SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART VII.

THE AJAX.
SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

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PART VII.
THE AJAX.

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PREFATORY NOTE.

The commentary contained in this edition of the *Ajax* is not an enlargement of that which I contributed in 1868 to the *Catena Classicorum*, but a new one throughout.

In sending forth this volume, which finishes, so far as the extant plays of Sophocles are concerned, the task which I began in 1883, I desire to repeat my acknowledgments to the Syndics and to the staff of the Cambridge University Press, who have enabled the work to be carried on under the most favourable conditions which publishers or printers could provide.

A volume containing the Fragments of Sophocles is in preparation.

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Cambridge,
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TO MY WIFE

I DEDICATE THIS EDITION OF SOPHOCLES,

WHICH HAS OWED MORE TO HER SYMPATHY

THAN TO ANY OTHER AID.
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INTRODUCTION.

§ 1. AMONG the plays of Sophocles there were many, as titles and fragments show, of which the scene was laid at Troy, and of which the action was founded on the epics of the Trojan cycle. This series ranged over the whole course of the ten years' war, from its earliest incidents, as told in the Cypria, down to the fall of the city, as told in the Iliupersis. The Philoctetes is connected with this series, but the Ajax is the only remaining piece which actually belongs to it. The story is taken from sources later than the Iliad, but the conception of the hero, though modified by that later legend, is fundamentally Homeric.

In the Iliad, Ajax, the son of Telamon, comes to Troy from Salamis with twelve ships, and is stationed on the extreme left of the army, at the east end of the camp,—as Achilles holds the corresponding post of honour on the right. He is an independent chief,—subject only to the allegiance which all the chiefs owe to the Captain General, Agamemnon. There is no reference to his descent from Aeacus; nor is there anything that connects him especially with Athens. He has

1 Π. 11. 7—9.
2 In the Catalogue only two verses are given to Ajax, Π. 2. 557 f. —

Δας δ' ἐκ Σαλαμίνος ἄγεν δυνατέβα κήθες
[στήθε δ' ἄγων ἐν 'Ἀθηναίων ἱσταντο φάλαγγας.]
The second verse is absent from our best mss., as it was from some of the editions known to Quintilian (5. 11 § 40). Aristotle (Rhet. 1. 15 § 13) alludes to it as having been quoted by the Athenians in support of their claim to Salamis, and the interpolation must be at least as old as the date of their controversy with the Megarians (circ. 600—595 B.C.), whether the author was Solon or not. The Alexandrian critics rejected the verse, pointing out that Ajax, on the extreme left, had the Thessalians for
INTRODUCTION.

a well-recognised rank as being, next to Achilles, the greatest warrior in the Greek army. Gigantic in stature—taller by a head and shoulders than his fellows—and of a massive frame, he is emphatically the 'bulwark' of the Greek host. In comeliness, too, he is second only to the son of Peleus; but 'huge Ares' is the god to whom he is compared; and when he is described 'with a smile on his grim face,' it is in the joy of battle. The Homeric poet illustrates the qualities of his valour—both impetuous and obstinate—by likening him, first, to a lion in his onset, and then, when he is forced back by superior numbers, to a stubborn ass, whom boys, with feeble but incessant blows, laboriously cudgel out of a cornfield. Staunch and steadfast, he never fails his friends at need—whether it be some individual comrade, such as his half-brother Teucer, whom he protects, or whether he comes to the rescue of the whole army at some crisis. In the absence of Achilles, it is only Ajax who is a match for Hector. The sevenfold shield of Ajax is not only his characteristic attribute, but the symbol of his service,—great in attack, but especially signal in defence: and as the mighty shield is compared in

his neighbours on the right (II. 13. 681), while Odysseus, at the middle of the camp, was next to the Athenians (II. 4. 329): Strabo 9. p. 394.

Verse 557 may have been interpolated along with v. 558. If, however, it belonged to the genuine text, it must originally have been followed by more than one verse relating to Ajax, who was too important to be dismissed so curtly.  

1 II. 2. 708 &dgr; δανάω &v dμεγ' &dgr; δρατός δην Τελεμάχος θεί τοι &dgr; Αχιλλεύς μηνιν. He holds the same rank in the Odyssey (11. 468); with Alcaeus (fr. 48 τδν δρατόν πεθ' Αχιλλεά); with Pindar (N. 7. 27 κράτιστων 'Αχιλλεός ἀτερ); with Sophocles (Ai. 1340); and in later literature (Hor. S. 2. 3. 193 heros ab Achille secundus; Philostratus Heroic. 719 f.; Dictys 4. 5, etc.).  

2 II. 3. 227 ξύστος 'Αργείων κεφάλην τε καὶ εὐρέας ὀμοι: 229 πελώριος, ἤρκος 'Αχιλλον.  

3 II. 17. 279.  

4 II. 7. 208 σέβαστ' ἄτειχ' οὖς τε πελώριος ἔρχεται 'Αρτηρία: 212 μεδότων βλεπονοῦν προσώπαι.  

5 II. 11. 548—562.  

6 II. 8. 266, etc.  

7 As in the battle at the ships, when he wounds Hector (II. 14. 409 ff.); or in the fight over the body of Patroclus (17. 281 ff.).  

8 The Greek chiefs rejoice when it falls to the lot of Ajax to meet Hector in single combat (II. 7. 182).  

9 Made of seven layers of bull's hide, with a layer of metal nailed on the top,—χάλκεων, ἐπταβδειων—as described in II. 7. 219—223.
AJAX IN THE ILIAD.

the Iliad to a tower, so its owner himself is elsewhere called 'a tower of strength' to the Achaeans.

The Athena of Sophocles speaks of Ajax as pre-eminent not only for bravery but for prudence. This is true to the picture of him in the Iliad. Once, indeed, after he has uttered a defiant and menacing challenge, Hector calls him 'a blunderer, a clumsy braggart'; as, in Shakespeare, Thersites calls him a 'beef-witted lord,' and Ulysses, 'the lubber Ajax.' In another place, however,—when he agrees, at the herald's suggestion, to break off his combat with Hector, though he was having the best of it,—his chivalrous opponent recognises Ajax as one to whom the gods have given, not only 'stature and might,' but 'understanding.' His good sense is conspicuous in the embassy to Achilles, where he is the colleague of Odysseus and Phoenix. It is he who perceives when the moment has come for ceasing to press the inexorable hero. 'Let us go hence; for I do not think that the end of our message can be gained by this mission.' He points out to his companions that it seems hopeless to move Achilles at present: and then, turning to Achilles himself, he addresses him in words of frank reproach, but also of friendly appeal and of cordial good-will.

One trait, however, marks an important difference between the Homeric and the later conception. In the play of Sophocles Ajax appears as one who has offended Athena by the presumptuous self-confidence with which he has rejected divine aid in war. There is no trace of this in the Iliad. While he is arming for the combat with Hector, he exhorts the Greeks to pray that Zeus may help him. In the battle at the ships, after splendid deeds of valour, he retreats when he perceives, with a thrill of awe, that, for the time, the gods are against him. During the battle over the body of

1. I. 7. 219 φήρων σάκος ἤτε πύργον: Od. 11. 556 (of Ajax) τοῖος γάρ σφιν πύργος ἀπώλεο.
2. v. 119 τοῦτον τίς ἄν σοι τάνθρος ἀ προμοστέρως, ἢ δρᾶν ἀμέλεινον ηφρεθη τὰ καλρα;
3. ii. 13. 824 Αλας ἀμαρσκέτω, Βουγάκε.
4. Troilius and Cressida, 2. 1. 12, 3. 3. 139.
5. ii. 7. 288 Αλας, ἵπτι τῷ δώκε θεοί μέγεθος τε βίην τε καὶ πνυτήν.
6. ii. 9. 674—642. 7. ii. 7. 193 ff.
8. ii. 16. 119 γω β' Αλας κατὰ θυμόν ἀμύονα βίγησεν τε | δργα θεῶν.

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INTRODUCTION.

Patroclus, when a thick mist has fallen on the field, his prayer for light breathes reverent submission to the will of Zeus.1

Such is the Ajax of the Iliad; a mighty champion of the Greeks in their sorest need; a man of good sense and good feeling, sparing of words, but able to speak wisely in season; loyal to his friends; straightforward and unselfish; frankly conscious of his strength, but placing his reliance on the help of the gods, and yielding, even in the fiercest struggle, to revelations of their mind.

A contest between Ajax and Odysseus for the arms of Achilles, resulting in the defeat and suicide of Ajax, is first mentioned in the Odyssey2, where the sullen shade of the injured hero refuses to hold converse with the victor. It was the goddess Thetis who set her son’s arms for a prize; ‘the judges were the children of the Trojans and Pallas Athena.’

§ 2. The whole passage evidently presupposes some well-known work or works in which the contest for the arms had been related more at length. The scholiast says that ‘the story comes from the Cyclic poets.’ There are two poems, and two only, which are known to have contained that story. One is the

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1 Iii. 17. 645 ff.
2 Od. 11. 543—547:

οὐδ’ Ἕλεις τινὰς πυρὸς Ἑλαμιωνάδαον
νῦσσιν ἄφεσθηκε, κεκαλωμένη ἓνεκα νίκης
τὴν μὲν ἐγὼ νίκησα δικαζόμενος παρὰ κυνῆι
τεύχειν ἄμφο ’ Ἀχιλῆος ἔθηκε δὲ πότικα μὴτηρ,
παῖδες δὲ Τρώων δίκασαν καὶ Παλλᾶς Ἀθηνῆ.

On the last verse (547) the schol. (H) says, ἀδετει Ἄρισταρχος. It is not known on what grounds he rejected it; whether because the verse was absent from some copies; or because it conflicted with some other version of the matter which he regarded as having better authority; or for both reasons. The context itself affords no reason for suspecting this particular verse; on the contrary, the mention of the person who proposed the prize (ἔθηκε) is most naturally followed by a mention of the persons who made the award; and the passage would be maimed by the omission. W. Christ holds that Aristarchus was mistaken in condemning verse 547, and that it represents an early version of the story, probably that given by Arctinus in the Aethiopis (Jahr. f. Philol. 1881 p. 444): see also Kirchhoff (Hom. Odyssey. p. 231); and K. F. Ameis ad loc. The whole passage relating to the contest of the arms may, no doubt, be later than other parts of the Nέκωμα.

3 Schol. H on Od. 11. 547 ἡ δὲ ἱστορία ἐκ τῶν κυκλικῶν.
CYCLIC EPICS. THE AETHIOPIS.

Aethiopis, by Arctinus of Miletus, which may be placed about 776 B.C. The other is the Little Iliad, which in later antiquity was commonly (though not universally) ascribed to Lesches, of Pyrrha, near Mitylene, and of which the approximate date is 700 B.C.

In the Aethiopis, which contained the death of Achilles, Ajax played a foremost part in rescuing the corpse from the Trojans—an episode imitated from the fight over the body of Patroclus in the Iliad. As to the manner in which Arctinus conceived the contest for the arms, only two details are known. (1) After the award, Podaleirius—the physician, skilled in diagnosis of obscure ailments, as his brother Machaon was the great surgeon—perceived a fierce light in the eyes of Ajax, and a weight upon his spirit, which were the precursors of the end:—

δὲ ἡ σα καὶ Αἰαντος πρῶτος μάθε χαμομένῳ
δηματά τ' ἀπτράπτοντα βαρυνόμενον το νόημα.

1 As Carl Robert has pointed out in Bild und Lied ('Arktinos und Lesches,' pp. 227 ff.), the claim of Lesches is subject to much doubt. Hellanicus, himself a Lesbian, attributed the Little Iliad to Cinaethon of Lacedaemon, according to the scholarist on Eur. Tro. 831; where Thesprotis of Phocias and Diodorus of Erythraea are mentioned as other writers to whom the poem had been attributed—while Lesches is not even named. The scholarist probably derived this statement from the Alexandrian Lysemachus, a learned mythographer, whose work entitled Νέας is often quoted.

2 Schol. II. 11. 515 (referring to the skill of Machaon in surgery): τοῦτο τοιοῦτο καὶ Ἀρκτινος ἐν Ἡλιον πορθήσει νομίζειν ἐν ὃς φησιν [here he quotes eight verses from Arctinus, on the skill of Machaon and Podaleirius respectively, ending with the two verses given above]. Arctinus was the author of two poems: (1) the Αἰθωρίς, which ended with the contest between Ajax and Odysseus for the arms: (2) the Ἡλιον πέρεις, which (like the Little Iliad) probably included the healing of Philoctetes. The scholarist quotes these verses as being ἐν Ἡλιον πορθήσει. It has been supposed that they occurred in connection with the contest for the arms, and that therefore the scholarist ought to have said ἐν Αἰθωρίδι. But it is also possible that the scholarist is right—that the verses came from the Ηλιοσερής, and had to do with the healing of Philoctetes. Certainly, as Mr Monro has remarked (Journ. Hellen. Stud. vol. v. p. 29), 'the two lines about Ajax have rather the appearance of a parenthesis.' If, however, the skill of Podaleirius was thus illustrated by a glance backward at the insight which he had formerly shown with regard to Ajax, we can scarcely avoid supposing that in the Aethiopis, when the contest for the arms was being related, this observation by Podaleirius had already been mentioned. The parenthesis would be clumsy and out of place, if the fact was being noticed for the first time. Indeed, such an allusion might well suggest the inference that in the Aethiopis the contest for the arms, and the effect of his defeat upon Ajax, were described with some fulness.
(2) Arctinus described Ajax as killing himself 'about dawn'—doubtless on the morning after the award. There is no reason to think that Arctinus mentioned that delusion of Ajax by Athena which caused his slaughter of the cattle. The scanty evidence rather suggests that the rage in the hero's soul was not expressed in any deed of violence, but that he passed in seclusion, perhaps within his tent, the few hours of darkness between his defeat and his death. It is highly probable that the older and simpler form of the Ajax-myth knew nothing of his insane onslaught on the cattle, by which Athena averted his vengeance from the Greek chiefs. The motive of his suicide, in this older version, seems to have been simply resentment at the award—not that feeling combined with a sense of disgrace incurred by his own action. Such is certainly the impression given by the passage in the Odyssey. It is given also by Pindar, when he says, 'The Danaoi paid court to Odysseus by secret votes, and Ajax, robbed of the golden arms, wrestled with death.' Pindar agrees with Arctinus in saying that Ajax died about dawn—a coincidence which can hardly be accidental.

1 Schol. Pind. Isthm. 4. (3.) 58 ὁ γὰρ τὴν Αιθωπίδα γράφων περὶ τῶν δρόμων φησὶ τῶν Μαστρα άντων άνελέν.  
2 We have just seen that, according to Arctinus, it was the acute physician Podaleirius who 'first' detected the symptoms of anger and deep mental trouble in Ajax. This clearly implies that Ajax, though with rage in his soul, retained his self-command. What the physician was 'the first' to see, others saw only in the light of the tragic event—the hero's suicide, which so quickly ensued. So, at least, I understand the force of πρῶτος μάθε. The antithesis might be, of course, with the later perception caused in others by an outbreak of fury on the part of Ajax: but, in connection with the fact that he was here represented as dying almost immediately after the award, this seems less probable.  
3 Od. 11. 543 ff.: not merely because it is silent respecting madness and outrage, but because it implies (556 f.) that Ajax had died, like Achilles, in unclouded renown—without having done anything to offend the Greeks, who in the play of Sophocles (v. 726) threaten to stone Teucer, as 'the kinsman of the maniac, the plotter against the host.'  
4 Nem. 8. 26 f. Precisely the same impression—that the suicide was the immediate consequence of the award—is conveyed in Nem. 7. 35, ὃς κεν δήλων χωλωθείς | ὃ καρπερὸς Ἀλας ἐπαξε διὰ φρενῶν | λευρῶν ξέφος.  
Eustathius (p. 1698. 51), in commenting on Od. 11. 543 ff., thus closes his paraphrase of the account given by some 'others' (who probably include Arctinus)—καὶ εὐθὺς ὁδοσεῖν μὲν δέλμα τὰ δελμα, Ἀλας δὲ ἀπήλθε [ἀπέθανε] ξέφει πεσών.  
5 Isthm. 3. 53 ὑφίκα | ἐν νυκτὶ, ἰ.e. 'at the end of the night,' = περὶ δρόμων (see above, note 1).
THE AETHIOPIUS.

There is another point, however, in which it seems probable that they diverged. According to Pindar, the Greek chiefs were the judges in the contest for the arms. This account, which Sophocles follows, is fitted to win sympathy for Ajax, who appears as a victim of jealousy and of ingratitude on the part of men who had the best reason to know that he was second only to Achilles. But the Odyssey testifies to that other version according to which the judges were 'the children of the Trojans and Pallas Athena.' The words of the scholiast\(^1\) there deserve attention:—'The story is from the Cyclic poets. Agamemnon, on his guard against seeming to favour either of the competitors for the arms of Achilles, brought some Trojan prisoners, and asked them by which of the two heroes they had been more injured,' etc. There is no reason to doubt that the scholiast knew of this account as given in some poem (or poems) of the Epic Cycle. There is no warrant for assuming that he invented this statement to explain the verse on which he was commenting. But the Aethiopis and the Little Iliad are, so far as we know, the only Cyclic poems to which his allusion could refer. And in the Little Iliad the award of the arms was decided, not by Trojan prisoners in the Greek camp, but (as will be seen presently) by Trojan opinion reported from Troy itself. Presumably, then, it was in the Aethiopis that the Trojan prisoners acted as judges. Since that poem dated from the

\(^1\) Schol. H on Od. 11. 547. Eustathius (p. 1698) cannot, I think, be regarded as a witness of independent authority on this point, though that has sometimes been assumed. Commenting on παίδεσ ἑ ὁ Ῥώμων δικάσεως, he says:—ιστέων ἐ ὧν (1) οἱ μὲν ἀπολύκτεροι φασὶ Ἡρών καὶ Ἄθηναν δικάσαι Οἰδυνεῖ καὶ Μαρτί τερ ὄν Ἀχιλέως ὁπλῶν ἐρίζουσι, καὶ δὴ καὶ Κώντιος [Quint. Smyrn. 5. 138 ff.] διασκεδάζει ἐν τοῖς αὐτοῦ τῆς δικής ῥητορικῶς. (2) ἔτεος δὲ φασὶ δὲν ἐπείθη τῷ Ἀγαμέμνονος φιλαττόμενος τὸ δόζα τατέρᾳ τῶν Ἡρών χαρίσασθαι, αἰχμαλώτους τῶν Ἡρών συναγαγὼν, ἤπειρος κ.τ.λ. Here he is repeating, partly verbatim, Schol. H on Od. 11. 547, to which he adds nothing new. Thus he distinguishes two versions. (1) That in which the judges are simply 'the Trojans,' with Athena—as in the Odyssey. He names Quintus Smyrnaeus in connection with this version—and for a reason which can, I think, be perceived; Quintus makes Nestor say, τονεκα Ἡρώιν ἐφώμεν ἐφώμει τῇ δικάσαι κ.τ.λ. (5. 157). Eustathius noticed or remembered this,—but not that, by Ἡρώιν, the Nestor of Quintus meant the Trojan prisoners in the camp (as he presently explains, v. 160). (2) The version given by 'others' (ἔτεος)—in which the Trojan prisoners judged—was manifestly known to 'others' (ἑρώιν) only from the scholium on the Odyssey, which he reproduces.
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earlier part of the eighth century (circ. 776 B.C.), the verse in the Nekyia of the Odyssey, παῖδες δὲ Τρῶων δίκαιαν καὶ Παλλᾶς Ἀθήνη, may have been founded upon it. The Nekyia is, in great part, older, probably, than 800 B.C., but unquestionably received some additions in the course of the eighth and seventh centuries. It is not necessary, however, to suppose that the Nekyia was here indebted to the Aethiopis. Both may have used some older source now unknown. When the Homeric poet associates 'Pallas Athena' with the Trojan judges, he need not be understood as conceiving that she actually presided over the award,—as in the Eumenides she presides at the first session of the Areiopagus,—but merely that she influenced the minds of the arbiters.

§ 3. The author of the Little Iliad seems to have worked in a spirit quite different from that of Arctīnus. The Aethiopis was a grave epic, more in the temper of the Iliad; while the other poem had more affinity to the Odyssey, more of the lighter Ionian vein, and a larger element of romance. The contest for the arms was managed in a way which indicates the desire to avoid imitation of some earlier poet who had referred the award to the Trojan captives. By Nestor's advice, the Greeks send spies to the walls of Troy, in the hope that they may overhear some Trojan comments on the rival Greek heroes. The spies are fortunate. At that very moment two Trojan maidens are discussing Ajax and Odysseus. One of them deems Ajax the braver, since he carried the corpse of Achilles out of the fray. The other, inspired by Athena, reproves her;—'even a woman can bear a burden, when it is laid on her,—but she cannot fight'; —and added, doubtless, that it was Odysseus who had protected the retreat. The Greek chiefs, on hearing the report of their messengers, adjudged the arms to Odysseus.1 Ajax,

1 Schol. on Ar. Eq. 1056. The first maiden said,

Δολας μὲν γὰρ ἄρει τε καὶ ἐκφερε δηνογένος
ὁρω Πηλείθης, οὐδ’ ἤθελε δος 'Οδυσσεύς.

The second answered ('Αθηνᾶς πρωσόλα):

πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον θεοῖς;
καὶ κε γυνὴ φέροι δίχθος, ἐπει κεν ἀγήρ ἐπιθείη;
ἀλλ’ οὐκ ἂν μαχέσαιτο.
stricken with frenzy, made the onslaught on the flocks and herds of the Greeks: and afterwards slew himself. Agamemnon, probably by the counsel of the seer Calchas, decreed that the body of Ajax should not receive the customary form of funeral—i.e., should not be burned, but should be placed in a coffin, and interred. Here, then, we have two traits which are distinctive of the story as handled by Sophocles, the onslaught of the mad Ajax on the cattle, and the idea that, after his death, his body was liable to be treated with some degree of penal dishonour. Both these traits, so far as can now be judged, were peculiar to the *Little Iliad*. In the other version—that indicated in the *Odyssey* and by Pindar, and probably given by Arctinus—Ajax died guiltless of offence against the Greeks, and received, like Achilles, the spontaneous and uncontested tribute of public mourning.

§ 4. Before the age of the Attic dramatists, the Ajax legend received some further developments which were probably unknown to the Cyclic poets. One of these was the enrolment of Ajax among the Aeaicidae. The *Iliad* bestows the name of Ἀλακίδης on two persons only,—Peleus, the son, and Achilles, the grandson, of Aeacus. The logographer Pherecydes*(circa 480 B.C.) made Telamon the son of Actaeus and Glauçè, a daughter of the Aeginetan hero Cychreus,—recognising no tie, except friendship, between Telamon and Peleus. According to another legend, however, both Peleus and Telamon were sons of Aeacus by Endeis*(Ἐνδήις = ἔγγαιος or ἔγγηιος, from the Doric ὅᾶ = ἔη).*

The last line and a half are in the text of Aristophanes. The scholiast designates the author as ὁ τὴν μκράν Ἡλίαδα πεποιηκώς.

1 Proclus, in his abstract of the *Little Iliad* (Photius *Cod. 239*): ἢ τῶν ὄπλων κραῖς γίνεται, καὶ Ὑδοσείς κατὰ βούλησιν Ἀθηνᾶς λαμβάνει, Ἀλας δὲ ἐμμανήλ γενήμενος τὴν τε λείαν Ἀχαίων λυμαίνεται καὶ ἔευτων ἀναίρει.

2 Eustathius on *Iliad* 1. 257 (p. 285): ὁ τὴν μκράν Ἡλίαδα γραφαῖς ἱστορεὶ μηδὲ κανθάρους συνήθως τὸν Διαντή, τεθηκαί δὲ ὄνος ἐν σφόδρῳ, διὰ τὴν ὄργην τοῦ σβασιλέως. The intervention of Calchas is mentioned by Philostratus *Heroi*. 11. 3.

3 Apollod. 3. 12. § 6.

The cult of Aeacus, son of Zeus, had its chief seat in the island called after his mother, the nymph Aegina. Telamon and Ajax belonged to Salamis. By making Telamon and Peleus brothers, the Aeginetans linked their local hero with the others. This engrafting of Telamon and his son on the Aeacid stock had gained general acceptance before the fifth century B.C. The sculptures of Athena’s temple at Aegina date from the period of the Persian wars. On the east pediment Heracles and Telamon were the prominent figures; on the west, Ajax was seen defending the corpse of Achilles. Herodotus¹ says that when the Greeks had resolved, just before the battle of Salamis, ‘to invoke the Aeacidae as allies,’ they called on Ajax and Telamon to come to them from Salamis itself, but sent a ship to Aegina to summon ‘Aeacus and the other Aeacidae’ (i.e., Peleus, and his son Achilles; Phocus, and his sons Crisus and Panopeus). The passage has an especial interest as showing that, though Ajax had now been thoroughly adopted into the Aeacid cult of Aegina, this had been done without weakening the immemorial tradition which made Salamis his home.

Another addition to the Ajax legend—worthy of notice, since Aeschylus used it—is that which made the hero invulnerable. This was borrowed from the story of Achilles,—which, indeed, influenced at several points the later development of the Ajax-myth: and it served also to connect Ajax with Heracles. In Pindar’s fifth Isthmian ode, Heracles, the guest of Telamon at Salamis, prays that his host may have a son, as ‘staunch of frame’ as the hide of the Nemean lion which he himself is wearing². From some such germ grew the story

¹ 8. 64 θυσί ήσε ἀείθα ηθος, καὶ ἐπικαλέσασθαι τοὺς Διακίδας συμμάχους, ὥσ ἡ σφι θχεῖ...αυτόθεν μὲν ἐκ Σαλαμίνοις Διαντά τε καὶ Τελαμώνα ἐπεκάλοντο, ἐν δὲ Διακίδοι καὶ τοὺς ἄλλους Διακίδας νῦν ἀπέστελλον ἐς Αἰγίνας. It has generally been supposed that the ship sent to Aegina was intended to bring sacred images or symbols of the Aeacidae (so E. Curtius, Hist. Gr. ii. p. 291 Eng. tr.). Stein, however, thinks that the object was merely to make the invocation at Aegina in the proper form; and would similarly explain the presence of the Dioscuri with the Spartan armies (Her. 5. 75) in a purely spiritual sense.—After the victory, three Phoenician triremes were dedicated by the Greeks to deities who had helped them—one to Poseidon at the Isthmus, one to Athena at Sunium, and one to Ajax at Salamis (Her. 8. 121).

² Isthm. 5. 47 ἄρρηκτον φυτή, ὅπερ τάδε δέρμα με νῦν περιπλανάται ἵθεός.
that Ajax had been born before the arrival of Heracles, who wrapped the child in the lion-skin, making him invulnerable, except in one place which the hide had not covered. This legend is unknown to the Iliad; but in Plato's time it was generally current.

§ 5. Aeschylus handled the story of Ajax in a trilogy. The first play was called "Oπλων κρίσις, the Award of the Arms. Aristotle includes this title (without naming Aeschylus) in a list of ten tragedies of which the subjects were taken from the Little Iliad. It would be unsafe to found too much upon this notice. Aristotle may have meant, not a particular tragedy entitled "Oπλων κρίσις, but, more generally, that episode, as a tragic subject; thus the contest for the arms was certainly included in the Ajax of Theodectes, to which Aristotle more than once alludes in the Rhetoric (see below, § 19). We cannot assume, then, that the version given in the Little Iliad was that which Aeschylus followed. Welcker thinks that Aeschylus, following the Aethiopis of Arctinus, made the Trojan captives the judges, and omitted the onslaught of Ajax on the cattle. As to the judges, it is obvious that tragedy could not use the almost playful romance of the Little Iliad, and represent the question as decided by the conversation between the Trojan maidens. One of Welcker's chief reasons for thinking that the captives formed the tribunal is that the "Oπλων κρίσις had a second title, namely, Φρύγες,—these 'Phrygians' being the Trojan captives who acted as judges: but this hypothesis as to the second title has no good foundation. On this point, then, we must be content to remark that the Trojans appear as the judges not only in the Odyssey, but also in the Heroica of Philostratus, in Quintus Smyrnaeus, and in the Posthomerica.

1 Teetzes on Lycophron 455—461. Argument to Soph. Α. (ad fin.), and schol. on v. 833.
2 Thus in Il. 23. 832 the Greeks fear that Ajax may be wounded by Diomedes.
3 Plat. Symp. 219 Ε (χρήμας) πολο̂ μάλλον ἀγρωτὸς ἤ παντεχυ (sc. ἐ Σωκράτη) ἢ σκότηρ ο Διας.
4 Post. c. 23 ad fin.
6 No such second title appears in any one of the five ancient citations of the Oπλων κρίσις (Nauck, Trag. Frag., pp. 57 f.).
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of Tzetzes. Now, after the age of Attic tragedy, the Aethiopis of Arctinus, like other Cyclic epics, fell into comparative obscurity, so much of the material having been worked up in the more attractive form of drama. The earliest writer, of known date, who names Arctinus, is Dionysius of Halicarnassus (circ. 25 B.C.). It would seem that neither Strabo nor Pausanias knew the Aethiopis. When, therefore, Philostratus (circ. 235 A.D.), or Quintus Smyrnaeus (circ. 450 A.D.), represents the Trojan captives as the judges, it is much less probable that he derived that version from Arctinus than that he found it in some old writer of wider popularity, such as Aeschylus. It is, of course, a bare possibility that these late writers relied solely on the verse in the Odyssey; but it is very unlikely. I think, therefore, that Welcker’s view on this point has much in its favour, although the ground on which he chiefly rests it (the supposed second title of the play) is untenable. With regard to the general treatment of the subject by Aeschylus, one important fact is certain. Ajax and Odysseus argued their respective claims in speeches—as they do in Ovid and Quintus Smyrnaeus, and as we know that they did in Theocritus. It may perhaps jar somewhat on our conception of Aeschylus—whose style, as we know it, is so remote from rhetoric of the kind which afterwards became popular at Athens—to imagine him pitting his two heroes against each other in controversial speeches; but there is the trial-scene in the Eumenides to remind us how he could treat a subject of the forensic type without loss of tragic and heroic elevation. The pleading of his Ajax and his Odysseus had probably more resemblance to a controversy in the Iliad than to such an

2 The scholia which name or indicate Arctinus, such as those on Ἰλ. ii. 515 and Pind. Isthm. 4. (3.) 58, may, of course, be older, or represent older sources.
3 Ant. Rom. i. 68.
4 As to Strabo, see Mr Monro in Journ. Hellen. Stud. iv. p. 16, n. 1; as to Pausanias, ib. p. 31, n. 1.
5 This is proved by a fragment of the Ὀπλων κρίσις (Aesch. frag. 175, ed. Nauck), manifestly from a speech of Ajax, who taunts Odysseus with being the son of Sisyphus:

ἀλλ’ ἄντων ἂν θεὸς Σισυφός,
τῆς σῆς λέγω τοι μητρὸς ἢ σ’ ἐγεννατο.
encounter of wits as Euripides would have provided on a similar occasion.

§ 6. The second play of the trilogy was the Θρήσσαι. These (ii) Θρήσσαι. Thracian women, who formed the Chorus, were captives of Ajax. Tecmessa, in Quintus Smyrnaeus, says that her lord had carried her away from her home, ‘along with other women, prizes of war.’ The function of this Chorus was similar to that of the Salaminian sailors in Sophocles, to express reverence for Ajax, to mourn with him in his unjust defeat, and especially to sympathise with Tecmessa, a captive like themselves, and one whose lot was to be reduced, by the hero’s death, to a level with their own. The suicide of Ajax was related by a messenger. Aeschylus adopted the legend already mentioned—that Ajax was invulnerable, except at one place (in the side, according to one account), which the lion-hide of Heracles had not covered. The messenger told how, when Ajax first attempted to slay himself, the sword bent against his body, ‘as when a man bends a bow.’ But anon a divine being came to him: she it was who showed him the place at which he must drive in the sword. The simple fact that the suicide of Ajax was narrated by an eye-witness, who could describe the circumstances attending it, at once indicates how profoundly Aeschylus must have differed from Sophocles in his treatment of this subject. In the psychology of Ajax, as delineated by Sophocles, we can trace

1 Quint. Smyrn. 5. 541 ἄμ' ἀλλ' ἐνδέκωσιν.
2 The ancient scholiast on Soph. Ai. 134, after commending Sophocles for forming his Chorus of Salaminians, observes:—τὸ δὲ τῶν αἰχμαλώτων κηδεμονίακον μὲν, ώς Διοχόλος ἐν Θρήσσαις, οὐ μην εὐπρήσω σεον· διὸ γὰρ ὅτι αἰχμαλώτους ἐπειμαν τῷ Μενελάῳ. He means that the condition of the captives is well suited to the expression of sympathy (κηδεμονίακον), but not, on the whole, suited to their part (εὐπρήσω σεον): for it is unseemly that captives should censure Menelaus. Hence we learn that the Chorus in the Θρήσσαι denounced the part taken by the Atreidae in the award of the arms.
3 Schol. on Soph. Ai. 815 φθάνει Διοχόλος ἐν Θρήσσαις τὴν ἀναίρεσιν Αλεκτοῖς ἀν' ἀγγέλου ἄγγελλεις.
4 Schol. on Soph. Ai. 833 φθαί οὖ η ἐπιτέσσερα σφαγή τὸ χρώμα τῆς σφαγῆς.
πρὶν δὲ τις, φθαί, παροῦσα δαίμον ϑείας αὐτῷ κατὰ πολύν μέρος δεὶ χρήσασθαι τῇ σφαγῇ.
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the growth of those complex feelings which imperiously required that his deed should be done in complete security from the witness of human eye or ear, so that he might be alone with his deliberate thoughts, and with the gods to whom he speaks them.

§ 7. The place of the Σαλαμίναι as the third play of this trilogy, and the nature of the subject, may be considered certain. After the death of Ajax, Teucer returns to Salamis, bringing with him the child Eurysaces (confided to his care by Ajax); he is met with reproaches by his father, the aged and lonely Telamon, who blames him for the death of Ajax; and goes forth to found the new Salamis in Cyprus. With regard to the ‘Salaminian women’—the Chorus who gave the title to the play—it is well to remember that, when the protagonist of a Greek play is a man (as Teucer here), but the Chorus female, this regularly denotes that a woman has some important, though secondary, part in the action; as Creüsa, for example, in the Ion, where the Chorus is formed by her handmaids. The ‘Salaminian women’ stood (we may conjecture) in a like relation to Eriboea, the mother of Ajax. In the play of Sophocles the Salaminian sailors imagine the passionate grief with which she will hear the evil tidings of her son; and Ajax vividly expresses the same foreboding. It is very possible (I think) that these passages were suggested by the prominent place which the laments of Eriboea and her handmaids held in the Salaminiae. ‘The island of Ajax,’ as

1 They were first recognised by Welcker: see Rhein. Mus. (1829) pp. 56 ff. It is known from Ar. Ran. 1041 that ‘lion-hearted Teucer’ figured prominently in some work of Aeschylus—an allusion which can hardly refer to any subordinate part that he may have borne in the Ὀξλων κρίσις or the Θρῆσσα. And, except the Σαλαμίναι, no lost play of Aeschylus is known by name in which Teucer could have been a principal person.

2 Both these passages in the Ajax have a noteworthy emphasis. (1) In the first, vv. 622—634, the Salaminian sailors dwell on Eriboea’s grief, which they are merely predicting, at a length, and with a degree of detail, which arrest attention. (2) In vv. 850 f., Ajax, after briefly mentioning both his parents, goes on to speak of the manner in which his mother’s sorrow will be manifested. The Αἰάνεα of Aeschylus was probably one of his earlier trilogies—written, perhaps, while the new lustre shed on Ajax by the victory at Salamis was still fresh. In that case, the lyric element in the Σαλαμίναι may have been very large, giving ample scope for κομμωδ between Eriboea and the Chorus.
Aeschylus calls Salamis, had a cult of the hero, including an annual festival (Alavreia); and an impressive conclusion would be given to the trilogy by Telamon decreeing honours to the memory of his son.

§ 8. The award of the arms was not dramatised by Sophocles. In his Ajax he assumes, like Pindar, that the award was decided by the Greek chiefs. For the rest, the outline of his plot is taken from the Little Iliad.

The scene is laid before the tent of Ajax, at the eastern end of the Greek camp, on the northern coast of the Troad. The time is early morning. Odysseus is scanning foot-prints on the ground,—walking to and fro as he does so, in perplexity. The goddess Athena (who is invisible, probably, to him, though seen by the spectators) speaks to him, and tells him that she can resolve his doubts. Ajax, whom he seeks, is within yonder tent. And Ajax has really done the outrage of which he is suspected: it is he who, in the past night, butchered the oxen and sheep of the Greeks, along with the men in charge of them. His plan had been to murder the Greek chiefs, beginning with the Atreidae; but, just as he had reached their tents, Athena struck him with frenzy, and turned his rage aside upon the cattle. At this moment he is tormenting some of the animals in his tent, fancying that they are the Greek princes. And she will show him to Odysseus. She then calls Ajax to come forth. Odysseus is alarmed at the prospect of being confronted with this raging madman: but the goddess reassures him; the maniac shall not see him.

Then Ajax comes out, with a blood-stained scourge in his hand, and boasts, with wild laughter, of his triumphs. He has killed the Atreidae, and now he is going to flog Odysseus to death. When he returns to his task, Athena reads the moral to her favourite. Let him beware of sinning, through pride, against the gods, as Ajax has done. 'A day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.' Athena then disappears; and Odysseus departs.

The Chorus of Salaminians, followers of Ajax,—at once Parodos: sailors and warriors,—now enter. They have heard the rumour.
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that Ajax is the author of the onslaught on the cattle, and are keenly disquieted. If the deed has really been his, he must have been driven to it by some angry deity who demented him. But they rather believe that it is a slander, prompted by the jealousy of the Greek chiefs. He has been too long secluded; let him arise, and clear his good name, which is theirs also.

At this moment Tecmessa comes to them from the tent. She tells them that Ajax has gone mad, and has been slaughtering cattle in the tent. Thus they learn that the worst is true. In the lyric dialogue (kommos) which follows, they learn further that the frenzy of Ajax is past; he is sane again, but is plunged in the deepest despondency. She has just finished a detailed account of what happened in the night—how her lord sallied forth, how he returned, and how, while tormenting his victims, he conversed with 'some phantom' at the tent-door—when Ajax himself is heard calling from within. She opens the door of the tent (i.e., the interior is disclosed by the ecyclema), and Ajax is seen sitting amidst the slaughtered cattle.

He cries to his trusty friends to slay him; he is disgraced, and has become a mockery to his foes: this shame has blotted out his past deeds. In vain the Chorus and Tecmessa try to comfort him. Each successive utterance makes it clearer that he can think of only one refuge. When at last he has said this plainly—reviewing the whole situation in which he finds himself, and reasoning out the conclusion that nothing remains for him but to die—Tecmessa makes her appeal. Let him think what his death will mean for her and for his child. His only reply is to command that the boy shall be brought to him. This is done; and the touching words which he then speaks (incidentally showing his affection for Tecmessa) are words of farewell. He charges the Chorus with his last injunctions for Teucer, who is to see that his armour is buried with him,—saving only the shield which his son Eurysaces (who takes his name from it) is to keep. And Teucer shall take Eurysaces home to Telamon and Ereboea in Salamis.—He then sternly commands Tecmessa to retire, with the child. She addresses him with despairing entreaties; but he roughly silences her, and withdraws into the tent.

The Chorus, whose thoughts turn wistfully to Salamis, lament how their hard lot at Troy is now aggravated by this new and
dread affliction of their lord. They deplore his cruel fate, and imagine the grief of his aged parents. His plight is indeed such that death might well seem a lesser evil.

Ajax re-enters, with a sword in his hand. He had lately parted from his friends with an open and stern expression of his resolve to die. But now his first words announce at least a change of mood. Time can alter all things; and he has been softened. He is going 'to purge his stains,' and 'to bury' his sword. He wishes 'to avoid' the anger of Athena; and 'henceforth' he will know how to yield to the gods—and to revere the Atreidae. Perhaps they will soon hear that all is well with him.

A discussion of this speech will be found below (§ 12). Its effect is to throw the Chorus into a transport of joy, to which they give vent in song, accompanied by lively dance. So Ajax has been reconciled to the gods, and has forgiven the Atreidae! The trouble is overpast!

A Messenger enters from the Greek camp. Teucer has just returned from a foray in the Mysian uplands. On his arrival, the infuriated Greeks had thronged around him, denouncing him as 'the kinsman of the maniac,' and threatening to stone him. Meanwhile the Greek chiefs had met in council before Agamemnon's tent. The seer Calchas, drawing apart from their circle, had given a private and friendly warning to Teucer. Ajax, he said, had incurred the anger of Athena, by proud words formerly spoken. But her anger will pursue him for this day only. If, during this day, he can be kept within the tent, his life may be saved.

On learning that Ajax has just gone out, the Messenger is filled with dismay, which the Chorus share. They call forth Tecmessa. On hearing what Calchas has said, she implores the Chorus at once to aid her in seeking Ajax. The Chorus now leave the orchestra, in two divisions. One division goes out on the left of the spectators, to search the coast eastward from the camp: the other goes out on the right, to search westwards. Tecmessa also goes forth, and the Messenger departs.

A change of scene now takes place—from the ground in front of the tent, to a lonely spot on the sea-shore, fringed with
underwood. (The change of scene in the Eumenides, from Delphi to Athens, is the only other certain instance in Greek Tragedy.)

Ajax is seen standing near the sword which he has fixed by its hilt in the ground. He invokes Zeus—to save his corpse from dishonour, by apprising Teucer: Hermes—to give him swift convoy to the nether world: the Furies—to avenge him on the Greeks: Helios—to tell the news in his island-home: Thanatos—to release him. Then he bids farewell to Salamis, to Athens, to the springs, rivers, and plains of Troy: and falls upon his sword.

The Chorus re-enter the orchestra in two bands (as they left it), from opposite sides. They do not see the body of Ajax, which is screened by the underwood amid which it fell. While deploiring the failure of their search, they hear a sharp cry of anguish from the corpse near them. It is Tecmessa, who has found what they sought. She will not suffer them to see what she has seen, but covers the body with a robe.

Amid the laments which follow, Teucer hastens in: Zeus had heard the prayer of Ajax; 'a swift rumour, as from a god,' had come to the brother. His first thought is for the child that Ajax had bequeathed to his care; and on learning that Euryssaces has been left at the tent, he sends Tecmessa to fetch him. He then unshrouds the corpse; his bitter grief has free course; and as he withdraws the sword from the body which it has transfixed, he remembers that it was Hector's fatal gift.

Menelaüs now enters, and roughly tells Teucer that the body of Ajax is to remain where it lies, unburied. Ajax was a worse than Trojan foe; he had plotted the murder of his comrades, who were saved only by divine interposition. Reverence for authority shall be upheld: Ajax defied the Atreidae while he lived, but they will dispose of him in death. Teucer replies to the second part of the indictment—the charge of insubordination. Ajax was an independent ally, not a vassal of the Atreidae. In the stormy altercation which follows, Menelaüs has the worst of it, and departs, with a hint that he can bring force to bear.

He has just gone, when Tecmessa comes, with the child
Eurysaces, for whom Teucer had sent her to the tent. (Henceforth she is a mute person.) The child is now made to kneel, in the posture of a suppliant, by his father's body, holding in his hand locks of hair (his own, Tecmessa's, and Teucer's), as offerings to the dead. Teucer fears that Menelaüs may seek to separate the kinsfolk from the body of Ajax by force: he therefore places the body under this religious safeguard of a formal 'supplication,' and invokes a solemn curse on any one who may attempt to remove the suppliant by violence. He then goes out, to choose a place for the grave of Ajax.

The Chorus bewail their hardships at Troy. Ajax was once their comfort, and they have lost him. Would that they could pass Sunium, and greet sacred Athens!

Teucer re-enters hurriedly, having noticed the approach of Agamemnon, who appears directly afterwards. Agamemnon reproves the presumption of Teucer ('the captive woman's son'). What, after all, was this Ajax? 'Whither went he, or where stood he, where I was not?' Ajax lost the arms: that is no reason why Teucer should attack the judges. 'Sober thyself, I say; —recall thy birth; —bring hither someone else,—a freeborn man,—who shall plead thy cause for thee before us.' Teucer makes a scathing reply. He reminds the king who it was that saved the ships from Trojan fire and sword,—who it was that met Hector in single combat. 'Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?' As to the taunt that he, Teucer, is disqualified by birth for being the champion of Ajax—can the son of Atreus and Aëropè say that to the son of Telamon and Hesionè? With Tecmessa and Eurysaces, he is ready to die in this cause.

At this point—when nothing seems to remain but that the Atreidae should enforce their will—Odysseus enters. He intercedes with Agamemnon, who is ready to hear 'his best friend.' 'Ajax,' he says, 'was my bitterest foe, after I won the arms': but 'in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles.' Agamemnon argues, wavers, and finally says that, though he will always detest Ajax, Odysseus may do as he pleases.

The king having gone, Odysseus proffers friendship to Teucer,
and expresses a wish to take part in the obsequies. Teucer warmly thanks him,—contrasting his noble conduct with that of the Atreidae. He fears to accept the co-operation of Odysseus in the actual rites, lest that should displease the dead; but will welcome his presence as a spectator, and his help in conciliating the army. Odysseus assents, and withdraws.

Various tasks in relation to the funeral are now assigned to the Chorus by Teucer. He raises the body of the hero, directing the child to lay his hand upon it, that he too may have a part in the office. Then Ajax is carried forth, followed by his wife and his son, with Teucer and the Salaminian warriors, to be laid by the Hellespont in his grave at Cape Rhoeteum, the grave which was to be 'ever memorable among men'.

§ 9. The first question which this play suggests is one which must be considered before any criticism of detail can be profitably attempted—before, indeed, even the character of the hero himself, as drawn by Sophocles, can be properly appreciated. How did the poet conceive the subject of his drama as a whole? What was the nature of the unity which he intended his work to possess? Ajax dies at verse 865: more than a third of the play follows his death, and is concerned with the question as to whether he is, or is not, to be buried. A reader is apt to feel that, with the suicide of Ajax, the principal interest has disappeared. Modern criticism has suggested various apologies for the latter part of the play; the supreme importance which the ancient Greeks attached to funeral rites, as affecting the condition of the departed spirit; the advantage incidental to the controversy between Teucer and the Atreidae, that the merits of Ajax are triumphantly asserted; the edifying victory of prudence and magnanimity in the person of Odysseus. All such considerations, however, tend only to show, first, that this part of the play would have been interesting, on general grounds, to a Greek audience; and secondly, that it is not irrelevant to the subject of the earlier portion. But more than this is required, if the sequel to the hero's death is to be justified as a matter of dramatic art. It has to be explained how the action of the

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1 The words of the Chorus in vv. 1166 f., βροτός τῶν δειμεντον | ταφων.
play, from beginning to end, can be regarded as an organic whole. The idea which pervades it, giving it unity and coherence, must be such that the death of Ajax can be viewed, not as a catastrophe after which everything else becomes tame, but rather as a tragic event necessarily leading to the events which follow it, so that the true climax is reached only in that decision which rescues the corpse of Ajax from dishonour. We must endeavour to trace this idea; or, in other words, to find the point of view from which Sophocles may be supposed to have regarded his own work.

§ 10. The first circumstance which demands notice is the fact that Athena visited Ajax with madness only at the moment when he already stood, in the darkness of night, before the tents of the Atreidae, prepared to murder them in their sleep. He was still sane when he plotted that bloody vengeance against them and the other chiefs. When, after his madness, he regains his sanity, he bitterly laments, at first, that his plan had been foiled. The award of the arms had been unjust. But, none the less, Ajax had merited, by his murderous design, the resentment of the Atreidae and of the Greek army. The public feeling in the camp, on the morning after the outrage, would have fully sustained Agamemnon in visiting him with the extreme penalty which the usage of that age sanctioned in regard to public enemies—the refusal of sepulture. The poet has taken care to let us know this—before the death of Ajax—by the mouth of the messenger who brings the warning of Calchas to Teucer. The Greeks, crowding around Teucer, threaten to stone him, guiltless as he is, merely because he is ‘the kinsman of the maniac who had plotted against the army.’ Ajax himself, in his last speech, forebodes that burial will be refused to him; his only prayer to Zeus is that his body may not be cast to the dogs and birds. The spectators are thus clearly forewarned that, after the fall of Ajax, anger must inevitably break forth against him, menacing him with a calamity more dreadful than death. Hence the intervention of the Atreidae, when it occurs, appears as a necessary consequence of what has preceded. It is the

1 Vv. 726 ff.
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bursting of a storm of which we have seen menacing signs, and even heard the first distant mutterings.

§ 11. As the intervention of the Atreidae has thus a strict coherence with the earlier part of the play, so also the issue which they raise is one which must necessarily be decided, if the earlier action is to reach a dramatic conclusion. For Ajax, at the beginning of the play, has been shown in the deepest humiliation,—a maniac whom Athena exhibits, with his fatuous boasting and his frantic laughter, for the admonition of his successful rival. Yet this Ajax is the same to whom the Athenian spectators, like their fathers before them, had been taught to pay divine honours¹; the Ajax whose statue they were accustomed to see in the market-place among those of the ten heroes from whom the Attic tribes derived their names²,—his renown being further commemorated by special distinctions which the tribe Aiantis enjoyed³; the ancestor of two families with which the most illustrious Athenians were proud

¹ The Athenian cult of Ajax still existed in the time of Pausanias, who says (1. 35. 3): —διαμένονε δὲ καὶ ἐς τὸδε τῷ Αλαντι παρὰ 'Αθήναις τιμαί, αὐτῷ τε καὶ Εὐρυόκεις καὶ γὰρ Ἐνοχάκους βωμὸς ἂτων ἐν 'Αθήναις. After the Athenian conquest of Salamis from the Megarians (circa. 595 B.C.), that island became an Attic deme. It was customary for the Athenian ephebi to take part in the annual celebration of the Alavneia at Salamis (C. I. G. 108, 232: Mommsen, Heortologie p. 411). At Athens a sort of lectisternium was held in honour of Ajax (schol. Pind. N. 2. 19 κλίνην αὐτῷ μετὰ τενωπλίας κοιμεῖν: see on this C. F. Hermann, Grk. Ant. ii. 63 § 46.

² Paus. i. 5. 1. Köhler (in Hermes v. p. 340) thinks it almost certain that the statues of the ten ἐνώπιοι were erected at, or soon after, the time when Cleisthenes instituted the ten tribes (Her. 5. 66). Wachsmuth (Die Stadt Athen, i. p. 506 n. 2), while recognising that this inference, though probable, is not certain, does not suggest a later date for these statues than the age of Pericles.

³ See Plutarch Mor. 638 b—639 a. According to some elegiac verses of Aeschylus, the Aiantidae were posted on the right wing of the army at Marathon. After the battle of Plataea, they were chosen, as a special honour, to offer the sacrifice on Cithaeron to the Σφραγίνιδαι—as the Nymphs of that mountain were called from the cave Σφραγίλιοι (Paus. 9. 3. 9). It was also a tradition (Plutarch says) that, in a competition of tribal choruses, the Αλαντίς should never be placed last: οὖ γὰρ εἰκός ἔνεκεσι ἦταν ὧν Ῥεῖλωμοι.

Welcker (Rhein. Mus. for 1839, part 3, p. 61) thinks that in v. 861 of the Ajax, κλασάτ' 'Αθήναι καὶ τὸ σοῦ τροφον γένος, the reference is to the Αλαντίς φωλῆ—an ingenious suggestion which Thirlwall approves (Phil. Mus. i. p. 524 n. 17). But this would narrow the phrase too much.
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to be linked¹; the mighty champion who was believed to have been present with the Greeks at Salamis, and who, in the thank-offerings awarded after the victory, was associated with Poseidon and Athena². In following the progress of the play, it would be impossible for Athenians to think of him merely as a great warrior, whose honour had been restored by his resolve to die. They would necessarily think of him also as a sacred ‘hero,’ in the religious sense of that word. The restoration of his honour would not be complete, in their view, unless, at the end, he appeared as a fitting recipient of the worship which they paid to him. But, for such an end, it was indispensable that he should receive funeral rites. The cult of a ‘hero’ meant the worship of the spirit of a dead man, who in life had been pre-eminent for great qualities. The first condition of such worship was that the departed spirit should have been duly admitted to the realm of the nether gods by the rendering of funeral rites. The central point in the cult of a ‘hero’ was his tomb. The offering at the hero’s tomb (or at a ‘heroon’ which represented it) corresponded, in that cult, with the sacrifices offered to the gods at their altars³. The prehistoric tumuli on the shore of the Hellespont, associated with the names of Achilles, Patroclus, and Ajax, were regarded as the monuments which attested that those heroes had received

¹ Ajax had two sons, Φιλαίων (by Lysidica), and Eurysaces (by Tecmessa). According to the Attic legend (Plut. Solon 10), these brothers, having been made Athenian citizens, transferred their rights over Salamis to the Athenians, and settled in Attica,—Philaeus at Brauron, Eurysaces at Melitè. The Φιλαίων and Εὐρυσάκειοι were among the noblest families of Athens. Peisistratus (Plut. Sol. 10), Miltiades (Her. 6. 35) with his son Cimon, and the historian Thucydides (Marcell. Vit. Thuc. § 3), traced their descent from Ajax through Philaeus; Alcibiades (Plut. Alc. 1), through Eurysaces. [Pausanias 1. 35. 2 calls Philaeus a son of Eurysaces.]

² See p. xviii, n. 1.

³ ἐναγίζειν is the ordinary term for making offerings at a grave to the departed spirit (Isae. or. 6 § 51 ἔνει τὰ μνῆματα ἑναγίζειν καὶ ἕναγιζοντα), and is regularly used with reference to the cult of a hero, as opposed to θοεῖν: Her. 2. 44 τῷ μὲν ὦ ἄθανατῷ...θοεῖν, τῷ δὲ ἔτερῳ ὦ ἦρωι ἐναγίζοντα. (Cp. Paus. 2. 11. 7.) See also Diod. Sic. 4. 39 (referring to Heracles) ὦ ἦρωι ποιήσατες ἄγαμα καὶ κατάσκευασάτες: i.e., they erected mounds, which were to be symbols of his tomb in the several localities—ἡώρα—and directed that the ἄγαμος (=ἐναγίζειν) should be offered there. Thuc. 5. 11 § 1 (of Brasidas) περιέρχοντες αὐτοῦ τὸ μνημεῖον ὦ ἦρωι τε ἐντέλησαν (=ἐναγίζουσι) καὶ τιμᾶς δεδοκασαν.
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due sepulture, and were, in fact, the primary shrines of their respective cults—honoured, as such, in every age of Greek antiquity. So when an Athenian audience heard the Atreidæ insisting that the corpse of Ajax should be ‘food for the birds by the sea,’ and Teucer insisting that it should be duly buried the interest of the dispute for them did not depend merely on the importance of burial as a condition of peace for any departed spirit. The question involved much more than that,—viz., the whole claim of Ajax to the sanctity of a ‘hero,’—one with which so many traditions of Athens were bound up. The Athenian feeling would be analogous to that of a medieval audience witnessing a drama which concerned the life of a canonized saint, in which the doubtful issue was whether the powers of evil would succeed in making him commit some sin which would doom his soul beyond the hope of pardon. Such an audience would have followed, with a like depth of interest, the process by which the wiles of the tempter were defeated at the moment when they seemed about to triumph, and the man emerged at the end, notwithstanding weaknesses and lapses, as a worthy object of religious veneration.

These, then, are the grounds on which the dramatic unity of the Ajax rests. First, the veto upon the burial of Ajax is an inevitable consequence of his action, and one for which the spectator has been prepared; so that the latter part of the play is not an arbitrary addition to the former, but a natural, indeed a necessary, development of it. Secondly, this veto raises an issue still more momentous, for Athenians, than the question whether Ajax is to live or die; viz., the issue whether he is, or is not, to attain the sanctity of a hero. Hence the true climax of the play is not his death, but the decision that he shall be buried.

§ 12. Consecration as a hero is the goal to which the poet brings Ajax; and this is to be remembered in tracing the mental phases through which he passes. On first recovering his sanity, he gives utterance to bitter lamentation, deploring the triumph of his foes and his own disgrace, and praying for death. Then the

1 See Preller, Gr. Myth. ii. p. 6, as to the bearing of such mounds, or of supposed ‘relics,’ on the earlier cult of heroes.
resolve to die takes definite shape in his mind: he forms it with full deliberation, after a review of the possible alternatives. He takes farewell of his child, with a stern tenderness both for him and for Tecmessa. He silences her appeals, curtly and roughly—but the very roughness indicates that a struggle is going on within him. Then he retires into the solitude of his tent. After an interval, during which the Chorus chant an ode, he comes forth again, sword in hand, and delivers that speech, which, more than any other passage in the play, has divided the opinions of critics. A correct appreciation of it is, indeed, of the first importance. On the meaning attached to parts of it must depend our conception of the mood in which Sophocles meant Ajax to quit life; and this, in turn, must affect the interpretation of the play as a whole.

He begins thus:

All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

It was once the prevalent view that this utterance, like all others in the speech, must be regarded as deliberately designed by Ajax to mislead his hearers, Tecmessa and the Chorus. While he speaks these words, he is still resolved to die: that is certain. It was inferred that he must be grimly ironical when he speaks of having been 'softened,' or of 'feeling pity' at leaving his wife and child. Welcker¹ was the first to maintain—what is unquestionably true—that a change of mood has really taken place in Ajax. He has been touched by Tecmessa's pleading; he does feel pity. Nor is it necessary to suppose that this change has been abrupt—taking place during his brief seclusion in the tent. Ajax is rugged, imperious and resolute, but not hard of heart: his love for his wife and his child have been hinted already. His words now suggest, indeed, that his new pity will forbid him to die. So far—and so far only—they are delusive.

¹ In his excellent essay on the Ajax in the Rhein. Museum for 1829, pt. 3, pp. 43—92, 229—364 (reprinted in his Kleine Schriften).
He continues:

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, digging in the earth where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: The gifts of enemies are no gifts, and bring no good.

