοῦσαν here as = 'the coming day' might have written τῶν αὐριον above it, or in the margin; and this more familiar phrase might have supplanted the other in the text. Then πανσέληνον would be explained as = πάνω λαμπρῶν, and the whole phrase interpreted as in the gloss of Par. B, 'the all-bright morrow': οὖκ being added to complete the assumed trochaic metre. In ii 10. i, where L has ἦ σέ γε δυνάτη | Δεξία, I proposed to read ἦ σέ γ' ἐφώσε πατήρ | Δεξίας; but I have come to think that the traditional reading, τῶν αὐριον πανσέληνον, though undoubtedly strange, may be genuine, and that perhaps the safest course is to receive Arndt's emendation ἦ σέ γ' εὐνάτερα τις in ii 10. At the same time I wish to leave my conjectures on record, as they have been favourably received by some scholars, and may possibly have at least a suggestive value.

1505. μή σφε περίδης.—Porson on Med. 284 holds that Tragedy never admitted περί before a vowel (whether the prep. stood alone or was compounded with another word) in senarii, in trochaics, or in a regular system of anapaestas. In Ar. Th. 1070 περίαλλα occurs in an anapaestic verse from Eur., but this, says Porson, seems to have belonged to a free or irregular system (systema illegitimum). In Soph. fr. 225 περίαλλα belongs to lyrics: so περιώργεω (not a certain reading) in Aesch. Ag. 216: περίωργεων ἢ. 1448: and περίωσια Soph. fr. 611. Where a compound of περί occurs elsewhere than in lyrics, Tragedy, Porson says, used tmesis: as Eur. Bacch. 619 τῷδε περί βρόχους ἐβάλλε: fr. ar. Cornut. De N. D. 134 κορφή δὲ θεόν ὁ περί χθόν ἐξω | φανεὼς αἰθήρ. Similarly such a form as πρωποιμανός (Ar. Ecd. 879) belongs to Comedy, not Tragedy. Here, then, he would write παρά σφ' ἒδης (the mss. having παράδης): Fritzsche, περί σφ' ἒδης. But it may be urged: (1) such a tmesis is alien from the style of ordinary tragic dialogue: (2) the extant remains of Attic Tragedy justly Porson’s remark that compounds of περί were
avoided, but are too small to warrant a rule absolutely excluding them: (3) the probability of such a rule, intrinsically slight, is further lessened by the περιάλλα of the Euripidean anapaest: (4) one reason why περί before a vowel should be usually avoided is evident: a compound with ἀμφὶ would in most cases express the same notion, without resolving the foot: e.g. ἀμπέχω, ἀμφίστημι dispensed with need for περιέχω, περιέστημι. A single example like our passage goes far to break down the assumed universality of the exclusion.

1526. οὐ τίς οὖ ζήλω πολιτῶν ταῖς τύχαις ἐπέβλεπεν.—Lucian once uses the verb ἐπιβλέπεω with a dative, Astrol. 20 (where he is imitating an Ionic style) καὶ σφυρ γιγνομένου τῷ μὲν ἡ Ἀφροδίτη τῷ δὲ ὁ Ζεὺς τῷ δὲ ὁ Ἄρης ἐπέβλεψαν (looked favourably upon). Plutarch (Caes. 2) has τοὺς χρήματαν ἐποφθαλμῶντος, 'eyeing the money' (crovotously), but that proves nothing for ἐπιβλέπεω. ἐπιβλέπεω usually takes either (a) an accus. with preposition of an object towards whom one looks,—

1530. εἰς ἡμᾶς Plato Phaedr. 63 a, ἐπὶ τὴν Ἡθαιαίων πόλιν Deinarch. or. 1 § 72: or (b) a simple acc. of a thing which one mentally considers: as λόγως Plat. Legg. 811 d, ἀτυχίας, συμφοράς Isocr. or. 1 §§ 21, 35. Are we warranted, then, in rendering, 'not looking jealously on the prosperity (ζήλω, or as Prof. Kennedy translates it, the aspiring hopes) and fortunes of the citizens'?

I take ζήλω as a dative of manner with ἐπέβλεπεν. Thebans viewed Oedipus, not with jealousy, but with ζήλος, i.e. with a sense that he was the type of perfect good fortune, the highest model for aspiring effort. ζήλος is felt by one who is impelled to lift himself towards the level of a superior; φθόνος, by one who would depress that superior to his own; when they are mentioned together, it is because baffled ζήλος often breeds φθόνος: Plat. Menex. 242 A πρῶτον μὲν ζήλος, ἀπὸ δὲ ζήλου φθόνος. Cf. Eur. Suppl. 176 ff. σοφὸν δὲ πενιὰν τῷ εἰσοραῖν τὸν ἄλβων, | πενήτα τῷ ἐς τοὺς πλουσίους ἀποβλέπειν | ζηλοῦθε, ἵνα αὐτοῦ χρημάτων ἔρως ἅρμη, ἰ.e. that his ζήλος of the prosperous man may spur him to honourable exertion. The chief reason for preferring οὐ...ταῖς τύχαις to Musgrave's ὦ...τῆς τύχης is that the latter is so much further from the mss.: the usage of ἐπιβλέπεω also favours the former. The reading of the mss., δοστε...καὶ τύχαις ἐπιβλέπεω, is nonsense. We cannot supply ἦν with the participle.

Prof. Kennedy, reading ὦς τίς, renders: 'mighty man he was, for one who never eyed jealously the aspiring hopes and fortunes of the citizens': i.e. he was as powerful as a τύραννος could be who refrained from jealously suppressing all eminence near him. This version raises the question noticed above—as to whether ἐπιβλέπεω would have been used, without any addition, in the sense of invidens. As regards the sense, we scarcely seem to need here a clause which qualifies and restricts the former might of Oedipus, even though this clause at the same time implies a tribute to his moral greatness.
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