The words fit his real design. He is indeed going to 'purge his stains'—by death. He will fix his sword in the earth, and 'bury' it—in his body; Night shall 'keep it underground'—in his grave. But is it not manifest that, after his previous reference to the change in his mood, his hearers would necessarily understand these words in their literal sense—as meaning that he would wash off with sea-water the stains left on him by the slaughter of the cattle,—would seek to propitiate Athena,—and would bury his ill-omened sword in the ground, where it could do no more mischief? This is so evident that it would seem hardly needful to state it, were it not that some eminent critics had maintained a different view. Welcker¹, followed by Thudichum², and (with some qualifications) by Thirlwall³, thinks that Ajax

¹ Op. cit. p. 229. Welcker compares the language of Ajax here to that of the prayer which Clytaemnestra utters in Electra's presence—a κεκρυμμένη βάξις, as she herself terms it (El. 638). That is, the terms in which Ajax expresses his purpose are, indeed, only allusive; but there is nothing in them which it is impossible for the hearers to understand; no clue is wanting which they do not possess,—as Aegisthus, for instance, does not possess the clue to Electra's irony (El. 1448 ff.).

The answer to Welcker's view may, I think, be given in Aristotle's phrase (Rhet. 1. 2. § 13), ὁ γὰρ κρατής ὑπόκειται εἶναι ἀπλοῦς. A sufficiently acute hearer would perhaps have suspected the truth; but the Chorus and Tecmessa are supposed to be simple persons.

² In his German Translation of Sophocles, with notes: vol. ii. pp. 150 f. (1838). He is in general agreement with Welcker; but allows that, if Ajax had no intention to deceive, it is at least remarkable that his purpose is described throughout only in 'figurative' language; and that a misapprehension of it would be easy.

³ In his essay 'On the Irony of Sophocles,' where Welcker's view of this speech is examined, and, on the whole, approved (Phil. Museum, vol. i. pp. 514 ff.: 1833).

Thirlwall is the only writer (so far as I know) who has really grappled with the objections to Welcker's view that the words κρύφω τὸδ' έτώθω τούμω, etc., might be spoken by Ajax without intention to deceive. He grants that this passage 'at first
has no intention to mislead his hearers: he expresses his real purpose, in veiled language, no doubt, but it is their fault that they do not understand him. This view we may unhesitatingly reject. Ajax deliberately deceives his hearers. The art by which he does so, without saying anything that is not verbally true, is so contrived as to give the spectators the kind of pleasure which is felt in guessing a riddle. It would be a mistake to suppose that ancient Greeks would have seen anything unworthy or unheroic in the use of such deception. He is resolved to die, and to die in solitude. He also feels a real tenderness for those whom he is leaving. He cannot part from them in silence; nor, again, can he bring himself to speak openly, and to part from them—as would then be necessary—by force. He therefore veils his farewell so that it is such only to his own mind, not to their apprehension. Greeks would think of this as of a stratagem in war; and the hero would not suffer in their eyes, since the end in view is (as they would think) heroic. Ajax next says:

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidæ. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn winter gives place to fruitful summer; and thus night’s weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

sight’ suggests ‘a deliberate intention to mislead.’ Nay, he admits that any other view is ‘scarcely possible, if it had been only the fatality of the weapon that he had in his thoughts.’ [The italics are mine.] ‘But,’ Thirlwall proceeds, ‘perhaps it may be more easily conceived, if we suppose him to have reflected on it rather as having been once the object of his pride, a tribute of respect to his valour from a respected enemy, and afterward the instrument of his shame. He was now about to expiate his pride, and to wipe off his shame: in both respects he might be said to “hide” his sword in the most emphatic sense, when he sheathed it in his own body.’—Thirlwall’s argument (as I understand it) comes to this. It is just conceivable that, in saying κρόσω τὸ δ’ ἔκχοι, etc., Ajax did not intend to deceive, if we suppose that the thought in his mind was:—‘I will put that sword, once my glory and my joy, out of sight for ever’ [and not: ‘I will bury that sword, which has brought me only woe’]: because the words, so viewed, would suggest an antithesis between glorious life—and something else. But, if Ajax had been thus thinking of his sword, as ‘once the object of his pride,’ would he have said merely, κρόσω τὸ δ’ ἔκχοι τοῦ μόνῳ, ἐχθιστὸν βελῶν? Does not this (with the two verses which follow) clearly show that it was ‘only the fatality of the weapon that he had in his thoughts’?
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And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service, as knowing that he will not always abide. For to most men the haven of friendship is false.

Here it is of especial moment to determine how far he is saying what he really means, and how far he is ironical. Is he ironical, to begin with, in saying that he will ‘yield to the gods’? When Tecmessa appealed to him in their name, he cried out, in the sharp anguish of the moment, that he owed them no further service (v. 589 f)—as he had said before that he was ‘plainly hateful’ to them (v. 457). But, since then, he has been alone for a time with his own thoughts, and (as we have seen) his mood has been changed by pity for those whom he is leaving. If his profession of ‘yielding to the gods’ were ironical, his real meaning must be that he defies them: he would be a Capaneus, a Mezentius. But the sense in which he ‘yields’ to the gods is not merely that he takes a step to which they have driven him, and retires from life: to ‘yield,’ in that sense, would be merely to accept the inevitable. He ‘yields’ to the gods in the further sense that he has come to see the folly of the pride in which he formerly despised their help. His words are sad, and are tinged with bitterness; still, they are the proof that he has been chastened by the judgment of Athena, and has learned not ‘to think thoughts too high for man.’ But what is to be said of his other promise,—‘to revere the Atreidae’? In his last soliloquy he invokes the Furies to punish them for his wrongs. We might be inclined to say that here, at least, he speaks with bitter irony. And that there is some irony in the form of the phrase, need not be doubted. But then submission to the gods and reverence for the Atreidae are alike enforced by him in the sublime illustration which he draws from the elemental powers of nature. To employ imagery so solemn and so beautiful for the purpose of pointing mere mockery would be incongruous and repulsive. Undoubtedly Sophocles conceived Ajax as really meaning that he would thenceforth ‘revere the Atreidae’—in this sense:—that he had come to recognise his offence against social order in

1 As is well observed by Welcker (p. 235), and by Thirlwall (p. 519).
failing to reverence their station, and to accept the authoritative award of the arms without attempting to exact vengeance. Such a perception would be in no way inconsistent with continued resentment against the Atreidae personally, as unjust men, or with an invocation of divine avengers to smite them. Thus the conversion which Ajax announces in himself is a real one: the element of deception is in his mode of stating it; since, when he says that 'henceforth' he will practise these precepts, he implies, and clearly intends his hearers to understand, that he will continue to live.

The speech ends thus:—

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he come, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

Welcker argues that Ajax cannot have intended to mislead his friends, because this last passage plainly points to death: indeed, he thinks, the poet might even be reproached with some disregard of probability in allowing the Chorus to be deceived by it. It is true that the disguise is thinnest here. But the meaning which hearers would attach to the words would necessarily depend on what had gone before. When the belief that Ajax meant to live had been fixed in their minds by the earlier part of the speech, nothing in this last part could undeceive them.

1 Verse 666, τὸ λοιπὸν. For Ajax himself this signifies, 'in what of life remains to me.' Thirlwall observes (op. cit. p. 519): 'These professions would certainly be mere dissimulation if they referred to anything but the approaching termination of his career, whereas they seem to imply a prospect of its continuance. Yet, if Ajax contemplated his death as a satisfaction both to divine and human justice, his manner of describing the lesson which he had learnt and would thenceforth practise, is not unnatural, but strongly emphatic.' The last sentence is true; but not (I venture to think) the dilemma stated in the first. Ajax means his hearers to understand that he has resolved to go on living. Yet his utterance is not 'mere dissimulation'; for he is really prepared to 'yield to the gods,' and (in his own sense) to 'revere the Atreidae.'
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The foregoing analysis will have shown that I cannot entirely agree with any interpretation of this speech, as a whole, which has hitherto been given. The difficulties which have been felt in it have largely arisen (as it appears to me) from an assumption, express or tacit, that every part of the speech must bear a similar relation to the real thoughts of Ajax. It has been supposed that everywhere he is practising dissimulation; or else that everywhere he is saying what he really means, darkly, indeed, yet without the intention of deceiving. The fact seems to be rather that three distinct threads are subtly interwoven in the texture of the speech; viz., direct expression of his real mind; irony in a form which does not necessarily imply the intention to mislead; and artifice of language so elaborate as necessarily to imply such an intention, at any rate when addressed to simple hearers. While the change of purpose is feigned, the change of mood is real. At his first return to sanity, he had thought of death only as a refuge from disgrace and a recovery of honour. He has now come to view it also as an atonement due to Athena. He recognises the sin of his former overweening self-confidence. In this sense he dies reconciled to the gods. And that reconciliation has come through the human affections. He had listened to Tecmessa, and parted from his son, without being turned from his resolve, but not without being profoundly moved. The inward workings of pity recalled him to a human standard of feeling, and so revived his sense of human weakness, and of the submission which mortals owe to gods. It was as natural for an ancient Greek to derive fear of the gods from a painful breaking of human ties as it is for Christians to deduce the love of man from the love of God.

1 For instance, Döderlein, in his essay on the Ajax, sums up his estimate of the speech in the words, 'tota simulatio est' (Abhandl. der Philosophisch-Philolog. Classe der k. Bayer. Akad., vol. ii. p. 120, 1837). Schlegel's view is similar (Dramatic Lit., p. 107, Eng. tr.). This was, indeed, the traditional conception.

2 Thus Thirlwall says (op. cit. p. 519): 'If the aim of Ajax is to deceive his friends, admitting the contrivance to be worthy of his character, and consistent with his previous conduct, he cannot reasonably be supposed more in earnest in one part of the speech than another.'
§ 13. In the final soliloquy of Ajax, his change of mood is obscured by another sentiment which moderns might think inconsistent with it,—viz., his fierce vindictiveness towards those who had given the award of the arms against him (vv. 835 ff.):—

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight!...Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

To the ancients, however, such utterances would have seemed perfectly compatible with the altered mood of Ajax. He has come to see that he erred in his over-weening self-reliance; he ‘yields to the gods,’ and acknowledges that the office of human rulers claims respect: but he also feels implacable resentment for a wrong. ‘Benefit thy friends and hurt thy foes,’ was the received Greek maxim. Now and again a higher ethical teaching declares that the just man will not knowingly injure any one. But a man might be morally good, in the ordinary Greek view, and also pious (εὐσεβής), without accepting that doctrine: Solon, who was esteemed both, prays that he may be ‘sweet to his friends and bitter to his foes’; Pindar, a pre-eminently religious poet, who speaks as with the voice of Delphi, expresses a like sentiment. A striking parallel to the case of Ajax here is presented by that of Oedipus at Colonus. Oedipus has found rest and peace at the shrine of the Eumenides; he has been reconciled with the gods; he is already invested with a kind of sanctity; he is on his way—like Ajax—to consecration as a hero: and it is in these circumstances that he utters the appalling imprecations on his sons. Still, in one respect the vindictiveness of Ajax must appear monstrous; he invokes destruction, not only on the chiefs, but

1 E.g. Plat. Rep. i. p. 335 D οὐκ ἄρα τοῦ δικαίου βλάπτειν ἔργον...οὐτ' ἄλλον οὐδένα: in opposition to the common maxim (ib. A), δικαίον εἶναι τὸν μὲν φίλον εὖ ποιεῖν, τὸν δὲ ἐχθρὸν μακάριον.

2 Frag. 13. 5 (Bergk), εἶναι δὲ γλυκόν ὡς φίλοις, ἐχθροῖς δὲ πικρόν.

3 Pylh. 2. 83 φίλον εἰ περί γένος. | ποτὶ δὲ ἐγγίζῃ τὸν τὸν μῖκρὸν κατεκατάλείπεσθαι.
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on 'all the host.' It can hardly be said that the army at large were involved in the guilt of the award⁴; they had nothing to do with it, and could not prevent or reverse it. A simpler account of the matter seems to be that the punishment of the army is conceived as a further penalty on the chiefs. This would be thoroughly Homeric. Apollo avenges his priest on Agamemnon by plagueing the whole army, just as he might have punished a wicked shepherd by a murrain.

§ 14. Ajax passes, then, reconciled to the gods; and so in a manner suited to that event which is the real end of the play, his accession to the order of worshipped heroes. We may now briefly consider the nature of the divine discipline which he undergoes. The words of the seer Calchas, reported by the Messenger⁴, must be taken as interpreting the poet's conception of it. Ajax had angered Athena by certain proud words, saying that he did not need divine aid in battle. These were casual boasts, in seasons of elation—like that vaunt of Agamemnon, on hitting a stag, which angered Artemis⁵. Ajax was not a bad or impious man; but he showed a pride, too great for a mortal, which required chastisement. Athena chose the moment when a wound to this pride had goaded him into plotting the murder of the chiefs. She struck him with the madness in which he slew the cattle. When the frenzy was past, there settled over him a profound despondency which was also sent by her, being the sequel of her visitation. If (said Calchas) he could only be kept in the tent for that day, all would be well; the anger of Athena would vex him for that day only. That is, the despair, which bent his thoughts on suicide, would depart from him on the morrow. He would see that honour did not require his death, since his frenzy had been the judgment of the goddess; cured of his arrogance, he might give new proofs of prudence and valour. But here destiny came in: the message of Calchas arrived too late.

¹ This is the apology suggested by Welcker (Rhein. Mus. for 1829, iii. p. 246), and by Thirlwall (Phil. Mus. i. p. 521: 'the army had sanctioned and shared the iniquity of its chiefs'). I cannot think that it is satisfactory.
² Verses 756—779.
³ See n. on Electra v. 569.
In the opening scene, where Athena holds the dialogue with Ajax and displays his madness, her terrible irony might at first suggest that she is a malignant goddess, exulting in the wretchedness of her victim; but any such impression would be soon corrected by those words of calm majesty in which she points the moral for Odysseus. There is no trace of personal malignity in her attitude towards Ajax. She represents the divine power which judges human arrogance; she corrects it; but she has justly measured the offence, and sets a corresponding limit to her chastisement. It is fated that Ajax shall die; but the shadow of Athena’s anger does not rest upon his grave, or trouble the worship which her own people render to him.

§ 15. Odysseus, appearing only at the beginning and at the end of the play, is the human exponent of Athena’s spirit. In the first scene he is engaged in a pursuit which the goddess declares to be characteristic of him,—the endeavour to track out Ajax, and to ascertain whether he is the author of the onslaught on the cattle. Athena is aiding him, and now, as ever, he is ‘guided by her hand.’ After witnessing the frenzy of his foe, he at once proves himself her true disciple by the pity which he feels, and by his quickened sense of human nothingness. As Athena says to him, ‘The wise of heart are loved of the gods.’ At the close of the drama, when he intercedes with Agamemnon, he urges that the career of Ajax must be judged as a whole; that he was their greatest man after Achilles; and that the enmity against him must not be carried beyond death. Agamemnon yields to him: Teucer praises his magnanimity. Yet this magnanimity bears the mark of being Athena’s gift; it springs from high intelligence as much as from chivalrous sentiment. Odysseus may, in his turn, be afflicted by a god; he, too, may come to need a grave; and therefore he sympathises with Ajax. This is ‘to think as befits a man,’—the wise moderation which the gods love, and which, though not disinterested, leads to generous action. When Odysseus shrinks from confronting the herculean maniac, this is not ‘cowardice’; if Athena calls it so, it is

1 V. 124 οδήγεν τὸ τούτων μᾶλλον ἢ τοῦτων σκοτών: v. 1365 καὶ γὰρ αὖθις ἐνθάδ’ ἔσσωσι.

2 V. 75 οὐ σίγ’ ἀνέχει μὴ δείξῃ δείξαι ἄρει; M. Patin (Sophocle, p. 11) remarks that
because he forgets her promise to protect him; what it really indicates is his habitual reasonableness and prudence. On the whole, the Odysseus of this play much resembles the hero of the Odyssey (who pays a generous tribute to the sullen Ajax in the shades); a resemblance which is mainly due to the direct and ennobling guidance of Athena.

§ 16. The part of Teucer has a singular pathos. He is altogether devoted to his brother Ajax, by whose side he so often fought, and is strenuously loyal to the trust reposed in him. When he arrives, his first thought is for the safety of Eurysaces. With Teucer alone it rests to defend the memory of Ajax, and to insist that he shall have burial. Firm in his good cause, he braves the threats and repels the taunts of the Atreidae. Yet he well knows the prospect that is before him. When he thinks of his return to Salamis, he can foresee the fury with which the aged Telamon will denounce him, the son of the slave-woman, as the base betrayer of his true-born brother. He will be cast off, and driven forth into exile.

The intervention of the Atreidae has already been considered in its general relation to the dominant idea of the play. Their scenes with Teucer now require consideration from a different point of view, viz., with regard to the poetical workmanship. One aim of the poet has evidently been to prolong the controversy sufficiently for a gradual tension of interest. This is especially manifest in the words of the Chorus after the exit of

this passage has been much censured, as if it defamed Odysseus; whereas that very pursuit of Ajax, in which he is engaged, sufficiently attests his courage. That is true; but we must also allow, I think, that the alarm of Odysseus is so described that it might easily raise a smile (see, e.g., v. 88 μένων Ἀδριανοῦ ἄρ' ἡθελον δ' ἀν ἐκτός ὀν τυχεῖν). There was a tendency in post-Homeric poetry to depict Odysseus, the representative of φρονησις, as subordinating valour to discretion; (see Introd. to the Philoctetes p. xvii, xxxi;) though in Sophocles this tendency is controlled by a delicate tact. Here, the dramatic motive for the trepidation of Odysseus is to bring into stronger relief all that is terrible in the condition of Ajax.

1 Vv. 68—70.
2 Od. 11. 556 f.
3 Vv. 1006—1030. The reference here to the subject of the poet's Teukros is like that in the Oedipus Coloneus (1410 n.) to his Antigone, and that in the Philoctetes (1437 ff.) to his Φιλοχήτης ἐν Τρολύα.
Menelaüs,—‘A dread strife will be brought to the trial’; words which mark the crescendo, and prepare the way for Agamemnon. The whole process which leads up to the climax is skilfully managed. First, there is the scene between Teucer and Menelaüs. The king of Sparta has those traits of harshness and arrogance which Athenian audiences would expect in the part, and is clearly intended to be more odious than his brother. Though he is not the Captain General,—as Teucer reminds him,—yet the insubordination of Ajax is the topic on which he chooses to dwell. Ajax, he complains, would never obey him; and then he enlarges (like Creon in the Antigone) on the public danger of unruliness. After his angry dialogue with Teucer, he departs, with a hint of appeal to force. Then comes that beautiful scene which affords a pause between the two parts of the controversy; the child Eurysaces is brought in by Tecmessa, and placed as a suppliant by the corpse of Ajax. In the choral ode which follows, it may be noticed that the closing prayer—to pass beneath Sunium, and ‘greet sacred Athens’—is peculiarly suggestive at this point, when Teucer has just encountered the Spartan, and is about to withstand the Argive. The second chapter of the contest then begins with the entrance of Agamemnon. He alone can finally decide whether burial shall or shall not be granted. Whereas Menelaüs had resented the want of deference in Ajax, Agamemnon takes a more vital point, and depreciates his services. This calls forth the fine vindication of Ajax by Teucer, in which the debate culminates. The short dialogue which ensues between Agamemnon and Odysseus shows the former in a comparatively favourable light, and illustrates his superiority to Menelaüs. If he is not gracious or generous, he at least indicates a wish to see his duty, and is capable of yielding to wise counsel. Thus the whole controversy concerning

1 V. 1163.

2 It is to Menelaüs that the Andromachè of Euripides addresses her invective against Sparta (Andr. 445 ff.).—Welcker (Rhein. Mus. for 1829, pt. iii. pp. 258 ff.) finds allusions in this part of the play to contemporary relations between Athens and Sparta (Menelaüs), and between Athens and Argos (Agamemnon): but I cannot think that the poet intended this.

3 See on v. 1350, τῶν τοῦ τίματον εὐσεβείαν οὐ βέβαιον. There is a somewhat similar utterance of Agamemnon in a fragment of the Polyaenus (fr. 481 Nauck), where he is perplexed by conflicting demands upon him.

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the burial of Ajax has variety, dramatic life, and a gradually rising interest.

To those who further realise that the decision concerning the burial is the true climax of the drama, this part of the play will certainly not appear unworthy of its author. The disfavour which it has sometimes found with modern criticism may be ascribed partly to inadequate appreciation of its poetical art and dramatic significance, but more, perhaps, to the fact that a prolonged rhetorical debate has not the same attraction for modern readers which an ancient Athenian audience found in it. The example of Aeschylus in his *Assembly of the Arms*, where Ajax and Odysseus spoke in support of their respective claims, may have had some influence in leading Sophocles to compensate for the more restricted scope of his subject by providing a rhetorical interest of a similar kind. A fragment of Aeschylus\(^1\) indicates that his heroes exchanged taunts of the same nature as those which pass between Teucer and the Atreidae. It may be granted that some parts of the scene between Teucer and Menelaüs are wholly repugnant to a modern taste\(^2\). The best apology for them is that Attic Tragedy was a popular entertainment, and that Athenian hearers not only tolerated but expected sharp personalities in a strenuous debate, however dignified the disputants or the occasion,—as Demosthenes is a witness. But there is no ground for any such suspicion as that of Bergk\(^3\), that the latter part of the play is by an inferior poet (such as Iophon, the usual scape-goat),—and has been tacked on to an early play of Sophocles, which stopped, or was left unfinished, at the death of Ajax. A careful and sympathetic study will rather leave a conviction on the mind that both the dramatic treatment and the diction bear the stamp of Sophocles, though some of the details are not in his happiest vein, and though the form of the whole—a prolonged controversy—makes a somewhat exacting demand on the modern reader. When the *Ajax* is seen on the stage,—and this is the proper test,—a modern spectator finds that in the latter part of

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1 See above, p. xx, n. 5.
2 Especially vv. 1142—1158.
THE AJAX ON THE STAGE.—MINOR PERSONS. xlv

it the interest is thoroughly sustained. The foreground is full of movement and animation, as Menelaüs, Agamemnon and Odysseus successively appear; while the pathetic group in the background—the child kneeling in supplication by his father’s body, with Tecmessa near him—keeps before the mind the significance of the issue which is in suspense. It is then, far more easily than in a mere perusal of the text, that one can view the whole action of the play in a right perspective; and justice is instinctively rendered to the degree in which, here as elsewhere, Sophocles evinces his command over the highest art of the theatre.

§ 17. A few words may suffice to characterise those minor persons of the drama whose principal function is to bring the central figure into relief. Tecmessa, the daughter of a Phrygian prince, whom the fate of war has given to Ajax, loves him with a submissive devotion, and has won from him a constant affection. He is ‘her dread lord, of rugged might’; standing to her in the place of country, parents, everything; her only stay and hope on earth. She appreciates his great qualities in their obvious aspects. His laments, in his first despair, affright her, because they seem alien from his nature; but she has no insight into the workings of his mind. She is easily lulled into the belief that he has abandoned the purpose of self-destruction, since the only distinct idea which she had connected with it was that of the misery which it would bring upon her. When her fears are suddenly re-awakened, she bitterly cries that she has been ‘deceived.’ To her, the one question had been whether the love that he owed her would prevail on him to live; she had no clear perception of any other motives, that might urge him to die; still less could she measure their force. After his death, her simple loyalty refuses to think of him as crushed by his foes. It is no triumph for them, but a blank loss: the victory is rather his: ‘All that he yearned to win hath he made his own,—the

1 The Ajax was performed at Cambridge, by members of the University, in 1882. No result of that experiment was more striking than the decisive proof which it afforded that the Ajax, as a whole, is a thoroughly effective play for the stage, and that its power of holding an audience is not diminished by the death of the hero at a comparatively early moment in the action.
INTRODUCTION.

dead for which he longed.’ Death was what he desired, and the
gods consented; that is all that she understands, beyond the
import for herself1.

The Salaminians are the staunch followers of Ajax, true to
him in weal or woe, and jealous of his good name, which is their
own. He turns to them in his misery, as to tried friends,
charging them with his last wishes, and with his message to
Teucer. But their leading characteristic is their complete depend-
ence on Ajax, and their utter helplessness when his protection is
withdrawn. They are dismayed by the anger of the Greeks,
and at one moment even think of seeking safety in flight; they
beware the hardships of the camp, and pine for the delights of
home. In thus portraying them, the poet probably intended to
suggest the Homeric contrast between the passive common folk
(λαος) and the ‘Zeus-nurtured’ chiefs. The Salaminians con-
tribute to illustrate the greatness of the hero who had been their
‘defence against nightly terror and the darts of the foe’; even
their complainings, however unmeet for warriors, serve to recall
the weary stress of those ten years at Troy during which Ajax
had been the bulwark of the ungrateful Achaeans.

§ 18. The sequel to the story of Ajax was treated by
Sophocles in two of his lost plays, the Teucer and the Eury-
saces. The subject of the former is already adumbrated in the
Ajax (1008—1020): Teucer, on his return to Salamis, is up-
braided and expelled by Telamon. A few verses remain from
a speech in which the aged king lamented the death of his son,
—verses of much beauty and pathos, which reveal some gentler
traits in the gloomy and choleric Telamon:—

ως ἄρ', ὅ τέκνον, κακὴν
ἐπετρόμην σου τέρψιν εὐλογουμένου
ως ζωντος· ἦ δ' ἄρ' ἐν σκότῳ λήδου σα με
ἐσαυ' Ἐρυνός ἡδοναίς ἐψευσμένων2.

This work is supposed to have been the model of Pacuvius
in his tragedy of the same name, from which Cicero quotes

1 See vv. 961—973.
2 Soph. fr. 519 (Nauck), from Stobaeus Flor. 122. 10.
part of the passionate reproaches addressed by Telamon to Teucer. 1

The *Eurysaces* of Sophocles is known only by the citation of a single word from it; but a probable conjecture as to its argument has been based on fragments from the *Eurysaces* of Attius, taken in connection with a passage of Justin. After his repulse by Telamon, Teucer had founded the new Salamis in Cyprus. On a report of Telamon’s death reaching him there, he returned to the old Salamis; but was repelled by Eurysaces, and finally settled among the Gallaeci in the north-west of Spain.

§ 19. An Άλας μανώμενος is ascribed to Astydamas (c. 360 B.C.), the younger of two tragic poets who bore that name. The title suggests a play similar in general scope to that of Sophocles; but nothing is known of it. The Άλας of Carcinus (c. 375 B.C.?) is equally unknown. The Άλας of Theodectes (c. 330 B.C.) appears to have been more on the lines of Aeschylus; i.e., it contained the "Οπλῶν κρίσις, with speeches by Ajax and Odysseus. That contest appears as a theme for rhetorical prose in the harangues for the two heroes which are ascribed

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1 Cic. De Orat. 2. 46. 193. Ribbeck, Trag. Rom. Fragmenta, pp. 116 ff. A fragment of the Teucer of Sophocles (no. 530 Nauck), belonging to the description of a storm, may be compared with a similar fragment (no. xv. Ribbeck) from the Teucer of Pacuvius.

2 Hesych. s. v. δόξαστος. Soph. fr. 204 (Nauck).

3 For the fragments of the *Eurysaces* of Attius, see Ribbeck, pp. 179 ff. They contain the complaints of some one who is being driven forth into exile, and who upbraids the Greeks with their ingratitude. That this person was Teucer, is inferred by Welcker (Gr. Trag. p. 198) from Justin xlv. 3, in which, with great probability, he finds an outline of the plot: Gallaeci Graecam sibi originem asserunt: siquidem post finem Troiani belii Teucrum morte Aiacis fratris invitus patri Telamoni, cum non recuperetur in rege, Cyprum concessisse, atque ibi urbem nomine antiquae patriae Salaminam condidisse. Inde accepta opinione paternae mortis patriam repellisse. Sed cum ab Eurysaces, Aiacis filio, accessu prohibetetur, Hispaniae litoribus appulsim loca, ubi nunc est Carthago nova, occupasse; inde Gallaeciam transisse, et positis sedibus genti nomen dedisse.


5 Ib. p. 797.

6 ib. p. 801. One of the points for which Aristotle refers to the Άλας of Theodectes taken from a speech of Odysseus (Rhet. ii. 23 § 24).
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to Antisthenes (c. 380 B.C.), and which in any case date probably from the fourth century B.C.¹

The earliest author of Latin tragedy, the Greek freedman Livius Andronicus, wrote an Ajax Mastigophorus, doubtless founded, as the title indicates, on Sophocles. These words occurred in it:—

Praestatur laus virtuti, sed multo ocius
Verno gelu tabescit⁴:

an echo, probably, of the words in the Ajax (vv. 1266 f.),

φεύ· τοῦ θανότος ὃς ταχεῖα τις βροτοῖς
χάρις διαπεῖ.

The metaphor of the melting frost (scarceiy a happy image for evanescent praise) may have been suggested by διαπεῖ. Nothing is known as to the Ajax of Ennius, but one of the two verses which remain from it recalls a passage in the Ajax of Sophocles⁵. If we may suppose that Ennius, like Livius Andronicus, based his treatment of the subject wholly or mainly on Sophocles, then there is significance in the fact that the later dramatists, Pacuvius and Attius, each wrote an Armorum Judicium⁶; a title which suggests that the desire to vary from their Latin predecessors sent them back to the "Ομλων κρίσις of Aeschylus, and possibly to the play of Theodectes. A fragment from the Armorum Judicium of Attius belongs to the speech in which Odysseus urged his claim to the arms. The verse which Attius has paraphrased from the Ajax (vv. 550 f.),

Virtutis sis par, dispar fortunis patris,

¹ These pieces, entitled Ajax and Οδυσσεύς, are printed in the Fragm. Oratorum (p. 167) edited by H. Sauppe, who, with H. E. Foss, questions the ascription to Antisthenes. They are ετυποί as the same class as the speeches for and against Palamedes ascribed respectively to Gorgias and Alcidamas, and the Busiris of Isocrates. (Cp. Attic Orators, vol. ii. p. 89, new ed.)

² Frag. ii. (Ribbeck, p. 2).

³ Frag. ii. (Ribbeck, p. 17): Animam misso sanguis tepido tullii efflantes volant.

The word tullii is explained by Festus as = silani (springs), or rivi. The sense is then, "The warm blood flows,—the streams fly forth, spiring out the life.¹ There is a marked resemblance, as Scaliger noted, to Soph. Αἰ. 141 ff., ἦν γὰρ θερμῷ | σύργησιν ἄνω φυσώσει μέλαν | μέλας. The verbal parallelism of efflantes with φυσώσει, and tepido with θερμῷ, strongly suggests imitation.

suggests, however, that he may have imitated Sophocles in other details also; perhaps seeking, by such eclecticism of treatment, to distinguish his work from the earlier Armorum Judicium of Pacuvius. The rhetorical capabilities of the subject are illustrated by Ovid, whose powers of brilliant and ingenious declamation are seen to considerable advantage in the speeches of Ajax and Odysseus. His spirited and pointed verse presents a striking contrast to the tame and mechanical treatment of the same episode in the Greek epic of Quintus Smyrnaeus.

The earliest reference in modern literature to the Ajax of Sophocles is of sufficient interest to deserve a passing mention here; it occurs in the first scene of Titus Andronicus, v. 379:—

The Greeks upon advice did bury Ajax
That slew himself; and wise Laertes' son
Did graciously plead for his funerals.

As Steevens saw, these lines must have been written (or prompted) by some one who knew the Ajax itself; for no translation of Sophocles existed in the sixteenth century, and the mediation of Odysseus is not mentioned elsewhere. Modern criticism doubts, and with good reason, whether Shakespeare had any part in the Titus Andronicus, though Meres, in 1598, included it among his plays: and in this passage, at all events, we seem to see the work of a playwright who had been at one of the Universities.

§ 20. It is interesting to inquire how far the influence of the poets can be traced in such works of Greek art as are concerned with the tragic end of Ajax. A favourite subject was the actual contest for the arms. Some red-figured vases, of the fifth century B.C., show Ajax and Odysseus vehemently disputing the possession of the prize,—ready, indeed, to rush at each other, while their friends on either side hold them back: Agamemnon, as judge, stands between them. This type seems to have been created, or at least developed, by the vase-painter

1 Metamorph. XIII. r—398.
2 Posthomerica v. 181—316.
3 See Dowden, Shakspere, p. 54.
Duris\(^1\). But an earlier form of the same subject occurs on black-figured vases of the sixth century B.C. Here there are only the three principal figures,—Ajax, Odysseus, and Agamemnon,—and the \(\dot{\alpha}\gamma\omega\nu\) for the arms approaches still more nearly to the character of a fight. The competitors are advancing against each other with drawn swords, while Agamemnon tries to keep them apart\(^2\). The black-figured vases prove that the original literary source was not the "\(\Omega\pi\lambda\omega\nu\ \kappaρι\sigma\upsilon\) of Aeschylus,—as the red-figured vases would have allowed us to suppose,—but some older poem. Other works of art represent the close of the contest. A relief on a sarcophagus found at Ostia\(^3\) shows Odysseus seizing the arms which have just been awarded to him, while Ajax, escorted by indignant friends, is retiring, with visible fury in his eyes,—the \(\delta\mu\mu\alpha\tau\alpha\ \dot{\alpha}\sigma\tau\rho\acute{\alpha}\pi\tau\omicron\upsilon\tau\alpha\) of the \(\Il\)\(i\)\(u\)\(p\)\(e\)\(r\)\(i\)\(s\)\(i\)\(s\)\(^4\). The same moment is depicted on a vase in the British Museum\(^5\): Athena herself presides over the court, indicating the artist's literal interpretation of the verse in the \(\Od\)\(y\)\(s\)\(e\)\(s\)ey (11. 547 \(\pi\alpha\idet\delta\ \delta\epsilon\ Tau\\omega\nu\ \delta\iota\kappa\alpha\sa\nu\ \kappa\alpha\i\lambda\ \Pi\alpha\ll\alpha\alpha\ \Lambda\theta\eta\nu\)). On a stone in front of the goddess are seen the \(\psi\h\phi\omicron\) by which the arms have just been adjudged to Odysseus,—a detail which recalls the language of Pindar and Sophocles, who both speak of the award as decided by ballot\(^6\).

The painters Parrhasius and Timanthes (c. 400 B.C.) are said to have competed at Samos in an \(\dot{\alpha}\gamma\omega\nu\ \gamma\rho\alpha\phi\iota\kappa\omicron\omicron\), the subject of their pictures being Ajax and Odysseus contending for the arms\(^7\). But the famous picture on this subject was by Timomachus of Byzantium\(^8\), whose work was directly inspired by Sophocles. It represented Ajax, as the poet describes him,

\(^1\) A vase-painting on this subject by Duris may be seen in Baumeister, *Denkmäler*, p. 29, plate 30.
\(^3\) Figured in Baumeister, p. 29, pl. 31.
\(^4\) See above, § 2.
\(^5\) No. 829: discussed by Robert in *Bild und Lied*, pp. 218 ff.
\(^7\) Pliny, *N. H.* 35. 36 § 72: Aelian, *V. H.* 9. 11. Timanthes gained the prize; when Parrhasius said that he consoled with Ajax on having for a second time got the worst of it.
\(^8\) The date of Timomachus is uncertain. Brunn (*Gesch. d. gr. Künstler*, vol. II. p. 282) would refer him to "the time of the Diadochi" (i.e., *circ. 320—270 B.C.*), on
sitting among the slaughtered cattle, and brooding on self-destruction, in that gloomy despair which followed his frenzy. An epigram in the *Anthology* attests the vivid impression which this picture made on the beholder. It was kindred in conception to another celebrated work of the same painter, Medea meditating the murder of her children. Both pictures were at Cyzicus in the early part of the first century B.C.; they were purchased by Julius Caesar, and placed in the temple of Venus Genetrix at Rome. Ovid in exile remembered both:

Utque sedet vultu fassus Telamonius iram,
Inque oculis facinus barbarae mater habet.

The *Tabula Iliaca* in the Capitoline Museum contains a small picture, inscribed ΑΙΑΣ ΜΑΝΙΩΔΗΣ, which probably shows the influence of Timomachus; Ajax is seated in an attitude of deep dejection, and near him lies the severed head of a ram,—a detail taken from the play of Sophocles (vv. 237 ff.). The hero’s suicide is the subject of some Etruscan vase-paintings. One of these shows the sword planted in the ground, as Sophocles describes it (v. 815).

§ 21. The date of the *Ajax* is unknown; but internal evidence affords reasons for believing that, if not the earliest of the seven plays, it is the next oldest to the *Antigone*.

account of the tendencies shown in his choice and treatment of subjects. At any rate Pliny is evidently wrong in saying that Timomachus painted in the time of Julius Caesar (*N. H.* 35. 40 § 30), as he already had the fame of an ‘old master’ in 70 B.C. (Cic. *In Verr.* 2. 4. 60.)

1 Philostratus, *Vit. Apoll.* 2. 22 § 5: see n. below on verse 346.
2 Jacobs, *Anthol.* vol. II. p. 648, no. 83:

Αἰας Τιμομάχου πλεόν ᾗ πατρὸς ἔρραε τέχνα
τὴν φόνον. οὐ γράψας εἶδε σε μανόμενοι,
καὶ συνελυσθη χείρ ἀνέρι, καὶ τὰ κερατά
δάκρυα τοῖς λύπης πάντας ἐμείξε πόνως.

The style is somewhat affected and obscure. ‘Ajax, Timomachus, not Telamon, is thy sire: Art has made Nature's claim her own! The painter saw thee in thy frenzy,—his hand raged with the rage of his hero, and the mingled pigments from his brush have blended all the throes of pain.’ The last words have point; for it was in portraying a conflict of emotions that Timomachus peculiarly excelled.

3 *Tristia* 2. 525 f.
4 See the reproduction of the *Tabula Iliaca* in Baumeister's *Denkmäler*, p. 716, pl. 775: the small picture of Ajax is numbered 80 in the plate.
5 Baumeister, p. 30 b.
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(1) The Parodos has the form of an anapaestic marching-song (vv. 134—171), followed by a lyric ode (vv. 172—200), as in the Persae, the Supplices, and the Agamemnon of Aeschylus. This simplest type of Parodos occurs in no other play of Sophocles, though that of the Antigone is akin to it.

(2) Anapaests for the Chorus are interposed in the iambic dialogue (vv. 1163—1167). The only other play of Sophocles in which this occurs is the Antigone (vv. 929—943).

These are (I think) the only clear indications of a relatively early date. Some other points, however, have been urged, and demand consideration here.

(3) It has been noted by G. Wolff and others that several words and phrases in the Ajax are Aeschylean: e.g. v. 56 ἥραζε (Pers. 426 etc.): 412 πόροι ἀλήρροθοι (Pers. 367): 447 φρένες διάστροφοι (P. V. 673): 673 λευκόπωλος ἧμέρα (Pers. 386): 740 ὑπεσπανομένον (Pers. 489 etc.). Again, the epic ἦ ὅ (172, 954) occurs also in Pers. 633, but not elsewhere in Tragedy; the Doric and epic plural τοῖ (1404), used by Aeschylus (Pers. 584 etc.), is not elsewhere used by Sophocles. The Persae, it will be seen, furnishes most of these parallelisms. But such coincidences merely show that the Ajax belongs to a period when Aeschylus had a strong influence on the younger poet's style; and we have no means of setting an inferior limit to that period. In so far, then, as the language of the play has an Aeschylean stamp, it seems more accurate to say that this characteristic is entirely consonant with the hypothesis of a relatively early date than to claim it as a separate indication of such a date. With regard to the epic ἦ ὅ and τοῖ, it should be remembered that the play contains several phrases which show a deliberate aim at epic colouring, such as κλυνῶν ἐνάρων (177), ἐλίκεσσι βονί, κλυνῶς αἰτολίος (374 f.), οὐλερ (933), πολύτλας (954), κοίλην κάπετον (1165), which the poet may have deemed appropriate to a subject taken from the Trojan cycle and concerned with a Homeric hero.

1 In his edition of the play, p. 140 (4th ed. 1887).
2 We may also compare Ai. 789 f., φέρων...πράξιν (‘announcing his fortune’), with Pers. 248, φέρει...πράγας (in a like sense): and Ai. 769, ἐκπαιδεύει κλέος, with a similar use of the active ἐκπαίδευσεν in Pers. 477.
EVIDENCE FOR THE DATE OF THE PLAY.

(4) Some critics have thought that only twelve choreutae were used in the Ajax, and infer that the play belonged to a time when Sophocles had not yet raised the number of the Chorus to fifteen\(^1\). The chief ground of this theory is the fact that verses 892—914, and 938—960 (taken together) contain twelve utterances of the Chorus. It is assumed that each utterance represents a single choreute. But this is an assumption only; and it does not appear a probable one, when it is observed that verses 900—903, and 908—914, are passionate expressions of a feeling common to the whole Chorus, and would naturally, therefore, be given by the whole Chorus. In verses 866—878, again, the attempt to distinguish twelve parts, one for each of twelve choreutae, involves a highly arbitrary process. The mere fact of ἄμυχόραμα being there employed proves nothing; for the use of hemichoria occurs in plays written at a time when the number of the tragic chorus was certainly fifteen (Eur. Or. 1258 ff., Alc. 93—111, 226—232).

(5) Lastly, it has been supposed that the play was written 'not long after the introduction of a third actor', because three actors are on the scene together only in the prologue (Athena, Odysseus, Ajax), and at the end (Agamemnon, Teucer, Odysseus); Odysseus being silent while Ajax is present (92—117), and Teucer while Agamemnon is present (1318—1373). But it appears very unsafe to assume that these facts indicate an early and tentative stage in the use of the third actor. They may be due simply to the construction of the play and to the requirements of each dramatic situation.

As between the Ajax and the Antigone, the claim to priority would rest with the Ajax, if the form of the Parodos were the test; though the Parodos of the Antigone is also of an early type (see n. on Ai. 134). But much more weight is due to the fact that the Antigone, alone of the seven plays, rigorously adheres to the practice of Aeschylus, in never admitting the division of an iambic trimeter between two or more speakers.


\(^2\) Introd. to Schneidewin's Ajax, p. 64.
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(ἀντιλαβή). This was no trivial detail, but a general rule of composition which materially affected the character of dialogue. When Sophocles at last decided to relax that rule, the result was a marked gain in lightness and rapidity at moments when the dialogue became animated or excited. The fact that he had made this change before he wrote the Ajax seems clearly to indicate that the Ajax is later than the Antigone.

Title.

§ 22. Aristotle's work called Διδασκαλίαι was a chronological list of tragedies and comedies produced at Athens, the list being based on official records contemporary in each case with the production. Similar works were afterwards compiled by Callimachus (c. 260 B.C.) and others. The Διδασκαλίαι of Aristotle and of Callimachus are known to have been still extant in the second century A.D. Now, we learn from the Greek Argument to the Ajax that 'in the Didascaliae' the play was styled simply ΑΙΑΣ. This is conclusive as to the original title; since, whether the Didascaliae meant, be Aristotle's, or one of the later works, in any case the ultimate authority for the statement dates from the time when the play was produced. In the extant manuscripts the title is Αἰας Μαστυγοφόρος (alluding to the lash which Ajax carries in the first scene); as it is also in the citations by Zenobius (c. 130 A.D.), Athenaeus, and Clement of Alexandria. On the other hand, the Greek Argument states that Dicaearchus (a pupil of Aristotle) called the play Αλαντος Θάνατος, which he could scarcely have done if the title Αἰας Μαστυγοφόρος had already obtained currency. We may infer from these facts that the epithet Μαστυγοφόρος was added by some Alexandrian scholar whose authority sufficed to establish it as a permanent part of the title. If the object had been merely, as the author of the Argument suggests, to distinguish the play from the Αἰας Λοκρός of Sophocles, Τελαμόνιος might have seemed a fitter designation; but doubtless the intention was rather to distinguish it from later dramas on the same subject, such as those of Astydamas, Carcinus and Theodectes.

1 See below, page 4, line 9: ἐν δὲ ταῖς διδασκαλίαις ψιλῶς ΑΙΑΣ ἀναγέγραται.
§ 1. The Ajax exists in a slightly larger number of mss. than any mss. other play of Sophocles, though the Electra comes near it in that respect; the Oedipus Tyrannus ranks third, at a considerable interval after the first two, but far above the rest. Those three plays were evidently the most widely read in the Byzantine age, or perhaps from an earlier date; and the first two were probably especial favourites for use in schools. The Ajax paid the same penalty for this kind of popularity which has already been observed in the case of the Electra. Many readers seem to have tried their hands, often in a very wanton manner, on the correction of the text. The general quality of these conjectures can be judged from the variants recorded in the scholia, which are no doubt merely gleanings from a larger crop. These are a few examples:—115 ἐννέας for ἐννεῖς. 273 βλέπονται for φρονοῦνται. 564 φρονεῖν for θήραιν. 880 ἐδρας for ἄγρας. 1233 διωρίσω for διωρίζοντο. 1309 συνεμπόρους for συνεκιμένους. Some alterations of this sort have found their way into the text of one or more of the mss. Thus in v. 130 βάρει (instead of βαθεῖ), noted as a variant in Mosq. b, stands in the text of Α, Aug. a, Ienensis, and a few others. In v. 198 ιΓ has βακχαζόντων (for κακχαζόντων). In 582 T and others have θροῖν (for θηρεῖν). In 1036 ὁμοῦ (for ἀεὶ) is the reading of Pal., Ien., Mosq. a and b. In 1059 ἄθλετο (for αἰσχίστατο) is the reading of ιΓ, Δ, and ἑθήστω Ἐνί. But, considering the freedom with which conjecture appears to have been used on the Ajax, its text has suffered less, on the whole, than might have been expected. There is only one respect in which it may be said to have fared somewhat worse than the other plays, and that is in the matter of interpolation (see below, § 4).

§ 2. Several passages in the Ajax throw light on the relation of L to the other mss. In v. 330 L shares with all the rest the false reading, φίλων γὰρ οἱ τοιοῦτοι νικῶνται φίλοι, where the true reading (λόγους instead
of φιλω) has been preserved by Stobaeus (Flor. 113. 8). In v. 28, where A and most mss. have the true reading, τήδε' οὖν εκείνῳ πάς τις αἵτ' άν νέμει, L has τρέπει instead of νέμει, a corruption found also in a few of the later mss., as Pal., D, L' (Dindorf's L b), Aug. b., V'. This is one of the variants which make against the theory that L is the common archetype of all the other extant mss., since it is improbable that νέμει should have been restored by conjecture in the interval between the date of L (the first half of the eleventh century) and that of A (the thirteenth century). Similar instances occur in Ant. 386, where A gives ἐς δέον (doubtless rightly), but L ἐς μέσον, and Ant. 831, where A has the genuine τέγγει, but L τάκει. To these we may perhaps add another passage of the Ajax, v. 61, where L, A, and most mss. have κατει δη τοῦτο ἠλώφησεν φόνον. The true reading, πόνον (instead of φόνον), is preserved only in a few copies (Vat. a, Harl., Ienensis, R): but it seems scarcely probable that πόνον was restored by conjecture, since φόνον, though a tamer reading, lacking the touch of tragic irony conveyed by πόνον, yet satisfies the context, and would hardly provoke suspicion in an age when the prevalent tone of criticism was so prosaic. In v. 112 L is one of a very few mss. (others being Γ, Aug. b, and Dresd. a) which have the gross blunder τάλλ' ἐγώγ' σ' ἑφίεμαι (instead of τάλλ' ἐγώ σ' ἑφίεμαι, the reading of A and most mss.).

On the other hand, several points in this play, as in the rest, indicate L's superiority. In v. 45 L alone preserves ἐξεπράξατο', where ἐξεπράξεν (noted as a variant in L) is the reading of the other mss. (The lemma of the old scholium in L here confirms the text, having κὰν ἐξεπράξατο.) In v. 232, again, L alone has traces of ἵππονώμας (which Porson restored by conjecture), though the word has been altered by erasure into ἵππονόμον, the reading of the other mss. In v. 1137 τάλλ' ἀν καλῶς λάβῃ σ' κλέψειας κακά, L has the distinction of attesting the true but more difficult reading, while in the other mss. καλῶς has been changed into κακῶς. If in 927 the form ἐξανύσεων be right (as it seems to be), L can claim the credit of having preserved it, while A and nearly all the other mss. have ἐξανύσεων. Those who hold, with Bergk and Dindorf, that ἐπαυθύνωτ' should be read in v. 451, will count it among L's merits that it is the only ms. which shows a vestige of that reading; but ἐπαυθύνωτ', the reading of the other mss., seems to have greater intrinsic probability (see n. on 451). Some points of interest in regard to the characteristics of L will be found in the critical notes on 80, 82, 151, 222, 232, 730, 921, 1053, 1137, 1265, 1329, 1335.
EDITIONS, ETC.

§ 3. The scholium in L on v. 831 preserves προστρέψω, which has Scholia been corrupted in the mss. (L included) to προπρέπο. Another noteworthy scholium is that on 636 ff., where the reading of the mss. (excepting T, and a few others which exhibit the Triclinian recension) is, δε ἐκ πατρίδας ἡκὼν γενεᾶς πολυπόνων Ἀχαιῶν. As the metre shows, there is a defect of ω — χι before πολυπόνων. The scholium runs thus: δε ἀναθεν κατὰ πατρίδας γενεᾶς ἀριστος ἡκὼν (λείτει γὰρ τὸ ἀριστος) κ.τ.λ.
This scholium seems to have been the authority of Triclinius for inserting ἀριστος in the text, where it has since kept its place.

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There are some passages in which critics have supposed that the original order of the verses has been disturbed. The transpositions suggested in vv. 966—973 will be found in the Appendix on 966. Morstadt’s rearrangement of 1067—1070, and Leeuwen’s of 1346—1369, will be seen in the notes on those passages.

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crept into the text from the margin, where it had been cited as a parallel passage. (2) Verse 571, *μέχρις οὐ μνημόνι κίνδυνι τοῦ κάτω θεῶ*, is clearly spurious. (3) The four verses, 839—842, are rejected by several critics. I hold rather with those who condemn only 841 and 842. (4) Verse 1417, *Ἀλαντός, ὅτε ἤν, τότε φωνῶ*, may safely be rejected. Of smaller interpolations, the most noteworthy is that in 714, where, instead of the simple *μαράνει*, all the MSS. have *μαράνει τε καὶ φλέγει*. Heath was the first critic who pointed out the spurious words, and Brunck the first editor who omitted them. In v. 884 most MSS. (including L) have *ὄρις* interpolated after *ποταμῶν*. The interpolation of *ἡμεύοσσαν* after *Τρόιαν* in 1190 is confined to a few of the later MSS. (see cr. n.).

Besides the verses mentioned above, many others in this play have been condemned or suspected as spurious by various scholars. The following is a list of them (so far as known to me):—

4—6 Nauck would substitute one verse for these three, viz. *Ἀλαντός ἱχνοσκοτυῦτα, τεκμαρούμενον*. 68—70 E. Reichard. 289—291 Nauck would reduce these three vv. to two (see cr. n.). 314 Nauck. 327 Nauck and Wecklein. 433 Morstadt and Nauck. 522 Dobree (‘An delendus versus?’). 546 Dindorf. 660 Geel. 674—676 Morstadt. 734 Wecklein (*Art Soph. em. p. 122*). 812 Dindorf and others. (Leeuwen would put v. 786 in the place of 812.) 835 f. Mekler would reduce these two vv. to one. 843 f. O. Jahn. 853 and 855 Geel. 855—865 Bergk. 856—858 O. Jahn. 865 Geel and Herweder. 918 f. Nauck. 966—970 Nauck. (Several other critics reject some part of vv. 966—973; see Appendix.) 1028—1039 Morstadt and Nauck. 1058 f. Nauck would reduce these two vv. to one. 1061 Nauck. 1069 f. Nauck. 1105 f. Schneidewin, Dindorf, Nauck, Wecklein. 1248 f. Nauck would reduce these two vv. to one. 1257—1263 E. Reichard. 1262 Nauck. 1290 Nauck. 1291—1298 Nauck. (Mor. Schmidt rejects only 1293, 1294.) 1311 f. Lissner (mentioned by Wecklein, *Art p. 118*) would reduce these two vv. to one. 1336—1339 Morstadt. 1337 Nauck. 1396—1398 Nauck. (Schneidewin rejects only 1396, 1397.) 1402—1413 Nauck brackets the passage beginning with ἥν and ending with μένος. 1418—1420 F. Ritter.

In no one of these instances does the suspicion or rejection appear to me well-founded; in most of them it seems wholly gratuitous. But it is needless to repeat what I have said in former volumes on this tendency in textual criticism, against which, as we may be thankful to observe, a reaction seems at last to be setting in. It is the duty of an editor to acquaint his readers with the opinions advanced by scholars of repute, however much he may differ from them. The best way of vindicating an unduly impugned text is to provide students with the means of examining each point for themselves.
§ 5. The complete editions of Sophocles which have been consulted are enumerated in the Introduction to the Oedipus Tyrannus (3rd ed., p. lxi). I have used also C. A. Lobeck’s commentary on the Ajax (3rd ed., Berlin, 1866); the edition of the Ajax, with notes chiefly critical, by Moritz Seyffert (Berlin, 1866); the edition with commentary and critical notes by G. Wolff, revised by L. Bellermann (4th ed., Leipsic, 1887); and the commentary by F. A. Paley (London, 1880). Mention is also due to an edition of the Ajax, with critical and explanatory notes, by C. E. Palmer (London, 1877), designed especially as a protest against conjectural emendation, and exhibiting the same characteristics which I have described in reference to his edition of the Oedipus Coloneus (Introd. to Oed. Col., 2nd ed., p. lvi).
METRICAL ANALYSIS.

The lyric metres, other than anapaests, used in the Ajax are the following. (1) Logaoedic, based on the choree (or 'trochee'), -ω, and the cyclic dactyl, -ω-ω, which is metrically equivalent to the choree. (2) Choreic, based on the choree. (3) Dactylic, found here only in the strophe and antistrophe of the Parodos (vv. 172—192). (4) Dohmiac, ω:—ω | —ω. For a more detailed account of the logaoedic and dohmiac metres, see O. C. p. lviii.

In the subjoined metrical schemes, the sign — denotes that the ordinary time-value of a long syllable, commonly marked —, is increased by one half, so that it becomes equal to —ο or ωοωο: —ι denotes that such time-value is doubled, and becomes equal to —ο or ωοοο. The sign ζ means that an 'irrational' long syllable (συλλαβή διλογιος) is substituted for a short.

At the end of a verse, Λ marks a pause equal to ω, Λ a pause equal to —. The anacrusis of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, :.

The end of a rhythmical unit, or 'sentence,' is marked by ||. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by ||.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a προευθύνος, or prelude (marked as πρ.): or, if it closes it, an ευθύνος, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the μετευθύνος, mesode, or interlude.

I. Parodos, vv. 172—200.

STROPHÉ.—Dactylic, in the 'Doric' form, which combines purely dactylic sentences, — ω — — ω — —, with the livelier measure, — ω | — o | — ω | — o. (J. H. Heinrich Schmidt, Rhythmic and Metric, p. 41.) Such verses are also called 'dactylo-epitritic,' as consisting of dactyls with the επίτρως δεύτερος (— — —) prefixed to them. Cp. W. Christ, Metrik § 662 ('Der dactylo-epitritische Strophén-
METRICAL ANALYSIS.

I. 1. η ρα σε | ταυροτόπϊλα διός | αρτεμίς ||
    ου ποτε | γαρ φρενοδέν γ επ αρϑωτερα
    -- ○  ○  ○  ○  ○  ○  ○  ○

2. ω μεγαλα | φατις | ω ∑
    παι τελαμώνοις ειβασ
    --  0  0  0

3. ματερ | αισχυνας εμι | ας ∑
    τοσον | εν τομηιας κινειων
    --  0  0  0  0  0  0  0  0

II. 1. ορμεσ | ασε | πανδαμιον τιπ | βοις αγηλιας ||
    νη:οι γαρ | αν θει | α νοσο | αλλ ακερ | νου
    --  0  0  0  0  0  0

2. η: που τινος νικας α|καρπωνυν χαριν ∑
    και: ξετο κακαν και | φοβος | αργει | αυ φατ | νω
    --  0  0  0  0  0  0  0

3. η ρα κλυτιων εναρφων ψευσθεις α | δωροις ||
    ει δ επι | βαλλομεν | κλεπτ | ουε | μυθος
    --  0  0  0  0  0  0

4. ειτ ελασβολι | αις ∑
    οι μεγαλοι | βασλης
    --  0  0  0  0  0  0

III. 1. η: χαλκοθωραξ || μη τιν ενυαλι | ου ∑
    νη: τας α|σωτον || εισφιδ | αν γενθας
    --  0  0  0  0  0  0  0  0

2. μουμφ | αν | ερι | ευνοιου | δορος | εινυκας | ως ||
    μη: μη | μ αναξ | εθ || ω ω | εφαλ | ανς κλισιας
    --  0  0  0  0  0

3. μαχαν | αις | ετειετο | λωβαν ||
    ομμ | ερι | κακαν | φατιν | αρη

[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]
METRICAL ANALYSIS.

EPODE.—Logaoedic. Period I. consists of two verses of 6 feet each, with a verse of 4 feet (a ‘Glyconic’) as epode: Per. II., of two verses of 5 feet each: Per. III., of three Glyconics.

I. 1. αλλ ανα | εξ εδραν | ον οποιον μακροαιων ||
     -> ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 2. στηριξει ποτε | ταδ αγ | ονιφ σχολια Λ ||
     -> ~ ~ ~ ~ ~ ~
 3. αταν | ουρανιαν φλεγην Λ ]
     > ~ ~ ~ ~ ~ ~ ~ ~

II. 1. ευθροια: ον δ υβρις | οδ αταρβητια Λ ||
       > ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 2. ορμ: αται εν | ευανεμους | βασσοις Λ ]
       > ~ ~ ~ ~ ~ ~ ~ ~

III. 1. παιντ: ον | καγχαξιοντιον Λ ||
       > ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 2. γλωσσα: αις βαρυαλγητα Λ ||
       ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 3. εμ: οι δ αχως | εστακεν Λ ]

I. 6)  II. 5)  III. 4)
     6  5  4
     =επ.

II. Lyrics of the First Kommos, 221—232 = 245—256.

STROPHE.—Logaoedic. In Period I. each of the two verses is a hexapody; in II., a pentapody. In Period III. the first and third verses correspond with each other, each consisting of two tetrapodies (Glyconics). The second verse consists of two tripodies (Pherecratics).

I. 1. οι: αν ε δηλωσας | ανερος | αυθοισυς Λ ||
     ωρ: α τιν | γη δ | γη του | κρατα καλωμασι ||
     ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 2. αγγελι | αν α | τλατον | ουδε | φευκταν Λ ]
     κρυψαμεν | ον ποδιον | κλοιον | αρ | εσθ | αi
     ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~ ~

II. 1. του | μεγαλων | δαναων | επο | κληξωμεν | Λ ||
     η θοον | ειρετι | ιας εγνων | εξωμεν | ον
     ~ ~ ~ ~ ~ ~ ~ ~ ~ ~
 2. του | ω μεγας | μυθος | αεξει | Λ ]
     ποτσποριφ | ναι | μεθειαι
MTRICAL ANALYSIS.

III. 1. ωμ: οι φοβοματι ιο το προσερεπτον περιφαντος ανηρ Δ
τοιε: ερ οσον αν ειλει δικρατεις ατρ ειδι αι
καθο: ημι οι πεφοβθημ: ημι Δαι λιθον λευστων αρη
κελ: ανοιξεις ξυφησεν βοτα και βορηρας "απο νομιμας Δ
ξως αλγηιεις μετα τουιες εις τον ως απλατος ιοκης

I. 6 II. 5 III. 4

III. Lyrics of the Second Kommos, vv. 348—429.

First Strophe.—I. Dochmiac dimeters. II. A choreic (or trochaic) verse, consisting of two tetrapodies; followed by a logaoedic tetrapody (or Glyconic) as epode.

II. 1. δε οους μυρις ουν κυμας δοφωνιαν νυξ αλλας Δ
σε: τοις σε τοιον αν δε δορκα πημοιαν εκαρκεσ οιτ Δ
και: ανιοου θεται ιαλας Δ

[At the end of the first strophe, and also of the first antistrophe, the Chorus has two iambic trimeters, vv. 354 f.=vv. 363 f.]
SECOND STROPHE.—I. Dochmiac dimeters. II. Logaoedic verses, 1 and 4 being tripodies (Pherecratics); 2 and 3, hexapodies.

I. 1. ὀρ: ἐς τὸν θράσ|υν, τὸν || εὐκαρ|δί | |
   1. ὦ ἴα|ν θ | ὦν, | |
   Δ ἰ||κτόνων τ | α|ι | Λ

   2. τὸν: εν δια|ας ἰ || πρεστον μα|χας Λ ||
   ΚΑΚ ὅρη|αν τεκ|νων λαρτι || ου Λ

   3. εν: αφοβοις με | | | θηροι || δεινον χερ|ας Λ ||
   ΚΑΚ οπυνεστατ | | | ου τ αλ | | ημα στρατ | | ου Λ

[Here follow Iambic trimeters, 367—371 (str.) =382—386 (antistr.); v. 369 being separated from 371 by αλαι αλαι, as 384 from 386 by λω μοι μοι.]

II. 1. ω: δυσμερος | || χερι | μεν Λ ||
   ω: ἰεν προγονων προπατ ὦρ

   2. μεθ: ἡμα | | τος αλαστορας | | εν δ εικεσος | | Λ ||
   ΤΩΝ: των | αμυλ | ὦτατων | | εχθρον αλημ | α

   3. βουνα | και κλυτοις πεσων | | αιτολιοις Λ ||
   ΤΟΥΣ τε | διασκα | ας αλ ιεσας βασιλης

   4. ερ: εμυνυν | | | αιμ | έδευσα ||
   ΤΕΛ: ος θαρομου | | | καινος

[At the end of the second strophe the Chorus has two iambic trimeters, 377 f., answering to those of Tecmessa at the end of the second antistrophe, 392 f.]
METRICAL ANALYSIS.

THIRD STROPHE.—I. Verse 1, a dochmiac: vv. 2 and 3, dochmiac dimeters. II. Logaoedic. III. Choreic, with a logaoedic tripody (v. 3) as mesode. IV. Choreic. V. Choreic, with a logaoedic dipody (the versus Adonius) as epode.

I. σκοτ: ος εμον φα|ος Λ||
   πορ: οι αληροθ | οι Λ
   ω ω
   ω ω

II. έλ: εσθε | μυ οντε\| γαρ | θεων γενος | ουθ | αμερι \wo Λ||
   κατ: ειχετ | αμφι | τροι \an χρονον | αλλ | ουκετι Μι ουκ Λ
   ω ω

III. αλλα μ | η διος Λ||
   ω σκαμ | ανδρι \oι
   ω ω ω

IV. επ τα | μεν φθινη\| ει\|αλιοι του\|οιδ
   εξερ\| μεγ | οιον | ουτων | α
   ω ω ω

2. ομ: ου πει\|α\|ς μωρ\|\|α\|ς δ ογ\|\|\|α\|ς προπ\|κει\|μεθα\|α
   τρωι: α στρατ|ων δερχ\|η | χθον | ος μολ | ουτ απ | ο Λ
METRICAL ANALYSIS.

V. 1. πας: δε στρατισ δε σταλτος | αν με ||
elλι: ανοδ | ει τα[π]ν δ α | τυμος

2. χειρι φονευοι]

woe προ κειμαι

[At the end of the third strophe Tecmessa has two iambic trimeters, 410 f., answering to those of the Chorus at the end of the third antistrophe, 428 f.]

I. dochm. = πρ.  II.  3  III.  3

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

\[
\begin{align*}
& \text{II.} \\
& \text{3} \\
& \text{4} \\
& \text{3} \\
& \text{3} \\
& \text{3}
\end{align*}
\]

IV. 5 = πρ.  V.  2

3  2  2 = επ.

IV. First Stasimon, vv. 596—645.

FIRST STROPHE.—Logaoedic in Periods I., II., and III.: choreic in IV., with free resolution of \(\circ\) into \(\cdots\).

I. 1. ω κλειναι σαλαμες συν | μεν \(\wedge\) ||
και μοι | δισθέρα | πεντος | αι- \(\wedge\)

2. που ναιεις αληπλακτος | ευδαι-||
ας \(\xi\nu\) | εστιν εφεδρος | \(\omega\)μοι

3. μων πασιν περιφαντος | αει ]
μωι \(\theta\)ει \(\epsilon\) μανι\(\alpha\) \(\xi\nu\) | \(\alpha\)λοσ

II. 1. \(\epsilon\)γ: ω \(\delta\) o πταλαιος αφ | ου χρον[οις \(\wedge\) ||
ον: \(\epsilon\)ξε | πεψυ \(\omega\) πρων | δη \(\pi\)τε | \(\theta\)ουρ \(\phi\)

2. \(\epsilon\)δ: \(\alpha\)ια | μμ[ν]ων λειμωνι | επ | \(\alpha\)υλα | μμ[ν]ων
κρατ: \(\omega\)στεν \(\epsilon\)ρ | \(\alpha\)ρ \(\epsilon\)ι \(\nu\) \(\nu\) \(\delta\) | ου \(\phi\)ρενος | οιο \(\beta\)ωτας

3. \(\alpha\)ν: \(\eta\)ριθμος | \(\alpha\)ιεν | ευνωμαι | \(\alpha\)ι \(\wedge\) ]
\(\phi\)ιλ: \(\omega\)ις \(\mu\)εγα | \(\pi\)ενθος | \(\pi\)ηρη | \(\alpha\)ι \(\wedge\)
SECOND STROPHE.—Logaoedic, the whole Strophe forming a single Period. Verses 1, 2, and 5, 6, are composed each of two tripodies; while each of the verses 3, 4, and 7, 8, is a single tripody. A logaoedic hexapody, v. 9, forms the epode.
V. Hyporcheme (serving as Second Stasimon), vv. 693—718.

STROPHÉ.—Logaoedic, in measures of four or six feet, variously combined.

I. εἰς φριξὶς ἔρωτι | περιχαρῆς δ ἀνεπταμένην ἢ Ῥω | ὑπὸ | πᾶν | πᾶν Λ ||
   εἰς λυσίν | αἰνοῦ | ἀγαθὸν | ὀμματιτ οὐ νὰ ἢ σῷ | Ῥω | νῦν | αὐ Λ
   μὲν | ἐκ τοῦ παρὰ | λευκὸν | ἐν ἀμφόριον πελασοί | φα | οὐ Λ
   | μὲν | ἐκ τοῦ παρὰ | λευκὸν | ἐν ἀμφόριον πελασοί | φα | οὐ Λ
   ὁ | μὲν | ἐκ τοῦ παρὰ | λευκὸν | ἐν ἀμφόριον πελασοί | φα | οὐ Λ

II. πετρῷ ἄτο | διεραδίον φανδρὸθω | θεών | χοροῖ· τοι | ἀναξ Λ \||
   θεῷ | ἐκ τοῦ παρακολούθη τοῦ | λαβίσα | οἱ παλὶ νε \||

III. ὁσ | μοι | πνεύμα | κνωσί | ὀρχὴματ | αὐτοδίαν ἐν ὑπὸ | ἀυ | οὐ Λ |
   θεῷ ὑπὸ | πανθύτα | θεῷ | ἑξ ἡμῶν | εἴκομοι ἐφὶ πεθανοῦ | οὐ μεγαλοῦ Λ \|

V. νῦν γὰρ ἐμοί | μελετὴ | χορεύσα \||
   παρὸ | μεγάλας χρονίος | μαρτινων
VI. Lyrics of the Third Kommos, vv. 879—960.

Verses 879—914 form a Strophe, composed partly of lyrics and partly of iambic trimeters. Verses 925—960 form the Antistrophe.

The correspondence of the consecutive parts, lyric and iambic, is as follows:

**STROPHTE.**
(a) 879—890 lyrics
     891—899 trimeters (broken by exclamation) = 937—945.
(b) 900—903 lyrics
     904—907 trimeters
     = 946—949.
(c) 908—914 lyrics
     = 950—953.

The Strophe is separated from the Antistrophe by ten iambic trimeters for Tecmessa (vv. 915—924). At the close of the Antistrophe she has thirteen trimeters (vv. 961—973), which form a kind of epilogue to the Kommos.

The lyric metres are dochmiac and logaoedic. The several rhythmical periods of which the Strophe is composed, as shown below, have these metres in the following order. Period I. Dochmiac.
METRICAL ANALYSIS.

II. Logaoedic. III. Dochmiac. IV. Logaoedic. V. Logaoedic. VI. Dochmiac. VII. Logaoedic.

(a) 879—890 =915—936.

I. 1. τις: αν δητα | μοι τις || αν φιλονων | ον Λ ||
   ε: μελλες ταλιας  | e | μελλες χρων | ω Λ
   ο — ο — ο — ο — ο —

2. αλ: ιαδαν εχ | ον αμπνουν αγριας | Λ
   στερ: ευφρων αρ | εχαν | ουσειν | κακ | ευ Λ

II. I. η τις ολυμπιαδων θεαν | η μυτων | Λ ||
   μοιραν α | πειρασων πων | ον | τουα | μοι Λ
   ο — ο — ο — ο —

2. βοσταρίων τοταμων | Λ
   πανναξ | και φαεθ | οντ Λ
   ο — ο — ο — ο —

3. τον: ωμο | θυμον | ει ποθε | Λ
   αν: εστερ | αξες | ομο | φρων | Λ

4. πλαξομει | ον λευστων | Λ
   εχθοδωτ | ατρειδ | οις | Λ

5. απνου | σχετλια | γαρ Λ
   ουλιψ | συν παθ | ει | Λ

III. εμ: ε γε τον μακρων αλταιν | πυν | ον | Λ
   μεγ: ας αρ | ην | εκεώς | αρχων χρων | οις | Λ

IV. I. ουρι | ω | μη πελασαι δρομ | ω | Λ
   πηματων | ημος | αρ | ίστο | χειρ | Λ

2. αλλ αμε | ην | ανθρα | μη λευσε | ειν | οπτον | Λ

V. I. ομοι εμ | ον | νοστων | ον | Λ ||
   ομοι αν | αλγ | ητ | ον | Λ

2. ω | μοι κατεπέφνες αν | αξ | Λ ||
   δισων | εδρο | ησας | αν | αιδ | Λ

(δ) 900—903
=946—949.
METRICAL ANALYSIS.

3. τοῦδε | συνναντ|αν ταλ|ας ∧
εργ' ατρε|δαιν | τῳδ' αχ'ει ∧

4. ὁ ταλ|αι | φρον|ν γνυ|αι ∧]
αλ|λ απ'|εργ'|αν | δε | ον ∧

VI. ω: μοι εμας ατι|ας οι|ος αρ αμαχ|θης α|φρακτος φιλ|ων ∧ ]
η: ρα κελευ|ναι θυμ|ων εφυβριζ'| ει πολ|ιςλας κα|ν ηρ ∧

(c) 908—914
=954—960.

VII. I. εγ': ο δ ο | παντα | κωφος ο | παντ ειδρ|ης ∧ ||
γελ:φ | δε | τουδε | μανομεν | οις άχεο | ν

2. κατ': ημε|λι|ςα | πα | πρ ∧ ||
πολ:υν γελω|τα | φεν | φεν ∧

3. κειναι ο | δυστραπελ|ος δυσ|ονυμος | αιας ]
ξων τε διπλ|οι βασι|λ ης κλι|νετε ατρε|δαι

I. \( \text{dochm.} \) II. \( \frac{6}{\text{πρ.}} \) III. \( \text{dochm.} \)
\( \text{dochm.} \) \( \text{dochm.} \) \( \text{dochm.} \)
\( \text{dochm.} \) \( \text{dochm.} \) \( \text{dochm.} \)

IV. \( \frac{5}{\text{πρ.}} \) V. \( \frac{4}{\text{πρ.}} \) VI. \( \text{dochm.} \) VII. \( \frac{5}{\text{πρ.}} \)
\( \frac{3}{\text{πρ.}} \) \( \frac{4}{\text{πρ.}} \) \( \frac{3}{\text{πρ.}} \) \( \frac{4}{\text{πρ.}} \)

VII. Third Stasimon, vv. 1185—1222.

FIRST STROPE.—Logaoedic. I. Two verses, each composed of two logaoedic tetrapodies (Glyconics), separated by a dipody. II. Two Glyconic verses.
METRICAL ANALYSIS.

SECOND STROPHE.—Logaoedic. I. Glyconics, with a dipody (the versur Adonius) as epode. II. Verses 1 and 3 are composed each of two tripodies (Pherecraticus): vv. 2 and 4 are Glyconic.
II. I. ἐν ὦτὶ ὄν ἔρωτὶ ὄν αὐτὸς τενσεῖ ὀμοί
γενεῖσσαι ἐπὶ ὦτὶ ἔρωτὶ ἐπιστῇ ποιτὶ
>

2. κεῖσε ἄν αὐτῷ μιν όν ὄν
πρὸς βλημίσθω αὐτῷ κλείστω αὐτῷ ἔόν

3. εἰ πυκνίσθως δροσίσθως τεγμομενὸς κομμάς ὁ

υπὸ πλακαῖς σοφώτας ὄν τας ἢρ ἢς ὄν ὁ

4. λυγρῷ καὶ μνημάτα τρομᾶς ἕκας
προσε ἐντίομεν ἀθὰν ἢς ἕκας

I. II.
ΣΟΦΟΚΛΕΟΥΣ
ΑΙΑΣ

J. S. VII.
The first paragraph of this ὑπόθεσις (ending with ἄναγέγραπται) is complete in itself, and is the work of a well-informed Alexandrian scholar. The second part (beginning at ταῦτα μὲν οὖν) is a more diffuse composition by a feeble hand, and in Greek of a worse quality,—as may be seen (e.g.) in the use of ἔκειοι (twice) as = ἔξερχεται, and of ὑποκριθέμενοι with infin. as = προσκεκλημένοι.

1 ἈΝΤΗΝΟΡΙΔΑΙ All the plays mentioned here were by Sophocles. The subject of his Antenoridae is indicated in Strabo xiii. p. 608. When Troy was taken, the Greeks spared the house of Antenor (one of the Trojan γέροντες), who had shown hospitality to Odysseus and Menelaus, when they came as envoys (Il. 3. 207). He and his sons then joined the Paphlagonian Ἐβρότοι (Il. 2. 852), who had fought on the Trojan side in the war, and went with them, by way of Thrace, to the country afterwards known as Venetia, on the N.W. of the Adriatic. Attius also wrote an Antenoridae, probably based on that of Sophocles. 2 ΑΙΧΜΑΛΩΤΙΔΕΣ] We may infer that these were Trojan women, and formed the Chorus; but nothing is known of the plot. A. Schöll and Bergk suppose that it concerned the restoration of Chryseis to her father. Welcker, on the other hand, thinks that the central incident was the death of Hector's son, Astyanax (told by Arctinus in the Ἰλιασπησίς), and that Attius founded his Astyanax on this play (Gr. Trag. 1. pp. 171 ff.).

ΕΛΕΝΗΣ ΑΡΙΑΓΗ] Not mentioned elsewhere. But Sophocles wrote a Ἐλένης 'Ἀπαίτησις, and this may be the play meant. The subject was probably an embassy of Greek chiefs to Troy (like that noticed in Il. 3. 205 ff.), to demand that Helen should be surrendered. Alexis, the poet of the Middle Comedy, wrote a Ἐλένης 'Ἀργαγή, and this may have caused the error. Welcker, however, conjectures that Ἐλένης 'Ἀργαγή was really the title of a play by Sophocles, on a subject furnished by the Ιλιασπησίς—viz., Menelaus finding Helen in the house of the Trojan Deiphobus, and taking her away to the ships (Gr. Trag. 1. 158 ff.).
γάρ ἐν τῇ μάχῃ τοῦ Ἀχιλλέως ἔδοκον Αἰας τε καὶ Ὁδυσσεύς ἐπὶ αὐτῷ πλέον τι ἄραστεῖν περὶ τὴν τοῦ σώματος κομιδήν· καὶ κρινομένων περὶ τῶν ὁπλῶν κρατεί Ὁδυσσεύς. ὅθεν καὶ δ’ Αἰας τῆς κρίσεως μή τιχών παρακεκάθηται καὶ διεξάγεται τὴν γνώμην, ὅστε ἐφαπτομένος τῶν ποιμῶν 5 δοκεῖν τοῦ Ἐλληνας διαχειρίσασθαι· καὶ τὰ μὲν ἀνέλει τῶν τετραπόδων, τά δὲ δήσας ἀπάγει ἐπὶ τὴν σκήνην· ἐν οἷς ἔστι τις καὶ κρισὶς ἐξοχος, δὴ 6 ἀνεία Ὁδυσσεύς, ὅτε δήσας ἐμαστίγωσεν, ὅθεν καὶ τῇ ἑπιγραφῇ πρὸ- 
κειται ΜΑΣΤΙΓΟΦΟΡΟΣ, ἢ πρὸς ἀντιδιαστολὴν τοῦ ΔΟΚΡΟΥ. Δικαί- 
αρχος δὲ ΑΙΑΝΤΟΣ ΘΑΝΑΤΩΝ ἑπιγράφει. ἐν δὲ ταῖς διδασκαλίαις ἑο ψεύδη ΑΙΑΣ ἀναγέγραται.

Ταύτα μὲν οὖν πράττει οἱ Αἴας· καταλαμβάνει δὲ Ἀθηνᾶ Ὁδυσσεύς ἐπὶ τῆς σκήνης διοπτεύοντα τι ποτὲ ἀρα πράττει οἱ Αἴας, καὶ δηλοὶ αὐτῷ τὰ πραγμάτεα, καὶ προκαλεῖ εἰς τὸ ἠμφανὲς τῶν Αἰαντα ἓν ἐμμανή ὅταν καὶ ἐπικομπάσοντα ὡς τῶν ἑρμῶν ἄρημένων. καὶ δ’ ἐν εἰσέρχεται ὡς ἐπὶ τῇ 15 μαστίγων τοῦ Ὁδυσσεύς· παραγίνεται δὲ χορός Σαλαμώνιος ναυτών, εἰδὼς μὲν τὸ γεγονός, ὅτι ποιμέν άσφαγνός Ἐλληνικά, ἄγνοις δὲ τὸν ὅρασαν. ἔξεισε δὲ καὶ Τέκμησα, τοῦ Αἰαντος αἰχμάλωτος σαλλακίς, εἰδώς μὲν τὸν σφαγέων τῶν ποιμῶν ὅτι Αἴας ἐστίν, ἄγνοια δὲ τίνος ἐνεέλε τα ποιμέα. εἰκάτερον οὖν παρ’ ἐκάτερου μαθῆτες τὸ ἄγνοιωμένον, δ’ χορὸς μὲν παρὰ 20 Τέκμησα, ὅτι δ’ Αἴας ταύτα ἔδρασεν, Τέκμησα δὲ παρὰ τοῦ χορῶν, ὅτι

5 διαχειρίσασθαι Τ, and some other ms.: διαχρησάσαι vulg. 8 ΜΑΣ- 
ΤΙΓΟΦΟΡΟΣ] ὁ μαστεγοφόρος Brunck’s edition. 10 ἀναγέγραται] v.I. τέχνασθαι, 
οτ ἑπιγράφαται.

mentioned elsewhere; but Heyne identifies it with the often-quoted Λίθοφες, and, as Memnon was king of that people, this seems very probable. The Αἰθιώπης of Arctinus would have furnished the material. 3, 4 τῆς κράσεως μὴ τιχών...διε- 
φαρται τῷ γνώμῃ] In the play, the madness of Ajax is not the result of his disappointment about the arms, but of Athena’s intervention. 8 ΜΑΣΤΙΓΟ-
ΦΟΡΟΣ] At v. 91 Ajax enters carrying the lash (110) which he has used on his captives (241). ΛΟΚΡΟΤ] The ‘lesser’ Ajax, son of Oileus, king of the Locrians. The subject of the Αἴας Δοκρός was probably taken from the Πνευμερία. The hero attempts to drag Cassandra, who carries the ἔσαρχος of Athena, from the temple of that goddess. The Greeks threaten to stone him, when he flies to Athena’s altar. He is tried by a Greek tribunal, and acquitted (see Welcker, Cr. Trag. 1. 161 ff.). Δικαλαρχος] Of Messana, the pupil of Aristotle. He wrote περὶ Διονυσιακῶν ἄγων, and (perhaps in the same work) ὑπόθεσεις τῶν διηλεκτικοῦ καὶ 
Σοφικλοῦν μόδων. 9 ταῖς διδασκαλίαις] ‘Dramatic performances,—a list of the tragedies and comedies produced at Athens in each year. Aristotle compiled a 
work with this title, which is probably meant here. Similar lists were drawn up by 
the poet Callimachus (160 B.C.), by Aristophanes of Byzantium (c. 200 B.C.), and 
ΑΙΑΣ

"Ελληνικά τὰ σφαγέντα ποιμίνα, ἀπολοφώρονται, καὶ μάλιστα ὁ χορός. ὅσοι δὲ ὁ Αἴας προελθὼν ἐμφρων γενόμενος ἑαυτὸν ἀπολοφώρεται. καὶ τοῦτο ἡ Τέκμιστα δεῖται παύσεαται τῆς ὀργῆς. ὦ δὲ ύποκρινόμενος πεπαύσαι ἐξεισι καθαρόν ἔνεκα καὶ ἑαυτὸν διαχρῆται. εἰσὶ δὲ καὶ ἐπὶ τῷ τέλει τοῦ δράματος λόγοι τινὲς Τεῦκρον πρὸς Μενέλαον, οὐκ ἑώντα 5 ἑπτεῖν τὸ σῶμα. τὸ δὲ πέρας, βάθας αὐτὸν Τεῦκρος ἀπολοφώρεται. παράστησι δὲ ὁ λόγος τῆς τραγῳδίας στὶ ἐξ ὀργῆς καὶ φιλονεκίας οἱ ἀνθρώπων ἦκουν ἐπὶ τὰ τοιαῦτα νοσήματα. ὥσπερ δὲ Αἴας προσδοκήσας ἐγκράτης εἶναι τῶν ὅπλων ἀποτυχῶν ἔγνω ἑαυτὸν ἄνελειν. αἱ δὲ τοιαῦτα φιλονεκίαι οὐκ εἰσὶν ἐπωφελεῖς οὐδὲ τοὺς δοκοῦν νικηθῆκεναι. ὅρα γὰρ καὶ τὸ παρ' Ὅμηρῳ τὰ περὶ τῆς ἢττης τοῦ Αἴαντος πάνιν διὰ βραχέων καὶ περι-παθῶς.

οἱ δὲ Αἴαντος ψυχὴ Τελαμωνίαδα

νόσον αφεισθῆκε κεκλωμομένη εὔνεκα τευχέων.

ἐίτα αὐτοῦ ἄκουσεν τοῦ κεκρατηκότος.

ως δὴ μὴ ὄφειν νικῶν τοὺς ἐν τοῖς ἀδῆλοι.

οὐκ ἐλυσιτέλθησεν ἄρα αὐτῷ ἡ νίκη, τοιούτου ἄνδρὸς διὰ τὴν ἤτταν ἀπο-θανόντος.

"Η σκηνή τοῦ δράματος ἐν τῷ ναυστάθμῳ πρὸς τῇ σκηνῇ τοῦ Αἴαντος. δαμομιῶν δὲ εἰσφέρα τρολογίζουσαν την Ἀθηνᾶν. ἀτίθανον γὰρ τὸν 20 Αἴαντα προϊόντα εἰσὶν περὶ τῶν αὐτῶν πεπραμένων, ὥσπερ ἐξελεγχόντα ἑαυτὸν. οὐδὲ μὴν ἐτέρος τις ἡπίοτατο τὰ τοιαῦτα, ἐν ἀπορρήτῳ καὶ νυκτὸς τοῦ Αἴαντος δράσατομ. θεοῦ οὖν ἦν τὸ τοιοῦτον διασαφήσας, καὶ Ἀθηνᾶς προκηδομένης τοῦ Ὀδυσσέως, διὸ φησιν.

καὶ πάλαι φιλάξ ἔβην

τῇ σῇ πρόθεσιν εἰς ὄβον κυνηγῆ.

5 πρὸς Μενέλαον, οὐκ ἐώντα] πρὸς μενέλαον καὶ πρὸς ἀγαμέμνονα οὐκ ἑώντας Τ.,—a correction by Triclinius of the grammarian’s oversight. 7 φλοιωκίας] λὺπης ἄκρας Τ., and a few others. 8 οἱ ἀνθρώποι ἡκοει—ἐπιτυπώσαν οἱ ἀνθρώποι Ienensis (cod. B. 7).—In Τ the whole sentence down to ἑαυτῶν ἄνελει has been thus rewritten by Triclinius:—οἱ ἀνθρώποι εἰς μανίν περιτρέπονται, δ ὁ δὲ καὶ Αἴας τέτονθεν τῶν Ἀχιλλείων ὅπλων ἀποτυχῶν. 10 φλοιωκίας Mosq. a (cod. 357): νίκαι vulg. 14 τευχέων] νίκης the MSS. in Od. 11. 544. 20—26 δαμομῶν δὲ...εἰς ὄβον κυνηγῆ. In place of this passage, A has simply, προλογίζει δὲ ἡ ἁθηνᾶ. 24 προκηδομένης Ienensis: προσκηδομένης vulg.

5 πρὸς Μενέλαον] The writer ignores the scene with Agamemnon: see critical note above. 6 ἀπολοφώρεται] Teucer’s lament (992—1039) precedes the controversy as to burial, and there is nothing that can be called a lament at the end of the play. But this is evidently a mere oversight,—not a trace of a text different from ours. 8 ἡκοει] The simple optative is here impossible. Either ἡκοέι must be added, or a pres. (or aor.) indic. must be restored: see crit. n. above. 11 παρ’ Ὅμηροι] Od. 11. 543 f., 548.
Περὶ δὲ τοῦ θανάτου τοῦ Αιαντος διαφόρως ἱστορήκασιν. οἱ μὲν γὰρ 
φασιν ὅτι ὑπὸ Πάριδος τρωθεὶς ἤλθεν εἰς τὰς ναῦς αἰμορροῆς, οἱ δὲ ὅτι 
χρησμὸς ἔδοθη Τρωὶ πηλὸν καὶ αὐτοῦ βαλεὶν. συνήργα γὰρ οὐκ ἦν τρωτὸς: 
καὶ οὐτω τελευτᾷ. οἱ δὲ ὅτι αὐτὸχειρ αὐτοῦ γέγονεν, ὅν ἐστι καὶ Σοφοκλῆς. 
5 περὶ δὲ τῆς πλευρᾶς, ὅτι μόνην αὐτὴν τρωτὴν ἔχειν, ἱστορεῖ καὶ Πίνδαρος, 
ὅτι τὸ μὲν σώμα, ὅπερ ἐκάλυψεν ἡ λεοντῆ, ἠτρωτὸν ἦν, τὸ δὲ μὴ καλυφθὲν 
τρωτὸν ἔμεινε.
According to the *Iliad* (2. 557), 'Ajax brought twelve ships from Salamis'. Fifteen of his followers,—at once sailors (*ναυβάραι*, v. 348) and warriors (*δορυφόροι*, v. 565),—form the Chorus. The mute persons are, the child Euryphates and his Paedagogus (542); the two heralds who accompany Menelaüs (1047, cp. 1115); two body-guards, *δορυφόροι*, not noticed in the text, but who may be supposed to attend Agamemnon (1226); and the attendants of Teucer (see notes on 1003 and 1402f.).

The following cast of the parts is generally assumed:—


(Or Menelaüs might be played by the Deuteronagonist.) Wecklein prefers to suppose that the *Deuteronagonist* undertook Athena, Tecmessa, and Agamemnon; the *Tritagonist*, Odysseus, Messenger, Menelaüs.

On any of these views, it follows that the part of Tecmessa, from the moment when she re-enters at v. 1168 down to the end of the play,
must have been taken by a mute person; since, in the last scene, she is on the stage at the same time with Agamemnon and Odysseus. She has nothing to speak after v. 973. Similarly in the *Oedipus Coloneus* Ismene was played by the Deuteragonist as far as v. 509, and by a supernumerary from 1096 to 1555, or perhaps to the end.
Structure of the Play.

1. πρόλογος, verses 1—133.
2. πάροδος, 134—200.

3. ἐπεισόδιον πρῶτον, 201—595 (including two κομμοί, 201—262, and 348—429).
4. στάσιμον πρῶτον, 596—645.

5. ἐπεισόδιον δεύτερον, 646—692.
6. στάσιμον δεύτερον (in the form of a ὑπόρχημα), 693—718.

7. ἐπεισόδιον τρίτον, 719—865.
8. ἐπιπάροδος (866—878), followed by a κομμός (879—973).

9. ἐπεισόδιον τέταρτον, 974—1184.
10. στάσιμον τρίτον, 1185—1222.

11. ἔοδος, 1223—1420.

Another view recognises only three ἐπεισόδια,—the third consisting of the whole passage from v. 719 to v. 1184. But the re-entrance (Epiparodos) of the Chorus at v. 866, followed by the long antistrophic kommos, forms a lyric interval even more marked than that which is made by an ordinary stasimon. Aristotle’s definition of an ἐπεισόδιον, as the portion of a tragedy which stands μεταξὺ διλών χορικῶν μελῶν (Poet. 12), seems to require that we should regard the third episode as ending at v. 865, and a fourth as beginning at v. 974.
Scene:—Before the tent of Ajax, at the eastern end of the Greek camp, near Cape Rhoeum on the northern coast of the Ithaca is seen in the air (on the theologiae).

According to the rule of the Greek theatre, the side of the scene on the spectator's right represents the home-region,—in this case, that of the Greek camp. To the spectator's left is the region of the open country, stretching east and south from the camp, over the plain of Troy, towards those 'Myrian highlands' from which Teucer returns (v. 720). Aristotle speaks of ἕρωισμα as an invention distinct of Sophocles (Poet. 4; see Smith's Dict. of Art., new ed., vol. ii. p. 816). And the words in v. 4, ἔνθα τάξιν ἔδωκεν τὰ χόρταν ἔχει, rather suggest that the Greek camp was somehow indicated here,—perhaps with a glimpse of the Hellespont, and of Cape Rhoeum. It is not known whether the theatre of the fifth century B.C. had περακτοι,—those triangular prisms on pivots, with scenery painted on each of their three faces, which served as movable side-scenes. A periaktos on the spectator's right could have been used to show the camp. Or, if this resource was not then available, the purpose may have been effected by painted hangings on the back-wall, which, in the fifth century B.C., was probably a temporary structure of wood. With regard to the change of scene after v. 814, see note on 815.

1-188 Prologue. Athena confirms the surmise of Odysseus as to the guilt of Ajax; shows her favourite his afflicted foe; and points the moral.

1 δε μέν, followed in 3 by καὶ νῦν: cp. Τρ. 689—691 ἔκροικα μέν...καθηκα (n.); Lucian Dialog. marin. 8 τάλα μέν τό τῆς Ινούτι αὐτὸν ἐπὶ τῶν Ισθμίων ἐκομοιοσα...καὶ νῦν σὺ τῶν κηδαφῶν...ἀναλαβών εἴρησις. The passage in Aesch. Ag. 587—598 (ἀνολόγως μὲν τάλα...καὶ νῦν τὰ μάστων μὲν τι δεῖ σ΄ ἐμοί λέγειν;) is scarcely a true parallel,—the interval being so long. Plato has δεὶ μέν followed by ἀτὰρ καὶ νῦν (Prot. 335 D), ἀτὰρ ὡς καὶ τότε (Rep. 367 B). Similarly Il. I. 107 ff. αἰτεί τοι...καὶ νῦν. "A..." in 380: but "A..." in 101, and "A..." in 1303. "A..." is the only Homeric form (Ph. 87 n.), but Eur., like Soph., uses all three. In Latin, L... or L... is usu. the adj. (Plaut. Bacch. 4. 9. 22 Ulixes L...), but, acc. to Priscian (7. 5. p. 303), could be also the name. The writing A... appears in all the editions from the Aldine to Bruck's; the coroinus was first omitted by Schaefer (ed. 1810), on the ground that crisis is not marked within a word.

2 πειράν τόν ἔχθρων ἀρπάξας, to snatch (by vigilant and subtle craft) some means of attacking foes,—some moment when foes can be taken at a disadvantage. For the objective gen. ἔχθρων, cp. Diod. Sic. 14. 80 καὶ ἔθετον εἰς τήν τῶν πολεμίων ἐπίθεσιν: for ἀρπάξας, Plut. Philop. 15 ἀρπάξας τῶν καρπῶν: Xen. An. 4. 6. 11 τοῦ ἔρημου ἐρου...κλέφας τι...καὶ ἀρπάζειν φθάσαις. Like the verb (τειρᾷ τῆς πόλεως, Her. 6. 81), πειρά often denotes an enterprise against an enemy (Thuc. 3. 20, etc.)—Not, 'to forestall (or baffle) some attempt by a foe.' ἔσπα-
Ever have I seen thee, son of Lartius, seeking to snatch some occasion against thy foes; and now at the tent of Ajax by the ships, where he hath his station at the camp's utmost verge, I see thee long while pausing on his trail and scanning his fresh tracks, to find whether he is within or abroad. Well doth it lead thee to thy goal,

**AIAΣ**

**ATHENA.**

1 Λαπρίου Λαπρίου Λευκής from a later hand. 2 K. Lugebil conj. Θηρίων...περιφέρομεν. 3 σκναύασε, with a slight erasure at the last s (from σκναύασταί). 4—6 Nauck suggests one verse in place of these three, viz., Αλατρ' ἵσωσκοποῦστα, τεκμαραμοµένον. 6 κελνου]κελνου Λ. νεαχρακτ' νεαχρακτ' Λ [θ'

μένον with inf.: cp. Eur. Helen. 63 ὅρα χιώνε με; ib. 545 δε με ναρτάλα λάμβιν. Athenas's words are illustrated by the action of Odysseus against Palamedes (Xen. Mem. 4. 23 33),—by his capture of Helenus (Ph. 606),—his designs on Philoctetes,—his theft of the Palladium (Ov. Met. 13. 99),—and his nocturnal expedition with Diomedes (II. 10).

3 σκναύασε...ναυτικά. Each chief has his quarters at the place on the shore of the bay where his own ships are drawn up. The plural here is probably poetical, denoting the tent of Ajax only, and not also those of his followers. We have the sing. of σκνή at 218 and 796, the plur. at 754 and 985; and in 754 ὅρα σκναύασε is precisely equivalent to σκνήν δειπνοιν in 796. So, too, the plur. of κλωδα in 192, and the sing. in 1497.

The Homeric κλωδα was a wooden hut (II. 24. 448 ff.). By σκνή, an Athenian in the poet's day would usually understand a tent of skins, such as was commonly used by soldiers (Xen. An. 1. 5. 10).

4 τδχιν ἵσωσκευτην. While Odysseus was stationed at the middle point of the Greek camp, the posts of danger and honour at the eastern and western ends respectively were held by Achilles and Ajax,—τοι β' ἵσωσκατα ηθας θέασαι ἐπισολοποιήσας καὶ κάπητε κεφαλί [καὶ]. (II. 11. 8 f.).

κωτυγετητήσας: his keen scrutiny suggests a hunter; as his sagacity suggests a bound (8). We can speak of a dog 'hunting,' but a Greek would hardly have said κωτυγετητήσας. The transition from one image to the other is the natural and easy.

μετρφοµεν, with the eyes. In Attic the midd. is rare, except as='to have measured out to one,' [Dem.] or. 34 § 37: but it is frequent in later poetry, as Apoll. Rh. 1. 724, Mosch. 2. 157. Nauck holds that μετρφοµεν could denote only literal measurement (as with a foot-rule). But its figurative sense—as denoting a mental process of examination and comparison—is exactly illustrated by the use of συµµετρείπαι in the sense of 'to compute' (Her. 4. 158, etc.). Cp. also Lat. metiri (oculis, aubirius, etc.).

6 νεαχρακτα, newly imprinted on the sandy soil. The tent was close to the sea (ἐφαλος, 192). Ajax had gone out in the past night, and come back at dawn. All the footprints are fresh; but Odysseus has to make out whether the more recent lead to or from the tent.

7 ἐστιν ἔνθον ἐστιν ἕνθον. Either ἐστιν or μή can be used in an indirect question introduced by εἰ: Plat. Gorg. 462 D ἄρωσεν εἰ ὄν καθή μοι δοκεῖ εἰνα θεατέρι. 163 D βασιλευσαν ἐρωσθεί εἰ...μη οδεν. The same rule holds when the indirect question is alternative (‘whether...or not’), and the second part of it is introduced by εἰτε (as here), or by ἢ. Plat. Crat. 425 B εἰτε κατὰ τρόπον κεῖται εἰτε μη, ὡστοι θεάθαι: Rep. 451 D σκοπούμεν εἰ ἡμιν πρέπει ἢ ἢ. When a writer uses μη in one such question, and then όδε in another, the motive of the change may be his wish to mark (by όδε) a negative fact (or what he conceives as such): Antiphon or. 5 § 14 όδε δει όμως ἐκ τῶν τοῦ κατηγόρον λόγων τῶν νῦν καταμαθάσας, εἰ καλὸς ἡμῖν κέδαιν ἡ μη...ἄλλ' ἐκ τῶν νῦν τοῦ τοῦ κατηγόρον λόγους, εἰ δρόθω καὶ νομίζων όμως διδάχει τὸ τρώγμα ἡ ἢ. ἀναφέρει: schol. εἰς τέλος εξάγει: 'brings out,' as from a labyrinth, to the desired goal. Cp. O. C. 98 ἐξήγαγεν 'εις τὸν ἄδησα, (your guidance) 'hath led me
It is true that ἔριμος occurs in Aesch. Ag. 1093, and ἅρμα in Xen. Cyn. 3. 2; while ἔρως (from βάσις) occurs only in late Greek, as Fabrius 43. δ ἀκαλυπτόμενος ἐρωτός: Aelian N. A. 2. 15 δικήν ἔρωτι κυρία, etc. (In Apoll. Rh. 3. 1299 ἔρως is not from βάσις, but from πυρός, — 'of good leather.' ) But the form is correct in itself; such alternatives were frequent (cp. σύγγνοις by the side of σύζυγος, etc.) and three points here recommend the nominate.

(1) The order of the words ὁ τις ἔρως βάσις. (2) The idiom, consonant with tragic style, by which the epithet of the hound is transferred to βάσις: cp. Eur. H. F. 450 γ ηλας δώσων. τηγάς: Phoen. 1351 λευκοχέης κτυπών χειρός.

(3) The fact that βάσις, with no epithet, would be somewhat weak. Libanius (c. 350 A.D.) took ἔρως as nom., vol. 4. p. 1065 ἔρων βάσει τοί λαύπονον ἀναγγέλουν. The gerundive was understood by the schol. on v. 7, and by Manuel Palaeologus or. 6. 331 (Δάκωμα κύνες ἔριμος ταῖς ἐνίκοις δορκηίς).

9 τυνχανεῖς: cp. el. 46 p. 10 σταύρων ἱδρώτων. Some think that ἱδρώτω refers to κάρα only, and that σταύρων χέρων ἔρωτόνου is equivalent to σταύρων αἵματι χέρας: cp. El. 1422 ποιεῖ δὲ χείρ | σταύρως θυηλῆς 'Ἀρεώς: Aesch. Eum. 41 αἵματι | σταύρωτα χέρας. Certainly ἔρωτόνου suggests the blood upon his hands. But the integral phrase, σταύρων ἱδρώτω, must surely go with χέρας no less than with κάρα. The hands are bathed in sweat and in blood.

11 ταύτας, from meaning 'to glance timidly' around, passes into the
thy course keen-scenting as a Laconian hound's. For the man is even now gone within, sweat streaming from his face and from hands that have slain with the sword. And there is no further need for thee to peer within these doors; but say what is thine aim in this eager quest, that thou mayest learn from her who can give thee light.

**Odysseus.**

Voice of Athena, dearest to me of the Immortals, how clearly, though thou be unseen,

460. 17, where the accent (instead of 'Αθηνᾶ) shows the error, as Dind. remarks. 18 καὶ Blandes writes καὶ, as usual.

sense of looking about anxiously for someone or something (II. 17. 115 παπταίνων Δήμητρα), and so comes to denote restless search, as in Pind. O. 1. 114 μηκέτι πάπταμε ἄροιον, Ἡ. 3. 22 παπταίνει τὰ πάρων. Here, the notion of moving forward in a wary quest is assisted by ἔφη.

13 ἐργον, ἐρεύσεται: ἄστεοδάσας περὶ τοῦτον. This periphrasis, more elegant than that with ποικίλεσθαι, is much used by the poet; thus τίθεσιν πρόνοιαν (536), εὐποροφθῆ (O. T. 134), τάφον (Ib. 1447), φῶς (O. C. 543), μῆκος λόγων (Ib. 1139), θηµοσίων (Ant. 151), συµγυνωσίων (Tr. 1265).

14 ἢ φθέγμα Ἀθήνα: cp. El. 1225 ὡ φθέγμα, ἀφίκου; (n.)—φλάτσης ἤμιος θεῶν: as he says in Ph. 124, Νίκη τ' Ἀθήνα Πολύκαι, ἡ σάββίθι μ' ἁλ. In Od. 20. 47 she says to him, ἀδίκος ἐγὼ θεός εἰμι, διαμαρτέρῃ ἐν τούς σιδήρως ἄροιν. 16 καὶ ἀπόστολος ἡ ἄμως. The general sense of ἀπόστολος here is, 'far from my sight'; the question is whether this means, (1) 'seen only at a distance,' 'dimly seen'; or (2) 'unseen.' I formerly preferred the first view, for which we may compare Ph. 467, πλοῦν μὴ ἔκ ἀπόστολον μᾶλλον ἢ γνώσεις σκοτειν', 'to watch the weather near our ship, rather than from afar.' But I now feel two difficulties which it involves. (1) The emphasis on voice and thought—φθέγμα, φώνημα, ξυναρτάξας φρενί—Is so strong as to imply that he does not see her, even at a distance. (2) There can be no doubt that she was visible to the audience. She was probably on the θεοῦς, a sort of platform, which projected from the wings, at the back of the proscenium, and close to its upper edge. If, then, Odysseus spoke of her as 'seen only afar,'—a dim vision in the clouds,—the effect would be scarcely happy for the spectators, whose eyes could measure the actual distance between goddess and hero. On the other hand, there would seem nothing strange in her remaining invisible to him. In the Ηηγούλυσ, Aphrodite speaks the prologue, and was certainly visible to the spectators; but not to Hippolytus, who says, κλών μὲν αἰδήρ, δίμων ὧδε, ὅροι τὸ σῶν.

When Ajax comes forth, he, indeed, appears to see her (v. 91, ὡ χαῖρ Ἀθήνα, κ.τ.λ.), while to Tecmessa she is invisible (301). But this, again, would not be inconsistent with Greek belief. In II. 22. 277 Athena restores the spear to Achilles, yet is unseen by Hector. In II. 1. 198 she appears to Achilles, but the others see her not.

For ἀπόστολος as ἀπόστυς, cp. El. 1488 (of Aegisthus) πρόβεος ἦ ἀπόστολον ημῶν: Dionys. Hal. 2. 54 ἦ ἀπόστυς τίθεσι τὸν χάρακα (in a place out of sight'). It may be added that we might suppose Athena to be invisible to Odysseus now, without necessarily excluding the idea that she becomes visible to him at a later moment in the dialogue. Thus in Eur. Ηηγ. 1391 the presence of Artemis is known to Hippolytus only by a divine fragrance, though to the spectators she is doubtless visible; but a little later he beholds her (1440).—See Appendix.
ϕόνημ' ἀκούω καὶ κοιναρᾶβας φρενι
χαλκοστόμοι κώδωνως ὡς Τυρσηνίκης.
καὶ νῦν ἐπέγνωσε εὖ μὴ ἀνδρὶ δυσμενεὶ
βάσιν κυκλοῦντας Ἀιαντὶ τῷ σακεσφόρῳ.
κεῖνον γὰρ, οὐδὲν ἄλλον, ἵχνευν πάλαι.
νυκτὸς γὰρ ἡμᾶς θησεὶ πράγας ἀσκοπον
ἐχει περανας, εἰπερ εἰργαστα τάδε·
ἰσμεν γὰρ οὐδέν τρανές, ἀλλὰ ἀλώμεθα·
κάγω ἑλεοτῆς τῷ ὑπεξήγην πόνῳ.
ἐφθαρμένας γὰρ ἄρτιός εὑρίσκομεν
λείας ἀπάσας καὶ κατανωρισμένοις
ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.
τήνδ δ' οὐκ εἴκειν πάς τις αἰτιάν νέμει.
καὶ μοι τὸς ὑπὲρ αὐτὸν εἰσιδίων μόνον

16 ξεναρπάτας φρενὶ expresses the
thrift of instant recognition, as the voice
falls distinctly (εἰκῶς) on his ear; it
also suggests the emotion of joy. For
the verb, cp. Simylus (a poet of the
Middle Comedy) ἀρ. Stobaeus Flor. 360.
4. 14 κρίνῃ το ὑψηθι δυνάμων εὐαρ-
πάσαι.
17 κώδωνως..Τυρσηνίκης. The trump-
et meant here was in form like the
Roman,—straight, gradually increasing in
diameter, and ending in a bell-shaped
aperture (κώδων). ‘Tyrrenian,’ a fre-
quently epithet of the trumpet (Aesch.
Ενυμ. 567, Eur. Φειν. 1377, Verg. Λεο.
8. 560, etc.), perhaps means no more than
that the instrument was first brought to
Europe by Tyrrenian pirates,—the
ληστοπολειτηκαὶ of Menander (frag.incert.
399). The Tyrreni, according to a tra-
tition for which Herodotus is the earliest
witness (1. 94), were of Lydian origin;
and the bronze trumpet may have been a
Lydian invention (see Dict. Ant. ‘Tuba’).
Homer mentions the trumpet only in
similes, as when the voice of Achilles is
 likened to it (II. 18. 219, etc.). But the
Greeks must have had it as early as at
least as the time of the Dorian conquest, to
judge from the legends heard by Pausa-
nias at Argos (2. 21, § 3), where there
was a shrine of Λήθρα Σκληρής.—See
Appendix.
As to the gender of κώδων, Arist. De
Sens. 6 p. 446 b 22 has τῆς κώδωνος (bell).
In Ar. Παξ 1078 the words χή κώδων
ἀκαλαβθις are said to mean a kind of
hound. But κώδων (bell) is masc. with
Thuc., Strabo, Plutarch, Diodorus and
Lucian.
18 ἐπέγνωσις with partic. (κυκλοῦτον) of
the act observed, as Xen. Συρ. 8. 1. 33
ἐπέγνωσις δ' ἡ..οἴδεν ποτε ὑπεξήγησεν..
ποτε χαλκοται. For slightly different
uses of ἑπτυγχανός, cp. Ant. 960, El.
1926. Remark εὖ as 2nd syll. of 3rd
foot, referring to the word before it: cp.
95, Ant. 165, 723.
19 οὐκ κυκλοῦτον, moving round
and round, going backwards and for-
wards in the attempt to make out the
footprints,—like a hound questing out
for the scent. Cp. Ant. 236 δῶδις κυκλῶν
ἐναι ἀνατροφήν. Eur. Ορ. 632
ποι ὁν τῷ ἐτὶ συνοιχύς κυκλῆς (‘pacing
to and fro in meditation’),] διήλθη μερὶ-
μην δικτύων ὁν ὅδοις;
τὸ σακεσφόρος: Π. 7. 219 Αἴας 8' ἐγ-
γόδειν ἠθεὶς φέμων σάκος ἡτοι πύργος, | χαλ-
κεος, ἐπαθθείων,—i.e., made by stitching
together seven layers of ox-hide, and
then covering the outer face with plates
of bronze. Cp. 576: Ovid Μετ. 13. 2
cypræi dominus septemplexis Αἰας.
21 οὐκοποιον, inconceivable,—of
unimaginable horror: cp. El. 864 ἄσκο-
πος ἀ λόφα.—ψηλλ περνάεις a perfect
(8. T. 577 n.): the double acc., as with
do I hear thy call and seize it in my soul, as when a Tyrrenian clarion sounds from mouth of bronze! And now thou hast discerned aright that I am hunting to and fro on the trail of a foeman, even Ajax of the mighty shield. 'Tis he, and no other, that I have been tracking so long.

This night he hath done to us a thing which passes thought,—if he is indeed the doer; for we know nothing certain, but drift in doubt; and I took upon me the burden of this search. We have lately found the cattle, our spoil, dead,—yea, slaughtered by human hand—and dead, beside them, the guardians of the flocks.

Now, all men lay this crime to him. And a scout who had described him

...
σφοικλεοῦσ

tηδώντα πεδία σὺν νεορράντω ἔφει

φιλεῖ τε καθήλωσεν, εὐθέως δ' ἔγω
κατ' ἔχον ἄσσω, καὶ τὰ μὲν σημαίνομαι,
tα δ' ἐκπεύθυμναι, κούκ ἔχω μαθεῖν ὅτον.
καιρὸν δ' ἐφήκεις: πάντα γὰρ τὰ τ' ὄνον πάρος
tα τ' εἰσέπειτα σῇ κυβερνῶμαι χερὶ.

ἈΘ. ἔγγον, Ὄδυσσει, καὶ πάλαι φύλαξ ἔβην

τῇ σῇ πρόθυμος εἰς ὀδὸν κυνηγία.

ὈΔ. ἦ καί, φιλή δέσποινα, πρὸς καιρὸν πονῷ;

ἈΘ. ὡς ἔστων ἀνδρὸς τούδε τάργα ταύτα σου;

ὈΔ. καὶ πρὸς τὸ δυνάλογον ὄδ᾽ ἤξεν χέρα;

ἈΘ. χόλω βαρνηθείς τῶν Ἀχιλλείων ὄπλων;

ὈΔ. τί δήτα ποίμναι τῆδε ἐπεμιτπείτε βάσιν;

ἈΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φῶνω.

261 ὀπίθρας δὲ κατὰ σκοπιάς ὁμνα

νέονταί: Αἰσχ. Θεά. 36 σκοποῦν δὲ καλὸν

καὶ κατοπτράστα στρατό θῃμα. In

Αἰσχ. Συνδ. 185, however, ὀπίθρας

are 'eye-witnesses,'—the usual sense of

the word in Attic prose.

260 πεδία is the acc. describing

the ground traversed (as we can say, 'to walk

the earth'); cp. 845: Αἰσχ. Π. Π. 708

στείχ᾽ ἄφωρον γόσα: Eur. Hellen. 598

τάσιν πλαγίαις τήδε βάρβαροι χόνα: Καλλιμ. Hymn. Dion. 193 ἔφοιτα | παῦ

ταλα τῇ κρηποσί τε.

κορανθίως (as in 848), 'newly sprinkled'

with blood: a compound suggested to the

poet by the frequent use of ἐκαθω in

that connection; as II. 12. 430 ἐπάλεις

ἀλατίας φωτεῖ | ἐρράται: Pind. Ι. 7. 50

ῥαίων φόνῳ πεθὼν.—When thus seen,

Ajax was in the act of driving the animals

that still lived to his tent: πηθώντα

describes his wild gestures of triumph.

27 θεάι τε καθηλώσεν: the first

verb refers to the announcement, 'I have

seen Ajax,'—the second, to a statement

with more detail,—as to the direction in

which he was going, etc. For historic

pres. followed by aor., cp. Ant. 496 καὶ

τοῖς ὄροις καθηλώσεσθαι ὑμῖν; (n.).

28 κατ' ἔχγος: cp. Plat. Κρή. p. 410 B

κατὰ ταῦτα ἔγγον ταύτα διώκων. Similarly

κατὰ τόδε τινός, 'at his heels' (Her. 9.

89, etc.).—σημαίνομαι, midd., assure my-

self about them, identify them, by the


22 (of hounds): ἄλθ᾽ ἐπέδαθα λαμψρα

γά τῆς, ἐνθωμισμένα, δροὺς τυθεῖσαν

ἐναρταί γνωρίσου, ταυχὶ μεταδείκνυται.

Appian Bell. Civ. 4. 19 σημαίνομεν τὸ

γνωρίσου εῖναι σύμβολον ἐκ θεοῦ. Aelian

N. A. 7. 48 δροῦς αὐτὰ (the cities)

ἀειμαίνεται. Oppian Cyprus. 1. 454 μεσο-

τήρας κινεῖ δὲ παράξια σημαίναται.

29 τὰ ἐκπεύθυμνα: as to other

tracks,—viz., those of the cattle which

Ajax had driven to the tent—he is be-

wildered.—διόν, as the context shows, is

right: he cannot imagine who had made

these tracks. διόν (cr. n.) would mean

that, in the line of footprints made by

Ajax, some were missing, which Odysseus
did not know where to find.

30 καρφών, adv., as 1316: Eur.

Hellen. 479 καρφὼν γὰρ οὐδὲν ἔθετο: Αἰ.

Ἀθ. 33 ἄκρων ἱκετεύτε. But εἰς καρφῶν in

1160.—Τὰ τ' ὄν: for ὄν in the first of

two such clauses, cp. Ο. T. 1049 ετερ᾽ ὄν

ἐν' ἄρω ἄρω καθ᾽ ἐναθάντο εὐφόρων.

30 τὸ ἔφην... ἐς ὀδόν, 'came into

the path,'—placed myself on the route
bounding alone over the plain with reeking sword brought me tidings, and declared the matter. Then straightforward I rushed upon his track; and sometimes I recognise the footprints as his, but sometimes I am bewildered, and cannot read whose they are. Thy succour is timely; thine is the hand that ever guides my course,—as in the past, so for the days to come.

ATH. I know it, Odysseus, and came early on the path, a watcher friendly to thy chase.

Od. Dear mistress, do I toil to purpose?

ATH. Know that you man is the doer of these deeds.

Od. And why was his insensate hand put forth so fiercely?

ATH. In bitter wrath touching the arms of Achilles.

Od. Why, then, this furious onslaught upon the flocks?

ATH. 'Twas in your blood, as he deemed, that he was dyeing his hand.

and Ald.—A v. i, τῆς σῆς...κυνηγαία is noted in Δ (Cod. Abbat. Flor. 41) and A. 38 πονεύς τηλ. 39 τοῦτος τήρα γραμμ. Hermann reads ἐργα τοῦτο with two of the later mss. (Γ and Mosq. α), thinking that otherwise ταῦτα is redundant. 40 ἐπὶ ἔξω. For δὲθ’ ἔξω, Bergk conj. ἔμαθεν: Wecklein, ἔμαθεν. 48 ὃμω] Nauck conj. ὁμών.

by which Ajax must pass.—κυνηγαία. Though we may conveniently render, 'A watcher friendly to thy chase,' the dat. seems really to depend on the whole idea, φῶλας πρόθυμος (a zealous watcher in the interest of thy chase), rather than on the adj. only; though in Xen. H. 2. 3. 40 we have οἱ πρόθυμοι τῇ πόλει γεγεννημένοι. Cp. O.C. 355 φῶλας δὲ μου (vulg. μου) ἔστη κατατότητι. —The Doric form of κυνηγαία is supported by L here, as by the mss. generally in Eur. Hipp. 109: while in Bacch. 339 the mss. favour κυνηγαία, and the Doric form was restored by Matthiae. Attic Tragedy used κυνηγός, κυνηγαία, κυνηγετείς, κυνηγητής.

38 ἓ καί, in eager question: cp. 44, 48: El. 314 n.—πρὸς καίρων = καίρως, O.T. 325 n.

39 ὃς, 'now that': Ph. 117 n.—καί, ethic dat.

40 πρὸς τῆς, 'wherefore?' Cp. O.T. 766, 1017, 1144.—ἔξω, trans., as Eur. Or. 1437 ὁ παρὰ βοστρυχων ἄδραν...κύκλῳ | πελάγῳ...φώσων, 'agitating the air with a fan. It is not impossible to take ἔξω as intrans. ('broke forth in violence'); but it would be very harsh.

δυνάμης is an epithet proper to the violence, transferred to the hand which wrought it; 'reasoning arms,' i.e. 'irrational,' 'insensate.' Cp. 329 παραπλήκτης χερ. An exact parallel to this active sense is afforded by Arist. Rhet. 2. 8. 4, where οἱ πεταδεμένοι are called εὐθυλημοί, i.e., 'reflecting,' 'prudent.' In its passive sense, δυνάμης would mean that the deed is 'inexplicable': cp. Anaximenes ap. Stob. Ecl. 2. 17 τὸ γὰρ δυνάμην τὸν βίον τοὺς ἀνθρώπους τίχων προσαγορε cmb, we give the name of chance to that element in life which men find hard to explain.' But here the agent's frenzy is more in point than the observer's perplexity.—Some take δυνάμης with τῆς for what unintelligible reason? But this enfeebles the sense and mars the rhythm.

41 βαρύνθες, incensed, vexed, as O.T. 781: cp. βαρός in 1017.—σπλήν, causal gen.: cp. Tr. 269 ὁ ἔχων χύλον: Ph. 337 n. For the adj. 'Ἀχιλλεύς, instead of 'Ἀχιλλεύς, cp. O.T. 267 τῷ Ἀχιλλεύκεις παῖδι (n.).

42 τῆς δῆτα: i.e., why, in that case, did he attack cattle, rather than the men who had awarded the arms?—ἐπεμβαίνει: cp. 185 ἐν πολεμισίν ἐπικρίνει, and 374 n.—τηρεῖ...βασιον, a cognate acc. (as if the verb were ἐπεμβαίνοι): cp. Aesch. Pers. 305 πόλημα κουρὼν ἕκ νεόν ἄδρατο. (Tr. 339, τοῦ με τῷ ἐφιστάσαι βασιον, is different: see n. there.)

43 ἐν ἄκα ήτο: so 356 ἐν ἄφθασε μεθ' θερᾷ δεινὸν χέρας: cp. 1093, 1315.

J. S. VII.
ΟΔ. ἢ καὶ τὸ βούλευμ' ὡς ἐπὶ 'Ἀργείων τόδ' ἦν;
AΘ. κἀ̃ν ἐξεπράξατ' εἰ κατμελήθ' ἐγὼ.
ΟΔ. ποίασι τὸλμας τὰίσθε καὶ φρενῶν θράσει;
AΘ. νίκτωρ ἐφ' ύμας δόλιος ὅρμαται μόνος.
ΟΔ. ἢ καὶ παρέστη κατὶ τέρμ' ἀφίκετο;
AΘ. καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίαν πῦλαι.
ΟΔ. καὶ πῶς ἐπέσχε χείρα μαμιῶσαν φόνου;
AΘ. ἐγὼ σφ' ἀπείρων, δυσφόροις ἐπ' ὀμμασὶ
γνώμας βαλοῦσα τῆς ἀνθήκεσθον χαρᾶς,
καὶ πρὸς τε ποιμνας ἐκτρέπω σύμμικτα τε
λείας ἀδάστα βουκόλων φρουρήματα.

44 ἢ καὶ...[ Lobeck and Blaydes conj. ἢ γὰρ...—βούλευμ' A, with most MSS., and Ald.: βούλημ' L, with a few others.—'Ἀργείους] In L ἄργειος has been made from ἄργειον.
45 ἐξεπράξατ' L, with gl. in marg. from a later hand, ἐξεπράξατ' A and the other MSS. have ἐξεπράξατι: so, too, Eustathius (p. 571. 10 and 564. 10), Thomas Magister (s. v. eli, p. 269), and the Aldine. The lemma of the schol. in L has καὶ ἐξεπράξατο.
46 καὶ δὴ[ Nauck writes ἐκαὶ.]
50 μαμιῶσαν] Schol. in marg. of L, γρ. καὶ διψῶσαν, a v. l. noted also in Γ; see

44 ἢ καὶ: cp. 38 n.—ὡς ἐπ᾽ 'Ἀργείους: ὡς here marks the intention of Ἀξας (which was frustrated): cp. Ph. 58 πλείον δ' ὡς πρὸς οἷον (n.).
45 καὶ ἐξεπράξατ': schol. μὴ λέγε βούλευμα, φησί: οὐ γὰρ ἦν βούλευμα ἀλλὰ πάργμα, εἰ κατμελήθ' ἐγὼ. Cp. Ph. 555 κω μόνον βούλευματα, ἀλλ’ ἀργα δρόμων. The answer is more forcible than if the poet had written καὶ ἐξεπράξατι γ': see on Ph. 105, 985, El. 408.—The midd. ἐκφάσομαι is rare; in Her. 7. 158 it means 'to avenge' (φῶνον). Cp. O.T. 287 ἐκφάσατε (n.).
46 ποιασι κ.τ.λ. The datives denote manner (or attendant circumstance), and refer to τὸ βούλευμα...ἡ γὰρ in 44. 'What were these staring schemes, what was this rash confidence, with which he planned the attack?'—i.e., 'How could he possibly have conceived such a mad enterprise?' For τοῖχος combined with ποιασι, cp. Ph. 1204 τοῖχον ἔρις τὸδ’ ἔτος;
47 νικτωρ κ.τ.λ.: an answer to the last question:—he relied on darkness, and on craft; and none shared his secret.
48 ἢ καὶ: 38 n.—παράστη, came close to us: cp. Ττ. 748 τοὶ δ’ ἐμπελάξεις τοῦρὶ καὶ παράστασι; El. 295 δος παρα-
στάσει.
49 καὶ δῆ: ‘already’: O.C. 31 n.—
δισσαῖα: στρατηγίας τῶν υπόσ, the tent-
doors of the two chiefs, Agamemnon
and Menelaüs. (Cp. Paus. 4. 19. 2 τῆς
σκηνῆς τῆς στρατηγίδας.) The phrase is
equivalent, of course, to δισσών στρατηγίας τῶν υπόσ. 721 στρατηγίας, n. But, since there were two tents and two entrances, δισσαῖα is strictly the epithet of τῶν υπόσ—i.e., the literal sense is, 'two doors of chiefs.' If the two chiefs had shared the same tent, so that only one entrance could be meant by τῶν υπόσ, then, indeed, δισσαῖα could be explained only as referring to the subest. implied in στρα-
τηγίας,—the tent-door of two chiefs, =
δισσαοστρατηγίας τῶν υπόσ. But such a use of δισσαῖα seems impossible. Could δισσά
ἀδελφῶν δρώματα (e.g.) mean, 'a chariot belonging to two brothers?'
50 καὶ πῶς: for καὶ prefixed to inter-
rogative words, see on O.C. 263.—Join ἐποχεῖ with φῶνο. The word μαμιῶσαν is Homeric: Π. 13. 77 περὶ δοὺρατι χεῖρες διαποτο μαμιῶσαν. Cp. Lycochron 1171 μαμιῶν κοροῦσαι χείρα διψῶσα φῶνον.—a reminiscence, partly of this ν., and partly of one of an unknown poet (τῶν τραγικῶν τιν., Athen. 10. p. 433 F), frag. adesp. 96, ἰσχεὺς κελεύων χείρα διψῶσα φῶνον.
51 ἐγώ, an expression of divine
majesty and power; cp. 69, 85.—δυσ-
φόρος, 'hard to bear up against': her
hand is heavy upon him. Cp. 643 δυς-
φόροις ἄταν: O.T. 87 τὰ δυσφόρα, i.e., the
woes of Thebes: El. 144 τῶν δυσφόρων,
OD. What? Was this design aimed against the Greeks?
ATH. He would have accomplished it, too, had I been
careless.
OD. And how had he laid these bold plans? What could
inspire such hardihood?
ATH. In the night he went forth against you, by stealth,
and alone.
OD. And did he come near us? Did he reach his goal?
ATH. He was already at the doors of the two chiefs.
OD. What cause, then, stayed his eager hand from murder?
ATH. I, even I, withheld him, for I cast upon his eyes the
tyrannous fancies of his baneful joy; and I turned his fury
aside on the flocks of sheep, and the confused droves guarded
of herdsmen, the spoil which ye had not yet divided.

comm.—Nauck conj. μαργάδεως.
51 ἄτέργατος L (with ζω written above ζω by
a later hand), A (with ζω above).
So most MSS., and Ald.: ἄτεργατα Ι, with a few
others; and so the schol. in L on 52.—διηθέρατοι] Hartung writes ταραφέρατοι, the
gl. of a schol. in the Pal. ms. on διαφέροντος.
Crit. 1. 260) conj. λέγω, which is adopted by Nauck and Mekler.—ἀνεφέροντος ἀνεφέ-
ροστον (‘inconceivable’) Turnebus (ed. 1552–3) in marg.—χαράς] Reiske conj. φοβᾶς:
Rauchenstein, φθορᾶς.

miseries. Besides this sense, the only
other in which the word occurs is, ‘hard
to carry about,’ ‘moving with difficulty,’
as Plat. Tim. p. 74. ἡ μὲν διηθέρατο τὰ
σώματα ἀνεφέρατο (‘unwieldy’).
A scholiast wrongly took διηθέρατον here
as = κακὸς στρεμμένας, ταραφέρατοι, i.e. ‘led
astray,’ ‘misguided.’
52 γνώμας, opinions, beliefs,—here,
the fancies or illusions of madness. There
is a certain irony in the word. Some
editors strangely prefer the conjecture
λέγω,—as if the goddess had afflicted
him with sore or weak eyes (At. Plati. 581
Κρονώς καὶ λέγω, λημωχίς τάς φρένας).
Join τῆς ἀνεφέροντος χαράς with γνώ-
μας: his eyes, under Athena’s spell, see
his human foes in the cattle whom he
slays or torments; these fancies are the
fancies of (or connected with) his baneful
joy in his imaginary triumph. For the
adj., cp. El. 888 ἄλαθεν τῷ ἀνεφέρκτῳ
χαρᾷ (n.).
Others take the gen. as depending on
άτεργος, placing a comma after the verb,
and another after βαλοῦσα,—a punctua-
tion which is found in the Aldine. But
(1) the sense of χαρᾶς is then attenuated
to that of ‘hoped-for vengeance’,—where-
as, as ἀνεφέρκτον shows, it clearly denotes
the frantic joy which Ajax actually felt;
and (2) the order of words is then less
natural.
52 κ. τ. ποίμνας = πός ποίμνας
τε: for τε misplaced, cp. 654: O.T. 258 n.
As distinguished from herds of oxen,
ποίμνας are flocks of sheep and goats;
cp. 63, 297, 374. But the word ποίμνας
is also used more vaguely to denote both
herds and flocks (42, 300): and in 1061
we find even μῆλα καὶ ποίμνας, ‘sheep
and cattle.’

σφροφήματα τε . . . φροφήματα: confused,
unshared, spoil-charges of herdsmen, i.e.,
‘the confused droves, your unshared spoil,
guarded by herdsmen.’ Λείας is a defin-
ing gen., denoting that in which the
φροφήματα consisted; βουκόλων is a
possessive gen. Cp. El. 681 Ἐκλεῖδος ἵ
πρόσχημα ἀγώνος, the pride of Greece
(possessive gen.), consisting in a festival
(defining gen.); so Aesch. Ch. 183 καρ-
δίας κλωνθωμεί | χολῆ (defining gen.).
Others prefer to take λείας as a partitive
gen. (‘forming part of the spoil’),—less
fitly, I think.

ἀθάνατο: cp. Il. 1. 125 ἀλλὰ τὰ μὲν
πολλών ἐξεπετράβητον, τὰ ἄθανατα. At v.
26 the word λείας is used to denote the
slaughtered animals generally. Sheep and
oxen were alike λεία in the large sense,
as having been taken from the foe, but
ΣΟΦΟΚΛΕΟΥΣ

εἰνθ εἰσπεσὼν ἐκείρε πολύκερων φώνον κύκλω ραχίζων: κάδοκει μὲν ἔσθ' ὅτε δισσοῦς Ἀτρέιδας αὐτόχειρ κτεῖνειν ἔχων, ὅτ' ἄλλοτ' ἄλλον ἐμπίτων στρατηγικῶν. ἔγω δὲ φοιτῶν' ἄνδρα μανιάσω νόσους ἄτρυνον, εἰσβάλλον εἰς ἔρκη κακά. κάπετ' ἐπειδὴ τοῦδ' ἐλώφησεν τὸν, τοὺς ζωντας αὖ δεσμοῦσι συνδήσας βοῶν ποίμνας τε πάσας εἰς δόμους κομίζεται, ὡς ἄνδρας, οὐχ ὡς εὐκερων ἄγαν ἔχων. καὶ νῦν κα' οἴκοις συνδέσεσι αἰκίζεται. δειξω δὲ καὶ σοι τήνδε περιφανῆ νόσουν, ὡς πᾶσιν Ἀργείουσι εἰσδωκὼν θρὸς. θαρσῶν δὲ μίμωε μηδὲ συμφορὰν δέχον

55 εἰσπεσῶν L: ἐπεκούν Dindorf.—πολύκερων] In L the ω has been partly erased, to make o. 57 ἔσθων] Schol. in L, γρ. παρὼν. Morstadt conj. ἔλων. 58 δ' ἄλλοτ'] Wunder conj. δ' ἄλλοι'. Blaydes writes δέ δ' ἄλλοτ'.—In L, δ has been written over δ' by a late hand.—ἐμπίτων Elmsley: ἐμπίτων L (with τινός written above τιτίνων by a late hand), Γ: ἐμπίτων Α, with most mss., and Aldine. Schol. in L, γρ. ἐμπεκοῦν. 59 μανιάσων] In L the final υ has been added by a late hand above the line. 60 ἄτρυνον, εἰσβάλλον Ηermann writes Ἐρωτών ἄτρυνον, led thereto by the schol. in L on εἰς ἔρκη κακά, γρ. εἰς ἔρνυν κακήν:

the oxen are more especially so-called, because they were to be shared among individual chiefs or others, while the flocks were kept for the public maintenance. With ἄρσονa here, cp. 140 λοιπῆ, and 175 πανάραμον (n.).

55 ἐκείρε...φώνον: κεῖραν φώνον = to cause bloodshed by hurting; as τυφοῦν ἔκκοι = 'to inflict a blinding wound' (Arist. 972 n.), τρῶσαι φώνον = 'to deal a deathwound' (Eur. Suppl. 1403).—Note the παράγραφος in κείρει—πολύκερων: cp. 528, 1112: O. C. 370 n.—πολύκερων φώνον, a slaughter of many horned creatures, like ἱεροσκλατοῦ...δοῦνα (631 fl.), ἄγχιμα ἐποτο, a glory consisting in good horses (O. C. 711 n.), μυθήμαται ἄμμαλλη, contests of swift chariots (ib. 1063 f. n.).—The accent of πολύκερων (cp. 64 ἐκείρεων) is acc. to the rule that adjectives in -ος follow the Attic and decl. of nouns in -os or -ος, which can be paraproxytone if the ω in the last syll. is immediately preceded by ε, or separated from it only by a liquid: thus ἄξιερεως, βαθύγεως, Νεως, ψηλάγεως.

60 Σ. ἐρξαίων, here in a general sense, 'hewing down'; properly, to cut through the spine (ῥάχις), to cleave in twain; cp. 399: Aesch. Pers. 436 ἔκκος, ἐρράχων.

καθοκε μὲν κ.τ.λ.: properly, κάθοκει ήτι μὲν οδοτ..., ήτι δὲ οδοτ: but μν is misplaced (as in Ph. 279 ὀρώτα μὲν ὕπως, and τί. 1136 ὄρων μὲν ἀνάταλος); and ήτι δὲ is omitted. Cp. O. T. 603 τοῦτο μὲν, balanced in 605 by τοῦτ' ἄλλα.


60 ἄτρυνον, εἰσβάλλον. Hermann supported his conjecture, Ἐρωτών ἄτρυνον (cr. n.), by the remark that the asyndeton in the traditional text implies an agitation of mind unsuitable to the goddest. But it rather expresses the vehemence with which the frenzy sent by her drove Ajax onward. Cp. Aesch. Cho. 288 καὶ λίθα καὶ μάταιος ἐκ κυκτών φόβοι κυρεύ, ταράσσει.

ἐς ἔρκη κακά. Cp. Aesch. Ag. 1611
Then he fell on, and dealt death among the horrid throng, as he hewed them to the earth around him; and now he deemed that the two Treidae were the prisoners whom he slew with his hand, now 'twas this chief, now 'twas that, at each new onset. And while the man raved in the throes of frenzy, I still urged him, hurled him into the toils of doom. Anon, when he rested from this work, he bound together the living oxen, with all the sheep, and brought them home, as though his captives were men, not goodly vines.

And now he torments them, bound together, in the house.

But to thee also will I show this madness openly, that when thou hast seen it thou mayest proclaim it to all the Greeks. And be thou steadfast and of a good courage, nor look for evil

and so Wecklein. 61 πόνου, as Vit. a., Harl. Ien., R (Bibl. Riccard. Flor. 77): φώον L, A, with most MSS., and Ald. Cp. O.C. 542, where in L φώον has been made from πόνον. 64 In L there is an erasure between εχθρον and ἄγαν.


68—70 These three vv. are rejected by E. Reichard (De interpellatione fabulæ Soph. quae inscribitur Aias, p. 14, 1875): see comm.
τὸν ἀνδρὶ· ἐγὼ γὰρ ὁμμάτων ἀποστρόφους
ἀγάς ἀπείρωξ ἡν τῆς πρόσοψεως εἰσεδείν.—
οὖν, σὲ τὸν τὰς αἰχμαλωτιδὰς χέρας
dεσμοὺς ἀπευθύνοντα προσμολείν καλὼ.
Ἄμαντα φῶνω: στείχε δωμάτιων τάροις.
ΟΔ. τί δράς, Ἦθανα; μηθαμὼς σφ᾽ ἐξω κάλει.
ἈΘ. οὐ στὶ' ἀνέξι μιδὴ δειλίαν ἀρεί; 75
ΟΔ. μὴ πρὸς θέων, ἀλλ᾽ ἐδών ἀρκεῖτο μένων.
ἈΘ. τί μὴ γενήται; πρόθεν οὐκ ἀνήρ ὁδ᾽ ἤνι—
ΟΔ. ἐχθρός γε τῶδε τάνδρι καὶ ταῦν ἔτι.
ἈΘ. οὐκον γέλως ἡδίστοις εἰς ἐχθροὺς γελῶν;
ΟΔ. ἐμοὶ μὲν ἀρκεῖ τούτον ἐν δομοῖς μένειν.
ἈΘ. μεμνημὸν ἄνδρα περιφανῶς ὁκνεῖς ἰδεῖν;
ΟΔ. φρονοῦντα γάρ νῦν οὐκ ἂν ἐξέστην ὁκνῷ.

70 ἀπείρωξ A, with most MSS. (Aldine, ἀπείρωξ): ἀπείρωξ L, with ξ above γ from a late hand: cp. 51. 71 αἰχμαλωτιδὰς L. This accent (implying a nom. αἰχμαλωτίς) is, as Dindorf observes, often found in MSS.: Lobeck suggests that it was a false analogy from such forms as ἡτειρίτης, στρατίτης. 74 μηθαμὼς σφ᾽ ἐξει. In L σφ' has been inserted, above the line, by a late hand. The other MSS. have it. Nauck was the first to omit it. 75 ἄρει Schneidewin: ἄρησ L, with εὴ written above by a later hand, and near it, in another and still later hand, ἄρης (sic). The later MSS. have ἄρεις (as A), or ἄρης (as Γ). Hesychius: ἄρης - λήφης, ὀσφ. Σοφοκλῆς

. ἀποστρόφους, proleptic: cp. Αντ. 791 σοὶ καὶ δικαίων ἀδίκους φέρεις παραστάς. Here the adj. is equiv. to ἀποστρέφασα,— 'I will avert, and (thereby) hinder.'— ἀπείρωξ... εἰς ἐνθεῖν, without μὴ: as ἐγὼ takes the simple inf. in O. T. 129, Πρ. 1407, Τρ. 1257.

These three verses have been rejected (cr. n.), on the ground that, after this promise from Athena, Odysseus had no cause to feel the alarm which he shows in vv. 74 ff., or to ask the question (v. 84) which elicits a renewal of that promise (85). But the poet wished to render the preparation for the hero's entrance as impressive as possible; and chose, therefore, to represent Odysseus—a brave man—as still uneasy, until the assurance given to him had been repeated in a yet more explicit and emphatic form.

71 οὖντος: cp. 80, 1047; O. C. 1627 ὁ οὖντος οὖντος Οὐδένου, τί μέλλομεν;—οὓς τῶν κ.λ.μ.: in a peremptory call of this kind, the acc. regularly stands first; cp. 1228, and see on Αντ. 441 σε δή, σε τὴν νεῦσσαν κ.λ.μ.—αἰχμαλωτιδας, instead of αἰχμαλώτων: cp. Eur. Ορ. 222 ἀδελφὴ χειρ (a sister's hand); I. A. 1306 εἰςαὶ βασιλείοι (the bed of a king).—ἀπειρεῖνοντα, lit. 'straightening out,' here, binding behind the back: Ο. Τ. 1154 οὐχ ὦς θάχος τὶς τοῦ τοὺ δοῦ ἀποστρέφες χέρας; Οδ. 22. 189 οὖν δὲ τὸδε χειρᾶς τε δένω δυμαλγεῖ δεσμῷ | εἰ μᾶλ' ἀποστρέφαστε διαμπερές.

So Achilles deals with his captives, II. 21. 30 ὅρει δ' ὀδησάν χειρᾶς ἐλευθήσων ἤμασί. Hor. Od. 3. 5. 22 retorta tergo braccia libero.

. Αντ. 719 ὅδ᾽, ὡς κάκωτε, τῆς ἐλυμένω χέρας; οἷς ἡ Νεκρής ἠλυσαί ἐντείνειν βραχών; ('strain with cords'). Ajax fancies himself to be tying the hands of human prisoners behind them, when he fastens the fore feet of an ox or sheep to its hind feet. Cp. 299.

74 οὖ γὰρ...: Odysseus is brave, but reasonably reluctant to face a raging maniac who hates him (1336).—μηθαμὼς σφ᾽ ἐξω κάλε. The omission of σφ (cr. n.) seems undesirable here; though it could be defended (see Ph. 801 n.). Cp. 496.

ΟΔ. τί δράς...; Odysseus is brave, but reasonably reluctant to face a raging maniac who hates him (1336).—μηθαμὼς σφ᾽ ἐξω κάλε. The omission of σφ (cr. n.) seems undesirable here; though it could be defended (see Ph. 801 n.). Cp. 496.

οὐ στὶ' ἀνέξι μιδὴ δειλίαν ἀρεί; lit., 'Wilt thou not be patient in silence, and forbear to win the name of coward?' Cp. Τρ. 1183 οὐ δέξαις ὀαίνεις μὴ ἀπιστεῖσις ἐμοί; 'Give me thy hand at once —disobey me not!' O. Τ. 637 οὐκ ἐν τῷ οἴκου οὖν τε, Κρόν, κατὰ στέγας, | καλ...
from the man; for I will turn away the vision of his eyes, and keep them from beholding thy face.

Ho, thou who art binding with cords the back-bent arms of thy captives, I call thee, come hither! Ajax, what ho! come forth from the house!


Ath. Hold thy peace! Do not earn the name of coward!

Od. Forbear, I pray thee: be content that he stay within.

Ath. What is the danger? Was he not a man before?

Od. Yea, a foeman to thy servant, and still is.

Ath. And to mock at foes—is not that the sweetest mockery?

Od. Enough for me that he abide within his doors.

Ath. Thou fearest to see a madman in full view?

Od. No fear had made me shun him, if he were sane.

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μὴ τὸ μεθὲν ἄλγος εἰς μέγ' ολετε; 'Come, go thou into the house...and forbear to make much of a petty grief.' See Appendix.


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So Eur. Suppl. 543 νεκροίς δέ ταρβεῖτ' εἰ κρυβίστουσιν χθονί; | τί μή γένηται; μή κατασκάδωσιν γῆρι | ταφέστες οὐμών;—ἀνήρ, emphatic, a man indeed; cp. 1238 σῶς ἄρ' Ἀχαίως ἄνδρες εἰς πλήρε δόσιν;

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Od. Odysseus refrains from replying that Ajax was then sane, but now is frenzied. 'Yes,' he answers, 'my foeman,—as he is still.' That enmity, he means, will now be more dangerous than ever.

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So οὐκὼν γῆς ἤκουστος...; The goddess suggests the vulgar sentiment of mankind, not as approving it, but, as it were, to test the disposition of Odysseus; who passes it by in silence, and afterwards repudiates it by his action.

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Od. οὐκών; the particle merely throws a slight stress on the pronoun: ἀντὶ 11 n.

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So φρονεύοντα γάρ; 'yes, for...': the γάρ of assent, O. T. 1117 n.—ἐξέπτω with acc., as meaning 'avoid': Dem. or. 20 § 10 οδέθεν πώς τοιοῦτο κίνδυνον ἐξέπτωσα (a phrase which occurs also in or. 23 § 76); Plat. Philbd. p. 43 ο άλλα γάρ ὑπεκούθημαι τὸν λόγον ἐπιερήμουν τοῦτον
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ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντι ἢδη πέλας.
ΟΔ. τῶς, εἴπερ ὀφθαλμοὶ γε τοῖς αὐτοῖς ὅρα;
ΑΘ. ἐγὼ σκοτῶς βλέφαρα καὶ δεδορκέτα.
ΟΔ. γεννύσιο μένταν πᾶν θεοῦ τεχνιμόνευ.
ΑΘ. σίγα νυν ἐστῶς καὶ μεν' ὡς κυρέις ἔχων.
ΟΔ. μένουι' ἀν. ἥθελον δ' ἀν ἐκτὸς ὧν τυχὲν.
ΑΘ. ἡ ὀθως, Αἰας, δευτέρον σε προσκαλῶ.
τί βαιῶν οὖς ἐντρέπει τῆς συμμάχων;

ΑΙΑΣ.

ὡ χαίρ', Ἀθάνα, χαίρε Διογενῆς τέκνων,
ὡς εἰ παρέστης· καὶ σε παγχρύσους ἐγὼ
στέψω λαφύροις τῆσδε τῆς ἁγρας χάριν.
ΑΘ. καλῶς ἔλεγας. ἀλλ' ἐκείνῳ μοι φράσον,
ἐβαψας ἔχος εὗ πρὸς Ἀργείους στρατῷ;
ΑΙ. κόρπος πάρεστι κοῦκ ἀπαρνόομαι τὸ μή.
ΑΘ. ἦ καὶ πρὸς Ἀτρείδαιων ἤχαμας χέρα;

Τις ἔξετιν ἰδεῖν instead of ἔξετιν ἰδεῖν, and the same v. L. is in the marg. of Pal.
[Campb., by an oversight due doubtless to v. 82, attributes ἰδεῖν to L in v. 81, where,
like the other mss., it has ὅκανεν.] πιᾶς Nauck conj. παρόν. τυχεὶν
κυρέως. In L the 1st hand wrote αἰας, which a later has altered to

βοῦλομαι (‘to elude the brunt of this argument’). Cr. Thuc. 2. 88 § 2 μηδένα
δχλο...ἔναρχειν (‘to face any numbers’). But ξιστασθαι takes a dat.
when it means to ‘make place for’ (673), or ‘give way to’ (Ph. 1053).
οὐδ' νῦν refers to οὖν in 82: ‘even as it is (i.e. though he is insane) thou hast
no reason to fear him, since he will not see thee.’

ﺪεδορκότα properly implies keen,
bright vision: Aesch. Suppl. 409 δεδορκός
derm (with Tucker’s note). Chrispynus
ἀπ. Gellius 14. 4 ἔτοινοι καὶ δεδορκός
βλέψωνα (said of Justice), which Gellius
renders, luminibus oculorum acridius.

Ὑφάστω κ.τ.λ.: cp. Her. 5. π ἐπικότο
ὡς τὰς ἐν τῷ μακρῷ χρόνῳ.—
μὴν τάν, a crisis frequent in Attic prose
(Dem. or. 1 § 26, Plat. Rep. p. 375 D,
etc.). Here μὴν expresses reflective
assent (‘well, certainly’), as so often in
Plato (e.g., Soph. p. 245 θαλαθότα
μένται λέγειν).—θέου, not θεᾶς,—the
generalising masc.: Aesch. Eum. 297 (ref. to
Athena), ἄθος' κώμε δὲ καὶ πρόσωπον ἄν
θεᾶς. So Ant. 463 (στος), Tr. 151 (ἀβοῦ),
Ε. 145 (δε), 771 (πάξωμετ), 1026
(ἐγχευσάμενα), 1105 (τὸν ἀγχουτον).

Ἄθανα, ἀν. Among its many
shades of meaning, the opt. with ἄν
sometimes expresses, as here, what the
speaker feels that he must do; cp. Ant.
1108 ἀν' ὡς ἐγὼ στειχοῦμεν 
(ν.). See
below, 186.—ἔθελον ἄν, as Ph. 1278,
and ib. 1239 ἄν...ἔθελομεν: so ἠθέλησα
with ἄν, ib. 427, O. T. 1348, and εἴλημην
ἀν, Tr. 734. For ἔθελον without ἄν, see
1400.—ἐκτὸς ἄν τυχεῖν, to be clear of
the peril: cp. Ph. 504 ἐκτὸς δ'στα τημάτων:
ib. 1250 τως ἀν ἐκτὸς κλαμάματω ἔχουσα
τόδα: fr. 627. 3 ἐκτὸς εἰς τῶν κακῶν.

Οὖς 71.—Ἀλας. When a proper
name of the 3rd declension comes from
a stem ending in αυτ. (as Λαυτ.), the
Attic vocative ends in ἂ: so Θαός,
ἄκουσαν, Eur. Ι. τ. 1436. The Homeric
vocative of Αλας is always Λαυ (ας),
—formed on the analogy of the voc.
ATH. Nay, even now, he shall not see thee, though thou art near.
OD. How so, if he still sees with the same eyes?
ATH. I will darken them, though they are open.
OD. Well, all is possible when a god contrives.
ATH. Stand silent, then, and stay where thou art.
OD. I must stay. — Would that I were far from here!
ATH. What ho, Ajax, once again I call thee! is this thy scanty regard for thine ally?

Enter Ajax, holding a blood-stained scourge in his hand.

AJ. Hail, Athena! Hail, Zeus-born maid! How well hast thou stood by me! Yea, I will crown thy shrine with trophies of pure gold for this prize!
ATH. Tis fairly spoken. But tell me this—hast thou dyed thy sword well in the Greek camp?
AJ. That vaunt is mine; I disclaim it not.
ATH. And perchance turned thine armed hand on the Atreidae?

Ajax, but the accent remains, and the σ is still clear. The form Ajax is also supported here by E and Mosq. b; also by Eustath. p. 1469, 59, Greg. Cor. De Dialet. Att. p. 53, and Choeroboscus p. 105. 13 (ed. Gaisf.) = Bekker Ancid. p. 1183. But A, with the great majority of the later MSS., has Ajax, and so the Aldine. ὦ τοῦ μη MSS., and Ald.; Wecklein writes τοῦ μη οὖ, as proposed, after Herm., by Nauck (who in his text, however, leaves τοῦ μη). ὦ ἔχων] Reiske and Musgrave conj.

from stems in φτ, as Κρατεῖ (stem Κροωτ). The vocatives Ποιμέα (II. 13. 231), Παύς (Od. 8. 141) are exceptions, due perhaps to a sense that here the ending -αρ might suggest an accusative.

τός συμμάχον: there is a terrible irony in this, since he had angered her by rejecting her aid in battle (774).

Ajax enters from the tent, carrying the heavy, blood-stained thong, with which he has been scourging the cattle (241 f.). Hence the title μαστιγωφόρος (see Argument to the Play).


Σ. Η. τάρταρος: cp. 117, -στήξ. 'crown,' in the fig. sense of 'honouring with gifts': cp. Εἰ. 457 διὸς τὸ λαυτόν αὐτῶν φιλεοντέως τοῖς στήξασθαι ἤ γαρ νῦν δωρόμεθα: Αἰσχ. 431 χοάς: τὸν νεκρὸν στήξει. (In later Greek, στεφάνως is said of any honorarium; as Plut. Timol. 16 τῶν: Διάβολον λατεφανώειν... δίκαι μναῖς.) Here, the word may refer more esp. to 'hanging up' trophies in Athena's temple (Aesch. Th. 278 λαφρά δῶν δοκίσθηκεν ἐν ἄγοις δόμοις: στήξας,—where, however, the text is doubtful: cp. Agam. 577 f.),—λαφρός (τ. λαφ., spoils taken from the enemy, a poetical word, used by Xenophon. The epithet παγ-χρόνος suggests votive gifts (ἀναθήματα) of golden vessels.

Σ. Η. θεῖνο marks (better than τοῦτο would have done) the somewhat abrupt change of subject. Athena treats Ajax as one whose thoughts can be turned at pleasure in any new direction.—ἔχων. 'sword'; cp. 287, 658, 907, Ant. 1125; synonymous with Εἴσος (10, 231, 1034), and φάσον (834, 899).—φίλα: cp. 18.—πρὸς Δρυγείων στρατεύ, 'en' them,—denoting an encounter at close quarters; cp. 97.

Σ. Η. τὸ μῆ, where (after the negative) τὸ μὴ οὖ would be normal; so O.T. 1387 f., Ant. 443, Ph. 348 f.

ἔχεια ἔχεια; The exact sense seems to be, 'hast thou used an armed
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AI. ὁστ' ὦποι Λιανδ' οἶδ' ἀτιμάσουν ἐπὶ.
ΑΘ. τεθαύσων ἄνδρες, ὡς τὸ σὸν ἐσφήν' ἔγω.
AI. θανόντες ἣδη τάμι' ἀφαιρεῖσθων ὅπλα.
ΑΘ. ἔλεγεν, τι γὰρ δὴ παίς ὁ τοῦ Δαρείου,
ποῦ σοὶ τύχης ἔστηκεν; ἣ τεθειμένε σε;
AI. ἢ τοῦπιτριτπον κίναδος ἐξήρου τῶν' ὅπου;
ΑΘ. ἐγὼγ'. Ὅδυσσεά τὸν σῶν ἑυστάτην λέγω.
AI. ἡμιοτος, ἢ δεσποινα, δεσμώτης ἐσώ
θακεῖ: θανεῖν γὰρ αὐτὸν οὐ σοὶ ποι κθέλω,
ΑΘ. πρῶ τι δράσης ἢ τι κερδάνης πλέον;
AI. πρῶ τι δεθεῖς πρὸς κίον' ἐρκεῖον στέγης

ἡμαῖας, which Wunder and Blaydes adopt.—χερα] χέρω L: a corruption which may have arisen from χερια (the reading of Π), rather than from χερ. 98 ὁστ' MSS., and Ald.: Elmsley conj. ὡς.—οἶδ' L: schol. in marg.: ἔλθε ταυτα ὑπ' οὐ [i.e., if we read οἶδ'] οίηκ' εἴτε τὸν Ἀτριτήν <ὁρ>, ἦν δὲ Φιλὸκ τὸ ἀπὸ ἀπὸ τοῦ ἐπιστήματι. A, with most mss. and Ald., has οἶδ'.—ἀφαιρεῖσθων] ἀφάνειον' L, but a later hand has tried to alter ω into οὐ (οὐ). 99 ἄνδρες] ἄνδρες MSS., and Ald.—ἐγὼ Meiineke

hand upon them?' The acc. χερα is analogous, though not precisely similar, to the cognate accusative in ἀλχαδαι τάδε (Τρ. 355, 'to do those deeds of arms'), and ἀλχαδαί ἀλχαδαίοι (U. 4. 324), 'they will wield spears.' The fact that πρός stands with dat., and not with acc., shows that the phrase cannot mean, 'has thou armed thy hand against them?'—Musgrave's ἡμαῖας, though specious, is coarser; there is a keen edge in the reference of ἡμαῖας to the prowess of a warrior.

98 ὁστ' ('so that') is far better here than ὡς ('know that...,' 39); and is the more forcible because υε is absent (cp. 45 n.).—Δανθ' (instead of ἀδρο) adds a certain majesty to the vaunt; cp. 804: as when Achilles says (U. 1. 240), ἢ ποτ' Ἀχιλλεός τοῦθ' ἔσται ὑπά Άχαιών. 99 τὸ σον, 'thy saying'; cp. 1401: but in 1313, 'thy interest.'

100 ἄναστεν... ἀφαιρεῖσθων. The grim irony is like that of O. T. 1273 f. ἐν σκότω... ἐφοίν: O. C. 1377 (they are to die) ἦν ἄξων τοὺς φινεοσειμας σιβεν: Απτ. 310 (after a like threat) ἦν ἐλδορεῖ τὸ κέρδος ἐθεὶν οἰστεν | τὸ λακων ἀράδητο: Τρ. 1110 (Deianeira shall perish) ἦν ἐκδιδαχῆ τάσον ἄγγελλαν κ.τ.λ.

τὰ', emphatic: the arms which, when Achilles was dead, belonged by right to Ajax. Schol.: καλῶς τὰ ἐνὶ ὕφε, οὔτ' ἐς με λαβών, ὡς ἑιὼν ἀκτιτριτμόνος.

101 f. ἔλεγεν ('so far so good') marks that the speaker is about to pass to a new point; O. C. 1308, El. 534, Ph. 1308.—τι γὰρ δὴ: here γὰρ ('now') merely prefaccs the question; δὴ = 'then,' 'in the next place.' Cp. Eur. I. 756 τι δὴ ἦμεις ἡ τ ἐμοὶ γεννητρος; | ἕρω eiδε;

ποῦ σοι τέχνης ἔστηκες; Cp. 314: O. T. 1443 ἢν ἔστημεν χεραλα: Τρ. 375 ποτ' εἰλ' πράγματο: ιῳ. 1145 ἐπιφοράς ἢν ἔστημεν.—σοι, ethic dat.: O. C. 81 ἢ ἔθηκεν ἦμεις ἢ δὲν ἔστων: (i.e., 'Do we find ourselves alone?') For the double question, cp. 983 f.

102 τοῦπιτριτπον, 'accursed'; cp. the imprecation, ἐπιτρεπτείς (Ατ. Ἄρ. 1530, Τριτ. 557). Others explain it, from the sense 'rubbed down,' as 'practised in trickery,' 'knnavish' (cp. σερτρμμα, ἄμμα, etc.). Ατ. Πλατ. 275 ὡς σουμός ἐνετριτπον: Andoc. or. 1 § 99 δὲν σκυφάτα καὶ ἐπιτριτρόκτον κίνανος. Ατ. Ἄρ. 430 πυκνήτατον κίνανον | σφίμανα, κοῦρα, τρίμα, παζιλίμα δεν. Here κίνανος is acc.: cp. 118, Ph. 444 p.


104 ἔγρω. In favour of omitting the colon after ἔγρω, it has been urged
AJ. So that nevermore will they dishonour Ajax.

ATH. The men are dead, as I take thy meaning:

AJ. Dead: now let them rob me of my arms!

ATH. Good: and then the son of Laertius—in what plight hast thou left him? Hath he escaped thee?

AJ. What, thou askest me of that accursed fox?

ATH. Yea, in sooth—of Odysseus, thine adversary.

AJ. No guest so welcome, Lady: he is sitting in the house—in bonds: I do not mean him to die just yet.

ATH. What wouldst thou do first? What larger advantage wouldst thou win?

AJ. First, he shall be bound to a pillar beneath my roof—

that, if it remains, the goddess seems to accept the description just given of her favourite; and that it would better become her to reply merely, 'I mean Odysseus, thy foe.' But she is displaying the insanity of Ajax, and has already received his fierce vaunts with the irony of seeming approval.—"Odysseus, with synizesis: cp. Eur. Phoen. 913 σφάξει Με-νουκέα τόδε: [Eur.] Ῥῆς. 977 ἔρεις "Αχιλλῆς ὁ θεῖος κ.τ.λ. But synizesis is not applied by Sophocles to 'Odysseus in Ph. 1220, to 'Αχιλλῆς in Ph. 331 and 358, or to Θεός in O. C. 1055 and 1630. Here Nauck writes 'Odysseu, a form found in Rhes. 708; cp. Eur. El. 439 'Αχιλ.

ἐνστάσει, 'adversary': a word not extant elsewhere. It comes from ἐνστάσθη as = 'to stand in the way' of a person or thing, 'oppose,' 'resist.' For the literal sense, see Lysias or. 3 § 8 ἐφοδίστωσε με τοπίως ἐπεχείρησεν ἐπειδὴ δὲ αὐτῷ ἦμεν ὑμεῖς ἐνστάσας ("when I stood up to him and repelled him"); ἐπιαμμεῖ με θόησε: for the fig. sense, Thuc. 8. 69 § 2 ἦν τις ἐνστάσθη τοῖς θουματοῦσι. Hence in logic, ἐνστάσεις, ἐνστάτια, 'objection' (cp. Isocr. or. 5 § 39, ἐνστάτη τοῖς εἰμικόνοις). In Εὔγημ. M. p. 625. 25 ἐνστάθη (quoted from this passage) is loosely explained as = ἐνστάσεις.

105 ἰδίωτος, most welcome; cp. El. 929 κατ' οὔκο, ἰδίως οὖθε μητρὶ διόυχεται.

108 κιν' ἐρείου στέγης, lit., 'a pillar of the domestic roof.' As Zeus ἐρείος is the god of the household (Ant. 487 n.), ἐρείος στέγης is a poetical phrase for the house. In such a phrase, στέγη could mean either (a) 'roof,' or (b) generally, 'building.' Here, it probably means 'roof'; as is suggested by the fact that, in Homer, ἐρείο sometimes denotes the enclosure of the αἰλή, open to the sky (Od. 22. 442, etc.); in using ἐρείο, then, as = 'domestic,' the poet may have felt that στέγη, tectum, would make the sense clearer. This is also suggested by κιν' : see Eur. H. F. 1006, where the roof of the house falls in, breaking one of the κίονες (called also λαύνοι ὀρθοστάται, id. 979 f.) which supported it:—πρὸς κίονεν ὑπὸ ταῦτα, δὲ περιήγας στέγης δικαραγηθέντο ἐκεῖον κρήπου ἐκεί. Cp. also Aesch. Ag. 987 ὑψίθρη στέγης ὑπὸ τοῦ χώρου. 'Of a lofty roof.' A strong-based pillar'; Kennedy.—I now prefer this view to that which takes ἐρείο στέγη as = 'the building of an enclosure'; i.e. an αἰλή, open to the sky, within the house;—the κίον being then one of the columns of a peristyle surrounding this court, as in the ἀνδρώνυμος of an ordinary Greek dwelling.

διὰς πρὸς κίον: the regular preparation for a flogging; cp. Aeschin. or. 1 § 59 διὰς πρὸς τοῦ κίονα αὐτὸν... ἔμαστι-γούσι. Lysias fr. 52 § 4 ταῦν πρὸς τοῦ κίονα αὐτὸν μαστίγοις διήσωρα. Hypereides ap. Pollux 3. 80. So Plaut. Bach. 4. 7. 24 abaudie hunc intro atque astrigite ad
ΣΟΦΟΚΛΕΟΥΣ

ΑΘ. τί δήτα τόν δύστηνον ἐργάσει κακῶν;
ΑΙ. μάστιγι πρῶτον νῦτα φωνιγθεὶς θάνη.
ΑΘ. μὴ δήτα τόν δύστηνον ὅδε γ' αἰκίης.
ΑΙ. χαίρειν, 'Αθάνα, τάλλ' ἐγὼ σ' ἐφέμαι. (ἐς ι̣ου̣ι̣κ-)
κένως δὲ τείσει τήνδε κοῦκ ἁλλήν δίκην.
ΑΘ. σὺ δ' οὖν, ἑπειδὴ τέρψως ήδε σοι τὸ δρᾶν,
χρῶ χείρι, φεῖδου μηδὲν ὄντερ ἕννεις.
ΑΙ. χρῶ τρός ἐργον τούτῳ σοι δ' ἐφέμαι,
τοιάδ' αἱ μοι σύμμαχον παρεστάναι.
ΑΘ. ὁρᾶσ, Ὅδυσσεί, τὴν θεών ἑγχύν δυσ;
τούτου τῆς άν σοι τάδρος ἡ προνούστερος,
ἡ δρᾶν ἀμέινων ἵππες τὰ καίρια;
ΟΔ. ἐγὼ μὲν οὐδεν' οἴδαν ἐποικτήρω δὲ νῦν
δύστηνον ἐμπας, καίτερ ὅτα δυνμενη,

109 ἐργάσει Brucke: ἐργάσῃ MSS., meant probably for the fut. 110 θάνη] Bothe and Meineke conj. φαυρ' (as Meckler now reads): Dindorf, δαμφ.: Madvig, φιάνγο; O. Hense, βαφη.
111 δύστηνον] Wolff conj. δελεαν, to avoid repeating the word used in 109. Cp. cr. n. on 1000. 112 ἐγὼ σ' ἐφέμαι] ἐγὼ γέ σ' ἐφέμαι L, with Γ and some others: whence Schneidevin conj. ἐγὼ γέ σ' ἐφέμαι (noting that ἐφέμαι recurs in 116).
113 τείσει] τίσει MSS. For the spelling, see comm. on O. T. 810. 114 ήδε L, A, with most MSS., and Ald.: ὅδε (Pal., T, etc.), and as a v. i. in Γ and others. 116 ἐννεοὶ] νοις Γ.—In L the first

column nam forrier.—δεῖ πρὸς κλώνα (properly, ‘to take and bind to a pillar’), not τρός κλώνα, was thus the usual phrase; but Artemidorus (c. 150 A.D.) Oneir. r. 1. 78 has προσδεθεῖς κλώνα: διὰ τρῆς τολλᾶς. Cp. 240.—κλών is masc. in Attic. Herodotus uses it in both genders (fem. 1. 92, masc. 4. 184). With ἤδειν it is always fem.; and usually so in the Odyssey, but not always; in Od. 8. 66, πρὸς κλώνα μακρὸν ἐφέσας, the masc. has a metrical motive, but not in 19. 38, κλώνες ὅφη 'ἐχοσες.

109 ἐργάσαι. In v. 107 she continued his sentence; here, feigning keener alarm, she interrupts it.—Nauck reads ἐργάσῃ (asr.), depending on πρὶν ἄν: which not only is weaker, but requires δήσας instead of δεθεὶς in 108.

110 πρὶν ἄν...φωνιγθεὶς θάνη. After ἤδειν γ' ἐγώστην ὄντος τι τῶν συν (106), we should have had πρὶν ἄν φωνιγθῇ. But the emphasis on μάστιγι πρῶτον νῦτα φωνιγθεὶς serves to excuse the presence of θάνη,—added, for the sake of greater clearness, after the long interval. So in Tr. 1130 Hyllus says of Deianeira, ἠθηνα...κεν, and then in 1133 Heracles, ἀμως...πρὶν ὡς... ἤρθην φή ἐξ ἐμῆς...δαμφ... χρῶς; where the stress on τῆς ἔμη similarly palliates the illogical form of the sentence.—φωνιγθεὶς: Eur. Hec. 153 φωνικὰς ἀλώμας. As. Ach. 320 καταφέσατω τῶν ἄρδρα τούτων εἰς φωνικὰς.

111 αἰκίαν: cp. O. T. 1152 μὴ δήτα, πρὸς θεῶν τούτων γένοιτο μ' αἰκίαν.

112 χαίρειν...σ' ἐφέμαι. It seems best to suppose that the constr. is ἐφέμαι χαίρειν σ', 'It is my injunction that thou have thy will in all else.' Cp. O. T. 1054 ἰδ. ἔρθην...ἄρτης...μικράν ἐφαίμεθα: where the acc. similarly belongs to the inf. There is no example of ἐφέμαι τίνα (instead of τίνι) τοιεύς τί: though we find in Tr. 1221 τοῦτον δή σ' ἐπισκήπτω, like κελεύω τίνι β. Nor does the sense here require that σ' should be the object of ἐφέμαι.—Remark the objection to rendering ἐφέμαι here 'I desire': when the verb has that sense, with an inf., its subject is the same as that of the inf.: e.g. Phil. 1315 ἦν δ' σω τοιχῶν ἐφέμαι, ἄκουσον. Further, the sense, 'enjoin,' 'command,' better suits the insane ἄλμι
ATH. The hapless man—what despite wilt thou do unto him?
AJ. —and have his back crimsoned with the scourge, ere he die.
ATH. Nay, do not torture the wretch so cruelly.
AJ. In all else, Athena, I say, have thy will; but his doom shall be none but this.
ATH. Nay, then, since it delights thee to do thus, hold not thy hand, abate no jot of thine intent.
AJ. I go to my work:—but thou, I charge thee, stand ever at my side as thou hast stood to-day!

[Exit AJAX.]

ATH. Seest thou, Odysseus, how great is the strength of the gods? Whom couldest thou have found more prudent than this man, or more valiant for the service of the time?

Od. I know none; and I pity him in his misery, for all that he is my foe,

of Ajax.—χαλέαν...τᾶλα, to have her pleasure, i.e., to have her commands obeyed, in all other things: schol. ἐφέμαλο τε ἔτσι τὰ τᾶλα κελεύειν μοι καὶ χαλέαν ὡς πειθομένοι μου.

114 f. οὐ σ’ οὖν: for this use of οὖ with pron. and imperat., cp. 961: Ο. Τ. 669 οὐ δ’ οὖν ἔτσι: Άρ. Ακ. 185 οὐ δ’ ἐδιώκων καθὼς. ΔΙ. οὐ δ’ οὖν βοώτων.—τέρψας ἔδει τοῦ τὸ δράν: the inf. (with art. added, as oft, O. C. 47 n.) is in apposition with τέρψας ἔδει: "since this is thy pleasure,—even to do (thus)." Instead of τερψίς σοι τοῦ δρᾶν τὸς, the defining pron. has been assimilated to τέρψις: cp. Ττ. 483 ἡμαρτον, οἴ τι τίρμῳ (instead of τίρμῳ) διαμερίας λέγει (n.).

ϰρα χαρίς, φείδων κ.τ.λ.: the asyndeton adds vigour to the command: cp. 811 χαρώμενεν, ἐγκομωμένεν: 844 γελοῦσθαι, μὴ φείδεσθαι: 988 ἔτει, ἐγκεκομμένοι: Ευρ. Ἡσ. 1044 ἀφάνεις, φείδων μηδέν.—μηδέν, adv.: ὡν = τῶν οὗ: so Ευρ. Μεδ. 400 φείδων μηδέν ὡς ἐπίστασαι.

118 τοῦτο σοι δ’ ἐφέμαλ. The emphasis on τοῦτο warrants the place of ἐθέ, which often, indeed, comes third in a sentence, or even later; cp. 169: Ο. Τ. 485 ὡ τι λέγει δ’ ἀπερό: Aesch. Π. Υ. 309 δακρυσσάτοκαν ἀτ’ ἄρων φαίνων δ’ ἐφέμαλα μῆσο: Ευρ. fr. 776 διώκω γε, τοῖς πιθοῦσι τοῦτο δ’ ἐφέμων.

118 ὧρας...τὴν...λόγχιν ὄνη: cp. 103. —τὴν θραύμα λογχών: for the absence of a second art., cp. 664 ἡ βροτὴν παρομία: Αντ. 10 τῶν ἐφιδρόν κακά (n.).

119 f. τα ταύτα ἐν παρείθη, "who could have been found?" the potential aor. indic. with ἐν: cp. Αντ. 502 τῶν κλάσθαι γ’ ἀν ἐκκλήστερον κατέχουν...: Dem. or. 37 § 57 ὧν ἄν...ἐγώ τι σε ἥκεσα...—προνοούστερος.

The Homeric Ajax, though not subtle in thought or speech, has robust good sense: as Hector says (Π. 7. 288), Αλαμ, ἐκεί ταύτης φθάσεις μεγάλου τε βλέπει τε | καὶ πιστεύει...—δράν...τα καλρία: cp. Shakespeare. All's Well 1. 2. 36 He did look far into the service of the time, and was Discipled of the bravest.

121 f. ἐγώ μὲν: μὲν merely emphasizes the pron.: cp. 455. Χρ. Κρ. 1. 4. 12 ἐγώ μὲν οὖν οὖν οὖν. ἔμμα, followed by καλοτριο and a participle; Π. 24. 553 ἄγγελα δ’ ἔμμαν ἐν θυμῷ κατακαθίσθαι ἐδόμενι, ἀνεφίλουσιν τε. Cp. 565.
This ν., suspected by L. Dindorf (Thei. i. 2. p. 2367) and Leeuwen (Comment. p. 119), is bracketed by Nauck.—οὐκέτα] ὑποθέτω'] ὑποθέτω' L., as usual.

128 εἰδωλίαν ἦν ἑρωίνα: L. Cp. comm. on Ant. 1146. 127 In L the indication of the person (α') has been added by a later hand,—ὑπέρκοστον] ὑπέρκοστον τ (as Π).

128 ἀρή L, A, and others: ἀρής or ἄρης t. In Suidas, s.v. ἀρηῶν, where νν. 125—133 are quoted, most MS. have ἄρης, but Bernhardy cites ἀρή (sic) and ἄρη as variants. In

128 ἀρή συγκατέχεται: the more ordinary word would have been συνε-χεται, but metre has prompted the double compound, which recurs only in later Greek. The κατα adds the idea of a constraining force: cp. Plutarch Camill. 2 τοῦς ἀγάμους λόγοις τε πειθόντα καὶ ζημίας ἀπειλοῦντα συγκατέχεται (con- strain it marriage with) ταῖς χρηστο- σαις γυναι. Eur. Hipp. 1380 ofa εἰμιφορὰ συνεχύσῃ. Ἀνάρ. 98 στερεῖ τόν ἐμὸν βαίνοι τῷ συνεχύτῃ.

124 εἰδωλίαν τοῦ τοιοῦτον κ.τ.λ. The συγκατέχεται of Odysseus finds similar expression at 1365 (καὶ γὰρ αὐτὸς ἐνθάδε ἐξαίρεται).

126 εἰδωλία..σκίνων. As unreal as phantoms; as unsubstantial as shadows. Cp. fr. 12 αἰσθητὸς ἐστὶ πτεύμα καὶ σκία μοῦνον, ἐξιδωλίων ἄλλων.

128 αὐτός: as Ajax had done more than once (766—775).

129 ἐγκον, 'pomp,' Tr. 817. Cp. Shakesp. Merch. 1. i. 14 showing a more swelling port | Than my faint means would grant continuance.—ἄρη, 'take upon thee,' 'assume': subjunct. of 1st aor. ἄρημα (not of and aor. ἄρημα, which would have δ). The sense of ἄρημα is usu. 'to take up' or 'take upon one,' rarely 'to win,' which is the regular sense of ἄρημα. See Appendix on 75.—ἄρη (from 1st aor. act. ἄρε) has inferior MS. authority, and is also less suitable in sense: it would mean, 'lift up,' 'exalt.'


181 ἡμέρα: cp. 475: Pind. P. 8. 95 ἐπάμεροι: τι δὲ τις; τί δ' ὁδι τὰς; σκιάς ὁπώς ἄνθρωπος—κλίνει: the image is from depressing the scale of a balance:
because he is bound fast to a dread doom: I think of mine own lot no less than his. For I see that we are but phantoms, all we who live, or fleeting shadows.

Αθή. Beholding such things, look that thine own lips never speak a haughty word against the gods, and assume no swelling port, if thou prevailst above another in prowess or by store of ample wealth. For a day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.

Enter the Chorus of Salaminian Sailors, followers of Ajax.

CH. Son of Tēlamon, thou whose wave-girt Salamis is firmly throned upon the sea,

Stobaeus also (Flor. 22. 20), where vv. 125—130 are quoted, ἄρας is the vulgate, and ἄρα (sic) a v. l. see Gaisford's ed., vol. i. p. 410. The Aldine has ἄρας, and this was the prevalent reading in the earlier editions, including those of Brunck and Hermann. 130 βροις] Nauck conj. σωκεῖς.—βαδῶν L., with most mss.; so too Suidas and Stobaeus (see on 129): βαδῶν (including Α, where βαδῖς is written above), and Ald. 131 ἡμέρα] Burges conj. ἡμέρα ἔν. 133 κακοὺς] Morsitd conj. δρόνον, which Seyffert adopts (preferring it to his own conj. κενοῖς). 136 ἀγχύλων] Bothe and Thiersch conj. ἀγχύλων.

II. 19. 223 ἔτην κλίσεις τάλαντα | Ζωᾶς.—κατάγει: so Ps. 866 κατάγει κάρα. Cp. Ant. 1158 τόχος γάρ ὅρθεν καὶ τόχος καταρ- 

ρέτει, τὸν εὐτυχούστα τὸν τε δυνατοῦντ' 

del. Eur. fr. 420 ὁδρία τυραννοῦ βιὰ μακρῶν 

γυμνοῦς | ὦ μερὰ τὰ σφάλλαστα, καὶ 

μ᾽ ἡμέρα | τὰ μὲν καθεῖλεν υφόθεν, τὰ δ' 

ἡρ ἄρα.

133 κακοὺς (which has needlessly been suspected, cr. n.) is interpreted by vv. 127 ff., and more immediately by the contrast with τως σωφρονας: it means those who, like Ajax, are led into δυν- 

σέθεμα by overweening self-reliance or pride.

134—200 Parodos, in two main parts, viz., (1) 134—171, the anaepatic

marching-song, or parodos proper, sung by the Chorus as they enter; (2) 172— 

200, the lyric ode, sung after they have taken up their position in the orchestra.

This is the form of Parodos used by Aeschylus in the Persæ, the Supplices, and the Agamemnon. Nearest to this early and simple form is that in which lyric strophes are intermingled with ana-

paestic systems. A parodos of the latter type is found in the Prometheus Vinctus, the Antigone, and the Philoctetes.

The anaepatic march consists here of 38 verses; in the Aeschylean Supplices, of 40. It is much longer in the Persæ (64 vv.), and in the Agamemnon (63).

The Chorus of fifteen Salaminian sailors enter the orchestra from the spectator's right (as they come from their quarters in the Greek camp). They march in three files (στραχοί) of five men each. At the close of the anaepasts (v. 171), they form themselves in three ranks (γραζδ) of five each, facing the prosceanium.

It can scarcely be doubted that the anaepasts were chanted by the whole Chorus, and not by the coryphaeus alone (see A. Müller, Gr. Bühnentatterhümer, p. 317, n. 2).

136 2. Τελεμάχος ταῖς: II. 13. 67

Τελεμάχος νῦν. The followers of Ajax call upon him to come forth from his tent,

—where, for some days previously, he had remained in sullen seclusion (194 f.),

—and to refute this dire rumour of his onslaught on the cattle. Surely it is a

malignant slander. Or is it possible that some angry deity has driven him to such a deed? Assuredly it is abhorrent from his own nature.

Σαλαμίνος (defining gen.). βαθρός, the pedes tal, or firm seat, consisting of

Salamis. The island itself is the βαθρός: this is clear from 85g f. ἄ γῆς ἔρημον ὀλέας

τέδων | Σαλαμίνος, ὦ πατρόκοι ἐτείας βαθρός. Just so in Ps. 1000, ὄ τε τῇ μα

γῆς τὸ ἅ' αἰτεῖνοι βαθρόρ, 'while I have

τῆς ἀμφύρου Σαλαμίνος. ἀγχύλων:
ΣΟΦΟΚΛΕΟΥΣ

σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω.  
σὲ δ' ὅταν πληγὴ Δίως ἦ ζαμενῆς  
λόγος ἐκ Δαναῶν κακόθρους ἐπίβη,  
mέγαν ὄρνου ἤχω καὶ πεφόβημα  
πηνής ὑσ ὀμμα πελείας.

ἀς καὶ τῆς νῦν φθομένης νυκτὸς
μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς
ἐπὶ δυσκλεία, σὲ τὸν ἰπτομανή
λεύμων' ἐπιβάντ' ὀλέσαι Δαναῶν
βοτὰ καὶ λείαν,

ἡπερ δορίληπτος εἴ' ἦν λοιπή,
κτείνοντ' αἰθῶνι σιδήρῳ.

τοιοῦτο τοὺς λόγους ψυθὸροις πλάσοσων
εἰς ὅτα ψέρει πᾶσων Ὀδυσσεύς,
καὶ σφόδρα πείθει.

περὶ γὰρ σοῦ νῦν
ἐυπετοῦτα λέγει, καὶ πᾶς ὁ κλῖνων

137 πληγὴ Δίως ἦ [ζαμενῆς] Herwerden conj. [ζαμενῆς πληγὴ Δίως ἦ. 139] πεφόβημα is rejected by Herwerden as a gloss; Nauck concurs, though he does not bracket the word. 142 θόρυβος In L the u, which had been omitted, is added in a very small character above the line. 143—146 L divides the vv. thus: —ἐκ — | λεύμων — | βοτὰ καὶ λείαν. 148 ἰπτομανή] Heath conj. ἰπτομανή [Blaydes ἰπτομανός, also for the place of the second epithet, see n. on Ο. Τ. 1199 τὰν γαμφόνωνα παρθένων χρησμῶν. While τὰς ἀμφίφωτους would suggest to an Athenian the narrow strait, so familiar to his sight, which divides Salamis from the Attic mainland, the second epithet, δυσκλεία, would, as it were, turn his eyes seaward, inviting him to look forth from the shore of Salamis itself towards the Saronic Gulf. Each adjective lends a touch to the picture. This is thoroughly Greek. See, for instance, Eur. Τ. A. 164 ἔμοιον ἄμφι παρακτιαν γάμαθον Δήλοιον ἐναλιασ, the sandy sea-shore of Aulis by the waves: Helen. 400 ἐν' οἴδα ἑκονν ὑπὸ γαμφῆς ἄλος,—where the blue expanse, the surge, and the depths beneath it (πῶμα) are all suggested. δυσκλείας was properly said of a place on the sea-coast (Π. 2. 660 Χαλείδα τ' ἄγκιλον). In Aesch. Pers. 888 it is a mere general epithet for islands (Lemnos, Icaros, etc.). Here, in the Athenian poet's mind, it has its proper sense, for he is thinking of Salamis as a fringe of the Attic coast; and it is again the Athenian's point of view which interprets the true relation of ἄγκιλα to ἀμφίφωτον. Ἑχων: cp. Fīnd. N. 4. 48 Ἀλαι Σαλαμίων ἔστι παιρών. 136 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω: for the acc., expressing the object of joy, cp. Ph. 1314 ωδαν πατέρα τὸν ἄμον εὐλογούσα σε: Eur. Hīpp. 1339 τὸν γὰρ εὔσεβεις θεοῦ, ἥτομας καὶ χαῖρον: Rhes. 390 χαίρω δὲ στ' εὐτυχοῦσα. 137 πληγὴ Δίως (cr. 279), suggested by his long inaction (194 f.). Cp. Π. 11. 12. 37 Δίως μάστηγε διαμένεις.—ζαμενῆς, 'vehement'; a word not found in Π or Od., but which occurs in Hom. hymn. Merc. (307), and is frequent with Pindar; thus fr. 231 τόδημα...ζαμενῆς...λόγως...κακόθρους, like Tr. 791 δυσκράτους λίκτρον, Ο. Τ. 518 βίον...τοῦ μακρολώνως: cr. 709.—ἐκβή with acc. is rare; but cp. Ο. Τ. 1299 τίς σ', ὅ τίθην, | προείη Μανία: Eur. Andr. 491 ἐτι σε, τονία, | μετατήθη τώδε ἐκείνῳ ἔρων. 139] πεφόβημα, a form found in Π. 10. 510 (πεφόβημον), and often in Attic prose; it is emphatic (= 'thoroughly scared').—πηνής here suggests timorous
when thy fortunes are fair, I rejoice: but when the stroke of Zeus comes on thee, or the angry rumour of the Danai with noise of evil tongues, then I quake exceedingly and am sore afraid, like a winged dove with troubled eye.

And so, telling of the night now spent, loud murmurs beset us for our shame; telling how thou didst visit the meadow wild with steeds, and didst destroy the cattle of the Greeks, their spoil,—prizes of the spear which had not yet been shared,—slaying them with flashing sword.

Such are the whispered slanders that Odysseus breathes into all ears; and he wins large belief. For now the tale that he tells of thee is specious; and each hearer

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flight; cp. II. 5. 778 τρῆροι: πελείας ὑμᾶς ὑμῖν.―διμα πελείας, since fear or anguish is seen in the eye; cp. Tr. 557 δυσφειλετῶν δίμα νύμφαι (n.). O. C. 729 ὁ ὥν τιν ὑμᾶς διματων εἰπεῖτε | φόβοι νεφελή.

141 ff. τῆς τοῦ φθιμήμης γυνώτος, thus placed at the beginning of the sentence, indicates the time to which the whole following statement refers. As the rumours began only at daylight, the reference is, in strictness, to the moment denoted by εἰσήλθαι—ἐλέει.―ἐνι θυρεαὶ, for, tending to, in our disgrace; cp. Her. 1. 68 ἐν ταῖς ἑκείνῃ 4. 164 ἐνι δαφειδή. 146 τῶν ἑπταμήνων λαιῶν, the plain 'wild with horses,' i.e., on which great numbers of horses (out at pasture) dispose themselves. In ll. 20. 221 Erichthonus, son of Dardanus, is described as keeping great droves of horses on the moist meadow-lands near the lower spurs of Ida: τοῦ τραχύλην ἦκκον ἔλας κάτα βουκολεύοντο. Sophocles used the word καρπομαθής (fr. 591), doubtless in a sense parallel with that of ὄλομαθης, i.e., 'abounding in fruit'; and the sense which he attached to λευίδων ἑπταμήνων was probably λευκῶν δὲ μαλέτου τικοῦ rather than ἐν ἤκκον μαλέτουν. But the idea of wild abundance would naturally, in this case, be blended with that of the horses frisking or galloping in freedom on the plain. Hence the difference made by the verbal analysis which we prefer is not one which much affects the picture.

See Appendix.

146 ff. βότα καὶ λεῶν: a hendiadys, = βότα δορλητά: cp. El. 36 ἀσίδων τε καὶ στρατοῦ (= στρατοῦ ἤπειρον): Eur. Bacch. 910 Ἐθῆς καὶ πόλας ἐπάτατομος. We might, indeed, understand βότα of the sheep, and λεῶν of the oxen (cp. 55 n.): but that seems less fitting here. λουπῆ="ἀδαμτος. See on 53.―αἰθων σύνθεν, the Homeric phrase (ll. 4. 405, 7. 473, 20. 372). This epithet, 'flushing,' is given also to other objects of bright metal, as a λέβης or a τρίτου (ll. 9. 123, 24. 333).

148 ff. θυρίων: Pind. P. 2. 75 οὐ θυρίων παλάμαι (the arts of slanderers) ἐνετ' αἰεὶ βροτών. (Ep. Rom. i. 30 θυρίστασιν, καταλλήλου.)

πάνω Ὀδυσσέως. L has πάνων Ὀδυσσέως, and it is possible that (as Nauck thinks) the poet wrote πάνων Ὀδυσσέως. (Euripides has that Homeric form in anapaests, Hec. 143 ἦξεν δ' Ὀδυσσέως δόον ὅσον ἄνετο.) But it seems improbable, seeing that the short form occurs nowhere else in Sophocles, though he uses the name some twenty-five times. On the other hand, a transcriber might easily have written the gen. πάνων ὑπὲρ ὡτα, by mistake for the less usual dative.

163 ἐπιστήμη has the best authority here, but is otherwise known only from

J. S. VII.
τοῦ λέξαντος χαίρει μάλλον
tοῦς σοὶς ἄχεσιν καθυβρίζων. [tῶν γὰρ μεγάλων ψυχῶν ἵεις
οὐκ ἄν ἁμάρτοις. κατὰ δὲ ἄν τις ἐμὸν
tουαιτα λέγων οὐκ ἄν πείθωι.
πρὸς γὰρ τὸν ἔχονθ’ ὁ φθόνος ἔρπει.
καὶ τοιούτου μεγάλων χωρίς
σφαλέρων πύργων ῥύμα πέλονται.
μετὰ γὰρ μεγάλων βαίως ἁριστ’ ἄν
καὶ μέγας ὁδηγεῖ ὑπὸ μικρότερων.
ἀλλ’ οὐ δυνατὸν τοὺς ἁνοητοὺς
τοῖν γυναίκας προδιδιάσκειν.]
ὑπὸ τοιούτων ἁνδρῶν θορυβεῖ,
χήμεις οὐδὲν σθενοῦσιν πρὸς ταῦτ’
ἀπαλέξασθαι σοῦ χωρίς, ἀναξ.
ἀλλ’ ὅτε γὰρ δὴ τὸ σοῦ ὁμία ἀπέδραν,

ἐσεῖσα ῥ (Γ, Ηαρ., Ιαν., etc.). The usual statement, that an early hand in L has
corrected ἐσεῖσα to ἐσεῖσα, needs modification. The εἰ of ἐσεῖσα, written in the
usual compendium ο, remains complete. But another hand has added a light upward
stroke to the left limb of ο, as if to indicate a tall ι. It looks as if the writer did not
feel confidence enough to correct by erasure, but merely wished to make a suggestion.
162 τοῦ λέξαντος] Nauck brackets these words; for which F. W. Schmidt would substi-
ute τοῦθ’ ἐξ ἁνδρῶν. 168 In L, the letters ιο τοῦς, and the circumflex of οὐς,
are from a late hand. The rst hand had written το, but whether οὐς or οὐς’, is not clear.

Aristotle. In Eth. N. 7. 10 (p. 1151 δ 10) ἐσεῖσα τοῦς πάν τιχν, ἔσται ὁ ἐγκρατῆς,
it means, ‘easy to persuade,’ as opp. to
dισεῖσατο. But in another place (Arist.
περί ἅμμων γραμμαῶν, p. 690 δ 31), the
words ἐσεῖσατο διὰ ἀνάγκης κ.τ.λ. mean,
‘it is easy to show,’ etc. As we can
say, πείθω τινα τι, it is natural that ἐσεῖσα-
τος should be capable of both senses. Here
ἐσεῖσατο will be, ‘things of which
it is easy to persuade the hearer.’ It has
more point than ἐσεῖσα, since it implies
the skill of the callumnator. 
162 τοῦ λέξαντος, not, of course,
Odyssuse, but simply the man from whom
ὁ κλὼν heard the story. The slander
modilitate viget, virecum acquirit undo
(Aen. 4. 175). As it spreads and gains
strength, the spiteful joy of each new
hearer is greater than that of his in-
formant.
168 ἄχεσιν καθυβρίζων: for the dat.,
cp. Her. 1. 212 τρατημορία τοῦ στρατοῦ
καταβρίζεις: Paus. 4. 27. 3 καθυβρίζεις
τῶν Διοργοκόυρων τῇ θυσίᾳ. Similarly Her.
3. 37 τῷ ἀγάλλωτι κατεγλασά. 164 2. τῶν μεγάλων ψυχῶν, those
διορφομένω διαειλοί Ajax, who, in
the true Homeric spirit, are conceived as
μεγάθυμοι, μεγαλόψυχοι above common
men.—ἰεῖς with gen., like other verbs of
‘aiming at’; Ant. 1104 τοιχεῖον ἁνδρὸς
tοῦδε: Eur. Cyc. 51 μήσα πέτον σου.—
ἀμάρτος (cr. n.), the original reading in
L, seems better, as being simpler and
cleaner, than ἁμάρτως, though τις could,
of course, be easily supplied from the next
clause.
κατὰ δὲ ἄν τις ἡμῶν: for the separation
of κατα from its case, cp. 969.
167 τοῦ ἔχονθ’, the rich or great:
Eur. Suppl. 240 οὐ δ’ οὐκ ἔχουσιν καὶ
σταθήσετοι βιού... ἔς τοῦ ἔχουσαν μὲν
ἀφιάσσον κακά. So Alc. 57, etc.—ὁ φθόνος.
Cp. Pind. N. 8. 22 (of φθόνος) ἄντεται
δ’ ἐκλέγειν δει, χειράσησι δ’ οὐκ ἔρπει. Trag.
incert. frag. 547. 12 (ed. Nauck) πρὸς γὰρ τὸ
rejoices more than he who told, despitely exulting in thy woes.

Yea, suspect thine arrow at a noble spirit, and thou shalt not miss; but should a man speak such things against me, he would win no faith. 'Tis on the powerful that envy creeps. Yet the small without the great can ill be trusted to guard the walls; lowly leagued with great will prosper best, great served by less.

But foolish men cannot be led to learn these truths. Even such are the men who rail against thee, and we are helpless to repel these charges, without thee, O king. Verily, when they have escaped thine eye, AIAΣ̄

154 ψυχῶν is suspected by Nauck.—After leis the gloss ἠγούς stands in a few of the later MSS. (as Pal., Harl.). 156 ἄμφρους] In L the 1st hand wrote ἄμφρους: the σ has, however, been effaced, not by erasure (nor, as Dindorf states, 'per lineolam'), but by a blot. Suidas s. v. ἀλειάς has ἄμφρους. A, with the other MSS. and Ald., has ἄμφρους, as the scholar. in L also read (leis τις <ὁδὲ> ἂν ἄμφρους).

160 οὐκ ἄλων] written οὐ καν in L. 161 οὐ δεῖ] written οὐ καλιόν. Suidas s. v. ἀλειάς. 161 οὐ δεῖ[] L has the second θ in an erasure.—μικροτέρων L: σμικρότερων. 167 ἄντερα] L has a in an erasure (from ἣ?).

λαμπρὸν ὁ φθόνος βίαζεται (λαμπρὰτα Wecklein).

159 πῦργου ὑπόμα, protection, garri-<son, for the city walls: O. T. 56 ὡς ὀδόν ἔστιν ὡς πῦργος ὁμώς <ὡς> ἐφορμοι ἄμφοτερον ἔκειν. ὡς μὴ ἤνωτον τιμῆς. For ἀθραυσθά, to defend,' said with ref. to a town, cp. II. 6. 403 ἤρετον Σαλωμών Ἑκτορ: O. T. 7. 72 τηρεῖ δούλαμεν πύλαι.—Not, 'tower of defence.'

160 Σ. μετὰ expresses alliance, and ἵνα, service; but there is no stress on the difference of relationships.—<οὐδὲ> have a fair course, be prosperous: cp. Ant. 675 τῶν δ' ὀμονοιμῶν | σώζει τὰ πολλὰ σῶμα ἡ περιθερία (n.).—Some suppose an allusion to building. The small stones, filling the interstices, keep the large stones in their places: Plat. Legg. p. 902 ὡς ὠδὴ γὰρ ἄνω σκύρων τῶν μεγαλῶν φαιν ὡς ἄραλος ἄλοχος εἰς κεῖσθαι. 'Great without small Make a bad wall,' Donaldson, New Crat. § 455. The simple words do not warrant this fancy.

163 τούτων γινώμας, maxim, pre-cepts, concerning these things. προδο-δοἷς properly implies gradual teaching (Plat. Gorg. p. 480 D, προδοῦρῳ με προδι-δοῦρον), and is fitting here because the truths are elementary.

164 Π. τούτων, 'so foolish,' referring to τῶν ἀνάθημα: cp. 218, 251, 562, 929. —ἐπιλέξανθαι: this form is quoted by Hesychius from the poet's lost Ηίπποηνος (Soph. fr. 282). In O. T. 171 ἄλεξεται is a fut.: which, like this aor., seems to come from a stem ἄλεξ rather than from ἄλεξε (whence the pres. ἄλεξων: see n. there.

167—171 ἄλλα δ' ἄλων δι' ...πτη-<δεων ἄρων. The most probable account of this passage is that δ' should be inserted after ἄλων in 169 (cr. n.). 'We can do nothing without thee.'—no (we are helpless), for, when they have escaped thine eye, they chatter like flocking birds; but (δέ) terrified by the mighty vulture, perchance they will suddenly cower,' etc. Note these points:—

(i) ἄλλα prefaces a confirmation of the statement just made in a negative form (165 ὡς ὀδόν σθένων): cp. El. 307 εν ὠν τοιούτοις οὐτε σφωροῖς, φίλαι, ὡς εἰςφειβέναι πάραστιν, ἄλλα εν τω κακώ | πολλή 'οτι ἀνάγκη καταπτεθέναι κακά.

(ii) ἄλλα...ἄλων is elliptical; 'No (we can do nothing), for' etc.: cp. El. 223 ἄλλα ἐν γάρ δειοις ὡς σχῆσιν κ.τ.λ., 'but (ye speak in vain), for' etc.: Ant. 155 ἄλλα. δὲ γὰρ ἄλων... | καταφει, 'but (let us cease), for' etc.

(iii) The reading μέγαν ἄλων δ' ὑπο-<δείκτας, which allows the words μέγαν ἄλων δ' to begin the clause describing the sudden discomfiture of the foes, gives those words a signal force and spirit. They become much tamer, if, deleting ὑποδείκτας and the stop after ἄγελα, we
ςοφοκλεος

παταγούσιν ἀτε πτερνόν ἀγέλαι.
μέγαν αἰγυπτῶν <δ᾽> ὑποδείσαντες
tάχ' ἄν ἔξαιφνης, εἰ σὺ φανείης,
συνὴ πτήσειαν ἀφανοὶ.

στρ. ἤ ῥά σε Ταυροτόλα Δίως Ἀρτέμις,
2 ὁ μεγάλα φάτις, ὃ
3 μάτερ αἰγυπτῶν ἐμᾶς,
4 ὀρμασε πανδάμους ἐπὶ βοῦς ἀγέλαιας,
5 ἢ ποῦ τωσ νίκας ἀκάρποστον χάριν,

184 ἀτε Α., with most mss., and Ald.: in l it has been made from ἀτερ, which is in the lemma of the schol.
185 μέγαν αἰγυπτῶν ὑποδείσαντες mss. (L. ὑπο δείσας, another δ having been erased after ὑπο). G. Schneider coni., μέγαν αἰγυπτῶν. After αἰγυπτῶν, Dawes adds δ': Heath, γ': Toup, μ'. Lobeck (ed. of 1800) transposed ὑποδείσαντες to a place after φανείης (as Seyffert does); but afterwards adopted the reading of Dawes. Dobree (Adv. ll. p. 43) rejects ὑποδείσαντες as a gloss: and so Bergk, Nauck, Wecklein.
170 Hermann points thus, τάχ' ἄν ἔξαιφνης, εἰ:

172 ἦ ῥά στρ… The Homeric ἦ ῥά is sometimes interrogative (II. 7. 446), but occurs also where there is no question (12. 164 ἦ ῥά νῦ). ἦ ῥά is interrogative in Pind. P. 9. 40, I. 7. 3: but not in P. 11. 38. This ἦ is not the contracted form of the disjunctive ἦ (II. 6. 378 f. ἦ …ἡ), which was not used in direct question.

The sailors ask whether Artemis or Ares can have driven Ajax to such a deed. In connection with their chief the deities of hunting and war naturally occur to them. They do not think of Athena.

Ταυροτόλα = Ταυροτόλος: for the form, cp. Pind. O. 3. 36 Λατούς ἵππωσιν θυγατρί: Eur. Ion 1478 Γοργόφόρα. There were two cults of Artemis, originally quite distinct. (1) The Ταυροτόλος was a goddess who rules over bulls,—one of the numerous attributes of Artemis in her relation to wild animals: cp. αἰνολός, ἰπποκόλος, ἰπποτόλος. A Macedonian silver coin (from Amphipolis) shows her riding on a prancing bull, and carrying a torch in either hand. On another coin she appears (with the inscr. ΤΑΤΡΟΠΟΑΟΣ) carrying two torches, and with the horns of a bull growing out of her shoulders: these horns were meant to suggest the crescent moon. The cult of the Tauropolos was purely Greek, and had nothing fierce or cruel about it. (2) The cult of
they chatter like flocking birds: but, terrified by the mighty vulture, suddenly, perchance—if thou shouldst appear—they will cower still and dumb.

Was it the Tauric Artemis, child of Zeus, that drave thee— Strophe.
O dread rumour, parent of my shame!—against the herds of all our host,—in revenge, I ween, for a victory that had paid no tribute,

most edd. thus, τάχ’ ἄρε, ἔταφαρσις et. There is no such comma in L, or in the Aldine; but L has a point, and Ald. a comma, after φαῦλη.


Artemis Tauriē (or Taurō) had orystical elements; it was of Asiatic origin, and belonged to a primitive stage of nature-worship. The ritual was a bloody one, and in early times involved human sacrifice. This was the Artemis whose cult was said to have been brought to Brauron in Attica, from the Tauric Chersonese, by Iphigeneia and Orestes.

It is possible that Sophocles here was thinking only of the Taurορόδον proper, and names her simply because bulls had been among the victims of Ajax. On the other hand, the savage nature of the bloody onslaught might suggest that she was associated in his thought with the Ταυρίη. Such an association occurs as early as Eur. I. T. 1457 where the Brauronian Artemis (ἐφόβθειας γῆς Ταυρίης, 1454) is called Taurορόδος. The dithyrambic poet Timotheus of Miletus (c. 400 B.C.) addressed the Ephesian Artemis as μαυρά, θυσία, φοιβά, λυσίσα (Bergk fr. 1). See Appendix.

Δίας, (daughter) of Zeus: cp. 1302 Λαμηδώρως. But the art. (ὁ) is prefixed to Δίας in 401, 450.

178 μεγάλα refers primarily to the strength and loudness of the popular rumour (198 f.); but also suggests dread or horror, as when impious words are called μεγάλοι λόγοι (Ant. 1350). Cp. 236 ὁ μέγας μυθός.—μεγάλοι αὐξήνας ὡς: as πείαρχια is τῆς ἐπικορίας μῆτρας (Aesch. Thēb. 224), etc. The boldness is somewhat like that of O. T. 157, ὧν χρυσάτα τέκνοι Ελθόδος, Διμορτία Φάμα.

176 πολύδομοι...βοῶς, because they were still common property, λεία ἄδαστος: see on 54.
ΣΟΦΟΚΛΕΟΥΣ

6 ἡ βα κλυτῶν ἐνάρων ψευθείως, ἀδύροις
7 εἰτ' ἐλαφαβόλαις;
8 ἡ χαλκοθώρας *μή τιν' Ἐνυάλιος
9 μομφάν ἔχων ἐνυών δοροῦ ἐνυχίαξ
10 μαχαίρας ἑτέξατο λάβαν;

ἀντ. οὐ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά,
2 πάι Τελαμώνος, ἐβας
3 τόσσον ἐν ποίμναις πίτουν.
4 ἦκοι γὰρ ἐν θεία νόσος: ἀλλ' ἀπερίκοι
5 καὶ Ζεὺς κακῶν καὶ Φοῖβος Ἀργείων φάτων.

—Nauck, retaining the ms. δώροις, reads the gen. ἐλαφαβόλαις. 179 ἡ χαλκοθώρας ἡ τιν' μὴ (ἡ τιν' L, which has τιν' in an erasure, perh. from τὴν. A few of the later ms. have ἡ τίν'.) For ἡ τίν' Schneidewin conj. ἡ τίν': Elmsley, εἰ τίν': Johnson, ἦττιν' (= ἦττιναῖς): Musgrave, μὴ τίν': Bergk οἱ (dat. sing.) τίν': Reiske, οὐ τίν': Wecklein, ἤττιν (governed by μομφάν ἔχων = μεμφόμενοι).

ἀδύροις .. ἐλαφαβόλαις: for the causal dat., cp. Ττ. 1127 τοῖς γε πρόσθεν ἡμαρ-

τημέρεσι (n.). Those who retain the ms. reading δώροις understand 'deceived either by gifts of spoils (promised, but not given), or in regard to slaying of deer.' (Nauck, reading the genitive ἐλαφαβόλαις, take δώροις with that also.) But this is awkward. And, in support of ἀδύροις, it should be noted that Sophocles elsewhere also has co-ordinated a causal dat. with a partic. (or adj.) of causal force, like ψευθείως here. See Ττ. 239 ΔΗ.

εἰκάτα φαίνων, ἡ τοῦ ματείας τινος; ΔΙ. εἰχαῖς (for a vow.). O. C. 333 Π. πότερα πόδωσ; ΙΕ. καὶ λόγων γ' αὐτοῦ γελοῖ.

ἐλαφαβόλαις: Artemis the huntress ('Ἀγροτέρα') was especially Ἐλαφαβόλαις: see on O. C. 1092 L, and cp. Ττ. 213 'Ἀρτεμίν Ὀρτυγίων ἐλαφαβόλων.

The causes here conjectured for her wrath remind us of her anger with Oeneus, who had failed to render first-fruits at harvest-tide (Π. 9. 534 χωσαμένη, δολὸς τι θαλάτης γονιῷ ἄλως | Οἰνεὺς ἰδικῇ). Cp. Eur. Ηήρ. 147 where the Chorus asserts that the Cretan Dictynna may be wroth with Phaedra, as ἀνεργος ἄθικτων πελάτων (for having failed to make holy offerings of honey-cakes).

179 μῆ ..; The reading of the ms., ἡ χαλκοθώρας ἡ τιν' Ἐνυάλιος, was explained by supposing that χαλκοθώρας meant Ares, as distinguished from Eny-
alios (so the schol. here). How the second μή should be corrected, is uncertain. (1) In favour of μή, it may be noted that the interrogative μή is often followed, as here, by τίς, and that its tone of tentative suggestion is just in place. Cp. O. C. 495. 4. μή τίς σε μοι μηδέν βρασόν ἄκους ἐλαφείς; μή τίς σ' αὐτῶν κτεῖνε δῶρα δὲ βιβίς; O. C. 1502 μή τίς Δίως κερανῶς, τίς ἄλμιρα | χάλας | ἐπιράσατο; (2) Another possibility is δητ., as ='then' (to make a last guess). (3) σοὶ would be fitting, indeed, but would require us to suppose that the second μή in the ms. is an inadvertent repetition of the first, not a corruption of some word like itself. (4) εἰ has also been suggested. But the implied construction, μομφάν ἔχων, εἰ τίν' (εἰχαί), would be too harsh. (5) μή is condemned by the fact that with Sophocles this interrogative μή regularly stands first in its clause; only a vocative sometimes precedes it: see on Αντ. 181.

Ἐνυάλιος is in the Iliad either the War-god (2. 651), seemingly identical with Ares, or an epithet of Ares (17. 211 Ἀρης | διῶν Ἐνυάλιος). Like Ἐνυάλων, the word is of uncertain (possibly Thracian) origin. The mention of this deity has a two-fold fitness here; (1) on account of the reference in 178 to Artemis Agrotera; for, acc. to Pollux 8. 91, the Athenian Polemarch made annual offerings Ἀρτέ-

μηδ'. Ἀγροτέρᾳ καὶ τῷ Ἐνυάλῳ: (2) because in the island-home of Ajax there was a
whether it was that she had been disappointed of glorious spoil, or because a stag had been slain without a thank-offering? Or can it have been the mail-clad Lord of War that was wroth for dishonour to his aiding spear, and took vengeance by nightly wiles?

Never of thine own heart, son of Telamon, wouldst thou have gone so far astray as to fall upon the flocks. Yea, when the strophe. gods send madness, it must come; but may Zeus and Phoebus avert the evil rumour of the Greeks!

180 ζ. μουρφήν] μουρφήν Ald.—δορός] δόρος L. The letters after δ, and the words-ἐννυχίωσα μαχαίραι, are in the writing of the first corrector, S: there was an erasure, extending from ρ to the χ of ἐννυχίωσα.—μαχαίραι most mss., and Ald.: μαχαίραι Aug. c, and so Wolff. 188 τὸσσον L: τὸσσον A, etc., and Ald.: Morstadt conj. τὸσσον & F: Wecklein writes adōs.—ποϊμαίνω Triclinius (T): ποίμαν L, with most mss., and Ald.—πιττῶν L (the circumflex from a later hand): πιττῶν i, and Ald.

lepsω of Enyalios, founded by Solon to commemorate the victory by which Athens wrested Salamis from the Megarians (Plut. Sol. 9). Further, Enyalios is here supposed to have helped Ajax; whereas Ares usually favoured the Trojans (cp. Il. 20. 38). As to the Attic relationship between the two deities, see Appendix.

180 ζ. μουρφήν ἐχων = μεμφθένον: Eur. Or. 1069 τῶν μὲν πρῶτα σοὶ μουρφήν ἐχων: so Aesch. P. V. 445 μεμφήν οὖν' ἀνθρώπως ἐχων. —ἐξοφον ἄροδος, causal gen.: cp. 41 n., and Il. 1. 53 οὖν' ἀρ' δ' γ' εὐχάλη εἴπεμεται οὖθ' ἐκατομμύριον. ἐξοφον here = making common cause with him, 'allied'; cp. Eur. Tbr. 58 πρὸς σου ἀργύριοι δώρων, ὡς κοσμή λάβω. (The word may have been suggested by Il. 18. 309 ἐξοφονὶ ἐναλός, though there the sense is, 'The war-god is impartial.') —ἐννυχίωσα μαχαίραι, by devices against Ajax in the night,—i.e., by compelling him to the nocturnal onslaught.—This seems to be the only instance in Tragedy (except Aesch. Thcb. 132 μαχαίρα) where the Doric form of a word from the st. μαχαίρα has good support from our MSS. But this fact does not warrant G. Wolff's view that the form in γ was alone used by the tragic dramatists.—ἐκτοσον, not ἔκτοςον, was the Attic spelling in the poet's age: see Meisterhans, Gramm. Att. Inschr., § 43. 188 ζ. ἀρσενικά γ', by the prompting of thine own mind,—if it had not been deranged by some god. Schol. ἀρσενικά (=in virtue of these own qualities), ἀν' ἀλεξαῖς γνώσειν. The emphasis given by γε shows that this is the meaning.—Not ἄρση ἀρσενίκα γρήγορον (as = ἀρσενικόν), 'to the leftward of thy mind': nor, 'went from good sense (= ἀρσενικά) into folly.'

188 τόσσον: the only example, except Aesch. Ag. 140, of this form in Tragedy. —πιττῶν, instead of ὡς τίτινω: cp. Ant. 752 ἡ καταστολὴ ὡς ἐπεξερχεται θρασύς; ('doth thy boldness run to open threats?')

188 ήκοι γάρ ἔν, 'will' (or 'must') 'come': cp. 88 μένοι' ὡς. The γάρ here refers to a thought implied in the last sentence:—'You would never have done this thing of your own nature; (and if you have done it in madness, that proves nothing against your nature,) for heaven-sent madness cannot be helped; only, may the gods avert the evil rumour!'—i.e., 'may it prove to be false.'

From verse 172 down to this point, the Chorus have been asking whether the rumour can be true. Now they pass to the alternative:—'But if it is untrue, then up and refute it.'

 Zeus...Ποίησις. Both gods are avverters of evil, ἀλεξικάκαι, ἀρσενικάκαι. But Zeus is invoked with especial fitness as being the source of mysterious voices and rumours (Il. 8. 250 ἐνθα πανομφαίῳ Ζηνι ἰδέσκοιν Ἀχαιοί).
ΣΟΦΟΚΛΕΟΥΣ

6 εἰ δ' ὑποβαλλόμενοι κλέπτονσι μίθους,
7 οἱ μεγάλοι βασιλῆς,
8 ἦ τὰς ἀνώτατον Σισυφιδᾶν γενεὰς,
9 μή, μὴ τὲ ἄναξ, ἐδ' ὄδ' ἐφάλοις κλισίαις
10 ὁμι' ἔχον κακὸν φάτνω ἀργῆ,

ἐπ.

ἀλλ' ἂν ἔξ ἔδρανων, ὅπου μακραίῳ
στηρίζει ποτὲ τὰδ' ἀγωνίῳ σχολα
ἀποκρινάν φέλγον.

ἐχθρῶν δ' ὑβρίς ὄδ' ἀτάρβητα
ὀμάται ἐν εὐνέμονοι βάσσαις,

188—192 L divides the vv. thus:—εἰ δ' ὑποβαλλόμενοι | κλέπτονσι | ἦ τὰς | μή
μὴ μὴ ἄναξ | ἐδ' ὄδ' ἐφάλοις | κακὸν φάτνω ἀργῆ. 189 basileis L, made from ba-
silēs. 190 ἦ τὰς] Morstadt conj. χω τὰς.—Σισυφιδῶν mss., and Ald.: Σισυφιδῶν
Suidas ss. vv. άσωτία and Σισυφος, and Eustath. p. 384. 6. The schol. in L, γρ.
Σισυφίδα, meaning the nomin.; whether he took this to be an Aeolic nom. (as Lobeck
suggests), or wrote Σισυφίδας. Hartung places Σισυφίδας in the text; and so Nauck and
Wecklein. 191 μὴ μὴ μὴ ἄναξ ἐδ' ὄδ' mss., and Ald.: schol. in L, μὴ μὴ μὴ ἄναξ:
τὸ πλήρες μὴ μὴ μοι (repeated by Suidas s. v. μὴ μὴ). Wilamowitz-Möllendorff

188 ὑποβαλλόμενοι. The midd. ὑποβάλλεσθαι (παύον) was said of a
woman who 'secretly put to her breast' the child of another, and passed it off as
her own: Λεον. 564 τῆς δολοπ. τεκνοῦσιν ἄρρεν, εἶτα σαντι' τὸν δ' ὡπε-
βάλλου, τὸ σῶ ν' ὑπάρχουσιν παράκαι ἅρμ. 
Cp. below, 481. Hence the metaphor
here,—'falsely suggesting' stories, laying
thy charge things which thou hast not
done.

κλέπτονσι μίθους, tell crafty tales: cp.
1137: Ph. 57 τὸ' οὐχὶ κλαπτὼν, 'this
must not be represented falsely': El. 37
κλέβαν...σφαγά, i.e. to effect by stealth.
Also ὑποβαλλόμενοι. The partici-
ple ὑποβαλλόμενοι closely coheres with
κλέπτονσι, and μίθους depends on both.
—οἱ μεγάλοι βασιλῆς, the Areidae. For
the nom. in -ῆς, El. 690 βραβίζῃ (n.).
190 ἦ τὰς κ.τ.λ.: supply βασιλῆς
(or -ής) from the last clause...ἀνώταν,
προδίητῃ, ψυχάτῃ. —Σισυφιδᾶς. Anii-
cleia, the mother of Odysseus, was said
to have been with child by Sisyphus
when she married Laertes: hence Ph.
417 οὐκολοκεῖτο Σισυφόν Δαερω, the son
of Sisyphus, bought (with ἔδρα) by Laertes:
see n. there, and on Ph. 625.

191 μὴ μὴ μὴ, ἄναξ. If μὴ be sound,
it can be only the acc.: an elision of μοι
is impossible (see O. C. 1436, n. in Appen-
dix). And με could be explained only as
depending on the phrase κακὸν φάτνω
ἀργῆ, as meaning, 'win an evil repute, to
my injury' (μὴ με διαβάλοντας, αὕτῳ διαβα-
λόμενοι): cp. El. 113 ff. τῶς...οἰμογαγ.
..Ἀγαμέμνονα. But this is certainly
forced; and, though the Chorus after-
wards speak of themselves as involved in
their chief's peril (253 ff.), that thought is
less fitting here.

The simplest remedy is that which is
proposed by Prof. v. Wilamowitz-Möll-
dendorff (cr. n.), who, referring to the
hiatus after ἄνα in 103, would here omit μὲ.
The syllables μή, μή μὲ answer
metrically to μομογαγ in 180, and we
should thus have to suppose that μή, μή,
ἄναξ represents — —. Such an hiatus
seems a very doubtful one for tragic
lyrics: otherwise the suggestion would be
welcome, as μή, μή is supported by O. C.
210 μὴ, μὴ μὲ ἀνέρ. Morstadt's remedy,
μὴ μηκέτ', ἄναξ, (instead of μή, μή μὲ,
ἄναξ, ἀνέρ,) has found much favour, and is
satisfactory in itself; but it does not
account for the origin of the vulgarate.

κλισίαις δὲ μὴ ἔξων. The sense re-
quired is, 'keeping thy face hidden in the
tent': so that κλισίαις is a locative dat.
The adv. ἡδ' helps to suggest the idea of
'thinking'. The objections to the version,
'keeping thine eyes fixed on the tents,'
are, (1) that ἔξων could not well stand for
ἐπίχων, and (2) that the seclusion of Ajax
And if the great chiefs charge thee falsely in the furtive rumours which they spread, or sons of the wicked line of Sisyphus, forbear, O my king, forbear to win me an evil name, by still keeping thy face thus hidden in the tent by the sea.

Nay, up from thy seat, wheresoever thou art brooding in this Epode. pause of many days from battle, making the flame of mischief blaze up to heaven! But the insolence of thy foes goes abroad without fear in the breezy glens,


within is never thus expressed.—

ἄρη with a (ἐλάβαν in 181), from ἄραμιν: cp. 129, and see Appendix on 75. 198 ἄνα, the prep., with anaphorspe, as ἄνακτα: the hiatus as in Λ. 847 ἄλλ’ ἄνα, εἰ μεμάκως γε.—ἐπον…ποτ’ (which see Tr. 1214 n.) introduces a strange phrase, στρεφεῖ πρὸς σχολήν. The simplex dat. (of circumstance) is clearly right.

ἀγώνιος σχολή seems to mean, ‘battle-pause,’ i.e., rest from battle. Other explanations are: (1) σχολή which causes an ἄγων (discrimen); because, while Ajax rests, his foes are perilously active. Now, if the Chorus assumed that Ajax, while absent from battle, had been employed in other effort, then, indeed, they might call his rest ἀγώνιος σχολή, ‘a strenuous rest,’ like oitium negotiatiwm. But it seems impossible that ἀγώνιος σχολή should mean merely, his ‘perilous’ or ‘critical’ rest,—made so by the acts of others.

195 ἄταν οὐρανίαν ὀλίγων, ‘kindling a flame of ruin high as heaven,’ White-law. Cp. Aesch. Suppl. 808 τίνι δ’ ὄμηφαν ὀμαρίαν = ὀμοροφύνην: and see n. 198. 148. This is more forcible here than, ‘inflaming the heavem-sent plague’ (= belav: cp. 186).

199 ὲμω’ ἄρματ’, neut. pl. as adverb. I keep this, the reading of the mss., as Wecklein and Bellerman do. Dindorf strikes out ὄρματ’ (unwarrantably), and writes ἀταρβῆτος. In an epode, the strophic test is absent, and the logaoedic metre admits of Dindorf’s reading. There is, however, a point in favour of ἀταρβήτη which deserves to be noted; viz., that the adverbial neut. pl., though it has no special relation to verbs of motion, is, in fact, very often joined with such verbs; and that the phrase ἀταρβήτη ὄρμαται is therefore thoroughly consonant with poetical usage. See (e.g.) O. T. 883 ὑπέρωντα πορεύεται: O. C. 1695 ὁντα κατάμεμμεν’ ὑπητον: Μ. 17. 75 ἀκίνητα δύων: ἰστότως: Fidn. O. 7. 45 βαίνει: ἀτεκμαρτα: Eur. Ph. 1740 ἀποκρινόμεν’ ἄλωμεν: Bacch. 435 ὄφῃ ἀκραθ’ ὀφθαλμοιμες. For the hiatus at the end of the verse, cp. 435 χρόνος μολὰτ’ ἄτο | Ἐλλακτός.

198 f. καγχαΐτονων. Dindorf writes καγχαΐτονων, on the ground that the form καγχαίτονων was not Attic. (His further change of πάνω into πάνως is merely for the sake of equalising this v. with 197 f.) The main facts are these. 1. Aristophanes uses καγχαίτονων once (Ecc. 849), and also the noun καγχάσας (Nub. 1073). 2. It is true that καγχάσας cannot be proved by metre from any verse earlier than that of Babrius (100 8 καγγάσας), and Paulus Silentiarius (6th cent.) in Anth. Pal. 6. 74. 3 (καγχάσας). 3. On the other hand the manuscripts have ἀνεκάγχασαι in Plat. Rep. 337 A, and ἀνακαγχάσασαι in Euthyd. 300 D; forms, be it noted, which carry their own commendation, since, in the compound with ἄνω, the nasal (γ before χ) makes pronunciation easier. 4. Lastly, there is the analogy of the Homeric καγχαλάω. Surely, then, there is no reason to doubt that Sophocles could have used καγχάσας if he found it metrically convenient. (Some editors prefer to write βαρμάλγης', which also is metrically possible. The sense is, 'draught with heavy pain' to it; the ἄλγος is not the bitter indignation felt by the Greeks. The word occurs only here; and βαρμάλγης is post-classical. - ἐστακεν, 'stands fixed.' cp. 1054.)

201—212 The first ἐπισάδων falls into two principal parts. In the first (201—332), the hero's plight is made clear by the exchange of tidings between Tecmemusa and the Chorus, each learning what the other has to tell. In the second part (333—595), Ajax himself speaks with the Chorus and Tecmemusa; his words foreshadow a resolve to die. The first part opens with a kommos between the Chorus and Tecmemusa (201—262); the second, with a kommos between the Chorus and Ajax (348—429).

201 ναὸς ἄρωγοι, i.e., rendering service in it; Ajax addresses them as γέως ναὸς ἄρωγον τέχνες (356). The Iliad (1. 517) assigns twelve ships to Ajax.


Erechtheus, ο γενέσις (Her. 8. 55), 'whom Earth, the grain-giver, brought
while all men mock with taunts most grievous; and my sorrow passes not away.

Enter TECMESSA.

TE. Mariners of Ajax, of the race that springs from the Erechtheidae, sons of the soil,—mourning is our portion who care for the house of Telamon afar. Ajax, our dread lord of rugged might, now lies stricken with a storm that darkens the soul.

CH. And what is the heavy change from the fortune of yesterday which this night hath brought forth?

Reiske conj. γενεά: Blaydes, γενεά: Seyffert, γενεά.—ἐρεχθείδας I, A, and Ald.: ἐρεχθείδας r. 

208 μέγας [ὁ μέγας mss. (except M, and 1st hand in V, ap. Camb.)], and Ald.: the first to correct the error were Erfurdt and Seidler. 208 ἡμερίας] ἡμερίας mss., and Ald. So in 234 the MSS. give νημων, and in 257 στρεφότα: though in 218 στρεφέτα and in 238 κεφάλη. Attic rather than Doric forms suit these anapæsts, which have the tone of dialogue. See Appendix to Antigone, p. 248.—Thiersch conj. ἡμερίας: Hermann, ἡμερίας: Seidler and Hartung, ἡμερίαι: Bergk, this, or ἡμερίαι: Blaydes, τί δ' ἐνθλακτα: Tischler, τί (or τοι) δυσαμερίας.

forth, and Athena, daughter of Zeus, fostered’ (Ilf. 3. 547), is representative of the Athenian claim to be αὐτόχθόνες. It was in his reign, acc. to Her. 8. 44, that the folk once called Κραναι, and then Κεκροπίδαι, were first named Ἀθηναῖοι. For Ἐρεχθείδαι as Ἀθηναίοι, cp. Pind. Ι. 2. 19 κεκροπι' Ἐρεχθείδαις χαρίτεσσιν ἀράτως ταῖς λιπαραῖς ἐν Ἀθήναις, having attained to the glorious honours given by the Erechtheidae in shining Athens.’ (In Ant. 961 f., however, the patronymic has a narrower sense, denoting merely the family of Erechtheus.) So, again, the Athenians are Ὀρθοκτοῖ (O. C. 1666), the Thebans Καταρχοῖ, the Trojans or Romans Αἰνεάδες; and an unknown poet (frag. adesp. 274) calls the Argives ξυνοιοὺς Ἰατρίδας, where Hesychius explains the adj. by αὐτόχθονα καὶ οὐκ ἐνθλακτα,—the sense of ξυνοιοί here. (Cp. O. C. 948 n.)

Salamis is in this play a kingdom independent of Athens, but the Salaminians are of Athenian stock, and revere ‘sacred Athens’ (1222) as the metropolis of their race. See Introduction, § 4.

204 τηλόν instead of τηλεύ: cp. Tr. 315 γένεσι τῶν ἐκείνεν (n.). It goes with τοῦ...οὐκ...not with κυθώνου.

205 ὑμερίας denotes the rugged, massive, untamed strength of Ajax, and is meant to suggest a contrast with his present affliction; so 548 ὰμοί...κυρίοι, 885 ὰμοθηματος, 931 ὰμοθραυδantes. (The word was absurdly taken by some to mean, ‘with strong shoulders,’—as the Iliad mentions his εὐραίας ὰμοί, 3. 227.)

200. ὀθρός (οθός, ὀ θυ, mud), ‘turbid,’ with ref. to his clouded mind: cp. Her. 4. 53 (of a river) ἡμερίας τε καθάρος παρὰ ὀθρός. So Aesch. P. V. 885 ὀθρός δὲ λάγοι παλέουσ’ ἐκεί | στυγνῆ πρὸς κύμας εις ἄησ—words turbid with passion.—χειμῶν: cp. Ph. 1194 ἀδοντα χειμῶν | λύτη: ib. 1460 χειμαζόμενος.—νοσήσας, ‘stricken’: this aor., in the ‘ingressive’ sense (‘fell ill’), is frequent in Attic: e.g. Thuc. 1. 138 § 4 νοσήσας τελευτᾷ τὸν βίον: Plat. Tim. p. 84 c ὀτρυ...νοσήσῃ.

208 τί τε βαρὸς ἐνθλακτα νῦν ἀδελφῆ της ἡμερίας; ‘And what heaviness (heavy trouble) has the past night received in exchange for the (already grievous) fortune of the day?’ ἐνθλακτάσις in a middd. sense; cp. Diod. frag. 50 ἐγκέφαλο βασιλικὴν ἐνταῖσα εξαγωγὴν ἤγγισαν. The fact that φαλαγκαί has more often a passive sense in Attic is quite compatible with such an exceptional use; thus Antiphon can say, τῶν πλοίων πατομεμένον (or. 5 § 21), and τετιμωρυ- μένους εαυτον (Tetr. B. β. § 8). But it is more doubtful whether such a notion as μολπας, πράξεως, οὐ καταστάσεως can here be supplied with τῆς ἡμερίας. The paralels adduced are such as ἡ ὕστα, ἡ ἐωσίνη, ἡ ὕστα, ἡ ἐρωτι, τὴν θερετιν (‘in summer,’ Her. 1. 189), τὴν χειμερών (id. 1. 202). There was indeed a tendency in Greek idiom to make substantives out of fem. adjectives; i.e. to use the fem. adj. alone, whenever the subst. (such as γῆ, ḏῆς, ὀρχα, μοῖρα, δίκη) could readily be understood. And that tendency must be considered here.
σοφοκλεούς

παί τού Φρυγίου Τελευταίου, λέγε, ἐπεὶ σε λέγος δουριάλωτον - στέρξας ἀνέχεις θυρίος Αἰας. - ὠστ' οὐκ ἂν ἄδεις ὑπείποις.  

ΤΕ. πῶς δήτα λέγω λόγον ἀρρητον; → θανάτῳ γὰρ ἵσον πάθος ἐκπεύεται.  

μαίνα γὰρ ἀλοὺς ἦµιν ὁ κλείνως → νύκτερος Αἰας ἀπελωβήθη.  

τοιαῦτ' ἂν ἰδος σκηνῆς ἔνδον → χειροδαίκτα σφάγι' αἰμοβαφή, →  

κείνων χρηστήρια τάνδρος.  

στρ. ΧΟ. οἶαν ἐβδήλωσας *ἀνέρος αἰθονος  

2 ἀγγελιάν ἀτλατον οὐδὲ φευκτάν,  

210 φρυγίου τελευταίου L (but a later hand has added a second λ below the line): and the Ald. too has φρυγίου Τελευταίου, which was the prevalent reading. But A and a few other mss. have φρυγίου τελευταίου. Jäger conj. Φρυγίου Τελευταίου: Porson (on Eur. Ης. 120 = 123 Dind.) quotes silently Φρυγίου ευ Τελευταίου: though in his Αδν. (p. 185), quoting Φρυγίου Τελευταίου, he suggests no such change.  

211 δοράλωτον Brunc: δοράλωτον mss., and Ald. 212 In L στέρξας ἂν ἐχει has been made from στέρξας αν ἐχει.  

215 πάθος L (with β above π, and π above θ, from the 1st hand): βάρος Γ (with γρ. πάθος): πάθος A, with most mss., and Ald.  

216 ἦµιν γ: ἦµιν L.  

218 In L a letter (e?) has been erased before ἰδος.  

No tolerable emendation has been made. τριπλας, 'stillness,' though possible, is very feeble. εὐμπλας (= εὐμπελας), which Nauck adopts, is directly contrary to the sense; for, even before the dread rumour arose, the Chorus had been disquieted by the long seclusion and inaction of Ajax (194 ff.). ἄμερπας, without some further definition (such as τῆς πρότων), would be too vague. And the words νείς ηδέ suggest that there was some mention of day. On the whole, the traditional reading, though difficult, is less open to objection than any remedy which has been proposed.  

The schol. in L has: γρ. δὲ ἄμερας ἂντι τῆς ἀνδριὰς φορᾶς ('unpleasant course'), καὶ έσται τὸ νος, ποιον βάρος ξα- 

βεν ἄδη τη νείς ἀντι τῆς προτόκες ἄμερας; This explanation of ἄμερας by ἀνδρίας and ἰδίας indicates (I think) a reference, not to ἰδεία— as if ἄμερα could mean δυσμερια—but to ἠμερος: the original scholium may have had ἄμερας (meant as 'unkindly fortune').  

210 Φρυγίου Τελευταίου. Cp. 331: 488. Similar examples confirm this reading: fr. 796 'Αλφεσίδους ἦν ὁ γεννήτας πατήρ (it is improbable that Sophocles wrote Αλφεσίδους): Aesch. Θ. 483 'Πυθωμένους σχήμα: Eur. Σφηκ. 889 Παρθενοταῖοι, εἶναι ἑφότας τόκους. (Aesch. Θ. 547, Παρθενοταῖοι Ἀρκάς, is rejected by many critics.) Indeed, such license was not strictly confined to proper names, to judge by Aesch. Ch. 1049 φαίνομενοις.  

Lobeck remarks that the father of Technessa is called Τευθρας by Malea and others, Τευθρας by Cedrenus, and Τευθας by Tzetzes.  

211 ε. λχως, concubine, διμνέται (501): being δουριάλωτος, she is δοῦλη (489). Cp. Της. 360 κρύφων ὁς ἐχόν λέ- 

χος (116).—σα...στέρξας ἄνθος: lit., 'having conceived a love for thee, he up- 

holds thee,'—i.e., 'he is constant in his affection for thee': so Eur. Ης. 123 βάκχαι ἄνθος λεπτο 'Αγαμέμνων, 'con- 

stant to' her bed. (In O. C. 674, where τῶν οἰωνίων ἄνθους καισάν is the common reading, we should probably read τῶν οἰωνίων ἄνθους καίσαν.)  

218 ωπάτωσ, 'hint,' 'give a clue': they do not yet surmise, from her words
Daughter of the Phrygian Teleutas, speak: for to thee, his spear-won bride, bold Ajax hath borne a constant love; therefore mightiest thou hint the answer with knowledge.

TE. Oh, how shall I tell a tale too dire for words? Terrible as death is the hap which thou must hear. Seized with madness in the night, our glorious Ajax hath been utterly undone. For token, thou mayest see within his dwelling the butchered victims weltering in their blood, sacrifices of no hand but his.

CH. What tidings of the fiery warrior hast thou told, not Strophe. to be borne, nor yet escaped,—

221—232 L divides the vv. thus:—οἶνος—| ἀθλῶνος—| ἄτλατον—| τῶν μεγάλων—| ὑποκλητζομένων—| τῶν δὲ μέγασ—| ὠμοὶ—| περὶφεροντος—| ἀνείται—| χερὶ—| κελαινῶσι—| ἑβοτίας ἐπιγνώμουσιν. 221 ἐδήλωσα] Wunder writes θείες (and so Paley): Hartung, ἐφημας (as Wunder formerly proposed): Nauck conj. ἐδήλωσ. Cp. 245 n.—ἀνέφος] ἀνέφος MSS.: Nauck, Wecklein and G. Wolff read ἄνεφος, incidentally suggested by Hermann (who himself retained ἀνέφος) in his 2nd ed., on v. 245, where see n. 228 ἄθλουσ] The first hand in L wrote ἄθλος (after ἀνείθα there has been an erasure): a corrector then wrote ἀθλος above ἄθλος: and a later hand has altered ἀθλος itself into π. The prevalent reading was ἄθλουσ (A. etc.): but a few have ἄθλων (as L²= Lb, Vat. a): and a few more (as Θ and Pal.) have ἄθλωνος, the reading of Ald. 228 φευκτάν made in L from φευκτάν: φευτᾶν Pal.

in 205—207, with what terrible fulness of detail she can speak.

214 Σ. λέγω, subjunct.—θανάτῳ... οὐν: O. C. 539 θάνατος μὲν τὰς ἀκόιες. In the Caesar, fr. 332, Sophocles used θανάταν αὐτὸν as =οδὸν ἀνέκτων, acc. to Pollux 6. 174.

218 Σ. μανιά γάρ: notice the γάρ in two successive clauses (El. 180 n.). here it prefaces the statement (O. Τ. 277 n.).—ήμιν, ethic dat.: El. 272.—νῦντερος, advers: cp. 930 παῦρνα καὶ φανθεύτερα ἀνείτας. Η. i. 497 ἕρει τῇ ἄνθρῳ. The word is irreguarly placed, as if the speaker had meant to designate Ajax by ἀνέπικτος, and had then added Δαμα: for similar irregularities, cp. El. 693 f., n.—ἀπελεύθητι, a somewhat rare pass. aor.:


218 Σ. τοιαίτ', introducing the ground for the introduction; cp. 164 n.—αιρομαθῆ: cp. 96 ἔσχάσαι ἔγχος εῦ...: ἡρτορίᾳ, with tragic paths, since the word denoted holy sacrifices to the gods (properly, before consulting an oracle): Aesch. Theb. 230 σάφεια καὶ χρηστηρίᾳ θείαν ἑρεῖαν. Cp. Ag. 645 ποιάν πάντω Ερμών.

221—232 A strophe, to which vv. 245—256 form the antistrophe. For the metres, see Metrical Analysis.

221 Σ. ἄνέφος...ἀγγελιάν: for the objective gen., cp. 998: Ἀπ. ιε νῦθο,: φιλόν (n.).—ἀθλῶνος, 'fiery'; cp. 1088: Aesch. Theb. 448 ἄθλου...λήμα: in n. 147 the word is applied to a bright sword. This inflexion (instead of ἄθλουσ) occurs elsewhere only in Hes. Op. 361 ἄθλον πλάτων (Bergk's correction of the ms. ἄθλονα), a reading which is made certain by Aeschin. Or. 3 § 184 λιμόν τ' ἄθλουσ κρατέρων τ' ἐταύντες Ἁρμή, and Callim. Ημηνι. Σελ. 68 ἐμβαλε λιμών, ἄθλωσ, κρατέρων: where the fig. sense of the epithet is 'fierce.'

The Σ. ἄθλουσ is impossible here, as in the verse of Hesiod; it could refer only to composition. Cp. Eustathius p. 862. 10 φέρεται ἄθλον βούς καὶ οὐράρος καὶ ἁθροφόρος καὶ λέων· ἄθλον δὲ οὐδὲς αὐτῶν λέγειν δι', ἀλλὰ τοιοῦτον ἐρωτεύει ἐπίτιθαι. The variant was doubtless due, in both passages, to the rarity, for ἄθλον, of the inflexion with ο: which is illustrated by the dat. pl. νήφοι in Theog. 481, and by such alternative forms of the gen. as ἄθλωνος, ἄκαλωνος, etc.

ἄτλατον οὖν φευκτάν, unendurable, and yet one from which there is no escape: for οὖν as =ἀλλ' οὖ, cp. El. 132, 1034.
ΣΟΦΟΚΛΕΟΥΣ

3 τῶν μεγάλων Δαναών ὑπὸ κλησμέναν,
4 τὰν ὁ μέγας μῦθος ἄλεξεν.
5 οἴμοι, φοβοῦμαι τὸ προσέρπων. περίφαντος ἀνήρ
6 θεανείται, παραπλάκτω χερί συγκατακτᾶς
7 κελαινοῖς ξίφωσι βοτᾶ καὶ βοτῆρας ἰππόναμας.

ΤΕ. οἴμοι· κείθεν κείθεν ἄρ᾽ ἡμῶν
δεσμῶτων ἄγων ἠλυθε ποίμνην. →
δῶν τὴν μὲν ἔσω σφαῖρ᾽ ἐπὶ γαίας, →
tὰ δὲ πλευροκοπῶν δόξ᾽ ἄνερρήγυν. →
δύο δ᾽ ἀργίσοντας κριοῦς ἀνέλων, →
tοῦ μὲν κεφαλῆν καὶ γλώσσαν ἄκραν

228 ὑπὸ κλήσθησαν γ.: ὑποκλησθήσαν L, A, etc., and Ald.
228 ὁ μέγας] Nauck
227 οἴμοι A: ὁμοί L (with of above in marg. from a later hand)
227 οἴμοι or οὐ μοι γ.: ὁμοί Σuid. (s. v. τὸ προσέρπων), and Ald.
228 ἀνήρ Brunck: ἄνήρ MSS.
229 παραπλάκτων Blaydes: παραπλάκτω MSS. Cr. 597 ἰππόναμος: Ph. 688 ἰππόναμοι.
230 συγκατακτᾶς made in L from συγκατάκτας.
232 ἰππόναμος Porson: ἵππων ὁ μελός L, the second o in an erasure of ὁ, and 8 in an erasure of ο. [Dindorf, using Dübner's collation, says: 'In cod. o in litura alius literae, quam tamen non ω fuisse

255 τῶν μεγάλων Δαναών are clearly not the Greek chiefs (οἱ μεγάλοι βασιλῆς, 189), but the Greek army at large. It is the popular fury that the Salaminians are now thinking of: in 228 περίφαντος...θανείται alludes to public stoning, the λῆθευστὸν Ἁρη ὑν. v. 253.—κλησμέναν, noised abroad by them: cp. Θ. 659 κλησίται θυτήρ, he is rumoured to be sacrificing; and ἅδ. 1268 κλησιμένοι πατέρεσ.
228 ὁ μέγας μοῦσας: cp. 173 ὁ μεγάλα φάτες (n.).—ἀδέξ, αδέξ, increases by diffusing it. (Not, 'exaggerates.' )
228 περίφαντος: cp. 1311 δαμεῖν προδιδόμαι.

ἱππόναμος, 'guiding horses,' refers to riding in both the other places where it occurs (Eur. Hippi. 1399, of Hippolytus; Ar. Nub. 571, of Poseidon Hippius). Here, βοῦρας, closely following βοῦρα, must mean the herdsmen who tended the sheep and oxen (=πομμέων ἐπιστάται, 27). It would be forced, then, to suppose that ἰππόναμος means 'tending horses,'—with ref. to the horses of the Greeks on the λεμός ἱππομαχή (143 f.). That would be as if one said, 'the cattle, and their herdsmen, who also tended horses.' Herdsmen in charge of great flocks and herds, on a wide plain, and near a watchful foe, might well be mounted. It is no objection—and least of all, in an Attic tragedy—that the Homeric warrior does not ride.

—The reading ἰππόναμος, instead of ἰππόναυς ('horse-feeding'), is made certain by metre (v. 245), and is confirmed by the first hand in L (cr. n.).

232 ἄρα, 'then,' marks her new perception: cp. 927,934,1026: Θ. 1112, etc.—ἀλήθεια. This form, not used by Aesch., occurs only here in Soph.; Eur. has it not only in lyrics (Or. 813, etc.), but also in dialogue (El. 598, Tr. 374).

232 ὡν (neut.), instead of ἦ, since
tidings which the mighty Danai noise abroad, which their strong rumour spreads! Woe is me, I dread the doom to come: shamed before all eyes, the man will die, if his frenzied hand hath slain with dark sword the herds and the horse-guiding herdsman.

TE. Alas! 'twas thence, then,—from those pastures,—that he came to me with his captive flock! Of part, he cut the throats on the floor within; some, hewing their sides, he rent asunder. Then he caught up two white-footed rams; he sheared off the head of one, and the tongue-tip,

spatii angustia docte.' But δ is in fact separated by narrow spaces from υ and μ, as shown above; there is ample space for ω, and that letter can be faintly seen; it was written rather small. (Autotype Facsimile of Lyr. ms., p. 3 b.) L7 (= Lb) has ἵπποιμα: the other mss., ἵπποιμοι. 284 τούμην Ellendt: τούμων MSS. 285 τήν μὲν ἄλων] τά μὲν ἄλων Trichinius (T, etc.), and so Brunnck. 286 τά δὲ Trichinius: τά δὲ L, with most mss., and Ald.—ἀφοριστήν ἀφοριστήν L. 287 ἄνδρων] Mekler conj. ἄλων: Nauck, µάρφας, thinking that άνδρων came from a gloss ἄλων.

τούμην is a 'noun of multitude'; cp. O. C. 1. 970 ἀμμαῖας, of κ.η.λ. (n.). Then τήν μὲν (sc. τούμην) follows ὅρω, as it might have followed σι: cp. Thuc. 1. 2 § 3 τῆς γῆς ἡ ἀρκέτη, ἴδ. 5 § 1 τῶν πλείον τῆς ἄλων. Finally, τά δὲ (sc. σῶμα) refers to ἀρω.—The antithesis to τήν μὲν is given by τά δὲ, not (as some have thought) by δοκ δ'.—ἐνω, 'within the house,' refers to all the incidents that followed his arrival (ἵππωθε). Schneidewin wrongly joins ἐνω σφάξε ('stach tot'), comparing Aesch. Ag. 1343 τεκνοκοταν καρπαν πληγήν ἄλων. But σφάξε denotes 'cutting the throat,' not 'stabbing'; cp. 298.—ἐν γελασ, where they stood upon the floor; as distinguished from those animals which he caught up and rent asunder.

πλευροκοτίνι, slashing at their sides with his sword: a compound like θαλαττοκοτίνι (Ar. Eq. 830), μεταφροκοτίνι (Pax 92).

287 Λ. ἀργύροθα: for the rt. ARG, denoting 'brightness,' and its derivatives, cp. O. C. 670 n. As Ajax purposed to flag Odysseus (110), the ram which suffers that fate here might naturally be identified with him. The first ram, which is beheaded at once, might then represent Agamemnon; and Menelaus would here be ignored. On this view, however, there is a discrepancy with verses 97—110, since both the Ateia are there supposed to be dead, while Odysseus has still to suffer. Here one ram (Agamemnon) is slain, and the other (Odysseus) flogged, in rapid succession.

If the two rams are the two Ateiai, then Odysseus is ignored here. This would be consistent both with vv. 97—110 and with 298—306. The flogging of the second ram here would correspond with the words τοὺς δὲ δεσμοὺς μιᾷ ἄλωθοι in 299 f. Then came the colloquy of Ajax with Athena (301); after which, he slowly regained his sanity,—before he had inflicted the lash upon Odysseus. That the two 'rams are here the royal brachia might be suggested by the analogy of the two eagles in Ag. 115. On the other hand, the special ferocity with which Ajax treats the second ram rather indicates that it represents Odysseus. There would be no point in so distinguishing Menelaus from Agamemnon. On the whole, it seems most probable that the poet meant Agamemnon and Odysseus, but was careless of strict consistency with vv. 97—110.

288 κεφαλὴν καὶ γλῶσσαν ἄκραν. He first shears off the head; then, still holding it, while the carcass drops to the ground, cuts off the end of the tongue; and next hurlis both head and tongue from him. ἀκρα γλῶσσα can mean the extremity, the tip, of the tongue, as in Theocr. 9. 30 ἄκρα γλῶσσαν ἄκραν: so in Ph. 748 ἄκραν πόδα is the heel. It could not mean, 'the tongue from the roots,' γλῶσσαν πρυμνή (lik. 5. 393).—It was customary to cut out the tongues of animals slain for sacrifice, and to offer them separately (Od. 3. 332: Ar. Pax 1060). But I doubt whether there is any
διπτέι θερίσας, τὸν δ' ὅρθον ἄνω κίον θήσας μέγαν ἱπποδέτην ῥυτήρα λαβὼν παίει λυγυρὰ μάστιγι διπλῇ, κακὰ δεννάζων ῥήμαθ, α δαίμων κοίδεις ἄνδρων ἐδίδαξεν.

ἀν. ΧΟ. ὧρα τιν' ἡδη τοι κράτα καλύμμασι 2 κρυμάμενον ποδῶν κλοπαν ἀρέσθαι, ἢ θὸδον εἰρεσίας ξυγὸν ἐξόμενον 4 ποντοπόρῳ νά μεθείναι.

5 τοιαὶ ἐρέσσουσιν ἀπείλας δικρατεῖς Ἀτρείδαι 6 καθ' ἡμῶν. πεφόβημαι λιθόλευστον Ἀρη 7 καναλγεῖν μετὰ τούτοι τυπεῖς, τὸν αὐτ' ἀπλατος ἀσχει.

239 μπτεί L, with almost all mss., Ald., and Thom. Mag. p. 23, 17 ὧρα Mosq. b (15th cent.).

241 ἱπποδέτην made in L from ἱππόδετην.

248 θνάζων L (which a later hand has sought to correct: so Ant. 759 θνάζον, where see cr. 2. 245 ἡδη τοι L, with G, L.2 (=Lb), and most of the later mss. 245 ἡδη (without τοι) A, T, Ien., Harl., and others, Eustath.

reference here to the sacrificial custom; the act of Ajax rather expresses merely fierce hatred of a slanderer.

289 μπτεί has the support of the mss., not only here, but also in Ant. 131, Tr. 780. In the latter place, it is confirmed by Athenaeus p. 65 F, for he has μπτούσα in his paraphrase. μπτεί, used only in pres. and impf., was current in Attic (Ar. Eccl. 507 μπτείτε χαλαίνας). It has good authority in Thuc. 5. 103 §1 (ἀναφροτοῦ). In Xen. Cyneq. 9. 20 (μπτοῦσα). In Tragedy it is nowhere required by metre; and Elmsley (on Eur. Heracl. 150) supposes that the tragic poets used only μπτεί. No difference of sense between μπτεί and μπτεί can be clearly shown; though it has been fancied that μπτεί implies the frequency or vehemence of the act (tacit as compared with ιακών).

ὀρθὸν ἄνω. δῆμας: i.e., making the animal stand on its hind legs, with its forefront lashed up to the pillar—as if they were the hands of a human prisoner.

—κλον, lit., 'at a pillar,' a dat. of place (cp. El. 174 n.); not, 'to a pillar' (ὁπον κλον, 108).

241 ἱπποδέτην ῥυτήρα, a leathern strap or thong, belonging to the harness of a horse,—such as the reins of a bridle (O. C. 900 στείδεων ἀπὸ μπτοῦ), or driving-reins (II. 16. 475, where see Leaf). Hesiod ᾿Στ. 308 ῥυτα χαλαθοὺς, 'slackening the reins.' Ajax makes a διπλὴ μάστιγα, a whip with two thongs, by doubling the strap. Cp. Aesch. ca. 957 λαβὸν μπτερὶ μαστιγοῦν αἰχμάλωτων.

248 λυγυρ, Homeric: II. 11. 532 μάστιγι λυγυρ.

248 &. κακὰ δεννάζων ῥήμαθ, like ῥυτείδων ῥείδη: see on Ant. 759 δεννάζεις. δαίμων: cp. O. T. 1258 λοσ' σωτὶ 8 οὖ ταὐτὰ δαίμονα δείκνυτι τινι. οὐκείς γὰρ ἄνδρων οἱ παρῆμεν ἐγγύθεν.

248 2. ἡδη τοι κράτα. The reading of the best mss., both here and in the strophe (221 f.), can be retained, if in the strophe we make the slight change of ἄνδρος to ἄνισος. If, on the other hand, we strike out τοι here, then we must also change κράτα to κάρα, or else, keeping κράτα, change ὡθεῖς to ὡθοῖς or ὡθοῖς. (The impf. ὡθοῖς would be unsuitable.) Here τοι is quite in place, as introducing the comment. ἡδη, as a correction of ἡδη τοι, is doubly impro-
and flung them away; the other he bound upright to a pillar, and seized a heavy thong of horse-gear, and flogged with shrill, doubled lash, while he uttered revilings which a god, and no mortal, had taught.

Ch. The time hath come for each of us to veil his head and betake him to stealthy speed of foot, or to sit on the bench at the quick oar, and give her way to the sea-faring ship. Such angry threats are hurled against us by the brother-kings, the sons of Atreus: I fear to share a bitter death by stoning, smitten at this man's side, who is swayed by a fate to which none may draw nigh.


bale, since ἔνθι is emphatic, and ἕνθι would be somewhat weak. See Appendix.

κράτας κρυψάμαν, in token of grief and shame. Plat. Phaedo p. 117 c ἐγκαλιπρατάς ἄπτελας ἐμαυτόν: Aesch. or. 2 § 111 τα γε δη καταγήλαστα παυτελῶν, ἐφ' οί δι' οι κυπερασθεὶς ἐνεκαλήφατο. Liv. 4. 12 Multi ex plebe ex amissa...capitibus obnovulis se in Tiberim praebieramus. —τοῦτον κλοτάν ἄρεσσα τι: cp. Aesch. Pers. 428 οὐκ ἐκκειμον ἀφορραι φυγῇ: [Eur.] Rhes. 54 (μετέπειρο πλάτης) ἀφερεσθε φυγῇ. The verb here means, 'to take up,' 'betake oneself to;' not 'to win,' 'secure:' see Appendix on 75. For κλοτάν, cp. Eur. Or. 1499 ἔζεκτατον ἐκ δόμων νῦν. 249 f. θοῦν, properly the epithet of ἐξερέσσα, is transferred to ἰγνόν (cp. Απ. 794 n.): ἰγνόν ἔφωμα, as Aesch. Ag. 183 σέλμα...μελών, Eur. Or. 956 τρίνοδα καθίζων. ναῦ μεθεξῆν, 'to let the ship go,' ἰγνός, or the like, being understood. Cp. Eur. fr. 779 κρασίας δὲ πλευρὰ πετροφόρων ἑκημάτων μεθεξῆν ('he let his horses go'): α' ἐπεταρ' ἐπ' αἰθρότοι πυγάς. The elliptical use of μεθεξῆν, with dat., in this sense, seems to be rare: but it is parallel with that of ἐφεξῆν as —indiculere (e.g. Plat. Rep. 388 ε ἔται τις ἐφ' ἐνγείρον, 'ply,')—properly, to ply the oar; then, to put anything in lively motion; Απ. 158 μητίν ἐρέσας, 'revolving' thoughts in the mind. Cp. the elegiac poet Dionysius ap. Athen. p. 669 η εὐρεία γλώσση ἀποκειμένοις εἰς μέγαν αὐτον ("by our swift strains will we waft him to the haven of fame.") —ἐπιρατεῖς Ἀτρέσιοι, the two princely Atreidae: cp. 390 τοῦ τοις διαφόροις...βασιλεία: Ο. 1055 τας διαφορας...ἀδικαρά, i.e., the voyage-journeying sisters; and ὅς 17 n.

252 Π. περιοδήμαι: 139 n.—ἰδιλλευ- στον "Ἀρη, a violent death by stoning; cp. Απ. 36 ὁμῶν...δημολευστος. Aesch. Ag. 1610 δημωρυγεῖς...λειψάνοι ἀράτη. When, as here, Ἀρης stands for the notion of a 'violent death,' it always, of course, implies an onslaught; as in O. C. 1679 δι' ἀρα' Ἀρης ἀπ' ἀπὸς κτένος ἀσέκουρον (death in battle, or by drowning): Aesch. P. V. 860 θηλυκότητα...Ἀρη δαμαῖ- των, i.e., by the onslaught of murderous women. (In Pind. Π. 11 36 χρωμὶ οὖν Ἀρη is best taken, with Gildersleeve, as = by tardy help of Ares') The initial Α is long here (answering to the penult. of ἀνακατατάσσω in 230), as in 614. Απ. 139, El. 96.

The accus. is, in the first place, object to περιοδήμας, but is felt also as a cognate acc. to ἐξαλαγοῦν (like ἀγοῖς ἀλώ), and could be, further, an acc. of the inner object with τυπεῖ (II. 24. 420 ἄλκα...δόστε ἄπτωτη): it is one of those cumulative
ΣΟΦΟΚΛΕΟΥΣ

ΤΕ. οἰκετέ: λαμπράς γὰρ ἀτερ στεροπῆς
ἀξας ὅσες νότος ἦς λήγει. —
καὶ νῦν φρονίμους νέον ἄλγος ἔχει: —
τὸ γὰρ ἐσπευσθεὶς οἰκεῖα πάθη, —
µηδενὸς ἀλλο παραπραξάντος, —
μεγάλας ὄδυνας ὑποτείνει.

ΧΟ. ἀλλ' εἰ πέπανται, κάρτι ἄν εὑρυχεῖν δοκῶ
φροῦδον γὰρ ἧδη τοῦ κακοῦ μείων λόγου.

ΤΕ. πότερα δ' ἂν, εἰ νέμοι τις αἴρεσιν, λάβοις,
φιλοὺς ἀνίων αὐτός ἡδονὰς ἔχειν,
ἡ κοινὸς ἐν κοινοῖς λυπεῖσθαι ἔχων;

ΧΟ. τὸ τοι διπλάζον, ὦ γύναι, μείζον κακόν.

ΤΕ. ἡμεῖς ἄρ', ὦ νοσοῦντες, ἀτώμεσθα νῦν.

ΧΟ. πῶς τούτ' ἐλέετος; οὐ κάτοικο ὅπως λέγεις.

257 λαμπράς γὰρ ἀτερ στεροπᾶς L., with most mss., and Ald.: λαμπράς γὰρ ἀτερ στεροπᾶς Γ. For the conjectures, see Appendix.—Dindorf was the first to write στεροπῆς: see cr. n. on 208. 258 ἡξαὶ ἄξας L., 259 φρονίμους L has ν above σ, from a later hand. 260 ἔσηεθεν L: cp. O. C. 121 cr. n. 268 δοκὶ L. Blaydes conj. δοκεῖ. 265 νέμοι ρ, and Ald.: νέμει L (made from νέμω), A, etc.; superscript in Pal. 266 ἔρ. Nauck formerly proposed ἐξουσίων ἐν κοινοῖς (thinking κοινός also corrupt). He now suggests: φιλοὺς ἀνίων θ' ἡδονὰς Ἀλντ' ἔχειν ἣ κοινὸν ἐν

Constructions which Greek idiom (esp. in poetry) favours. Note that a simple inf. after φοβούμαι usu. denotes what one is afraid to do (Aesch. Ch. 46 φοβούμαι δ' ἤτοι ἐκβαλεῖν), but can also denote what one fears to suffer: Plat. Phaedo p. 68 οἰ φοβοῦμαινων θ' ἡδονὰς στεφθῆναι. αἰτε'/ ἐπιλατος, a fate such that no one can approach him, or stand at his side, without being involved in his doom. The Nemean lion is ἐπιλατὸν θρῆμα, Tr. 1093.

267 l. The words λαμπράς ἀτερ στεροπῆς go with ἔσηεθεν, not with ἡξας: they stand first, because they express the foremost thought,—viz., that the violence of his frenzy is past. 'Attended by the lightning-flash no more, the storm in his soul is subsiding, after a sharp outburst (ἐξας ἡξας), like the wind of the south.' A key to these much-discussed verses may be found, I think, in a passage which seems to have been overlooked. The Greeks had observed that, when the νῦτος was a stormy wind, it was accompanied by clouds; but, when gentler, by a clear sky: Arist. Problem. 26. 20 (p. 942 a 34) ὁ νῦτος, ὅταν μὲν ἔλαττων ἦν, αἰθρὸς ἦν τοι, ὅταν δὲ μέγας, νεφώθης. The mood of Ajax is now once more becoming αἰθρός, like the milder south-wind; lately it was like a fierce storm from the south, and νεφώθης, dark with the clouds from which the στεροπῆς of his madness was flashing. Compare the description of the mad Ajax by Arctinus in the Πιερεύς (ap. Eustath. p. 859. 47), δηματὶ τ' ἄστρα ὤντα βαρυμέθυτο τε νήβημα.—For other views of this passage, and the attempts to amend it, see Appendix.

268 ὁκεάνια πάθη, those which one brings on himself: so Ἐλ. 215 ὁκεάνως εἰς ἄρας ἐκ βουτεν. —παραπράξαντος, having acted 'at the side,' i.e., 'having had a hand in the matter,'—'having contributed to the result.' This sense nowhere else belongs to παρασκέυας (which in Her. 5. 45 means 'to do something beyond' one's proper task, and in Plut. Agis 16 'to exact unjustly'); but for the force of the prep., cp. παραλίου (Aesch. Ch. 910, etc.), as 'partly the cause.'—Not, 'having done amiss' (= παραβάτω).
TE. It sways him no longer: the lightnings flash no more; like a southern gale, fierce in its first onset, its rage abates; and now, in his right mind, he hath new pain. To look on self-wrought woes, when no other hath had a hand therein—this lays sharp pangs to the soul.

CH. Nay, if his frenzy hath ceased, I have good hope that all may yet be well: the trouble is of less account when once 'tis past.

TE. And which, were the choice given thee, wouldst thou choose—to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?

CH. The twofold sorrow, lady, is the greater ill.

TE. Then are we losers now, although the plague is past.

CH. What is thy meaning? I know not how thou meanest.


ἔποτοςμα: lit., 'lays to' (or 'beneath') the mind: [Dem.] or. 13 § 19 τις ἐλκιδας ὑμιν ἐπεταμεν. 268 τε πτεραυαι, sc. δ Άιας τῇ μῆνου: cp. 279. The subject to εὐτυχεῖν is rather ἔμας than αὐτῶν: the thought is, δοκεῖ διε τοι εὐτυχοῖς ἄν. Cp. O. T. 87 λέγη γάρ καὶ τὰ δύσφορα, εἰ τόχοι | κατ' ὀφεῖν εξελθώτα, τάτοι ἐν εὐτυχεῖν. In the omission of the subject to the inf., as in πτεραυαι and in τοῦ κακοῦ, there is a shade of reliticism which suits the recent sense of horror in the speaker's mind.

φρούνων γάρ κ.τ.λ.: the gen. is not absol., but depends on λῆγοι. Cp. fr. 346 μοίκουν γάρ οδοθ σα τὸ παρελθόντως λῆγοι. Their thought is that, if he is himself again, his value to the Greeks will plead for pardon of his frenzy.

266 πετερα is used, instead of πτέρων, to avoid an anapaest, as in 460, and O. C. 333.

267 The words κοῦνος ἐν κοῦνοισι mean strictly, 'a partner among partners,' κοῦνος ἐκ κοῦνοισι: cp. O. T. 839 μῆτ' ἐν θείων εὐχαίραι μῆτ' δήμασι | κοῦνων ποιεῖται. Similarly kinsfolk can be termed κοῦνοι, as sharers in a common lineage (O. T. 261 n.). The iteration, κοῦνος ἐν κοῦνοισι, emphasises the idea of mutual sympathy: cp. 467 μῦνοι μῦνου (and 1283 μῦνος μῦνου), 670 ἀφιλα παρ' ἀφίλοι, and n. on 77. 613. 268 το...διπλάξων, intrans., 'that which is double' (cp. ἰδάξω, 'to be equal'); but the verb is trans. in Andoc. or. 4 § 11 τὸν φόρον...διπλάξως, unless we should there read διπλάξως.}

269 Though οὐ νοσουτος (gen. abs.) is an easy and specious conjecture, yet οὐ νοσουτε is better; because (1) it gives a rhetorical antithesis to ἀτώμεθα which suits her point; and (2) it suggests the identity of their interest with that of Ajax. The figurative sense of νοσί is often found in juxtaposition with the literal, as in O. T. 60 νοσεῖτε πάντες, καὶ νοσοῦτες, ὡς ἔγω | οὐκ ἐστιν ὑμῖν δεῖς ἐξ οὗτοι νοσί. 270 ἀτώμεθα, i.e. we are worse off than before: the word is a forcible one (cp. 384), but occurs elsewhere also where the sense is only comparative: Amn. 17 οἴρ' εὐτυχοῦσα μᾶλλον οἰρ' ἄτωμη: cp. ib. 314.

270 τῶς...ἐπως. The language here, to which groundless exception has been taken (cf. n.), expresses the musing wonder of simple minds.

4—2
ΣΟΦΟΚΛΕΟΥΣ

271 ἀνὴρ ἐκεῖνος, ἥνικ' ἦν ἐν τῇ νόσῳ,

αὐτὸς μὲν ἤδη οἶσιν εἰχεὶ ἐν κακοῖς,

ἥμαι δὲ τοὺς φρονοῦντας ἥνια σὺνών·

νόν δ' ὡς ἐλήξει κανέπνευσε τῆς νόσου,

κεῖνος τε λίπη τάς ἐλήλυται κακῇ

ἡμεῖς θ' ὅμοιως οὐδὲν ἠγγον ἢ πάρος.

ἀρ' ἐστι ταῦτα διὰ τὸς' ἐξ ἀπλῶν κακά;

ΧΟ. ξύμφημι δὴ σοι, καὶ δέδοικα μὴ 'τ' θεοῦ

πληρής τῆς ἡμηρ. πῶς γὰρ, εἰ πεπαυμένος

μὴν ὁ μᾶλλον ὁ νόσων εὐφραίνεται;

278 φρονοῦντας] In L the first corrector (S)

notes, τρ. βλέποντας, which Hermann reads.

276 ήμεῖς θ'] One ms. of Suidas

272 ε. οἶσιν εἰχεὶ ἐν κακοῖς = κακοῖς

ἐν ὃις εἴχετο: cp. 1144: Her. 9. 37 ἐν
tοῖς τῷ κακῷ ἐχόμενοι. The antecedent
cakois is drawn into the relative clause,

though here its case is not thereby affected:

cp. Ant. 404 βάπτοντων ὡς σῇ τῶν νεκρῶν | ἀνείπως.

274 κανέπνευσε: after the actual
cessation (Ἀνήλω), a brief space is
still needed to permit ἀναπνοή. Cp. II. 11.

381 ἀνέπνευσαν κακότος: and n. on

O. C. 1113 f.

275 Instead of κεῖνος, we might
have looked for αὐτός: but the former
has been preferred, because it better
marks the antithesis between Ajax and
his friends.—πᾶς, adverbal: Ph. 386
πᾶς γὰρ ἐστὶ πάσα τῶν ἄγαμων.—

Δήλαται: Tr. 1045 (συμφωνᾶς) οἶας,

δηλώνει (m.). For the emphatic perf.,

cp. El. 64. Here it expresses that
complete prostration has at once followed
the return of sanity: cp. Plat. Phaedr. p. 80 D

ὅ ὡς ψυχῆς... ἀναληθομένη τῶν οἴων

εὕος διαπερφονήται καὶ ἀπόλους.

277 ἀρ' = αρ' οἶ; Ο. Τ. 822 ἀρ' ἐφών

κακός; El. 614.—διὰ τοῦ = διπλά. Cp.

II. 1. 213 τὰς τόσκας... δώρα: Eur. El.

1093 διὰ τόσων ('in double measure').—

ἐξ ἀπλῶν: 7 r. 619 (χάρις) ἐξ ἀκλίθθε διπλήθ.

278 ἀνάπνει μη... ἡκή. Though

ἕκη is tenable ('I fear that it certainly
has come'), ἡκή seems better, since there
is still a real uncertainty and anxiety in
their minds. See on El. 580. (ἥκη,

which was the common reading, is of
course impossible here.)

279 γὰρ, sc. ἄλλως ἐκεῖ; Normally,

πῶς γὰρ follows a negative statement, as

in El. 911 ὡδὲ αὐ δ' σ' πῶς γὰρ; (sc. ἔδρασας): while πῶς γὰρ ὁδὲ follows an

affirmative, as ib. 1507 ὡδὲ μὲν τὰ

θάνατον, πῶς γὰρ ὁδὲ; The use of πῶς γὰρ

here is thus peculiar, though the sense is

clear.

280 τῶν ἔρωτων κ.τ.λ. The fact that
despair has succeeded to frown argues
that he is under the spell of some angry
god. When the madly passed away,
his mind ought to have recovered a
healthy tone. They had already hinted
at a θεα τῶν as a possibility (180).

μηδέν τι: Eur. Andr. 1234 μηδέν τι

λαν: AIC. 522 οδὴν τι μᾶλλον οἶδα.

281 αὶ ὡς ἑκέντων κ.τ.λ.: ωὶ marks

the point of view to be taken: the gen.

abs. presents the state of the facts as the
condition under which one's opinion must be formed. Cp. Aesch. P. V. 760 ὃ τοινὶ ἄτων τῶν ἀστῶν μαθών πάρα. Eur. Med. 1311 ἦταν ἔνδομι ἄτων ἀστῶν ἐκ νυκτός φροντίδα ἔδω. Thuc. 7. 15 § 1 ἄτω... τῶν στρατιωτῶν... μιᾷ μετατόπως γεγενημένως ὠθεὶ τῷ γυναῖκι ἔχετε. Xen. An. 1. 3. 6 ὃν ἔμοι ὁ πόλεμος δεδη ἂν καὶ ἤμει, ὠθεὶ τῇ γυναικί ἔχετε. See also below, 904, 981.

282 f. τὸς γάρ: for γάρ in question, cp. Ph. 161, 327, 651.—προστάτη, as if winged to its aim by the god; Aesch. P. V. 644 (the heaven-sent trouble) δὲν μοι σχετήρ προστάτη: Eur. Alc. 420 κοίνον ἄφρω κακών τὸδε προστάτην.

From the Homeric ἔτσι (11. 13, 592, etc.) Tragedy borrows this non- pathetic aor. (of which the active form would be ἐπήρη): cp. 693. The aor. of πέταμαι in Attic Comedy and prose is usu. ἐπήρη (see Veitch, Ιτερ. Verbs, 2nd ed., p. 530); and of this we have the inf. πεταθαί in O. T. 17.—again in accord with Homeric precedent (11. 4. 116 ἐπώτατθα).

tύχας depends on ἀπόλυσα. The change to τύχας, dependent on ἐπολυτήσασθαι (cr. n.), is not only groundless, but injures the rhythm of the verse.

288 καῦνος γάρ: here γάρ merely prefaces the narrative (O. T. 277 n.). ἄκρως νυκτός, as the context shows, means here, 'at dead of night.' The only other instance of ἄκρως so used (natural though the use is) seems to be Theocr. 11. 30 τῶν ὀπίων ἐκεῖν ἐκ ἔρημον ὀν ἄνδρος ὁ δῆμος ἐν ὑπνῷ, ὑ ἐκεῖνον ἄκρως ('depth of winter'). Elsewhere ἄκρως νύξ means either (1) the beginning of night, nightfall, as in Aratus 775 ἄκρως νυκτὶ: or (2) the verge between night and dawn, as id. 306 ἄκρως νυκτὸς. In Theophrastus De Sign. Plant. 1. 3 (p. 389 ed. Wimmer) the ἄκρως νυκτὸς ἀνατολαὶ of stars are their risings ὀπίῳ ἄμα δυσμένη ἀνατέλλη (τὰ ἄστρα), i.e. soon after sunset, at nightfall. The sense of ἄκρως νυκτὸς varies like that of ἄκρως νύξ: In Hippocr. Epidem. 7. 653 ἄκρως νυκτὸς φύλετο is a chill at the approach of evening (as Galen Ιτερ. p. 418 explains); while in Nicander Θηρ. 25 ἄκρως νυκτὸς is explained by the scholar, as = 'at the close of evening,' 'at nightfall.' The latter is the sense of ἄκρως τῶν ἕκτερα in Pindar P. 11. 10. [In Arist. H. A. 9. 34. p. 619 b 21, the words ἄκρως ἄστερον have been conjecturally changed to τὴν ἄρχατα, from Athen. p. 353 B; or to τὴν ἄρχητα: the sense required is 'at nightfall.' ]

288 λαμπτέρας. These were braziers, raised on stands, in which pine-wood was burned, at once for light and for
ΣΟΦΟΚΛΕΟΥΣ

έμαιεί' έγγος ἐξόδους ἐρπετόν κενάς,
κάγω τιπλήσσω καὶ λέγω, τὶς χρήμα δρᾶς,
Ἄνας: τί τίνηδ' ἀκλητος οὐθ' ὑπ' ἀγγέλων
κληθεὶς ἁφόμοις πείραν οὔτε τοὺν κλῖνων
σαλπιγγος; ἀλλὰ νῦν γε πᾶς εὐδείς στρατός.
ο δ' εἶπε πρὸς με βαῖς αἰε δ' ὑμνούμενα:
'γύναι, γυναικί κόσμον ἢ συγκή φέρει.'
κάγω μαθοῦσ' ἐλθή' ὁ δ' ἐστὶνᾷ μόνος.
καὶ τόσι ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας:
ἐσο δ' ἐσοθῆθε συνεδέτως ἄγων ὀμοῦ
tαύρον, κύνας βοτήρας, *εὐερόν τ' ἄγραν.
καὶ τοὺς μὲν πηγενίζει, τοὺς δ' ἀνω τρέπων
ἐσμαία κάρραξε, τοὺς δὲ δεσμίους
ἡκίζοθ' ὠστε ψίδας, ἐν ποῖμαν πίτων.
τέλος δ' ὑπέξας διὰ θυρῶν σκια τώι

287 κενάς] Nauck conj. τυφλάς.
289—291 Nauck would reduce these three vv. to two, thus: Άνας, τί τίνηδ' πείραν οὐθ' ὑπ' ἀγγέλων | κληθεὶς ἁφόμοις ὁστε σαλπιγγος κλῖνων; 289 ἀκλητος] Herwerden conj. ἀκατος.—ὑπαγ-
γέλων L. 290 ἁφομοιο L, A, with most mss. and Suidas s.vv. πείραν καὶ χρήματα: ἁφομοιοι τ (as T, perhaps from Triclinius). The Aldine has ἁφομοια, not ἁφομοις.—οστε του] Meineke conj. οστε ποι. 292 βαί] In L two letters (ai or ae) have been erased before βαί: the scribe, overlooking it, had begun to write αἰε or αἰ.
293 γυναικ[ι] γυναικ Arist. Pol. 1. 13 § 11. 294 ἐλθ' made in L from ἐλθε,

heat (Od. 19. 64 φῶς εἶναι ἢδε θέρεσθαι). Od. 18. 307 αὔρια λαμψτήρας τρεῖς ἱστα-
σαν ἐν μεγάροις, Ἄφρα φακίους: περὶ
dὲ ἔκεις κάγωσα ἔβρακα, καὶ δαλδας
μετέλαμψαν. As Helbig remarks (Das
Hom. Erst p. 78), the smoke thus caused
explained why the Homeric μέγαρον is
sometimes called ἀλαβάνον (II. 3. 414,
Od. 22. 239).

For this mode of indicating the time,
cp. Her. 7. 215 περὶ λόγων ὄφας: Propert.
3. 8. 1 ad extremas.. lucernas: Aug.
Gellius 3. 2 post primam facem.
287 ἐγγος: cp. 95.—ξῦδος ἐρπειν: 
cp. Thuc. 1. 15 § 2 ἐκχόμων στρατείας...
οὐκ εἴρεσαι. —κανάς, i.e., with no apparent
object; cp. Ei. 1054 ὑπερβαίκε κανά.
289 τι. The general word, ἀκλητος,
is defined by the two clauses in appo-
position with it, οὐθ' ὑπ' ἀγγέλων κληθεῖς,
οστε σαλπιγγος των κλίνων. Here the
double οστι is more emphatic than a
double οὐθ: with the latter, the sense
would be, 'uncalled, and not summoned,' etc.
Cp. Tr. 391 οὐκ ἐμων ὑπ' ἀγγέλων |
sword, and was fain to go forth on an aimless path. Then I chid him, and said; ‘What dost thou, Ajax? why wouldst thou make this sally unsummoned,—not called by messenger, not warned by trumpet? Nay, at present the whole army sleeps.’

But he answered me in curt phrase and trite: ‘Woman, silence graces women.’ And I, thus taught, desisted; but he rushed forth alone. What happened abroad, I cannot tell: but he came in with his captives bound together,—bulls, shepherd dogs, and fleecy prisoners. Some he beheaded; of some, he cut the back-bent throat, or cleft the chine; others, in their bonds, he tormented as though they were men, with onslaughts on the cattle.

At last, he darted forward through the door, and began

as it is written in L, etc. 296 καὶ τὰς ἑκεῖ μὲν καὶ τὰς μὲν ἄδων Suidas s.v. τάδας. —λέγει L, with most MSS., and Ald.: φράσει τ (as Ienensis). In Suidas s.v. τάδας the best MSS. have λέγει, but others φράσει, which Porson (Append. ad Toupium) preferred, and Blaydes reads.—τάδας τύχας Triclinius (T, etc.). 296 καὶ ἐσοὶ Dindorf. 297 εὐκροός τ’ Schneidewin: εὐκροός τ’ MSS. 299 καρπάχισε made in L from καρπάχισε. 300 πολυμασία L has several letters after τ in an erasure: perh. the scribe had begun to write πίνων.—πίνων L, the circumflex from a late hand. 301 ὑπάξας In L the 1st hand wrote ᾿αξάς: a later hand has made this into ὑπάξας. The lemma of the schol. in L has ὀπάξ. A, with a few of the later MSS. (as Harl.), has ὑπάξ: others, as Γ, ᾿αξας (and so Ald.), or ὑπάξας.
λόγους ἄνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα, τοὺς δὲ ἀμφὶ Ὄδυσσεῖ, συντιθεὶς γέλων πολύν, ὅσιν κατ' αὐτῶν ὑβριν ἐκτείσατι ἱών.
κατεύρη ἐπάσας αὔθις ἐς δόμους πάλιν,
ἐμφραν μόλις πως ἔνν ὄρνῳ καθίσταται.
καὶ πληρὲς ἄτης ὡς διοπτρεῖ στέγος,
παισάς κάρα ἡμῶν ἐν δὲ ἐρείπιοις
νεκρών ἐρείπεοι ἐξετ' ἁρνείον φόνου,
κόμην ἀπρίξ ὄνυξ συλλαβῶν χερί.
καὶ τὸν μὲν ἴστο πλείστον ἄρθρογγος χρόνων.
ἐπετε' ἐμοὶ πά τα δεῖν ἐπηείλης ἐπη.

303 γέλων πολῶν; πολὺν γέλων Γ and len.
304 αὐτῶν] made in L from αὐτῶν.

ἐκτείσας' MSS.: Musgrave conj. ἐκτείσας', and so Hartung.
305 ἐπάσας A, and so (for ἐπάσας) most MSS.: áμφως L (from ἀμφῶς), with a few MSS., and Ald. On
Morsitt's conj., Nauck writes ἀμφας.
307 διοπτρεῖ L (the ς partly erased),
A, and most MSS.: διοπτρεῖς, and Ald.

-The word 'αμφας' is the correct Greek word, not 'αμφί.'

enough, 'rushing away from me'; but ἀμφας, expressing the sudden rush forward, as if towards something which had suddenly caught his attention, adds a picturesque touch which is absent from the other reading. For this sense of ὄνυ in comp., cp. ἐπάσα, etc. The third possibility, ἀμφας, would properly denote a rush opuspair in a direction which had already been taken; and is thus less fitting here.

σκύλ τινι: Telemessa, of course, followed Ajax to the door, but Athena was invisible to her: see on 15. Ajax seemed to speak with some phantom—a creature of his brain. —λόγους ἄνέσπα: the phrase denotes the abrupt, spasmoid manner in which his words were jerked forth. They were wild and incoherent (21—116). Cp. Plat. Theat. p. 180 A ὄστερ ἐκ φαρέτρας ῥημασκά ἀνυμιμάτῳ ἀνακαίνεις ἀποσειοεῖν. Menander 'Ραξιομάνης fr. 7 τὸν τοῦτον ἀνεσεκάκας ὑπὸ τῶν λόγων; Αρ. Καν. 903 τὸν δ' (Aeschylus) ἀνακάλεσιν αὐτοπέραν (οὐ?) τοῖς λόγοις κ.τ.λ., (where the idea is that of tearing up trees by the roots; but the use of ἀνακάλειν in ref. to a bold style is suggestive). Eustathius p. 679. δι ὀὐ μόνον ἐπὶ φυτῶν τὸ ἀναστάν λέγεσται, ἀλλὰ καὶ ἐπὶ ἄλασονεος, ὡς δὴ τὸ παρὰ Σωφροκλῆ λόγοις ἄνέσπα.

'Ἀτρειδῶν κάτα: for κατά placed after its case, cp. 969.
ranting to some creature of his brain,—now against the Atreids, now about Odysseus,—with many a mocking vaunt of all the despite that he had wreaked on them in his raid. Anon, he rushed back once more into the house; and then, by slow, painful steps, regained his reason.

And as his gaze ranged over the room full of his wild work, he struck his head, and uttered a great cry: he fell down, a wreck amid the wrecks of the slaughtered sheep, and there he sat, with clenched nails tightly clutching his hair. At first, and for a long while, he sat dumb: then he threatened me with those dreadful threats,

and Ald.: ἄφωνες Brunck, and so nearly all edd. since. Nauck and Wecklein write ἄφωνες in full.—ἔρουσαν] L has ἔρουσαν (not ἔρωσας) from the 1st hand; but a corrector has sought to change σι into σι. 803 ἐπομφείοι made in L from ἐπομφεώς. In the marg. (from S) γρ. ἐπομφείοι, which Blaydes adopts. 811 καὶ τὸν μὲν] Nauck conj. καὶ τὸς μὲν; Blaydes, καὶ τὸν πώλων μὲν ἔτη.

ἀντίθες. The regular sense of ἐνάτον is ‘to rush at,’ or ‘against;’ here it denotes that he rushes in again as if to renew the attack. ἄντιθες, on the other hand, would be somewhat awkward, since he was coming towards the speaker; and certainly cannot be defended by Tr. 693 εἰσιθανόν ἀπόστειλα, where Delia-neira means, ‘as I was going away from you into the house.’ It is quite needless to write ἐντιθής.—ἄνθις...πᾶλιν: O. C. 1418 n.

806 μᾶλλον τοις, by some slow and painful process, which she cannot analyse. Plat. Prot. p. 328 E μάλιστα τοις ἐκεῖνων ὅσπερ ἐναπείρα: So μᾶλλον ποτέ Eur. Helen. 896. For τοις thus used, cp. also II. 14. 104 μᾶλλον τοις με καθικεὶ δομοῖς ἐντιθής, ‘thou hast strangely moved me.’

807 ἄτης, the havoc made by him; cp. Ant. 1260 (alluding to the corpse of Haemon), ὅκ ἄλλοτε ἂτης, ‘the work of no stranger’s madness.’

808 οἱ δέσυτε. In O. C. 1624 this word begins a trimeter, the augment being omitted, as often in ἱφθαί (see O. C. 2249 n.); here, however, it is better to suppose aphaeresis. Cp. 1337 κρῆςτρα.—ἔρουσαν is defined by κρῆςτρα, wrecks consisting of corpses; and this phrase, again, by ἔρουσαν φόνον, corpse-wrecks of slain sheep. Thus both the genitives here serve to define, while in λεῖς...βουκάκων φιερήματα (54), the first gen. defines, and the second is possessive. Cp. 465, 616 f. The phrase νεκρῶν ἐρεισία occurs also in Eur. fr. 266. 2; and χλανίδων ἔρεισια (which seems to verge on bathos) in frag. incert. 7 (ed. Nauck).

ἐπομφείοι: the pres. pass. ἐπομφεῖοι (‘crashes down’) occurs in O. C. 1461: this aor., in Arrian Anab. 1. 21. 4 (of a tower) οὐδὲ...χαλκῶν ἐν ἐκφθει. Pind. Ol. 2. 47 has ἐκφθεῖ. The old v. i. ἐπομφεῖοι would mean, ‘supported on,’ but is wretchedly weak. The very fact that ἐπομφείοι follows ἐρεισία—is that the slayer is prostrate among the slain—gives the word a singular force and pathos.


δοξάς...χρή, with the hand, by the nails; both datives are instrumental, but one (δοξάς) more closely defines the other; see on 230 f. (χρή...ἐφίεραι).

811 καὶ τὸν μὲν ἢ τοῦ πλεῖστον κ.τ.λ. The bold order of words is explained by ἔστη αὐτὸ in 312: i.e., the thought is: ‘for one part of the time—the longest—he sat mute; then,’ etc. By separating τοῦ from πλεῖστον, the writer obtains the same effect as if he had said, καὶ πρῶτον μὲν καὶ τοῦ πλεῖστον χρόνῳ κ.τ.λ.

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εἰ μὴ φανοῖν τὰν τὸ συντυχὸν πάθος, κάνηρε' ἐν τῷ πράγματος κυροὶ ποτὲ. κἀγὼ, φίλοι, δείσασα τοῦξεργασμένον ἐλέξα πᾶν ὑοντερ ἐξηπιστάμην. ὁ δὲ εὐθὺς ἐξώμωξεν οἷμωγάς λυγράς, ἂς οὔποτ' αὐτοῦ πρόσθεν εἰσηγκοῦσ' ἐγὼ. πρὸς γὰρ κακοῦ τε καὶ βαρύφυγοι γόους τοιοῦδ' ἀεὶ ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχεω; ἀλλ' ἀφύλατος ἐξών κωκυμάτων ὑπεστέναξε ταῦρος ὁς βρυχώμενος. νῦν δὲ ἐν τοιὰδε κείμενος κακὴ τύχη ἀσίτος ἀνήρ, ἀποτός, ἐν μέσοις βοτῶν σιδηροκύμησιν ἥσυχος θακεὶ πεσόν. καὶ δῆλος ἐστιν ὃς τι δρασεῖων κακῶν, τοιαῦτα γὰρ πως καὶ λέγει καδύρεται.

818 φανοῖν E (cod. Par. 2884, 14th cent.): φανεῖν L, A, with most MSS., and Ald.: φανεῖ D. 814 κυροὶ Suidas s.v.: κυρὶ L (made by a late hand from κύροι), with most MSS., and Ald. On the form κύροι, cp. O. C. 1159 cr. n.—τοῦτο Burges conj. τοῦτον.—Nauck brackets this v. (‘ein überflüssiges und mattes Anhängsel’). 816 In some of the later MSS. there is a comma after δείσασα: in the Aidian, after τοῦξεργασμένον. 816 δείσασα L. 817 In L the second ὁ of ἐξωμομοί, and the ὁ of οἷμωγάς, have been made from ὁ. 819 βαρύφυγοι] made in L from

‘those dread vaunts’ (of which we have heard). See Tr. 476, and Appendix there, p. 192.


816 The words κἀγὼ, φίλοι, δείσασα are apologetic; she would gladly have spared him the details which his threats constrained her to relate.

819 ὁ πρὸς γὰρ κακοῦ τε: for the prep., cp. 581, 1071. He always set forth, laid down as a rule, τοιοῦτε γόους ἔχειν πρὸς ἀνδρὸς κακοῦ, pertain to him, are characteristic of him. The words, πρὸς ἀνδρὸς κακοῦ κ.τ.λ., are equiv. to an adverb with the intrans. ἔχειν: i.e., as we can say, γόου ἀνδρός ἔχουσι, so γόου ἔχουσιν πρὸς κακοῦ ἀνδρός. This intrans. use of ἔχειν with phrases of an adverbial kind is frequent with Herodotus; e.g. 2. 91 ἄγωνα γαμεύκων διὰ πάσης ἄγωνῆς ἔχουν, 'consisting in every sort of contest': see other examples on O. T. 709. —The alternative explanation is, 'he taught that it (was) the part of a craven ἔχειν γόους τοιούτα, to indulge in such laments.' ἔχειν would then be used as in Od. 24. 515 δήν ἔχουσι. But this implies an impossible ellipse of εἰναὶ after ἔχων.

816 βαρύφυγοι, 'heavy-hearted,' lacking the buoyant spirit which quickly rallies itself from despondency. Ajax was emphatically a soldier. (The schol.'s paraphrase, μικροφύγοι, conveys a different idea.) The word occurs nowhere else, βαρύμυας being the usual term; but cp. βαρύφρων, and the post-classical Βαρυκάρδιος. Plutarch illustrates the poet's meaning when he speaks (Mor. p. 477 Ε) of men ἐν δυναμι καὶ βαρυθυμίαις καὶ μερίσμασι διατριβοντας. So Heracles says, Tr. 1704, ἀλλ' ἀστένακτος αἰτε εἰσπήν κακοῖς.

Διήγειν: the word implies authoritative exposition (as of the sacred law by
if I declared not all the chance that had befallen; and asked in what strange plight he stood. And I, friends, in my fear, told all that had been done, so far as I surely knew it. But he straightway broke into bitter lamentations, such as never had I heard from him before. For he had ever taught that such wailing was for craven and low-hearted men; no cry of shrill complaint would pass his lips; only a deep sound, as of a moaning bull.

But now, prostrate in his utter woe, tasting not of food or drink, the man sits quiet where he has fallen, amidst the swordslain cattle. And plainly he yearns to do some dread deed: there is some such meaning in his words and his laments.

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the ἐγγυται), and suggests the submissive reverence with which Tecmessa listened to her lord.

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521 εἰς καταφόρας...κακομάθων: cp. O. C. 577 ἀνθριψίων...χειμῶνων (n.).—ὑπεστέναξε, groaned low; cp. Εἰκ. 79 ὑπεστέναξε:—ἐξόν: Αντ. 433 πυρβάς | δράσθα δὲν φθαγγον.—ταύρος ὁ βρυχωμένος: Ἡθ. Θεός 883 ταύροι ἐραβράχης. The word expresses deep, sullen tones, such as might come from a bull in pain: it usually implies a sound of anger or anguish, whereas μισθάθαι can denote the mere λουσιν of oxen; hence Nonnus 29. 311 βρυχωμένον ἐμυκθισμόν. The unhappy conjecture βρυχωμένων ('snorting') was prompted by a supposed inconsistency between βρυχώμενος and ὑπεστέναξη: but there is no reason why deep tones should not be also muffled.

528 γὰρ δ’ contrasts his present behaviour with that described in 317. The contrast is not with ὑπεστέναξη (323), as though he were now wholly silent.

524 εἰς ἄνω: Od. 4.788 (Penelope in her anxiety for Telemachus) κεῖτ' ἀρ’ ἄνωτος ἄνωτος ἐφης τοῖς Δαίδαλοις:—σιδηροκρατοῦσιν: as the dead are of καμάλετε, κακιμέκτε, so σιδηροκράτης is one who has died by the sword: cp. Aesch. Cho. 365 δουρκράτης λαῷ: id. 889 ἀνδροκράτης πελικὼν (an axe by which men die).

526 ὃς τι δρασείων, instead of δρασείων τι simply: cp. O. C. 650 ὅς τελῶν ἐφαίνετο: Χεν. Άν. 1. 5.9 δῆλον ὃν Κύρος ἐκεῖσ’ ἐπεθ’ ἄροις ἐργαζόμενον.—δρασείων: cp. Ph. 1001 ἐργασίεσ (n.). Αἰτ. 136 άσβρωτος οὕτος μέγα τι δρασείως κακόν.

527 ταπαθα is qualified by τῶς: something in his utterances, which she cannot define, suggests this. Cp. Χεν. Συρ. 3. 3. 7 ἐλέει ὡδ’ καὶ τὸ μὲν ὧν.—καὶ μὲν καθιστάται. The word ἤπαξ in 325 does not imply silence; it contrasts the quietness of his present demeanour with his former frenzy, and with the first vehemence (317) of his grief. His occasional words, or laments (such as ἦν πολ μα, 333), are in a tone which foreshadows the worst.

The verse is rejected by Nauck and others as though it were inconsistent with v. 325, and had been patched up from v. 383. There is no ground for this view. On the other hand, after ἤπαξ in 325, the fear expressed in 326 would be unintelligible, if no reason were subjoined. Bergk, who joins in condemning the verse, allows that Sophocles is usually careful of logical coherence in
διδέ, ὃς φιλοι, τούτων γὰρ οὐκετέ ἐστάλην, ἀρτήρας εἰσελθόντες, εἰ δύνασθε τι.

φίλων γὰρ οἱ τοιούτες νικῶταί λόγοις.

ΧΟ. Τέκμησα, δεῦ, παῖ Τελευτάντω, λέγεις, ἥμιν τὸν ἀνδρὰ διαπεφοιβάσθαι κακός.

ΑΗ. ἵω μοί μοι.

ΤΕ. τάχ', ὡς έοικε, μᾶλλον. ἢ οὔκ ἥκούσατε Ἀιαντός, οἶαν τὴνθεῦσει βοήν;

ΑΗ. ἵω μοί μοι.

ΧΟ. ἄνηρ ἐοικεν ἢ νοσεῖν, ἢ τοὺς πάλαι νοσμασί ζυνούσι νυπείσθαι παρών.

ΑΗ. ἵω παῖ παῖ.

ΤΕ. ὁμοί τάλας. Εὐρύσακες, ἄμψι σοι βοῆ.

τι ποτε μενοῦ ᾧ; ποῦ ποτε εἶ; τάλας ἐγώ.

ΑΗ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἢ τὸν εἰσαὶ λεγατήσει χρόνον; ἐγὼ δ' ἀπολλυμαι.

228 οὖνεκ'] ελεκ' several recent edd. 229 φίλων γὰρ οἱ τοιοῦτες νικῶταί λόγοις Stobaeus Flor. 113. 8: φίλων γὰρ οἱ τοιοῦτες νικῶταί φίλοι mss., and Ald. 231 f. δεῦ] Bentley conj. δεῳς.—L has a comma after λέγεις, but a later hand has added a faint point after ἥμιν. The Aldine has a comma after ἥμιν.—διαπεφοιβάσθαι ἕ, and

drama ('pflegt... sorgfältig zu motiviren'); but suggests that here the neglect of it might be 'a mark of the archaic style' (Jahr. f. Class. Phil. 97. 378).

228 f. ἐστάλην, her (self-imposed) errand; cp. El. 104, οἴτε ἐστάλην ἂθοι: O. C. 70 προστάλη.

εἰσελθόντες. Dramatic effect required that, instead of the Chorus literally complying with this request, the interior of the tent should be disclosed to them (346).

230 λόγοις. The φίλων of the mss. was doubtless in its origin a mere oversight, but may have been helped to keep its place in the text by the construction in 1353, οἰκεῖς τοῖς φίλων νικῶμενοι.

231 f. Τελευτάντως: 210 π.—ἡμῖν could be joined with ἡμῖν: for we sometimes find a word devoid of emphasis standing first in a trimeter, though a slight pause follows; e.g. 847 ὅπτις: Aesch. Ag. 1130 οὐ κομπάσματι ἄν θεοφάτων γνώμων ἄκροι | εἶναι, κακώ δὲ τῷ προσεκάδῳ τάδε: P. V. 673 διάστορφοι | ἡγαί, κερατίς δ' κ.ἄ. But on the whole it seems better to have a comma after λέγεις, and to take ἥμιν as ethic dat. ('to our sorrow'): though this, too, is slightly harsh; for such an ethic dat. ought not to stand first, but to follow some significant word, as in 216 μασά γὰρ ἄλοις ἥμιν ὀ κλεινός: El. 273 τὸν αὐτο-λήτην ἥμιν.

διαπεφοιβάσθαι: the compound occurs only here. φωβάζω, from φοίβος, meant 'to inspire,' as Apollo inspires the divine frenzy of μάντις or of poet; Antol. 9. 515. 22 φοίβος, φωβάζω, φιλοτέφαρμι, φιλογνηθῆ: Longinus § 4 καθό φωβάζων τῶν λόγων. (The word could mean also 'to utter prophetically,' as in Lycophron ὁ δαφοφάλλων φωβάζειν ἐν λαμῶν οὐ.) Tecumela has just described both the recent frenzy of Ajax—which she had already pictured in vv. 233 ff.—and his present despair. By διαπεφοιβάσθαι the Chorus mean that a malign power has taken permanent possession of his mind. The mental trouble outlasts the frenzy (279 f.). Both διά, and the perfect tense, serve to mark this. By κακοῖς they mean his troubles in regard to the arms of Achilles.
Ah, my friends—indeed, this was my errand—come in and help, if in any wise ye can. Men in his case can be won by the words of friends.

CH. Tecmessa, daughter of Teleutias, dread are thy tidings, that our lord hath been frenzied by his sorrows.

AJ. (within). Woe, woe is me!

TE. Soon there will be worse, belike.—Heard ye not Ajax, —heard ye not that resounding cry?

AJ. Woe, woe is me!

CH. The man seems to be distempered, or else to be grieving for the distempers which lately vexed him, when he sees their work.

AJ. O my son, my son!

TE. Ah me! Eurysaces, 'tis for thee he calls! What can be his purpose? Where art thou? Unhappy that I am!

AJ. Ho, Teucer! Where is Teucer? Will his foray last for ever? And I perish!

Ald.: διαστέφομαισθαι L. From the schol. (ἐκεμιένειν, πάρα τῶν φοίτων,) Valckenair conj. διαστεφόμαισθαι. 333 λοὶ μοι ἀλλα λοὶ μοι μοι L., as also in 336: but cp. 385.

387 τοῖς πάλαι...πάροι] Nauck conj. τοῖς πάροι...πάλαι, thinking that the vulgate arose from πάροι and πάλαι changing places, when πάλαι was altered to πάλαι, and πάροι to παροί.—νοσθάμια (without υ) MSS., Ald., and most edd.: Nauck writes νοσθάμια.—For παροί, Linwood conj. πάρα: Blaydes, φρονών.

388 λοὶ μοὶ μοι. Cp. Eī. 77, where a similar cry (behind the scenes) is a prelude to the heroine’s entrance.

389 μελλόν: we understand νοσθήσει, or the like.—ἡ οὐκ: the same crisis as in O. T. 555, 993, 1140.—Διαιτος, ολον κ.τ.λ.: cp. 785 δρα...τοῦ δ’ ὄποι οὐ τρεῖς. As in 308 ὅπως marked the first pangs of his despair, δολοτερεί here denotes a fresh access.

390 τοῖς πάλαι νοσθάμιαι ξυνοῦσιν = τοῖς πάλαι ξυνοῦσιν ν.: for the irregular order, cp. Ph. 1316 τά...ἐκ τεῦξιν | τόχας δοσθέναι (n.). The sense is τοῖς ν. ἀ πάλαι ξυνή. If the order of words were normal, ξυνοῦσι would be predicate; ‘vexed by his former maladies, as they haunt him,’ ὡτε ξυνήσιν. But then (1) the alternative to ἡ νοσθεῖν is less clearly marked, since the old νοσθαι are, in a sense, still with him; and (2) ξυνοῦσι, as referring merely to a memory of them, is somewhat forced.—παρίων, being, as he is, in the presence of his own handiwork. The implied antithesis is with what he might feel if told of things which he had done elsewhere, but which he could not sec. Cp. 1131, 1156.

391 λοὶ πάλι παῖ. One of the signs that he is resolved to die is the way in which his thoughts dwell upon his son; he cannot rest till he sees him (530—544). The child is the heir of his fame, and may live to clear it of the stain (556 f.). As Eurysaces is not at once brought to him, he next cries (341), Τεύκρον καλά: Teucer is his second thought, for to Teucer he will commit the care of his son (562).

Prof. Campbell understands λοὶ πάλι παῖ as meaning Teucer, whom an elder brother might so address. Tecmessa, at least, did not so take the words.

394 οἱ μοι πάλαι: the nom. as in 800, Eī. 788, and oft.—Εὐρυσκεῖς, so named from the shield of Ajax (10): cp. 574 παῖ. The first syll. of a dactyl in the third foot is usually either the last syllable of a word, or else a monosyllable; but proper names are exempt from the rule. —ἀμφὶ τοῖς: for the prep., cp. 303: in 562 the sense is different.

ποῦ ποτὲ δι’; She had sent the child out of the tent, in charge of servants (531—539), and now fears that he has not been removed to a sufficient distance.

402 Τεύκρων: the son of Telamon by Hesione (1302), and half-brother of
ΧΟ. ἄνηρ φρονεῖν ἐοικεν. ἀλλ' ἀνοίγετε·
τάχ' ἀν τω' αἰών καθ' ἐμοὶ βλέψας λάβοι.

ΤΕ. ἰδοὺ, διοίγω· προσβλέπειν δ' ἐξεστὶ σοι
tὰ τοῦδε πράγη, καιτὸς ὡς ἔχων κυρεῖ.

στρ. α'. ΑΙ. ἰδὼ
2 φίλοι ναυβάται, μόνοι ἐμῶν φίλοιν,
3 μόνοι ἐν ἐμένοντες ὅρθῳ νόμῳ.
4 ἰδεσθ' μ' οἴον ἄρτι κύμα φοινίας ὑπὸ ζάλης
5 ἀμβιδρόμοι κυκλείται.

ΧΟ. οὐ' ὡς ἐοικες ὅρθα μαρτυρεῖν ἄγαν.
δηλοὶ δὲ τούργων ὡς ἄφροντιστως έχει.

ἀντ. α'. ΑΙ. ἰδὼ
2 γένος νατας ἀρωγόν τέχνας,

Αγγέλλος L has the τοῦ θεουκ from a later hand.—ἀνοίγετε] Wecklein writes ἀνογε δή.
κατ’] made in L from χατ’; this is explained by the false reading χατ’ ἐμοὶ in Pal.—Blaydes conj. κάς ἐμε βλέψας.

Ajax, whose mother was Ereboea (369).
—τὸν εὐοδόχον: the phrase τὸν
del chρόνον is frequent. The separation of
tὸν εὐοδόχον from chρόνον deserves notice, as
suggesting the possibility that τὸν del may
sometimes have been used (without chρό-
nον) as = 'for ever': a usage which, how-
ever, lacks proof: see on El. 1075.
—λεπταῖτο: he had gone to the uplands
of Mysia (720), 'in pursuit of foes' (564)
to be despoiled. Cp. Thuc. I. 11 § 1
(the Greeks at Troy) φαῖνοντα...πρὶς
gεωργίαν τῆς Χερσονήσου τραπέζης καὶ
ληστεῖας τῆς προφήτης ἀπορία. The Iliad
glances at such predatory expeditions
(e.g. I. 366; 9. 328).—Note the light
touch with which the poet accounts for
the absence of Teucer—a necessity of the
plot, since Teucer might have averted his
brother's suicide.

Ajax: a usual form of
summons, addressed to no particular
person, but to the inmates of the house
generally; Aesch. Ch. 87 ἀλλ' ἀνοίγετα:
Ter. Adelph. 44 26 aporeite, alikous.
Ajax had πρόσοπολοι, though they were
not at this time in the house (350).—We
should not explain the πλυρ. as addressed
by the choruses to the choraeata and
Tecmena.

ἀδελφοὶ: cp. Ph. 1078 φρονεῖν...
λάβοι: Th. 669 ἐπιθυμεῖν | ἀδελφών—
kat' ἐμοὶ: for this modest καὶ, cp. Ph.
192 εἴτε καγώ τι φρονῶ, and n. on Ant.
719. βλέψας should naturally go with
cat' ἐμοὶ, though βλέπων ἐν τοῖς seems
to occur nowhere else, and ἐπιβλέπεται
toi only in Lucian Astr. 20 καὶ σφίει
γνομόναι τῷ μέν ἢ Ἀρδοδίη τῷ δὲ ὃ
Zeus...ἐπέβλεψαν (‘looked with favour’).
The alternative is to take εἴτε ἐμοὶ as =
‘in my case,’ and βλέπας as epengetic;
but this is certainly harsh.

διοίγω: cp. O. T. 1287 διοί-
γειν κλήθρα, and id. 1295.—πράγη,
deeds: cp. 21.

The ἐκκλησια is now pushed on through
the central door. It was a small stage,
but large enough to allow of Ajax being
shown surrounded by some of the slaugh-
tered animals. The word πράγη in 347,
and the language of vv. 351 ff., show that
the carnage was represented. The other
plays in which Sophocles has used the
ecclesyama are the Antigone (1294, where
see n.), and the Electra (1464 f. n.).

Ajax, sitting among his victims, and
meditating his own destruction, was
the subject of a famous picture by Timomachus
of Byzantium. Philostratus (Vit. Apoll.
2. 22 § 5) thus describes it: τὸν Δαίμων
tὸν Τιμώμαχον...ἀνεκτονθέν τῷ τῷ
τροφὸ βουκλικά καθηδαὶ ἀπειρηκότα [cp. n.
325 ἤνορκοι θακεί], βουλὴν πνευμών καὶ
CH. He seems to be sane. Come, open there! open—perchance e’en at the sight of me he may come to a more sober mood.

TE. Behold, I open: thou canst look on yon man’s deeds, and his own plight.

**Ajax is discovered sitting amidst the slaughtered cattle.**

AJ. Alas, good sailors, alone of my friends, alone still constant to your loyalty, behold what a wave hath but now surged around me and hemmed me in, under stress of a deadly storm!

CH. Ah, lady, how sadly true seems thy report! The fact proves that no sane mind is here.

AJ. Alas, ye mates staunch in sea-craft,

*v. in L.—ναύβαται  ναύται 1, and Suidas s.v. ὄρθυς νῆμω.  ναύται 1, and Suidas s.v. ὄρθυς νῆμω.  ναύται 1, and Suidas s.v. ὄρθυς νῆμω.  ναύται 1, and Suidas s.v. ὄρθυς νῆμω.**

Hermann: μὸνον τ’ 1, (a few have μονοευ τ’).

351 αἰσθάνεται Ἴλης. Two verses in L, the first ending with κύμα: and so Ald.

354 οἷς is suspected by Nauck.

355 ἀφροτίτως] Nauck thinks that this came, through a gl. ἀνθέψτως, from ἀνθέψτως.

**ένωρ διαφθείραι. The picture was at Cyzicus in 70 B.C. (Cic. In Verr. 2. 4. 60), but was afterwards bought by Julius Caesar for the Temple of Venus Genetrix in Rome (Plin. N. H. 7. 38 § 126). See Introduction § 30.**

348-420 This kommos serves, like the last (201—262), as a lyric expression of tragic pathos; after which the situation is further developed, as in the former case, by iambic dialogue. But in one respect this kommos differs from its predecessor. In order to bring the mind of Ajax into fuller relief, the lyrics are given to him alone, while the Chorus and Tecmessa speak only trimeters.

The structure is as follows:—1st strophe 348—355 = 1st antistr. 356—363: 2nd str. 356—375 = 2nd ant. 379—393: 3rd str. 394—411 = 3rd ant. 412—429. For the metres see Metrical Analysis.

348 Π. λα Ὀλοι ψαυτάνα: his first words mark the affection which was so deep in the rugged nature. — ἤμυάνοντες: Cp. O. T. 351 (τῇ κηρύγματι) ἐμείνανοι.—όψα ὄρθυς, the right, sound rule of loyalty to friendship—which the Greek chiefs have forsaken.

351 Π. ἰος. μ’: for this midd. aor., cp. Ph. 351 n. The constr. is as in Aesch. P. V. 92 ιος μένει ὑπὸ πρὸς θεοῦ πάνω θεός.—κύμα, the storm of frenzy by which it was caused: cp. Pind. Ὀ. 15. 11 οἱ δ’ ἀναράοις | ἀντικύρωσιτε  Ἴλαια τῶν βαιθόν πτέρυγος ὑπὸ μερό πεδάμειμαν χροῖνος. The epithet οἰοίας, denoting the effect of the Ἴλη (i.e., really belonging, in sense, to κύμα), has a more vivid fitness than in Ὀ. T. 24, where by βυθὸν...οἰοίαν αἰλιοὶ is meant the pestilence.

ἀμφίβρωμοι, ‘running around’ me.—κυκλαίωτοι: this rare midd. is read in Her. 8. 16, μηνιεῖδες πεθανασέ τῶν νεῶν ἐκκλείτω ὡς περιλάβοιτο αὐτῶν. But in fr. 787. 2 κυκλαίωται is pass.: and so Ellendt: would take it here (‘is rolled around me’)—needlessly, I think. κυκλαίωτος would be the more usual midd. form (Her. 3. 157, and oft.).

354 Π. οἷς: this elision occurs in 587; Ant. 320, 1270; Ar. Ach. 500. Though it breaks the rule of Tragedy against eliding diphthongs, it was doubtless too familiar to offend the ear. The οἷς ἤτη ἔτη ἐν Ἀντ. 9. 408 does not warrant us in supposing that οἷς = ἤτη.

ἀφροτίτως ἐξαι. Cp. Ττ. 366 τιμ. ἐκο ἀφροτίτως: Xen. Cyr. 1. 6. 42 μηδείς ὑπὸ ἀφροτίτως ἐξαι, ‘never be heedless.’ For the pass. form of the word, cp. διδόμενον (40 n.). It is not easy to decide whether the subject to ἐξαι is Ajax, or τοῦργον: but the usage of the adverb rather favours the view that it is Ajax. The phrase is designedly euphemistic and reticent.

357 καλὰς ὀργάνων τέχνας, helpful of
64

ΣΩΦΟΚΛΕΟΥΣ

3 ἰλιον δς ἐπέβας ἐλίσσων πλάταιν,
4 σε τοι σε τοι μονὸν δεδορκα πημονάν ἐπαρκέσαιν'. 360
5 ἀλλά με συνδαιεῖν.

ΧΟ. εὐφημα φάνει: μή, κακὸν κακὰ διδοὺς
ἄκος, πλέον τὸ πῆμα τῆς ἄτης τίθει.

ΟΤΡ. β'. ΑΙ. ὀρᾶς τὸν θρασὺν, τὸν εὐκάρδιον,
2 τὸν ἐν δαίοις ἄρεστον μάχαις,
3 ἐν ἀφόβοις με θηροὶ δεινὸν χέρας;
4 οἴμοι γέλωτος, οἴον ὑβρίσθην άρα.

ΤΕ. 5 μή, δέσποτ' Αἰας, λίγοσοιμ ἁ', αὖδα τάδε.
AI. 6 οὖκ ἔκτος; οὖκ ἀφορρον ἐκνεμεὶ πόδα;
7 αἰαὶ αἰαί.

370

856 ἀλιαν δς ἐπέβας MSS. (δςΓ' for δς, r). Hermann restored ἀλιαν: but afterwards preferred δς ἀλιαν ἐπέβας.—[ἐπέβας] Nauck writes ἐρέσας, a conj. of Blaydes. 859 Σ. σε τοι σε τοι...[ἄπαρκεσαι'] Two verses in L, the first ending with δεδορκα.—πομένων ἐπαρκεῖσαι' L, with most MSS., and Ald. (πομένων Mosq. b.: ἐπαρκέσαι') Ι'. Reiske restored πημονάν (Vauvilliers πημονών), also proposing ἐπαρκεῖσαι'. Hermann wrote πομένων έτ' ἄρκος δντ' (from Alcaeus fr. 15. 4 κνάμβει, ἄρκος ιοχορὸς βέλειν).

the seaman's art, i.e., its ministers: the gen., as in Aesch. Εὖμ. 486 ἄργα τῆς δικην ὀρκώματα. Σρ. 201.

856 ἀλιαν δς ἐπέβας is the best correction of ἀλιαν ἐπέβας. The two short syllables δς ἐπ- then correspond with a long syllable (the first of ἐμένο-ντες) in v. 350; as the dactylic metre allows. Hermann's later emendation, δς ἀλιαν ἐπέβας, avoids, indeed, resolving the long syllable, but unwarrantably alters ἐπέβας: nor is there much force in his reason for preferring viz., that the gloss ἐπέβας τῶν ἐνών points to ἀλίαν...πλατάν, and this to ἀλιαν (rather than ἀλιαν) πλάταν. Cp. Eur. Herai. 83 ἀλιαν πλάταν.

δς follows γῆνοι, as in 760 δός refers to σύμματα in 758, and in Ant. 707 οὐσία is resumed by σύμματα. ἐπέβας, absol., 'emarked' (as in Thuc. 7. 62 § 2 ἐπε-βηγοῦσαι),—recalling the moment when they set forth from Salamis together; a point which is lost if ἐπέβας be taken as = 'thou hast come hither.'—[ἐπέβας] cp. Eur. Or. 171 ἔδωκα σὺν εὔλεκται, i.e., 'move swiftly.'

860 πημονάν ἐπαρκεῖσαι': cp. II. 2. 873 οδὲ τί οὐ τῷ γ' ἐπέτρεψεν λυγρὸν διέθρον: Od. 17. 568 οδὼ τῇ περίμαχος τῷ γ' ἐπέτρεπεν σὺν τις ἀλλοι. Thus, though ἐπαρκεῖσαι could not mean literally 'to ward off,' epic precedent warranted its use in an equivalent sense, which was strictly that of bringing one help against a danger. In lyrics, at least, where epic associations have a large scope, it seems needless to write ἐπαρκεῖσαι'.

The traditional reading τομιμῶν is explained by the schol. in L, τῶν ἔν μὲν τομιμῶν καὶ βαλτικῶν: i.e., the sense was taken to be, 'I see that thou, alone of my shepherds (= of those who care for me), canst help.' But τομιμῶν, in such a context, would suggest rather the idea of chiefship (cp. τομιμημα λαῶν, τομιμημεῖν in Aesch. Suppl. 561): and there can be little doubt that τομιμῶν is right.

861 ἅλλα, appealing: cp. O. T. 14, etc.: Pind. O. 6. 22 ὡς θύετο, ἅλλα δεξῶν ἐνέοι μοι εὖν ἡμῶν ('come, yoke').—For the enditic υμε before its verb, cp. El. 1359 ἅλλα με | λάγος ἄπλος.—συν- 

δαιεῖν: δάμα τούτου βοτοῖς.

862 έφιμπα φαίνει: cp. 591.—κακὸν κακῷ διδοὺς ἄκος: 50 fr. 74 ἐπετάθα μέντοι πάντα ταῦτα παρθένων νοεῖ, κακός δὲ τῶν θελῶν λάθαις κακᾶ. Her. 3. 53 μὐ τῷ κακῷ τὸ κακὸν λα.: Thuc. 5. 65 § 2 δια- 

ye who manned the ship and made the oar-blade flash upon the brine,—in you, in you alone I see a defence against misery: come, slay me also!

CH. Hush thy wild lips: cure not ill by ill, nor increase the anguish of the doom.

Aj. Seest thou the bold, the strong of heart, the daunt- and less in battles with the foe,—seest thou how I have shown my strophe. prowess on creatures that feared no harm? Alas, the mockery! How then have I been shamed!

TE. Ajax, my lord, I implore thee, speak not thus!

Aj. Hence! out with thee! avaunt—begone!—Woe is me! woe is me!

Blaydes (p. 318) conj. επ' ἄρεσεν. Blaydes writes ἄφθοιοι.—

366 ἄφθοιοι μὲν] Blaydes writes ἄφθοιων.—

367 ὁμοί Λ., with most MSS., and Ald.: ὠμοὶ L.: ὁμοὶ τ. 366 τάρα] τάρα τ. 369 οὐκ ἐκτὸς; οὐκ ἄφωρος MSS.: οὐκ ἐκτὸς ἄφωρον. Since, in 384, the MSS. give δοµὴν νῦν, κατερ (where see n.): so Nauck and Wecklein. ἐκμετ.: Blaydes conj. ἐκμετ. 370 αλαί αλαι Dindorf: at at at al (or at quater) t: at at al L, with some others: at, at, at Ald.

τὸ πτερὰ τὸς ἄτης: cp. Ph. 765 τὸ πτερὰ. τῆς νόσου; Od. 3. 152 ἐκ γὰρ Ζεὺς ἠπαντήσα ἀπὸ τῆς κακοί. Not, 'make the present woes worse than the (original) plague': τῆς ἄτης would then need further definition.

364 λ. θρασύν, bold, enterprising; εὐκαρδιον, stout-hearted in facing danger; ἐπτροτον, intrepid in the critical stress of fight. The good sense of θρασύν is frequent in poetry from Homer onwards, though in Attic prose the bad sense predominates.

366 ἄφθοιοι, fearing no harm from man—a pathetic epithet, which is marred by taking it as 'not formidable' to man. ἄφθοιοι. θηρεί is not an oxymoron (as if it meant, 'wild creatures which are not wild,' 'tame beasts'): θηρεί is a generic term; he attacked beasts instead of men: cp. fr. 855. 12 ἐν θηρείν, ἐν βροτοίασ, ἐν θεοὶς ἄνοι.

δεινὸν χέρας: cp. Il. 7. 457 ἀφαυρότερος χέρας τε μέτοι τε.


368 δέσποτ', as in 485: she is a δοῦλα (485).

369 οὐκ ἐκτός; οὐκ ἄφωρον κ.τ.λ. It seems more probable that in v. 384 the MSS. have lost a syllable (as μήν) than that here we should omit the second οὐκ. Cp. O. T. 430 f.: οὐκ εἰς ἄβληθον; οὔχι θάσων; οὐ πάλιν ἃ ἄφωρος ὅκων τῶν ἀποτρεπμένης ἂνει: If here we read, οὐκ ἐκτός ἄφωρον ἐκμετά τοῦα; the verse becomes much tamer; while ἐκτός, taken with ἄφωρον ἐκμετά, is positively weak. It may be added that the first syllable of ἄφωρον here, and of κατερ in 384, must then be treated as having the time-value of --: whereas all the other trimeters in this kommos are normal. For ἐκτός cp. O. T. 676 οἴκους μ' εὖδας κάκτος εἰ: ἄφωρον is probably the adv., as in Tr. 902 ὡς ἄφωρον ἀυτῆς παρη. El. 53 ἄφωρον ἄμιν,— ἐκμετά here gives the notion, 'take forth into other pastures.' This rare compound occurs in Theophr. Hist. Plant. 9. 16 § 1 ὅλησα ὃ τότοι ὃ φέρων, καὶ τοῦτον αἱ αἰγες ἐκκυμνύται, δεφασιμει, 'the region which bears (the plant dictamnum) is small, and is stripped of it by the browsing goats.' The analogy of Pind. N. 6. 15, ἄγονεν ἐν Ἐρασίδαματω ἐκν πόθα νέμων, would certainly point to ἐκκυμνύει, but we must allow for the poetical use of the middle voice, so frequent with Sophocles. Of the midd. fut., Thuc. 4. 64 § 5 has νεμώτεθαι, Dem. or. 21 § 203 νεμοί.”
ΣΟΦΟΚΛΕΟΥΣ

ΧΟ. ὁ πρὸς θεῶν ὑπεικε καὶ φρόνησον εὖ.
Α. ὃ δύσμορος, δὲ χερὶ μὲν
10 μεθήκα τοὺς ἀλάστορας, ἐν δὲ ἐλίκεσι
11 βοῦσι καὶ κλυτοῖς πεσὼν αἰπολίως
12 ἑρμινὸν αὐτ’ ἐδενοῦ.
ΧΟ. ἃ ἵππ’ ἄν ἀλγοῖς ἐπ’ ἐξεφρασμένοις;
14 οὐ γὰρ γένουτ’ ἄν ταῦθ’ ὅπως οὐχ ὥδ’ ἔχειν.

ἀντ. β. Α. ἰὼ πάνθ’ ὅρων, ἀπάντων τ’ ἄεὶ
2 κακῶν ὅργανον, τέκνων Λαρτίου,
3 κακοπινεστατῶν τ’ ἅλημα στρατοῦ,
4 ἣ ποὺ πολὺν γέλωθ’ υφ’ ἣδους ἅγεις.
ΧΟ. 5 ἔξω τῷ θεῷ πᾶς καὶ γελά’ κώδυρεται.

971 ὁ πρὸς θεῶν. This v. is given to the Chorus in the ms., and Ald.: Schneidewein was the first editor who, following O. Müller, gave it to Tecnessa. 972—
975 L divides the vv. thus:—ὁ δύσμορος— μεθήκα— ἐν δὲ— κλυτοῖς . . . ἀλάστορας. 972 ὃ, and Ald.: ὃ L.—χερὶ μὲν Hermann: χερὶ μὲν L, A, with most ms., and Ald.: χερὶν (without μὲν) Triclinius, r; which Hartung and Nauck prefer. 975 L. πεσῶν] G. Wolff would read πέσων (with δεσσας in 376) for metre’s sake, keeping the ms. δίδας in the antistr., 390. (For the same reason Nauck suggests, instead of κλυτοῖς πεσῶν, something like διηλάτων εὖ. 978 ἕχειν] In the citation of this v. by Suidas (s.v. τὸ δήτα) a v.l. is ἔχεις: and the schol. here (ὅπως ταῦτα μὴ ὁδοὺς συκη) possibly read ἔχεις.—Blaydes writes ὅ γὰρ γένοιτ’ ἄν ταῦτα γ’ ὡς ὅτι ὁδ’ ἔχεις. 979 πάνθ’ ὅρων] Nauck reads πάντα δρόων, a conj. of Wakefield (Sitv. Crit. IV. p. 138).—άτατρων τ’ ἄεὶ L, with most ms., and Ald.: ἀτατρῶν ἄεὶ. In L ἀτατρῶν τ’ ἄεὶ has been

971 ὁ πρὸς θεῶν k.t.l. The ms. seem right in giving this verse to the Chorus. Just after so violent a rebuke, the timid Tecnessa would scarcely venture on praying her ‘master’ to be ‘sane’; while the intercession of the Chorus is natural enough.

972 δύσμορος: cp. Ant. 1319 ὁ μελές, where ὁ is exclamatory, and stronger than the mere sign of the vocative (ὅ).—ὁς, with causal force; ἔλ. 160 n.—χερὶ μὲν μεθήκα, instead of χερὶ μεθήκα μὲν: for the irregular place of μὲν, cp. Ph. 279 ὁρῶντα μὲν ναῦς . . . ἐμπρεσά, ἄνδρα δ’ ὀδὴν ἔττιστων (instead of ὁρῶντας ραῦς μὲν). χερὶ belongs in sense to ἔδενα no less than to μεθήκα.

τοὺς ἀλάστορας: in O. C. 788 and Πρ. 1235 the word denotes ‘avenging spirits’; here, ‘accursed wretches,’ as the polluted Orestes calls himself ἀλάστορας (Aesch. Eum. 236): cp. Dem. or. 18 § 296 ἄθροισαν μαραθι καὶ κόλακας καὶ ἀλάστορας, ἦρμαρισμένους τὰς ἑαυτῶν ἐκατον πατρίδας (‘who have crippled their respective cities’),—a passage which suggests that ἀλάστωρ, as said of a man, meant rather one who is a ‘curse’ or ‘plague’ to his neighbours, than one who is driven by an avenging spirit; indeed, such a passive sense is not easily conceived.

κλυτοῖς: from the Homeric κλυτά μῆλα (Od. g. 308).—αἰπολίως: Π. 11. 679 αἰπὸλα πᾶτὴρ ἀγῶν. This is the only express mention of goats among his victims; but there is no reason to think that αἰπολίως could be used as merely =πτολεχα. ἐρμινὸν: suspected doubtless by Aesch. Αg. 1390 ἐρμινῇ ψακάδι φωναί δρόου. —ἀλ’ ἔδενα: cp. Πρ. 848 τέγας δακρύων ἔχαν (n.).

977 ἔνθ’ ἐξεφρασμένοις: ἔνθ’ denotes the condition: Aesch. Αg. 1379 ἐκτικά δ’ ἐνθ’ ἐκαίνε ένθ’ ἐξεφρασμένοις. (The phrase occurs also in Pers. 525.) Αg. Ant. 556 ἔνθ’ ἑρωτοῖς . . . ταῖς ἑμοῖς ἱλα­γοις (n.).—οὐ γὰρ γένοιτ’ ἄν κ.τ.λ. Two modes of expression are here mixed: (1) ὅπως ἄν γένοιτ’ τοῦτο ὁδ’ ἔχειν, it could not come to pass that this should not be thus.
CH. For the gods’ love, yield to counsel, and learn wisdom! AJ. Wretch that I am, who suffered the accursed men to slip through my hands, but fell on horned kine and goodly flocks, and made their dark blood flow!

CH. Why grieve when the deed is past recall? These things can never be but as they are.

AJ. Ah, thou who watchest all things, thou ready tool of every crime, ah, son of Lartius, thou foulest knave in all the host, I warrant thou laughest loud and long for joy!

CH. As the god gives, so every man laughs or mourns.

made from πάντων ἄει by another hand, but not (apparently) a late one; indeed, it might well be that of the first corrector, S. Eustathius p. 415. 19 has ὁ δὲ παρὰ Σοφοκλείς ὁδούσσω, ὃς πάντων ἄει κακὸν (sic) ὑμᾶς, ἐκείρῳ μόνον ἀδόλθ' ὀρῶν ὁγέται: but this hardly warrants the conclusion that, in his text of the poet, he found πάντων rather than ἀδών τ'.—Elmsley wished to read either (1) πάν τ' ὀρῶν, ἀδών τ': or (2) πάνθ' ὀρῶν, ἀδών τ':—Bruck gives ἀδών των (without τ'): so, too, Lobbeck and Nauck.

880 Læstius Trichilus: Læstius L., with most MSS.: Læstius Ald.


883 έλημα τού θεί] έλημα θεί Mosq. b. Schneideuw writes έλημα του θεί.—Suidas s.v. έλημα τι has γαρ instead of τασ.
ΣΟΦΟΚΛΕΟΥΣ

AI. 6 Ἰδομι < μὴν > νῦν, καίπερ ὅσον ἀτόμενος.
7 ἵω μοὶ μοι.

ΧΩ. 8 μηδὲν μέγ' ἐιπτής: οὐχ ὁρᾶς ἵν' εἰ κακού;
AI. 9 ὡ Ζεῦ, προγόνων προπάτωρ,
10 πῶς ἃν τὸν αἰμυλώτατον, ἐχθρὸν ἄλημα,
11 τοὺς τε δισσάρχας διλέματα βασιλῆς.
12 τέλος θάνοιμι καυτός;

ΤΕ. 13 ἦταν κατεύχη ταῦτ', ὁμοῦ κάμοι θανεῖν
14 εὐχου' τι γὰρ δεὶ ζην με σοῦ τεθηκότος;

στρ. γ'. AI. ἵω
2 σκότος, ἐμὸν φάος,
3 ἐρεβος ὡ φαεννότατον, ὡς ἐμοί,
4 ἔλεσθ' ἐλεσθέ μ' οἰκήτορα,

384 Ἰδομί νῦν, καίπερ ὅσον Ἰ, with most mss. and Ald.: but a later of the later mss. have Ἰδομί νῦν ὅσον (omitting καίπερ), and so most mss. of Suidas s.v. ἀτόμενος, though one at least (E) has Ἰδομί νῦν καίπερ (Bernhardy’s Suidas 1. p. 843). Triclinius wrote Ἰδομί ἵω νῦν: Hermann, Ἰδομί μὲν νῦν (citing Ἰδομένιν from one ms., Aug. c): Dindorf (with L. Dindorf), Ἰδομί μὲν νῦν. Apitz conj. Ἰδομί νῦν νῦν: Elmsley, Ἰδομί ἵω νῦν.—Editors who omit the second οὐκ in 369 read Ἰδομί νῦν, καίπερ here. 388 ἵω μοὶ L, made from ἵω μοὶ μοῖ, cp. 333. 388 ei] made in L from ει. 387—
390 L divides the vv. thus:—ὁ Ζεῦ— πῶς ἂν ἐχθρῶν—διασάρχας... βασιλῆς.
397 προπάτωρ] προπάτωρ Ἰ: πατερ Triclinius, and so Nauck (reading χερών in 372, cp. m.). Dindorf conj. γένετορ. 398 L, δισσάρχας] L has the second σ from a later hand. Blomfield conj. δισσάρχαι.—ἄλεσας L, with most mss., and Ald.: the correction δισσαρχας is usu. ascribed to Turnebus (ed. 1552—3), but by Herm. to Triclinius. Suidas s.v. ἄλημα has βασιλεῖς ἄλεσα (in that order).—βασιλῆς L (sic, but the 1 subscription may be from a later hand): βασιλείς most mss., and Ald.: but a few have

doctrine. ὁ θεὸς often means ‘the divine power’ generally: e. g. frag. adesp. 471 ὁ γὰρ θεὸς μέγιστοι ἄθροιτοι νόμοι: and 496. 2 πάροι γὰρ ἐστίν ὁ θεὸς ἐγγίόνθει βλέπει. And this very phrase, ὅτι τῷ θεῷ, occurs once, at least, in a passage where the context plainly indicates that the sense is general, viz. Eur. fr. 490 σὺν τῷ θεῷ χεῖρ τοῦ σοφοῦ ἀναστρέφειν | βουλέωμαι δὲ. There, indeed, as here, Nauck changes τῷ to τοί, but without any warrant.

Ἰδομί κ.τ.λ. The question whether the mss. have lost a syllable here depends on the view taken of 369. I have given reasons for thinking that the second οὐκ in that verse is genuine; from which it would follow that there is a defect here. Bellermann, indeed, is content to hold that Sophocles neglected an exact correspondence; but this seems very unlikely.

L. Dindorfs remedy Ἰδομί <μὴν> νῦν, has this advantage over the others (cr. n.), that it gives a light adversative force, and so fitsly responds to ν. 383, ζην τῷ θεῷ κ.τ.λ. ‘Triumph, like defeat, is the gift of heaven.’—Yet would that I could see him,’ etc. The next best conjecture is perhaps that of Apitz, Ἰδομί νῦν νῦν.

388 μηδὲν μὲν ἄητης: cp. EL. 830 μηδὲν μὲν ἄητης (n.).

397 1. προπάτωρ, a word used by Pindar, Eur., and Herodotus. The reading πατερ (requiring χερών instead of χερῶν μὲν in 372) had an obvious and prosaic motive; viz., that Aeacus, the grandfather of Ajax, was the son of Zeus (Ε. 21. 189), so that Zeus could not properly be called an ‘ancestor’ of the hero’s ‘ancestors.’ But when the poet wrote προγόνων προπάτωρ, it was enough for him that it expressed the
AJ. Yet would that I could see him, shattered though I am! Ah me, ah me!

CH. Speak no proud word: seest thou not to what a plight thou hast come?

AJ. O Zeus, father of my sires, would that I might slay that deep dissembler, that hateful knave, and the two brother-chiefs, and lastly die myself also!

TE. When thou makest that prayer, pray therewith for me also that I die: wherefore should I live when thou art dead?

AJ. Alas, thou darkness, my sole light! O thou nether 3rd strophe. gloom, fairer for me than any sunshine! take me, take me to dwell with you,—

\[\text{\(\text{βασιλῆς, which is confirmed by the grammarian Draco Stratonicensis (c. 135 A.D.) p. 115. 18, and Herodian (c. 240 A.D.) in Bekker Anecd. p. 1195: αμησιόειν δὲ ὁ Ἡροδιάνος παρὰ τῷ Σοφοκλεὶ τῶν βασιλῆς δὲ τὸ ἣ γραμμένον κατὰ τὴν αἰτίαν, ὅπως τούς τε διε-}\]
\[\text{σάρξας ἀλλειας (sic) βασιλῆς.} \]
\[\text{388 δὲ [e] made in L from η.} \]

\[\text{384—400} \]

\[\text{L divides the vv. thus:—ὡς παῖν Ὀλυμπίας ὃς ἔμοι, ἢ θεότης μ᾿ ὀλεθροὶ, ἢ θεότης μ᾿ ἂν ἐγὼν — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον — ἐὰν ἑξον.} \]

\[\text{388 φανοῦσαν] In L the letters userService have been added by S. φιλοτρόπων τὴν ἐν τῷ Ἐλευθέρῳ Suidas s.v. ἢς ἐκατούρι omits ὡς.} \]

\[\text{388 Ἐλευθέρῳ Ἐλευθέρῳ μ᾿ Ἐλμσλ: Ἐλευθέρῳ μ᾿ Ἐλευθέρῳ μ᾿ Ἐλευθέρῳ τ᾿ Ἐλευθέρῳ τ᾿ Ἐλευθέρῳ τ᾿ καὶ Ὀλυμπίας ἢς ἐκατούρι s.v. ἢς ἐκατούρι, and Ald.: Ἐλευθέρῳ μ᾿ Ἐλευθέρῳ τ᾿, and Brunck (cp. s.v. on 414).} \]

\[\text{388 Ἐλευθέρῳ ἢς ἐκατούρι ἢς ἐκατούρι ἢς ἐκατούρι.} \]

\[\text{thought, ‘author of my line’: he did not trouble himself with this subtlety.—It was the nymph Aegina who bore Aeacus to Zeus (Plat. Gorg. p. 516 E. τὸν δικαστὴν τὸν τῇ Ἀλκίνα νέον).} \]

\[\text{πῶς ἄν. . . θάνωμα: cp. Ph. 531 f. πῶς ἄν ὑψόμενος ἢ ἐργὸν γενόμενον (n.).} \]

\[\text{388 f. διαφάσις (found only here): see on 251 διαφάσις—} \]

\[\text{ἄλασσα: cp. Ph. 1163 πᾶλασσω. (Below, in 977, some edd. read ἄλασσων: see n. there.) This} \]

\[\text{epic licence in tragic lyrics is illustrated by their toleration of such forms as τῶν σῶν (185), μέσον, ζέων (El. 157, O. C. 1213), πέτων (Ant. 1146), etc.—βασιλῆς is the form which the grammarians Draco and Herodian read here (cr. n.). But, so far as Attic inscr. are available, they indicate that the acc. plur. from ev stems ended in -iás, always uncontracted; while the contraction in -eis (not -ēs) was the rule from the Macedonian age onwards. (The earliest example of τῶν βασιλείας quoted by Meisterhans, Gramm. Att. Inscr. § 39, belongs to 318—311 B.C.) We must regard the acc. βασιλῆς here, then, not as an old Attic, but as a poetical form. On the} \]

\[\text{other hand, βασιλῆς was the form of the nom. plur. in the older Attic (cp. 189). Herodian (l. c., cr. n.) cites νομῆς from Xenophon, as if it were an acc. pl.-like βασιλῆς here: but in the place to which he apparently refers (Cyr. 1. 1 § 2) it is nom., and the best recent edd. give νομεῖς.} \]

\[\text{θάνωμα καίτως: cp. Aesch. Cho. 438 πεῖτ᾿ ἕδων φοῖβοις ἥδοιμαν.} \]

\[\text{388 f. σκότος, the darkness of death, as the gates of Hades are σκοτοῦ πόλης (Eur. Hec. 1): ἔρεβος, as in O. C. 1389 τὸ Πάρτάρων | στόματον . . . ἔρεβοι. So, too, in ll. 8. 368 it is merely a term for ‘the nether gloom’ (ἐκ ἐρέβους ἐξορτα), not a definitely named region, Erebus.—ὡς ἔμοι: for this limiting force of ὡς, cp. O. C. 10 μακρὰν . . . ὡς γέρων: Plat. Soph. p. 252 C ταχεῖα, ὡς ἔμοι, σκέψασ.} \]

\[\text{388 f. Ἐλευθερίῳ Ἐλευθερίῳ μ᾿: the most probable reading; see on 414. Here the} \]

\[\text{midd. means, ‘take to yourselves’ (and not, as normally, ‘choose’): it is thus more expressive than ἔλετε: cp. O. T. 887 κακὰν ἐλευθερίων μοιρὰ. Conversely we find εἰρεθήσαι} \]

\[\text{where εἰρεθέσαι would be normal (El. 1601).} \]
6 ἔλεσθε μ'. οὖστε γὰρ θεῶν γένος οὖθ' ἀμέρινων
7 ἐπ' ἄξιος βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων.
8 ἀλλά μ' ἡ Διός
9 ἀλκίμα θεὸς
10 ποῖ τις οὖν φύη;  11 ποῖ μολὼν μενὼ;
12 εἰ τὰ μὲν φθεῖνε, φιλοι, *τοιοῦτος'
13 ὁμοὶ πέλασ, μοράθα ἀγας προσκεύεμεθα,
14 πάς δὲ στραγγὸς δύπαλτος ἄν με
15 χείρι φυεῖνοι.
TE. 16 ὡ δυστάλαιμα, τοιαῦτ' ἀνδρα χρήσιμον
17 φωνεῖν, ἂ πρόσθεν οὖσοι οὐκ ἔλη ποτ' ἄν.


398 Σ. γένος, as well as ὄνασιν, is governed by ἐξ: cp. Ο. Τ. 734 Δελφῶν κάτω Δαυλίας: ιδ. 1105 τίς ὃς ταῖς ἄγρανες, τίς ἐν τώνοις: Εἰ. 780 οὖστε νικτός...οὖ' εξ ἡμερας.—ἄξιος. For the ellipse of εἰς, cp. 813 n.—μπάναν, to look for help; cp. Εἰ. 938 ἐν τιν' ἐκάλων | βλέψαρ' ἐν ὅρθρι: 401 Σ. ἡ Διός...θεὸς: cp. 450: O. C. 623 χ' ό Δίας θαύματος...ἄλεθρον should answer metrically to ἐφόρουν in 420. If it be sound, the first syllable must represent the anacrusis, which is omitted before ἐφόρουν: and the ε is long, as it is in 799 (ἄλεθρα), Ο. Τ. 1341 (ἄλεθρον), and O. C. 1683 (ἄλεθρα): though we find ε in Τρ. 845 (ἄλεθραια), and ιδ. 878 (ἄλεθρα). The nearest emendation is ὀβίλον (cr. n.).
403 Σ. φόνη...μνῆ. For the delib. subjunct. combined with fut. indic., cp. Τρ. 973 τί πάθω; τί δὲ μήρομαι;
405 Σ. εἰ τὰ μὲν φθένει κ.τ.λ. The conjectures of various critics are recorded and classified in the Appendix. Here I will briefly state what seem the main points of the problem.
(1) The antistrophic verses, 423—427 (ἐξαρ...πρόκειμαι), appear sound. The changes which have been proposed in them have all been designed to suit some emendation in 405 ff., and would have no probability if verses 423 ff. were considered simply on their own merits.
(2) There is only one real discrepancy of metre between the traditional text here and that of the antistrophe; viz., that τοιοῦτος' in 406 answers to the τωνα of οdziłα in 414, where the a, being the last syllable of a verse, could be either long or short, and is here long. (Some, indeed, read οὖσιν ' α: cr. n.) That is, instead of τοιοῦτος, we require —. As to ἔξωρω in 423, answering to εἰ τὰ μὲν in 405, we should write ἔξωρω. With regard to the diction of 405 ff., the most suspicious point is the redundancy ὄμοιι πώλας, suggesting that one of the words was a gloss upon the other.
(3) If, then, we assume that the antistrophe is sound, we may conclude that the fault in the strophe lies within the words εἰ τὰ μὲν φθένει, φιλοι, τοιοῦτος' ὁμοὶ πέλασ. A very slight change will restore the metre, viz. τοιοῦτος' for τοιοῦτος: cp. the words of Αχαν in 453 οὗτ' ἐν τοιοῦτοις χείρας αἰματοῖ βαθὺν. There he points to the slain cattle around him; and so he probably does here also. We could then understand the sense to
yea, take me; for I am no longer worthy to look for help to the race of the gods, or for any good from men, the children of A day.

No, the daughter of Zeus, the strong goddess, torments me to the death. Whither then shall a man flee? Whither shall I go to find rest? If my past fame is destroyed, my friends, along with such victims as these near me—if I have set myself to win a madman's triumphs, and all the host, with sword uplifted in both hands, would strike me dead!

ΤΕ. Ah me unhappy, that a good man and true should utter such words,—words that, till now, he ne'er would have deigned to speak!

κύρε. 403 φόρη] schol. in L γρ. τράπην. 404 μεσὸς MSS. and Ald. (L has μεσὸ, made from μεσ ὑ.) The edd. generally give μεσὸ: Blaydes, μεσὸ. 405 ζ. εἰ τὰ μὲν φόρης φίλος | τοῦδε ὑμοὶ πέλας | μοράις (sic) δ' ἄγραφα προσκέκληθα MSS. and Ald. (μοράις Elmsley). In the marg. of an Aldine ed. collated at Rome by Joannes Livineius he quotes τοῦτοι δ', for τοῦτοι', from one of his two MSS. (‘Liv. a’: Class. Journ. xiv. p. 428 f.). No other variant occurs. For the conjectures see Appendix. 408 δικαλός] δικαλό L, with a added above the line. δικαλός Mosq. b: δικαλ' Pal.

be: 'If those things (τὰ μὲν, his glories in the past) perish, my friends, ὑμοὶ τοῦτοι, along with (i.e., by the slaughter of) such creatures, πέλας, near me there.' But πέλας may have been a marginal gloss (on ζοῦ), which has displaced some other word: e.g., the poet may have written τοῦτοι δ', ὑμοὶ βοτοί (cp. ν. 453).

(4) Whatever may have been the original form of the words εἰ τὰ μὲν φόρης, φίλος, τοῦτοι δ', ζοῦ πέλας, it is at least highly probable that their general sense was, 'If my old renown is perishing.' This is suggested by the other passages where we find the same sequence of ideas,—i.e., the thought of his past glory closely followed by that of his present disgrace; see (1) 421—427 : (2) 437—456 : (3) 612—651.

(5) Those who believe that the a-strophic verses 423—427 are corrupt have a freer hand for emendation here; and, as will be seen in the Appendix, some of the proposed restorations have been very bold. But such remedies pass into the region of pure guess-work.

407 προσκέκληθα, 'addicted' to them. Her. 3. 34 φλωνίς ... προσκέκληθα. The word can also denote, in a good sense, to which that the attention is given, as Thuc. (1. 93 § 7) says of Themistocles, ταῦτα γὰρ ναι ... προσκέκλητο.—μόρας. L has μοραὶ as (it has μοράν in Ι. 850), that being the later accent, according to the general rule that adjectives in -ος are oxytone. But the grammarians attest that the Attic accent was μώρος. See, e.g., Eustath. p. 245. 17 μώρος παρ' ἄρτικοις, δ' παρὰ τοῦτο διὰ τοὺς μοραί: and Chandler, Greek Accentuation, § 404 (2nd ed.).

408 δικαλός, in active sense (cp. ἀφανεῖται ἔγχος, O. T. 969 n.), wielding their swords with both hands, i.e., with utmost force. Eur. Ι. T. 323 ὡς δ' εἶσομεν δικαλά ταλωμῶν ἠφθ. That the word had passed into a figurative sense (in which δι- was merely equiv. to 'fiercely'), is indicated by πριταλτων πηματων in Aesch. Th. 985, woes hurled on one with crushing force. Δικαλός should not be explained with ref. to the two spears of the Homeric warrior (II. 5. 495 πᾶλλων δ' ζέει δοῦ).

411 φωνή, exclamatory: Aesch. Εμμ. 837 οἷς παθεῖν τάδε. It was common in colloquial Attic; see e.g. Αρ. νεφ. 835 βᾶλλεν' ἐς κόρακας: τοινυντ' τρέφειν κώνα. For this inf. with the article added, see Ph. 234 φέεν τὸ καλ λαβεῖν (n.).—ἐκή, of what one brings oneself to do; here, 'deigned.' Cp. 528, Τçı. 158.
αὐτ. γ', ΑΙ. ἢν

2 πόροι ἀλήροθοι
3 πάραλα τ' ἄντρα καὶ νέμοις ἐπάκτων,
4 πολύν πολυν με δαρόν τε δή;
5 κατείχετ' ἁμβίῳ Τροίαν χρόνουν. ἄλλα' οὐκέτι μ', οὔκ — 415
6 εἴ' ἄμπυνας ἔχουσα· τοῦτο τις φρονών ἴστω.
7 ὁ Σκαμάνδροι
8 γείτονες ῥοϊ, ἢ
9 εὐφρονεῖς Ἀργείουν,
10 οὐκέτ' ἄνδρα μή —
11 τόδ' ἱδηθ', ἢτος
12 ἔξερω μέγ', οὗν οὔτων
13 Τροία στρατοῦ δέργηθ' χθονὸς μολὸντ' ἀπό — 425
14 Ἐλλανίδος· τανῦν δ' ἀτίμος
15 ὅδε πρόκειμαι.

ΧΟ. 16 οὐτοί σ' ἀπείργευν οὐδ' ὅπως ἐὼ λέγεω
17 ἔξω, κακοῖς τοιοῦσκε συμπεπτοκότα.

412 εἰς is omitted in L, as in most mss., and Ald.: it was added by Bruckn. Π has ἐω. — L divides the vv. thus: — πόροι — | νέμος ἐπάκτων. — L has the τ of ἄντρα in an erasure (from δή). 414 πολυν πολυν με δαρόν τε δή L, with most mss., and Ald. A few of the later mss. give πολυν με πολυν —, or πολυν με πολυν με: — or omit με: or substitute με for δή. 415 εἴ L divides the vv. thus: — κατείχετ' — | χρόνουν' ἀλλ' οὐκέτι μ' οὐκέτι (sic) | ἄμπυναν ἔχουσα. τοῦτο τις φρονίων ἴστω. 416 ἄμπυναν] Wecklein writes ἄμπυνας γ', as Morstadt too had proposed. 417 — 425 L divides the vv. thus: — ὁ Σκαμάνδροι — | εὐφρονεῖς — | οὐκέτ' — | τόδ' — | ἔξερω — | οὗ των | τροία — | δέργηθ' — ἀπό. 417 οὗ Σκαμάνδροι: ἢν L, with most mss., and Ald. 420 εὐφρόνεϊ ρησ. Thiersch conj. δύσφρονες. 428 εἴερω

413 πόροι ἀλήροθοι: probably 'paths or straits of the sounding sea,' as in Aesch. Pers. 367 ἐκποίησεν φυλάσσας καὶ τάρων ἀλήροθος: meaning here the waters of the Hellespont. His thought passes from those waters to the πάραλα ἄντρα beside them, and thence to the neighbouring woodlands. For the form of the phrase, cp. O. C. 1063 φαιμαρμάτους...ἀκώλου —. The other version, 'paths by the sounding sea,' is possible, but less probable.

413 νέμος, properly pasture simply; but associated with trees in II. 1. 480 εἴν νέμει σκυρό (a phrase repeated in Anth. 7. 55). In the Lat. nemus the notion of 'woodland' is seen dominant.

As I have noted in writing on the Troad elsewhere, 'nearly all the plains and hills are more or less well-wooded. Besides the valonia oak, the elm, willow, cypress and tamarisk shrub abound. Lotus, galingale, and reeds are still plentiful, as in Homeric days, about the streams in the Troad plain.' (Encyc. Brit., art. 'Troad,' vol. xxiii. p. 578.)

414 πολυν πολυν με κ.τ.λ. This order of words has the best authority, and is confirmed by the metre. Cp. 396. — δή merely emphasises δαρόν.

416 ἄμπυνας ἔχουσα = ἄμπυναν δέρα. The proper sense of ἄμπυνας is (1) 'recovery of breath'; or (2) = ἔπυνος as opp. to ἐκποίη, the drawing in of breath. Here, however, it means merely πνοή, as = 'the breath of life.' Cp. Eur. Or. 421 μητρός οἴκουν πνοή.

417 οὗ Σκαμάνδροι: οὗ: cp. II. 2. 467 εἴν λειμών Σκαμάνδρῳ ἀνθίσκετ' The Scamander, still called the Menander, is the most important river of the Troad. Rising in Ida, it flows through the central plain which now bears the name of the town Bairamitch, and thence passes
AJ. Alas, ye paths of the sounding wave, ye sea-caves and wooded pastures by the shore, long time, long time and very weary have ye known me tarrying at Troy; but no more shall ye know me,—no more with the breath of life: of so much let sane men be sure.

Ah, streams of Scamander near us, kindly to the Greeks, never shall ye look on Ajax more; whose peer in the host—for I will utter a proud word—never hath Troy seen come from the land of Hellas: but now, behold, he hath been humbled to the dust!

CH. In sooth I know not how to restrain thee, or how suffer thee to speak, whom woes so grievous have befallen.

MSS., Suidas s.v. ὄστε, and Ald.: ἐξερω Porson.—οὖ τῶν ὄστων' ἀ̣ Gleditsch, and so Wecklein. 438 δέρχθη MSS., and Ald.: δέρχθη Hartung.—Eustathius p. 1131. 51 loosely quotes thus: οὖν οὕτω στρατοῦ ἐδέρχθη Τροία.—For conjectures, see Appendix on 405 ff. 437 προκειμαι.] L has μ in an erasure from τ. Some of the later MSS., including T, have προκειμαθ, perhaps due to Triclinius. 438 ὄστοι σ'] ὄστοι σ' L, and Ald.—οὖν οὖσι Elmsley: οὐδ' ὄστω MSS., retaining which Hermann suggests οὖν οὖν, and G. Wolfl οὐδ' ὄστω, instead of οὖσι. These two vv. are given to the Chorus by the MSS. and Ald., as by most edd., but to Tecmena by Hermann.

northward into the plain of Troy. On the confines between the two plains, where the river winds in large curves through deep gorges in limestone rocks, its scenery is striking. From the south border of the Trojan plain to the Hellespont, the Mendere has a course of between seven and eight miles.

420 εἰσφέρων Ἀργείοις: as supplying them with water. So in 863 the ποταμοὶ of the plain are called τροφῆ. Not: ‘friendly to my Greek θεος, but hostile to me.’ Nor should the words be taken adverbially with οὐκέτ' ἄνδρα μη τῶν την ητη, as meaning, ‘No longer, allies of the Greeks, will ye see me,—i.e., ‘You will no longer see me victorious beside your favouring stream.’

421 οὐκέτ' ἄνδρα μη τῶν ητη': οὐ μη with subjunct. gives a strong emphasis; cp. 83, 560.

423 οὖ] εἰσφέρει gives an exact correspondence with εἰ τα μην in 405. The ἐξερω of the MSS. might, indeed, be compared with El. 178 ὑπέραξεο, O. C. 277 ὑπέρηξε, ib. 1244 κλάεον. (In Tr. 639 καλοῦται should be κλεινουται.) But ἐξερω was so familiar as the Homeric form that it could easily have displaced ἐξερω here. It is not likely that the poet would have written ἐξερω if he had meant the word to be scanned—οὖ—by synizesis.

Join οὕτων with στρατοῦ: cp. 1175 κεί των στρατοῦ: ἕκαστος μέλην ἄτω | Ἐλλανθίοις: for the place of ἄτω, and for the hiatus, cp. Tr. 510 Βαχθείας ἄτω | ήθε οὖθε...Εὔβοια.

This vaunt of Ajax (modified only by the half-apologetic οὖσι ἐξερω μέγα) is epic in tone; thus Achilles says of himself (H. 18. 105), τῶν εἶδον οἷς οὕτω Αχαίων χαλκοχιτώνοι: Odysseus, (Od. 9. 19), δι' παίεν δόλουν | ἀθρόων μελω, καὶ μεν κλεον ὀξαρον ἠκει. Such a tone is better suited, indeed, to epos (in which speech is sometimes little more than audible thought) than to drama. But here, at least, as in the case of Heracles (Tr. 1101 f.), it has the excuse of being prompted by the anguish of a sudden overthrow. (Cp. n. on O. T. 8, where Oedipus speaks of himself as οὖ παῖς κλεον.)

427 προκειμαι: lie prostrate (323 ff.): cp. 1059.—The π. I. προκειμαθ was caused by ἄνδρα...τάνυ: but cp. O. C. 1329, where τοῦδ' ἄνδρι (=μια) is immediately followed by τοῦμοι, as in O. T. 534 τοῦδ' τάνυδον by τοῖς ἑμῖν. See also below, 865.

428 οὖτοι...οὖθ'. There can be little doubt that the οὖθ' of the MSS. should be οὖθ here. In El. 1197 and 1413 L has οὖθ', where οὖθ is right; as in O. C. 436 μηδ' instead of μηθ'. As to the conditions under which οὐ...οὔτε was
admitted in Attic poetry, see on Tr. 1058 f.

ἐπένουμεν (subjunct.), the indirect form
of the 'deliberative' πώς ἔσθω; ('how am I to allow...?') Cp. O. T. 1367 οὐκ ἐστὶν ἐπένουμεν καὶ τοὺς ἐν κρατοῖς (Dem. or. 9 § 54 0ὐκ ἔστω ἔτσι λέγω.

ἐπένουμεν, 'could have thought', cp. 119 τι ἐπένουμεν ἐκεῖθεν — ἐπένωμεν here goes closely with ἐπένοιαν, 'would agree so significantly' with my woes. Hence in 914 he is called ἐπένωμαι. For the verb, cp. Ar. Eg. 1322 καὶ μὴν ʼελέγχε ἑαυτὸν ἐπένωμαι, ἐπεκήλθη ἐκεῖθεν, ὡσπερ ἐπένοιας ἐν τοῖς θεσμοῖς, i.e., 'agree' with the description of the person mentioned in them. For the adj., cp. Od. 7. 54 ἀρετὴ ἐπένουμεν ἐπένωμεν: ἐν 19. 409 τῇ ἐπένωμεν: ἐπένωμεν: where in each case ἐπένωμι means that the name is significant (the queen was the 'desired one'; the child was to be 'a man of wrath'). This usage of ἐπένωμαι, with ref. to the ἀρέτης of a name (or surname, is different from that in which a person or thing is said to be ἐπένωμος τών, either as (1) being named from it, or (2) giving a name to it. Cp. 574.

Pindar adopts the derivation of Ἀθάς from ἀλέτος: I. 5. 53 καὶ τοὺς ἄρησιν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένωμεν ἐπένω 

480 alai] al a L. 433 τουοντων] τουοντων t.—Nauck brackets this v., following Morstadt, who thought that καὶ δή in 433 had led an interpolator (who took καὶ as 'both') to add καὶ τρεῖς κ.τ.λ. 433 καλλιστει] Morstadt conj. καὶ καλλιστει.— Nauck brackets the verse. 427 εἰς τούτον μισ., and Ald.: 'ἐς τούτον Bruck.
Aj. Ay me! Who could e'er have thought that my name would chime so meetly with my doom? For well may I now mourn,—yea, twice and three times mourn,—in those sad syllables that shape my name; such heavy griefs are mine, whose sire by his prowess won the fairest prize of all the host, and brought all glory home from this land of Ida; but I his son, who came after him in might not less to this same ground of Troy, and proved the service of mine hand in no meeker deeds, thus perish, dishonoured of the Greeks. Yet, methinks, of thus much am I sure; if Achilles lived, and had been called to decree the first place in valour to any claimant of his arms,

Shakesp. Rich. II. act 2 sc. 1. 73 (Gaunt) O how that name befits my composition! Old Gaunt indeed; and gaunt in being old etc. The king asks, Can sick men play so nicely with their names? No, is the reply, misery makes sport to mock itself.

The real etymology of Alas is uncertain. Vase-inscriptions show that the original form was Alas, and Sonne (in Kuhn's Zeitschr. 10 p. 126) compares Indog. aiva, Skr. eva ('course')—a derivation which Brugmann approves (Stud. z. grisch. u. lat. Gramm. 4. 180). The sense, 'swift runner,' would suit Ωλός ταύς Alas better than the son of Telamon: and it is not improbable (as Fleischer suggests in Roscher's Lex. p. 139) that the names of the two heroes, though identical in form, were of distinct origin.


434 Ε. τατήρ: Telamon, whom Heracles brought with him to the war at Troy, as Pindar relates (Isthm. 5. 27 ff.), and rewarded with the hand of Hesioné (1300 ff.).—τὸ τρέτα καλλιτεχνή ἀριστέων, a free poetical mode of saying, 'having won by prowess the first meed of honour.' The word καλλιτεχνία (properly 'prize for beauty') may have been chosen because the prize was Hesioné. Cp. 1300 στρατου τά πρωτά ἀριστέων.

437 Ε. τοσούτων Τρόλας, i.e. Troila: a periphrasis like τῶν Καθαρών τόνων (O. T. 1134). Here Troila is used in the Homeric manner, to denote not only the city but the country; ἡ Τρόα, as = 'the Troad,' occurs first in Herodotus (s. 125). —τοσούτων, after Telamon; cp. ἔτηγγυς.

439 ἄρκετας has here (though not elsewhere) a sense which ἔτρηκεν with acc. often bears, viz., 'to furnish at need': Aesch. Ag. 1170 έκος δ' οὖν έτρηκεν. The strict meaning is then, 'having rendered no less service by the deeds of my hand.'

441—444 τοσούτων γ' ἐξεπτυσθαι: cp. O. T. 1455 καθαρί τοσούτων γ' οὖθ (and Ἑλ. 333). Her. 7. 152 ἐκπτυσθαι δέ τοσούτων, δι' θελ. Here the omission of δι' adds vigour to δι' θελ. κ.τ.λ.

di...κρένεις ἔμμελε, 'if he had been going to award,' 'if it had devolved upon him to award.' The imperfect (here referring to an unreal condition in past, not in present, time) is rightly used, because it expresses the constraint of a supposed situation. But in the apodosis, the aor., οὐκ ἐν τῷ ἐμπρήνει, is used, because the taking of the prize is an act done at a given moment.

δηλον τῶν άψ πέρι, i.e. in a case where they were the prize. Sophocles has δε, σωσί, (epic ἔσι), in O. T. 1248 (οὖν), O. C. 1639 and Thr. 466 (ὡς), ἡδ. 525 (ὡς). Here it is emphatic: 'his own arms,—of which he could dispose with the best right.

κρένειν...κράτος ἀριστελας, to award the first place for prowess; cp. Fln. 1. 7. 5 ἐδόλω...κράτος, victory in them. For the pres. inf. κρένειν with ἔμμελε, cp. O. C. 1774 π.
οὐκ ἂν τις αὐτῇ ἐμαρμένν ἄλλος ἂν ἐμοῦ. νῦν δὲ αὐτῇ Ἀτρείδαι φωτι παντουργῷ φρένας ἐπραξάν, ἀνδρὸς τοῦτο ἀπώσαντες κράτη. κεῖ μὴ τὸν ὄμμα καὶ φρένες διάστροφοι γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἂν ποτε δίκην κατ᾽ ἄλλου φωτὸς ὡδ᾽ ἐπήμψαν.

νῦν δ᾽ ἡ Δίως γοργώπις ἀδάματος θεὰ ἵδη μ᾽ ἐπ᾽ αὐτοῖς χείρ᾽ ἐπετύνοντ᾽ ἐμῆν ἐσφήλεν, ἐμβαλοῦσα λυσσώδη νόσον, ὡσ᾽ ἐν τοιοῦτο χείρας αἰμαζαὶ βοτοῖς, κεῖνον δ᾽ ἐπεγγέλθων ἐκπεφευγότες, ἐμὸν μὲν οὐχ ἐκώντος· εἰ δέ τις θεῶν βλάπτοι, φύου τὰν χῶ κακὸς τὸν κρείσσονα. καὶ νῦν τί χρὴ δρᾶν; ὡστὶς ἐμφανῶς θεοὶ ἐχθαῖρομαι, μισεῖ δε μ᾽ Ἑλληνῶν στρατός.

447 ὄμμα] made in L from ὄμμα, by erasing the ν and altering the second ο into ο. Conversely in Ἡρ. 379 ὄμμα became ὄμμα.—Blaydes, with Burges and Wunder, writes τὸ ἄμμα χαί φέρκετ. 448 γνώμης ἁρράζαν] Blaydes writes γνώμης μ᾽ ἀπεράζαν. 449 ὃς] Sintenis conj. ὃς. 450 ἀδάματος Elmsley, and edd. since Herm. ἀδάματος mss., Suidas s.v., and Ald. 451 ἐπετύνοντ᾽ was written by the 1st hand in L, but altered to ἐπετύνων᾽ either by the scribe himself, or by an early corrector. (Valckenaer had conjectured ἐπετύνοντ᾽, on Eur. Ἦρ. 1183.) No other trace of ἐπετύνοντ᾽ seems to occur in the
no one would have grasped them before me. But now the Atreidæ have conveyed them to a villain, and thrust away the high deeds of Ajax.

And if these eyes, if this warped mind had not swerved from the purpose that was mine, never would they have procured such a judgment against another man. As it was, the daughter of Zeus, the fierce-eyed, unconquerable goddess, foiled me at the instant when I was making ready my hand against them,—struck me with a plague of frenzy,—made me imbrue my hands in the blood of these poor cattle. And you men exult to have escaped me,—by no good-will of mine; but if a god send harm, verily e'en the base man can elude the worthier.

And now what shall I do; who plainly am hateful to the gods, abhorred by the Greek host,

mss. Most (including A) have ἔτεκτοντο, and so Ald. But some (as E and T) have ἔτεκτινον: and a few (as Lips. a and b, Dresd. a) notice a s. l. ἔτεκτινον. (ἔτεκτινον was merely a conj. of Musgrave, who reads ἔτεκτινον.) Brunck wrote ἔτεκτινον. Hermann kept the vulgate, ἔτεκτινον, and this stands in the later edd. of Dindorf's text. In his ed. of 1860 Dindorf gave ἔτεκτινον, the reading preferred by Bergk (1858), and by most of the subsequent editors, except Paley. 462 λυσών] λυσών L.—νόθον made in L from νόθον.—λυσώδει νόθοι Suidas s.v. ἄδαιματος. 455 oὐχ ἔκων] oὐχ ἔκων. 456 ἑλάκτων mss., and Ald.: Reiss and Morstadt conj. βλάττει.—τὰ Ἐρφυτάς and Elmsley: τὰ ἀντὶ L, with most mss., and Ald.

στρεφθεὶς δὲ ἄλοι ποῖος πύλαις, [ἀψύχος certainly has not the technical sense of ἀψύχος, as if the Atreidæ were the ἀγαθάνες δικαστηρίων, who put the issue to the vote. Even if the simple ψύχος could be so used, this would be too technical and prosaic.]

450 ἡ Δίως: ἔδει: cp. 401.—γοργὼς, as in fr. 760. 2 the poet calls her τὴν Δίως γοργών Ἐρφυτής. Cp. Il. 1. 199, where Athena appears to Achilles: αὐτίκα δ' ἔρωμεν Παλαίς ἄμφιλαν δείκνυμι δε οἱ δόσει φάντασθαι. ἄδαιματος is the form required by metre in O. T. 205, 1315, and O. C. 1572; though in all three passages L gives the epimal form ἄδαιματος.

451 ἔτεκτινον, 'making ready': schol. εὑρετιστῶν. Il. 8. 374 ἄλλα δὲ μὲν ἄλλα ὄντες μὲν χωρὶς ἔκων. Oppian Hal. 5. 562 δὴ γὰρ δεξίον ἔτεκτινον Ἀρρη. —The reading ἔτεκτινον seems less fitting in reference to the purpose which the goddess foiled. It rather pictures him as already in the act of stretching forth his hand against his foes. But Athena had not suffered him to arrive in their presence; he had only reached their doors (49). If, however, ἔτεκτινον is to mean merely, 'preparing for use against them,' then it is decidedly less vivid than ἔτεκτον. The chief recommendation of ἔτεκτινον is the fact that it was first written by the scribe of L, though corrected either by him or by an early hand. But (since εἴθων was so familiar) it may easily have been a mere slip for the rarer and more exquisite word ἔτεκτον.

452 λυσώδης νόθον: cp. 59: fr. 855. 4 οὔσον μαῖναν. In Il. 13. 53 Hector is λυσώδης, φλογεί οἴκησεν.

453 ἐπεγελάσων. A compound used in Attic prose, but otherwise peculiar to this play; it recurs in vv. 969, 989.

455 ἐκμὸν: the particle merely emphasises the pron.: cp. 121 n.—βλάττοι: cp. El. 566 δια τῆς δια οὐδ' ἐν βλάττῃ, διάνωται ἀν οὖθ' ἐν λαχών φυγεῖ (n.).

457 Π. ἄτοσι, causal. It is needless to read ὅτι μ᾽. See on O. C. 263 κάμωσα ποῦ ταῦτα ἐστὶν; οὔτεις κ.τ.λ. (i.e. ἐπεί ὅμεις).—μωτε ὅ μ᾽: the relative clause passes into an independent sentence; see appendix on O. C. 424.—
ἐχθεὶ δὲ Τροία πᾶσα καὶ πεδία τάδε. 460  
πότερα πρὸς οἴκους, ναυλόχους λυτῶν ἔδρας,  
μόνους τ' Ἀτρείδας, πέλαγος Αἰγαίων περὶ;  
καὶ ποίον ὁμμα πατρὶ δηλώσω φανεὶς  
Τελαμών; πῶς με τλήσται ποτ' εἰσιδεῖν  
γυμνὸν φανέντα τῶν ἀριστεῖων ἄτερ,  
ὡν αὐτὸς ἔχαγε στέφανον εὐκλείαις μέγαν;  
οὐκ ἐστὶ τούργων τλητόν. ἀλλὰ δῆτ' ἵων  
πρὸς έρυμα Τρώων, ξυμπεσῶν μόνον μόνοις  
καὶ δρῶν τι χρηστόν, εἶτα λοίσθιον βάνω;  
ἀλλ' ὅδε γ' Ἀτρείδας ἄν εὐφράναμι που.  
οὐκ ἐστὶ ταύτα. πείρα τὰς ζητητέα  
τοιάδ', ἀφ' ής γέροντες δηλώσω πατρὶ  
μὴ τοι τύσιν γ' ασπλάγχνου ἐκ κείνου γεγώς.  
ἀισχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρήζεν βίου,  
κακοών ὅστις μηδὲν ἐξαλλάσσεται.  
τί γὰρ παρ' ἑμαρ ἑμέρα τέρπειν ἐχει 475


πεδία: for the tribarch in the 5th foot, consisting of a single word, cp. O. T. 719 ἄρατον δρος (n.), ἵν. 1490 πατέρα πατήρ. 460 πότερα: cp. 265 p.—ναυλάχους...δρας. Cp. Eur. Hes. 1015 Ἀχαϊῶν ναυλόχου περιπτοχαί (the Greek camp at the ships, with its πέταχος).—μόσχον τ' Ἀτρείδας (λύης), i.e., leaving them bereft of my aid. Eur. Med. 53 τῶς σου μὴν Μῆδα λείχεσθαι θέλη; Cp. II. 9. 437, where Phoenix imagines himself remaining with the army at Troy after Achilles has gone home.—πῶς ἂν ἔτεις ἄτο οἰοῖο, φιλόν τέκος, ἀθηνικόν μήν ἱοίοι; 462 καὶ τοῖς...; for καί in questions, cp. O. C. 263 (n.), El. 236.—ἐμμα: so O. T. 1371 εὖ ἄγω γὰρ ὅν ὁδ' ἄμαμας τοῖς βλέπων ἦν πατέρα τοῖς προσεῖον: Ph. 110 τοῖς ὅν βλέπων τοῖς ταύτα τομμεῖα λακεία; 464 γυμνὸν is defined by τῶν ἀριστείων ἄτερ: cp. Ph. 31 κεφαλής αλεκρων ἄρθρων ἄγεια: O. T. 57 ἐρμος ἄνδρος μὴ ἐνοκοκλοτων ἐστιν: Ἀπ. 445 ἐστὶ βερείας αἴτια ἐκεῖθεν

δὲ...εὐκλείαι στέφανον ('a glory-crown of which...'): both genitives define the quality of the στέφανος, but εὐκλείαι goes more closely with it: cp. 308 ἐρεμίου | κεραυν...ἀφελόν φίλον. 466 ὅλω δήτ', introducing another alternative, as in El. 537 (n.).—ἐρμα, their city-wall; cp. Hes. 7. 233 τὸ ἐρμα τοῖς τέκχοις.—μόσχον μόνως: for the doubled adj., see on 267. The point of μόνως is that the Trojans will not have their attention distracted by any other Greek foe. The phrase is thus an expression of the warrior's proud self-reliance (cp. 423 f.). it is marred by reading πολλοῖς μόνος (cr. n.).

δρον τι χρηστοῖς: for the order of words, cp. Ar. Ach. 128 ἄλλ' ἐργάσαιμαι τι δεινὸν ἐργάν καὶ μέγα. The sense of δραν τι alone is often similar: El. 305τ. The pres. part., not δρατασ, because he would die in the act.—There was a legend, which the poet glances at here, that Ajax, in his madness, attacked the Trojans with success; manu restituit praedium insaniens (Cic. Tusq. 4. 23); and that his death
hated by all Troy and all these plains? Shall I forsake the station of the ships, and leave the Atreidae forlorn, and go homeward across the Aegean? And what face shall I show to my father when I come,—to Telamon? How will he find heart to look on me, when I stand before him ungraced,—without that meed of valour whereby he won a great crown of fame?

'Tis not to be endured.

But then shall I go to the stronghold of the Trojans,—attack alone, where all are foes,—and, in doing some good service, lastly die? Nay, thus I might happily gladden the Atreidae. It must not be. Some emprise must be sought whereby I may prove to mine aged sire that in heart, at least, his son is not a dastard.

'Tis base for a man to crave the full term of life, who finds no varying in his woes. What joy is there in day following day,

L: conversely some of the later mss. (as Ienensis, Aug. c, etc.) have εὐφράνωμι: but no ms. seems to have εὐφράνω. 470 οὖν ἦσσε ταῦτα Ῥείσκε con. οὖκ ἦσσε ἄλλα. 472 φῶς γ' ] L has ι in an erasure of one letter.

was caused by an arrow from the bow of Paris: see n. on the Argument to the play, line 33.

469 Ἀτρέδας...εὐφράνωμι τοι. Verg. Aen. 2. 104 Ἡτο Ἰθακεὶς velit et magnō mercenāri Atreidēa. 470 οὖν ἦσσε ταῦτα, as in Tr. 449: but οὖν ἦσσε simply, id. 709, Ant. 289, El. 448.

472 Εὐδοῦσι...γῆς: cp. Thuc. 1. 21 § 2 ἄνδρος...μεῖζον γεγενημένου: Andoc. or. § 14 εἴθησι τῶν κόμων κατα- φρονῶν.,—μή τοι φόνον γ' τοι μή τοι...γ' see on El. 518. τοι (at any rate, Lat. sane) limits, while γε emphasizes the word which it follows. Note that οὖ τοι could be used here, if the result were viewed simply as a fact: O. C. 1353 (ἀκόισασ) τοιοῦτ' ἀ τοῦ τοῦτ' οὖ ποτ' εὐφρανεῖ βιον. But μή τοι is used, because the result is viewed as an aim; i.e., the relative clause is virtually a final clause: cp. Isocr. or. 11 § 49 τοιαῦτα ἐγήθησες λέγειν, ἢ ὧν μήτ' αὐτὸν χειρῶν εἶναι δίκεις μιᾷ τῷ μικροτέρῳ λυματί ὑπὸ τὴν περὶ τοῦ λόγου παϊδείαν διαβαλέσαι.—ἡμελήματα, only here in this sense; but cp. κακό- σταλαγχέους (Aesch. Th. 337), οὐ μεσόλαγ- χεος: and οὐ μεσόλαγχει (Eur.) Rhes. 192. 473 οὗ τοῦ μακρῶθ' βίον, i.e., the normal span of life; cp. O. T. 518 οὖς βίον μοι τοῦ μακρακόσμος τόθοι. κακοίσσειν...μηνδ' ἐξαλλάσσεται, finds no variation in respect to his woes; for

the dat. cp. O. T. 25 φίλουσα μὲν κάλῳξιν: Xen. Cyr. 4. 1. 8 διεθρήθη...ταῖς γυναικαῖς. The generic negative μὴ δὲν is used, because δοτις refers to a class or type. (Cp. Ant. 178 l. δοτις...μὴ...ἀπτεται.) For the sentiment, cp. Ant. 463 δοτις γὰρ ἐν τολλοίσιν, ὡς εὖ, κακῶς (§ 6, τῶν ὥσο- οίξυ καταθανῶν κερδὸς φέρεις; τ. 866 δοτις γὰρ ἐν κακῶις ἱερεῖ βιον, ἢ δειλός ἐστιν ἢ διακάλγητος φήμας. 475 Εὐδοῦσι...γῆς: cp. Thuc. 1. 21 § 2 ἄνδρος...μεῖζον γεγενημένου: Andoc. or. § 14 εἴθησι τῶν κόμων κατα- φρονῶν.,—μή τοι φόνον γ' τοι μή τοι...γ' see on El. 518. τοι (at any rate, Lat. sane) limits, while γε emphasizes the word which it follows. Note that οὖ τοι could be used here, if the result were viewed simply as a fact: O. C. 1353 (ἀκόισασ) τοιοῦτ' ἀ τοῦ τοῦτ' οὖ ποτ' εὐφρανεῖ βιον. But μή τοι is used, because the result is viewed as an aim; i.e., the relative clause is virtually a final clause: cp. Isocr. or. 11 § 49 τοιαῦτα ἐγήθησες λέγειν, ἢ ὧν μήτ' αὐτὸν χειρῶν εἶναι δίκεις μιᾷ τῷ μικροτέρῳ λυματί ὑπὸ τὴν περὶ τοῦ λόγου παϊδείαν διαβαλέσαι.—ἡμελήματα, only here in this sense; but cp. κακό- σταλαγχέους (Aesch. Th. 337), οὐ μεσόλαγ- χεος: and οὐ μεσόλαγχει (Eur.) Rhes. 192. 473 οὗ τοῦ μακρῶθ' βίον, i.e., the normal span of life; cp. O. T. 518 οὖς βίον μοι τοῦ μακρακόσμος τόθοι. κακοίσσειν...μηνδ' ἐξαλλάσσεται, finds no variation in respect to his woes; for
σοφοκλεοὺς

προσθείσα κάναθείς τοῦ γε καθανεῖν; — 476
οὐκ ἂν πραιμῆν οὐδενὸς λόγου βρότον,
ὅστις κεναῖων ἐπίποιν θερμαίνεται.
ἀλλʼ ἢ καλὸς ἢν ἢ καλὸς τεβῆκεν
τὸν εὐγενὴ χρῆ πάντες ἄκηκοας λόγον.

ΧΩ. οὔδεὶς ἔρει ποθ' ὡς ὑπόβλητον λόγον,
Αἰας, ἔλεξας, ἀλλὰ τῆς σαυτοῦ φρενός.
παύσαι γε μέντοι καὶ δὸς ἀνδράσιν φίλους
γνώμης κρατήσαι, τάσσει φροντίδας μεθείς.

ΤΕ. ὡ δεύτερον Αἰας, τῆς ἀναγκαίας τύχης
οὐκ ἐστιν οὐδεὶς μείζον ἀνθρώποις κακόν.
ἐγὼ δὲ ἐλευθέρον μὲν ἐξέφυ θαρτός,
εἰπέρ τιος σκέτοντο εἰς πλούτων Φρυγών.
νῦν δὲ εἰμὶ δουλή, θεοὺς γὰρ ὁδὸν ἔδοξεν ποι
καὶ σή μᾶλλον χειρί. τοιγαροῦν, ἐπεὶ
τὸ σῶν λέοντος ἑνύθηδον, εὐθὺς φρονεῖ τὰ σά,
καὶ σὶ ἀντιαξο πρὸς τ' ἐφεστίον Δίος
ἐνεχρή τε τῆς στήγης ἑνυπαλλάχθης ἐμοὶ,
μη μ' ἀξίωμας βάξων ἄλγειν ἀλβαίνειν
τῶν σῶν ὑπε' ἐχθρῶν, χειρίαν ἐφείς τυφι.

*ἡ γὰρ θάνατος σύ καὶ τελευτήσας| ἁβῆς,

476 kάναθείς L (with e written above the second a by a late hand), A (also with e superscr.), Ι, with most mss., and Ald. A few of the later mss. (as Aug. c, Vat. c) have κάναθείς in the text.—τοῦ γε καθανεῖν] γε made in L from δέ. 477 πραιμῆν] Nauck conj. παραμῆν.—βρότον] C. E. Palmer writes βροτω. Nauck would prefer οὐδενὸς λόγον βροτοῦ. 481 ὑπόβλητον] ἀπόβλητον τ

gested by the case of the man 'whose woes are unvarying.' Life has nothing in store for him; the question is merely whether he is to die at once, or to have a short and wretched reprieve. This is brought out by v. 479: καλὸς ἢν is denied to him; and that being so, the next best thing is to die honourably and quickly—καλῶς τεβηκέαν.

προσβέβαια: cp. Ευρ. Ι. Α. 540 τριν
"Ἄλος παίσ' ἐμφη προσβο λαβὼν: Ἱσ. 368
"Ἄλος προσβέβαια ἐμφη δέματα. The dat.
tο καθανεῖν is easily supplied from the genitive, which is adapted to the nearer participle.—κάναθείς. Cp. ἀνατίθεβαι, to 'take back,' a move, to 'retract' an opinion (Xen. Mem. 1. 2 § 44, etc.).

477 πραιμῆν: cp. Ευρ. fr. 934 φίλον
πραιμῆν χρημάτων τολλίων σαφῆ,—λόγον
here = 'estimate,' 'rate of value': cp. O.

C. 1225 μὴ φοίνες τὸν ἀπαντα μικῆ λόγων (n.).

479 τενηκέανε: for the perf., cp.
275 n.: for the sentiment, Ελ. 1320, ἧ
γὰρ ἂν καλὸς [ἐκαμ' ἑμαυτή, ἢ καλῶς
ἀπελάμβανε.—πάντες ἄκηκοας λόγοι: cp.
7. 876 πάντες ἄκηκοας: Ph. 241 ἀλθαὶ δι
τὸ πᾶν: Aesch. Ag. 582 πάντες ἑχει λόγον.
481 ὑπόβλητον: see on 188 ὑποβλη-
λόγου. Eustath. p. 106. 7 Σοφοκλῆς
ὑποβληθέντως εἶξε λόγον τοὺς μὴ γνη-
σίους. (In O. C. 704, ὑπόβλητον στίμα,
the sense is, 'subordinated.')

483 γ. γε μέντοι: O. Τ. 442 n.—
κρατήσαι, aor., as the sense is, 'to gain
a victory.' Cp. 1353.

485 τῆς ἀναγκαίας τύχης. The
phrase means simply, 'a fortune imposed
by ἁγήκη,'—by necessity, fate; but it
has different shades of meaning according
—now pushing us forward, now drawing us back, on the verge—of death? I rate that man as nothing worth, who feels the glow of idle hopes. Nay, one of generous strain should nobly live, or forthwith nobly die: thou hast heard all.

Ch. No man shall say that thou hast spoken a bastard word, Ajax, or one not bred of thy true soul. Yet forbear: dismiss these thoughts, and suffer friends to overrule thy purpose.

Te. Ajax, my lord, the doom given by fate is the hardest of evils among men. I was the daughter of a free-born sire, wealthy and mighty, if any Phrygian was; and now I am a slave: for so the gods ordained, I ween, and chiefly thy strong hand. Therefore, since wedlock hath made me thine, I wish thee well; and I do entreat thee, by the Zeus of our hearth, by the marriage that hath made us one, doom me not to the cruel rumour of thy foes,—abandon me not to the hand of a stranger! On what day soever thou die and leave me lonely by thy death,

(as Ι.)—λαγόω] made in L from λων, by an early hand, perh. that of the first corrector, S. 488 2 Δαισ] Δαισ Suidas s. v. ὕπόβλητον. σαυτοῦ] made in L from αὐτοῦ (the reading of Ι) by an early hand. 488 κακῶ] L has the letters κακ in an erasure. 488 εἰπερ τυπο] εἰ πέρ τυπο L, with so written over or by a later hand. Most mss., and Ald., have εἰ πέρ τυπο: but a few, as Lips. a and b, εἰ πέρ τυπεις. 488 συναλάξθης] συναλάξθη L. 488 ἐφεις L (with a above from a late hand), Ι, T, etc., and Suidas s. v. χειριάζ. ἀφεῖς Α, with most of the later mss., and Ald. 488 (i] L has εἰ γαρ θαυμασάν (sic) καὶ τελευτήσαι (not -ης) ἄφης: but θαυμα has been made from θάρειο by erasure, and τελευτήσαι from τελευτήσαι. Most of the

to the context. Here, it is the fortune by which ἀνάγκη has doomed her to be a slave; but there is no direct reference to slavery in the words. Cp. 803. In El. 48 ἀναγκαίας τύχης is the 'fateful chance' by which Orestes was killed. In II. 16. 836 ἡμαρ ἀνάγκη is 'the day of doom' hanging over Troy.

488 εἰπερ τυπο σύννεπος = συννεπος, εἰ τις ἔσεθε: cp. O.C. 733 πάντως πάντως δ' ἐπιτυμαία | συνέτησαν ἤδη, εἰ τις 'Ελλάδος, μέγα (n.). — ἐν πλοίστη, lit., amid wealth; i.e., the phrase is 'strong and rich,' rather than, 'strong in riches.' Cp. Aesch. Eum. 996 χαίρει ἐν ἀλατοῖς σπάλαιος.

489 γ. θεῖος: for the synecesis, cp. 1129: El. 1264 n.—μελλέα: i.e., as the immediate and visible agent of the gods.

489 τοιγαροθ, 'So then'—marking that she turns away from the mournful past.—τὸ σῶν λέγος ἐνυμήλθον: λέγος is acc., as after a verb of motion: Eur. Phoen. 817 ὡς ἐνυμήλθη λέγος ἐλθεν. (In

7. 28 λέγος is rather nom., 'as bride,')

—τὰ σά, acc. of respect, instead of σου.

492 ἐφεστὶν Διὸς, the god of the domestic θεία. In Her. 1. 44 the Ἐπίστρος Ζεὺς is the god who punishes a wrong done to the hearth by an abuse of hospitality. Cp. Eustath. p. 1930. 26 εἰ τῇ κατ' ὅποιον ἔστι σὺ πάντως ἡμέρα ἡμέρα τὸ θεῖον ἄποι, εἰ τις ἠλλ' ἐφεστὶν, Ἱππόποτος δὲ Χανιῶν λέγει ἐπίστρον.

493 συναλάξθης: cp. Eur. Andr. 1245. Ἐλλήνων συναλάξθεων εὐαλος γα-μας,—where, as here, the bride became such by the fortune of war.

494 θ. βαθὺς λαβεῖν... ὑπ’ ἐκβρόν: cp. Her. 9. 78 ἐπαινεῖν... ὑπὸ τοῦ τόπῳ: Eur. Phoen. 576 κλέος | τοισβεν, ὁμβ’ ἐπιμολλούσι λαβεῖν.—χαίρειν = ὑποχειρίων: Eur. Cycl. 177, ἡμαστε Τρόιαν τὴν Ἐλένην τε χειριάζ.—ἀφέλε, having yielded up: Thuc. 1. 95 § 6 ὁδ' ὁδεῖτε ἐφεσταν οἱ ἐνυμήλθαν τὴν ἡγεσίαν.

496 γ. γαρ θαυμάς τοῦ κ. τ. λ. The reason for preferring Boethus's γ. to εἰ is that it brings out her thought with greater
ΣΟΦΟΚΛΕΟΥΣ

tαύτη νόμιζε καμέ τή τόθ' ἡμέρα.
βία ξυναρπασθείσαν' Ἀργείων ὑπὸ ἔκεν παιδί τῷ σῷ δουλίων ἔξειν τροφήν,
καὶ τις πυκνῶν πρόσφθεγμα δεσποτῶν ἔρει
λόγους ἱάπτων. ἰδεῖτε τήν ὀμενείτην
Αἰαντός, δό μέγιστον ἱσχύσει στρατοῦ,
οἰας λατρείας ἀνθ' ὅσον ἥλιον τρέφει,
τουα' ἔρει τις· κάμε μὲν δαιμόνων ἐλα,
σοὶ δ' αἰσχρὰ τάπη ταύτα καὶ τῷ σῷ γένει.

ἀλλ' αἰδεσαί μὲν πατέρα τὸν σὸν ἐν ὕπαρ
γῆρα προλείπων, αἰδεσαί δὲ μητέρα
τολλῶν ἐτῶν κληροῦχον, ἦ σε πολλάκις
θεοὶ ἀράται ζωντα πρὸς δόμους μολεῖν·
οἴκτερε δ', ὁναξ, παιδὰ τὸν σὸν, ἐι νέας.

500 505 510

510

later ms. agree with L. (2) ή δὲ γὰρ θάνης σὺ καὶ τελευτήσας αὖθις, and so Ald. (3)
A third type of reading is L's, εἰ γὰρ θάνης σὺ καὶ τελευτήσας αὖθις,—an attempt to avoid
the subjunct. with el.—For el, Bothe conj. ἢ. For αὖθις, Weckline writes ἄφις (as
Gomperz too proposed): Meinecke conj. φασίς or ταφής: Bergk, (τελευτήσῃ) ἂ φής.
Pal. and L=ξβ have αὖθις. Brunck wrote μ' αὖθις. 499 δουλίων] made in
L from δουλίων. The lemma of the schol. in L has δούλων ἔξειν τροφὴν, and so Ald.

force: the last day of his life will be the
first of her misery. There is no objection
to el with the subjunctive, even in tri-
meters; cp. O. C. 1443 εἷς σου στερηθῶ, and see O.T. 198 n. Either el or ἢ would
have been written El by Sophocles.

ἄφις, sc. μὲ: but it is needless to write
μ' αὖθις with Brunck. For the omission of the pron. in acc., cp. P.A. 801 ἡμιπροφόρῳ
('burn me!'), for the omission of the gen., ἵπποι τοις ἥκθιν ἅρῳ (sc. αὐτοῖς); ἵπποι 1568 τέρμασαν (sc. με): Ο. T. 461 καὶ λάβῃ ἐγενσέσμενον.—For the
sense of αὖθις, cp. A. 91. 887 ἐφετε μάτην, ἄριστον:
Her. B. 70 ἀπόβετε τὴν παροικίαν αὐτοκτόνων.

498 Ξυναρπασθάσαν. Ajax being
now viewed as a public enemy (1132), his
property, including the δούλων and her son,
would be seized by the Greek chiefs.—

δούλων: the comparative rarity of the
sem. form led to δούλων displacing it in
some mss. (cr. n.); but cp. Aesch. Ag. 1084 δουλίσας: φρεκτός: Her. 3. 14 ἐσπονή
dουλί (or δουλήν). The Attic prose
word would be δοουλίν. —τροφή, mode
of life; El. 1183 δυσμέρους. τροφής: O. C.
1687 δοῦσαι τὸν τροφὰν. τροφήν.

500 Ξ καὶ τῆς κ.τ.λ. A reminiscence
of II. 6. 459 ff. (where Hector fore-
bodes the fate of Andromachè) καὶ ποτέ
tis εὐρεός, ἰδὼν κατὰ δάκρυ χόλουν.]
"Εκτρομος ἢ δὲ γενή, δό ἀριστοκράτες μάχε-
σαι | Τρώων ἤπτων, δέ οίνος ἀμφε-
μάχοντο.—πυκνῶν πρόσφθεγμα. ἵππες
describes what will be said, not to her, but
of her; cp. Plat. Politi. p. 287 Ε ἀγγείον
δὲ μη ἐλθήσης προφυλαγμένη (call by
that name). Cp. El. 1213 οὐ σοι προσφέρῃ
tῆς προφυλαχθείς φάτν' (sc. αὐτὸν), ι. ε.,
to speak of him as dead. The reference of

πυκνῶν is not only to the scornful
word ἀμενετής, but also to ἀμενεται,
κ.τ.λ.

λόγοι λάπτων, lit. 'shooting with
words,'—launching taunts like missiles.
The instrum. dat. λόγουs marks the
figurative sense of λάπτων, just as τάξεως
defines its literal sense in Αἰσχ. Ag. 510
(τάξεως λάπτων μηκέτ' ἐς ἡμᾶς βλέπει): the
object answering to the literal βλέπει (such
as οὐκεθα) is left to be understood.
4. 34. 9 μακάριον ἐπὶ ψύχον αὐνό
λάπτει (by tenns for ἐπίστευσε). This seems
truer than to suppose that the constr.
is λόγουs λάπτων (me), 'assailing me with

taunts,' though the latter view might be
supported by the rare use of ἄλλω in
Od. 13. 143 προεβίβασαν καὶ ἀριστῶν ἄτι-

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on that same day, be sure, I also shall be seized forcibly by the Greeks, and, with thy son, shall have the portion of a slave. Then shall some one of my masters name me in bitter phrase, with keen taunts: 'See the concubine of Ajax, his, who was the mightiest of the host; see what menial tasks are hers, who had such bliss!' Thus shall men speak; and destiny will afflict me; but these words will be shameful for thee and for thy race.

Nay, have thought for thy father, whom thou dost keep as a drear old age; for thy mother,—and hers are many years,—who oft prays to the gods that thou come home alive; and pity, O king, thy son, if, bereft of fostering care, he must spend his

A has δουλίαν: the later ms. vary between δουλίαν, δοῦλον, δουλείαν, δουλείαν, δοῦλαν γ'. Seyffert conj. δοῦλον μ' έξειν τροφήν: Schneidewin, δοῦλον στάξειν τροφήν. 501 ἰάστων] Schol. in L γρ. ἰάστων. ἰάστων is read by Suidas s. v., and Eustath. p. 17. 5. 508 δοῦλον Suidas s. v. γ'θοις, but δοῦν s. v. λατερία. 508 σιλ δ'] δ' made in L from θ'. 507 προλειτών ms. (προλειτών Pal.), and Ald.: προλείτων G. Wolff and Nauck. 508 σι ο made in L from μ. 509 άραται] In L: has been erased after α. 510 ξ νέας [τροφής] Nauck conj. νέος | πατρός.

μήσαν ἰάστων. As to the root of ἰάστων, Curtius holds that la-γ is expanded from la (= Skt. jā, 'go!'), in a causative sense, by the determinative πι, just as the Lat. 'a-c is by k. (Greek Verb, p. 167 Eng. ed.) Cp. 700.

502 Ξ. ἰώνυμο would usu. be an 'in-pressive' aor. ('became powerful'), like ἐνδόγειον etc. Here, however, it refers to the past period of his pre-eminence; as the reign of a king is summed up in retrospect by ἤτεκε, ἐβασίλευε. Cp. the aor. in El. 1144 (τρεψο) τινί τῶν τούτων ἀμφοτέρως | πάνω γλυκεὶ παράσχον: where Electra looks back on her closed chapter of life.

ολος...δον: for this double relative in contrasts, cp. 923, El. 751, Tr. 1045, etc.; Thuc. 5. 7 § 2, 7. 75 § 6—τιθον, ον εν苣λευσι; cp. Dem. or. 23 § 64 καὶ τίθων τινα καὶ τιμήν φέρει τῇ τότε. —τρέψω, only a stronger ἔχει, has around her in her daily life. Cp. 933: Tr. 817 δύκας...δυνάμαι...τρέψων: Ph. 795 τρέφοτε...δύσων.

504 Ξ. καθελ μ' κ. η. The chief emphasis is on the clause τοι καθελ αλοχράν κ. η. she merely glances at the results to herself; 'while I shall suffer, thou and thine will be disgraced.' ὡς, νεκράς, as in 756; cp. also 275—αλοχράν: Ajax had said that it was αλοχράν, in such a case as his, to go on living (473). Tecmessa wishes him to feel that it would be αλοχράν to die. But Ajax believes that Teucer's care will avert the evils which she fears (562).

506 Ξ. τασια...προλητών. The participle, when used with αἰσχρόναι or ἀδίστως, implies that the person is doing, or has done, the act which causes shame. The infinitive implies that he has not yet done it. Cp. Xen. Cyr. 5. 1 § 21 καὶ τοῦτο μὲν οὖν αἰσχρόναι λέγων τῷ δ’ ἠῶν μέρης παρ’ Ἒδαι, ἀπόδοσιν... αἰσχρολόγην ἐν εἰκείν: ('I am not ashamed of saying this; but I should be ashamed to say that.') Here, προλητών is more forcible than an infinitive. Since his words pointed to a fixed resolve (479 f.), she speaks as if he were already engaged in the deed.

κληροῦχον is not elsewhere thus used, but the fact that a word had a technical (and prosaic) sense was no bar to its figurative use in Attic poetry; cp. πράκτωρ and ἐθνὸς (El. 953 n.). Iscor. or. 5 § 136 has the phrase εἰσώρα. ...κληροῦ- μον (heirs')

ἀράται, in a good sense, as in O. C. 1445, where see n.

510 Ξ. οἰκτρα...κ. η. A clause with εἰ and fut. indic. often denotes an object of pity or indignation (El. 1210, Ph. 988). Cp. Lys. or. 13 § 15 οὖν ἐλευθερεῖα...τα τέλη, εἰ πεσεῖται, οὐκ ευδοκεῖται τῶν νεων, εἰ...παραδοθήσεται. — νέας τροφής, the nurture suitable to the young; O. C. 345 εἰ δοῦ κέπαι | τροφής οἰκτρῆ (n.).
τροφῆς στερηθεὶς σοῦ διώσεται μόνος ὑπὸ ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν κείμεν τῇ καμίῳ τουθήν ὑπὸν θάνης, νεμεῖς. ἐμοὶ γὰρ οὐκετε ἔστων εἰς ὃ τι βλέπω πλὴν σοῦ. σὺ γὰρ μου πατρὶδ ἡστωσας δορί, καὶ μητέρα ἂλλη μοῦρα τὸν φύσαντά τε καθελεν "Αἰδοῦ θανασίμους οἰκήτορος. τίς δὴ ἐμοὶ γένουτ' ἂν ἀντὶ σοῦ πατρίς; τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σφώκμαι. ἂλλ' ἵνα καμίῳ μινήσωμ' ἀνδρὶ τοι χρεῶν μνήμην προσέτω, τερπνὸν εἰ τί ποὺ πάθοι. χάρις χάριν γὰρ ἔστων ἡ τίκτουσα ἀεὶ ὅστοι δ' ἀπορρεῖ μνήστες εὗ πεπονθότος, οὐκ ἂν γένουτ' ἐδ' οὗτος εὐγενὴς ἀνήρ.

518 νεμεί[ξ] νέμεις or νεμαί τ'. 514 ἔστων ἐστὶν L (the ὃ from a later hand), and Ald. 518 σοὶ] σοὶ L;—μοῦ] μου Ῥ.—δορὶ] δορὶ Dindorf. 518 Ἕλλη Aug. b: Ἕλλη ἢ L, with most ms., and Ald. (a comma or colon being placed after μητέρ'). Hermann writes Ἕλλη: Hartung, Ἕλλη: Nauck, ὡμ: Meekler, ὡμ: Apitz conj. Ἕλλη (i.e. Ἕλλη, aliud quam datum): Herwerden, Ἕλλη: Schneidewin and Meineke, Ἕλλη: Blaydes, Ἕλλη—τὸν φύσαντα τὲ L has τὸν φύσαντα με, but με is from a later hand, and τε has been erased before it (part of τ still

Dioscetai, sc. blion, 'pass his life'. schol. diáchei, biwstetai. The midd. has this absolute sense in Hippocr. De artic. p. 823 ἵγνοι τάλλα.. διαφέρειται ('they pass through life'): Xen. Mem. 2. 1. 24 ἐκεῖνομενον διοικεῖ (a correction of διόμην). We find also διαφέρειν blion or alōn (Her. 3. 40, Eur. Hel. 10), or διαφέρεσθαι only (Eur.) Rhes. 982.—Others explain diοικεῖ as pass., dirijector, 'if' he shall be plundered.' In this sense the usual word is diaphrageis, though Eur. Bacch. 754 has diaphragon in a kindred sense, and Arist. Poet. 8 § 4 the pass. diaphrageis: but such a meaning, which would fix attention on the boy's property, is utterly out of place here. [Lobeck, and Blaydes after him, cite Dion or. 41 p. 506 c ὑπ' ὀρφανωτῶν διαστάθησθαί: but the correct reference is or. 43 p. 506 c, and the words, ὑπ' τῶν αὐγειόν τοίς πίνακος τῆς διανυκτήσεως. ὑπ' τῶν αὐγειόν τοίς πίνακος τῆς διανυκτήσεως. — σοφοί, μονος: cp. O. C. 1250 ἄρδρων γα μοῦνος; Eur. Med. 52 σοφού μοῦν. 512 ὑπ' ὀρφανωτῶν (dioscetai): if he shall have his life controlled by them: cp. ὑπ' with the midd. τερεθεῖται in 1253 f.: O. C. 681 ἄλλης ἢ ὑπ' ἄλλης. The sense is not merely, 'live under them,' as if ὑπ' with the genitive here took the sense of ὑπ' with the dative (subditus ilorum imperio, Elendt). The word ὀρφανωτῆς (found only here) =ἐκτίθους, 'guardian.' Eustathius (p. 533: 39), on Il. 5. 158 χρησωτά δὲ διὰ κηθῶν δατέστω, explains χρησωτά as those who administered the property of persons who left no direct heirs (τοὺς χρησωτοὺς διαδέχονται); adding, ὁτεὶ κατὰ λόγον ἄλλων καὶ ὀρφανωτάτω ηκατολύω, ὡς ὀρφανῶν ἀπεταμενον, καθ' καὶ Ἀφοκλή πήλο. Apparently, then, he knew the word only from this verse. (The verb ὀρφανωθήσεσαι = to make ὀρφανός.)

μὴ φίλων (the generic μ), of no friendly kind; for the order, cp. Aesch. Eum. 903 ὡς ἢκριβές μὴ κακῆ ἐπικούραν. (The μὴ could also be explained by εἶ in 510: but this is less simple.) Compare Andromachē's description, in her lament over Hector, of the lot in store for her child, μαρ' ὀρφανων παναρθηκαί παιδὰ τὴν τόπου, 'the day of orphanhood makes a child companionless,' etc.: II. 42. 490—498. 514 τ' βλέπω, pres. subjunct.: this is the indirect form of εἰς τί βλέπω; Cp. 428 εἶ (n.).—διστάσας. There is no
days forlorn of thee, the ward of unloving guardians; think
how great is this sorrow, which at thy death thou wilt bequeath
unto me and me.

I have nothing left whereunto I can look, save thee. Thou
didst ravage my country with the spear, and another doom
hath laid low my mother and my sire, that they should dwell
with Hades in their death. What home, then, could I find,
if I lost thee? What wealth? On thee hangs all my welfare.
Nay, have thought for me also: a true man should cherish
remembrance, if anywhere he reap a joy. 'Tis kindness that still
begets kindness. But whosoever suffers the memory of benefits
to slip from him, that man can no more rank as noble.

remaining). Most mss., and Ald., have ρε: Γ and a few others have τε. (The change
of τε into με followed from that of ἄλλη into ἄλλη, when μητρ' was taken as depend-
ing on ἄντων.)

518 γένοιτ' ἄν ἄντι] In L the 1st hand wrote γένοιτ' ἄντι: an early corrector has added ἄν above the line. 519 τά' τ' Σ, L, the σ in an erasure: πᾶν was written above by a late hand. πᾶς' Α, with most mss., and
Ald.: πᾶσιν τ' (as Γ and Τ). 531 πάσιν Α, with most mss., and Ald.: πάσης L (πά-
σης), with Γ (πάσης), L3 (= L b), Aug. b.—Badham conj. ι τ' προσθανέν. 522 χάρις
κ.τ.λ. 'An delendus versus?' Dods Adv. ii. p. 43. 524 γένοιτ' ἔτοι Λ, with a few others (as L3, Aug. b, Mosq. b): γένοιτ' ποῦ Α, with most mss., and Ald.: γένοιτ' τοῦ Γ, and some mss. of Suidas s. v. μητρίς, where other mss. have ὁμίσω γένοιτ' ἄν (see Bernhardy's ed., vol. ii. p. 968).—Wecklein (Aris Soph. em. p. 49) conj.

other certain instance of ἁστών for ἀντων. (In fr. 493, κόρων διστώσας πυσ, Kuster's
conjecture κυροί, if right, would point to διστώσας.) The ordinary form occurs in
Tr. 881 αὐτῶν διστώσας.—Borel. As to this form νειτίς δέρα, see on O.C. 1304.
516 ἄλλη μορφ. Destiny, working
through Ajax, ravaged her country. Destiny in some other form brought her father and mother to the grave.
The poet did not wish to represent Tec-
messa as living with the man who had slain her parents; and so followed, or invented, a legend which ascribed their deaths to a 'different agency.' Throughout
out this speech, the Homeric scene be-
tween Hector and Andromache is present
to the mind of Sophocles. Andromache's
father had been slain by Achilles; her
mother, by the visitation of Artemis (Il.
6. 414—428).

517 καθάλλην, οἰκετρικαί (proleptic),
brought them low, so that they should be
dwellers, etc. After "Ἄδων, παναγιστός" is redundant; but cp. Tr. 1161 ἀλλ
ὅσι' Ἀδων φημικάν οἰκετρικά πέλας:
though ἀλλ' 282 we have simply, "Ἄδων
πάντας εἴς' οἰκετρικά. For θανάτους
said of the dead, cp. O.T. 959. Ph. 819.

518 παρῆς; C p. Xen. An. i. 3 § 6
νομίζω γὰρ όμης ἐμοὶ εἶναι καὶ παρῆς καὶ
πτωχοὺς καὶ εὐμάχους.

ἐν σοὶ. σφιχταί: cp. O. T. 314 ἐν σοὶ
γὰρ ἐκεῖνον (n.). The prep. expresses that
her safety is in his power,—depends on
him. παρ" adverbial: cp. 275.

520 εἰς κάμος: as well as of his
parents and his son.—προσώπημα, of a
quality or attribute; cp. 1079, Ant. 730.

Τοῦνα καὶ τοῦ ταῦτα: cp. Dido's
words to Aeneas (Aen. 4. 316 ff). Per
consulba nostra, per incipit hymeaeos; Si
bene quid de te merui, fuit aut tibi quia-
quam | Dulce memem, miserere. For
the optat., marking the generality of the
statement, cp. 1344: Ant. 669 ἀλλ' ἄν
τοις οἴκεσίν, τούθ' καὶ ἀλλ' (n.).

1234 χάρις γὰρ ἄρτι χάριν ἔδωκα. For
the place of γάρ, cp. Aesch. P. V. 29
θεὸς θεῶν γὰρ κ.τ.λ.: for that of the art.,
O. T. 139 ἐκεῖνον ὡς κυρίον.—τετολους;
the proverb in Zenobius 3. 328 δική
diκου ἐτολου καὶ βραβεῖ βραβεῖαν.

528 οἰκοπεδοῖ: cp. 1267: EL. 1000 π.
—γένοιτ', cannot 'become' such, in the
sense, 'cannot finally be ranked as such.'
Whatever his other merits may be, their
sum will not amount to true nobleness.
ΣΟΦΟΚΛΕΟΥΣ

ΧΟ. Αἰας, ἔχειν ʼσʼ ἀν ὀκτὼν ὡς κἀγὼ φρευθθέλομιʼ ἄν· αἰνοῖς γὰρ ἂν τὰ τήσε ἔπη.
ΑΙ. καὶ κάρτʼ ἐπαίνου τεύχεται πρὸς γοῦν ἐμοῦ, ἐὰν μόνον τὸ ταχθὲν εὖ τολμᾶ τελείν.
ΤΕ. ἄλλʼ, ὡ φίλʼ Αἰας, πάντʼ ἔγωγε πεῖσομαι.
ΑΙ. κόμμιζε νῦν μοι παίδα τὸν ἐμόν, ὡς ἵδα.
ΤΕ. καὶ μὴν φόβοισι γʼ αὐτὸν ἐξελύσαμην.
ΑΙ. ἐν τοισδε τοῖς κακοῖσιν, ἦ τί μοι λέγεις; — τὸ ἔδει ἦ
ΤΕ. μὴ σοί γε που δύστηρος ἀντήσασθα ἃνοι.
ΑΙ. πρόπον γε τὰν ἦν δαιμόνοις τοῦμοι τόδε.
ΤΕ. ἄλλʼ ὁμ ἐγὼ ἠφλαξα τοῦτο γʼ ἀρκέσαι.
ΑΙ. ἐπήμεσθ᾽ ἔργων καὶ πρόνοιαν ἦν ἐδον.
ΤΕ. τί δὴ τʼ ἂν ὡς ἕκ τῶν ἄν ὥφελοίμι σε;
ΑΙ. δὸς μοι προσεπείν αὐτὸν ἐμφανὶ τʼ ἰδεῖν.

580 νυ[ν] ὡς L (as usual), and Ald. 581 φόβωσι γʼ Blaydes writes φόβῳ σῷ γ’. Ellendt (Lex. p. 354) would write φόβωσι (without γ’).—ἐξελύσαμην

525 Σε χαν σʼ ἀν...θέλουμι ἄν: the first ἄν, as well as the second, belongs to θέλουμι: cp. 537: O. T. 339 n.—οὺς κἀγὼ, sc. ἴδομ. Cp. II. 6. 476 βότε δὴ καὶ τόδε γενέσθαι παῖδι ἔμω, ὡς καὶ ἐγὼ τερ. ἀρτηρετα Ἱώτασεν: this also illustrates the use of καλ, on which see O. C. 53 βο’ ὀδὴ κἀγὼ (n.).
527 Σε καὶ κάρτʼ. Ηε καὶ = ‘and.’ But where καὶ κάρτα replies to a question (O. C. 65 and 301), the verb being understood, καὶ merely emphasises (ʼYeα, surely’), and καὶ κάρτα is then equiv. to ἡ κάρτα (El. 312). Similarly in καὶ μιλα, καὶ sometimes = ‘and,’ but sometimes merely strengthens the adv. (υἱ maxime): El. 1178 n.
τὸ ταχθὲν δὲ ἄν ταχθῆ: he has not yet given his command. Cp. Tr. 1187 ἡ μῆν ἐμοὶ τὸ λεχθὲν ἐργον ἑκτέλειν, i.e. δ ἄν λεχθη—τολμᾶ, bring herself to do it: cp. 411: Ph. 481 τὸμαμον, ‘make the effort.’ Instead of agreeing to take her advice (ἐτη), Ajax replies that he will be ready to praise her obedience.
For the alliteration (παρθῆχοις) cp. 1112: O. T. 371 τυφλὸς τά τίʼ ὦτα τὸν τε νοῦν τά τί’ δμαµατʼ εἰ (n.).
529 καὶ, in assent; cp. Ph. 48 n.
580 ὡς ἱδα: cp. 538. The words express his impatient yearning.
581 καὶ μὴν φόβωσι γʼ. The formula καὶ μὴν (lit. ‘and verily’) introduces a new fact or thought; as in Tragedy it often announces a new comers (1168). When this new fact or thought raises a difficulty in the way of something proposed by the last speaker, then καὶ μὴν acquires an adversative force. Thus here, its literal sense, ‘and verily,’ ‘indeed,’ is tinged by the context with the sense, ‘oh, but,’ or ‘nay, but.’ The effect of γʼ is to place a slight stress on φόβωσι. The combination καὶ μὴν...γʼ is very frequent with Sophocles: cp. 539: O. T. 290, 345, 836, 987, 1004, 1066: O. C. 396: Ant. 221: Ph. 660: El. 1045, 1188. In all these passages the effect of γʼ is the same; i.e., it does not modify the sense of καὶ μὴ, but emphases the word or phrase with which it is immediately connected.
φόβωσι, causal dat.: the plur. as in O. T. 583 εἰν φόβωσι. Her fears were indicated at v. 340—ἐξελύσαµην, lit. ‘released’: i.e., allowed him to leave the tent. The midd. ἐκλόγαι means to ‘release,’ ‘set free,’ in O. T. 1003, Ant. 1112, Tr. 21: Xen. H. 7. 1. 25 ἐξελύσατο τοῦς Ἀργείους. The choice of the word seems to be prompted by a wish not to say more than is implied in φόβωσι, or to imply that she had rescued the child from a
CH. Ajax, I would that pity touched thy soul as it doth mine: so wouldst thou approve her words.
AJ. Verily she shall have approval on my part, if only she take heart to do my bidding well.
TE. Nay, dear Ajax, I will obey in all things.
AJ. Then bring me my son, that I may see him.
TE. Oh, but in those fears I released him from my keeping.
AJ. During these troubles of mine? Or what meanest thou?
TE. Yea, lest haply the poor child should meet thee, and die.
AJ. Aye truly, that would have been worthy of my fortune,
TE. Well, at least I was watchful to avert that woe.
AJ. I praise thy deed, and the foresight which thou hast shown.
TE. How, then, can I serve thee, as the case stands now?
AJ. Let me speak to him, and see him face to face.

εἱπροσάθη Ηermann, from the schol. (μόρσασθαι θέλωσα εξήγαγον). So too Nauck and Wecklein. 588 θάνατος θάνυ. 584 τῶν ἱπ. τ' ἀν ἤν L, Γ, etc.: τ' ἦν ἀν A, with most ms., and Ald.—Naber conj. τάς ἦν. 585 φίλαθια φίλαθια L, made from φιλάθω. 587 εἰκ τῶν ἐκ Schneidein conj. εἰκ τῶν ἐκ.
.588 αὖτω, omitted by the scribe of L, has been added above the line by a later hand.

danger. She speaks merely as if (in her undefined 'fears') she had left the care of the child to others. Then the blunt and impatient question of Ajax—ἐν τῶι διώκτας κακοίως κ.τ.λ.—startles her into speaking plainly,—μη σοι γε ποι τόστοιροι κ.τ.λ., the conjecture εἱπροσάθη (cr. n.), 'rescued,' would efface this trait of reticence. It is inferred from the scholiast's phrase, τῶι φόβωι χαρόν μόρτισθαι θέλωσα εξήγαγον. But εξήγαγον is there the important word, while the words μόρτισθαι θέλωσα are merely the scholiast's expansion of the motive implied in φόβωι.
582 κακοίως: a half-euphemistic phrase, as in 272, 431, 433.
583 μη σοι γε κ.τ.λ. Here γε replies to his question ('Yes, lest ...'), and qualifies the whole sentence (cp. Ant. 6,48 n.): but it also adds to the emphasis on σοι.
584 πρέττων γε τῶι ἤν. For γε τοι cp. Ph. 823 n.—διαλογιστης, fortune: El. 1306 τῷ παρόντα διαλογιστης. A gen. after πρέττων is very rare, but analogous to the gen. after δίοις: Plat. Menex. p. 239 c πρεττωνος τῶι πραξινων. [In Plat. Rep. p. 400 B δήμως ὡς καινίας καλας πρέττουσαι βάσεις, the gen. seems to depend on πρέττουσαι: but might be possessive.]
585 διὰλλα διὰ ('well, at any rate'), followed by γε (emphasising the word before it), occurs also in Ant. 84, Ph. 1305, El. 233, 1335, etc.—φιλαθης: cp. 308 φωτιζε. —ἀρκετα, infin. of purpose: cp. O. T. 198 n. For the sense, defendere, cp. Il. 20. 289 ἡ καρδι' ἡ σάκας, τὸ οἵ ἄρησε λυγρὸν δλεθρον: Eur. El. 1300 (τῶι) οἷον ἄρετατον κήρας μελάθροις;
586 εἰπροσάθη for the aor., cp. El. 668 n.—θαυ: cp. 13 n.
587 ὃς ἐκ τῶν: i.e., seeing that the child has been sent away, and that Ajax approves of her precaution (536). She wishes to divert him from the desire of seeing his son. But he instantly recurs to it.—For ἐκ τῶν, 'under these conditions,' cp. Tr. 1109 (n.). ὃς gives a limiting force (as in ὃς εἰμοι, 395): Eur. Andr. 1184 οὔτοι τ' ἄν ὃς ἐκ τῶν ἐτιμᾶτ' ἐν, γέρων, ὁ θανόν. Thuc. 4. 17 § 1 ὃς ἐκ τῶν παρακτῶν. There is a verbal likeness to Ant. 552 τι δήτ' ἀν ἄλλα νῦν ο' τ' ὀφελομ' ἐγώ;
ΤΕ. καὶ μὴν πέλας γε προσπόλως φυλάσσεται.
ΑΙ. τί δὴνα μέλλει μὴ οὐ παρουσίαν ἔχειν;
ΤΕ. ὡς παῖ, πατήρ καλεῖ σε. δεύρο προσπόλων ἀγ' αὐτὸν ὀστερ πέρα αὐτόν νομίσου εὐθύνων κυρεῖς.
ΑΙ. ἔρωτον φωνεῖς, ἡ λελειμμένη λόγων;
ΤΕ. καὶ δὴ κομίζει προσπόλων δὴ ἐγνύθην.
ΑΙ. ἀλ' αὐτὸν, ἀλρ δεύρο. ταρβήσει γὰρ οὐ νεοσφαγή που τόδε προσλέσωσον φῶνον, εἰπέρ δικαίως ἐστ' ἐξ' ὧς τὰ πατρόθεν, ἀλλ' αὐτικ' ἁμοιος αὐτὸν ἐν νόμιμοι πατρὸς δεὶ πολλοιμενών καξομουσοθαί φῶνις.
ὡς παῖ, γένου πατρός εὐπρεπέστερος, τὰ δ' ἄλλ ὁμοίος: καὶ γένοι' ἀν οὐ κακός.
καίτοι σε καὶ νῦν τοῦτο γε ξηλοῦν ἔχω, ὄθουνε' οὐδὲν τῶν ἐπαίσθητες κακῶν.

540 φυλάσσεται] In L the first σ has been added by a corrector.
540 Λ. leleim- 
541 μένω (sic) L.—λόγων L, with θ written above by a later hand: λόγου ῥ, and Ald.
542 ἀλρ δ', and Ald.: ὡς ῥ L.
543 (1) τοῦτοι A, and Ald.: (2) τοῦ τοῦτος L:
544 τοῦτον γε ι’ (τοῦτον γε).
The other ms.s. are divided between these readings.—Hermann and Dindorf read τοῦτον γε: Wecklein (Ap. p. 130), τοῦ τοῦτος: Morstadt (whom Nauck and Blaydes follow), μου τοῦτος: Mekler, τοῦτῳ: προσλέσωσον]

589 καὶ μὴν here announces a fact which favours the last speaker's wish, and not, as in 531, a fact opposed to it; here, therefore, it becomes an expression of assent.—γε emphasises πᾶλαι.—προσ-

540 πόλων, dat. of agent; rare, except with the perf. pass.; but cp. Ant. 1218 θεοῦ εἰς ἔτος, and ib. 554 f. (n.).
540 μὴ οὖ, since τί μέλλα is equiv. to μὴ μέλλει: cp. Aesch. P. V. 617 τί δὴνα μέλλεις μὴ οὗ γεγυμνήκεν τὸ πάν;—παρου-

541 σίαν ἔχων = παρέων: a periphrasis like δόξα ἔχων (542), ἔχει στίθοι (Ph. 157).
543 ἐρποντι φωνει...; the partic. expresses the leading idea; cp. O. C. 1038 χῶρων ἀπείλει νῦν (n.).—λελαμμένων ὄνομα, unable to catch the sound of thy words; schol. in L, ὧδε ἀκούστων. Cp. Eur. Or. 1085 ἤ τοιῦ δέλεαν τῶν ἐμών βουλευμάτων ('lastest far behind them,'—failest to comprehend them): Helen. 1246 δέλεα-

544 μαι τῶν ἐν Ἑλληνικῷ νόμῳ ('am not versed in them').
544 καὶ δή, 'already': O. C. 31 n.
545 αλρ δἐυρ. The child is led in by an attendant: Ajax means, 'lift him' (from the ground) 'to my arms.' Some take αλρ as = 'bring,' comparing H. 6. 264 μὴ μοι οἶμοι διαρ. Ἀτ. Παρ. 1 αλρ αἴρε μάζαν ὦς τὰχτοια καθόρη: but this is less simple, and less fitting.—ταρβήσιν γάρ οὖ:

546 νεοσφαγή...φῶνον, the adj. compounded with a word akin in sense to the subst.; cp. Ant. 1283 νεοσφαγει πλῆγ-

547 μασα. There is no reason to doubt the genuineness of τοῦ, which gives a touch of grim irony. L's reading, τοῦ, certainly points to τοῦτον γε: but this is very in-

547 inferior to the vulgar. Wecklein, reading τοῦ, thinks that Ajax wishes to avoid saying μου.
547 δικαίως, in a full and true sense: cp. O. C. 852 οὖν τοῦτο, ὧν, τὸν γε Δαίων φῶνον | φασί δικαίως ὅθεν, i.e. 

'properly fulfilled.'—τά πατρόθεν is—
TE. Oh yes—he is close by, in charge of attendants.
AJ. Then wherefore is his coming delayed?
TE. My child, thy father calls thee.—Bring him hither, servant, whosoever of you is guiding his steps.
AJ. Comes the man at thy call? Or hath he failed to hear thy words?
TE. Even now one of the servants there draws near with him.

**Enter Attendant with EURYSACES.**

AJ. Lift him, lift him to mine arms. He will feel no dread, I ween, in looking on this newly shed blood, if he is indeed my true-born son. But he must at once be broken into his father's rugged ways, and moulded to the likeness of his nature. Ah, boy, mayest thou prove happier than thy sire, but in all else like him; and thou wilt prove not base. Yet even now I may well envy thee for this, that thou hast no sense of these ills.

λέοντι L: but a later hand has faintly indicated a second σ.—Dindorf thinks the verse spurious. 547 δίκαιος] L has the κ in an erasure (from χ').—Priscian (Inst. Gr. II. p. 193. 308) cites δίκαιος γάρος from this play. Nauck suggests that he read, εἰπερ δίκαιος γάρος εμός τά πατρόδεσθαι: F. W. Schmidt, εἰπερ δίκαιος μουτί πατρόδεσθαι γάρος. 552 σε] σε L and τ.—τουτό γε] Blaydes conj. τούτω γε. 558 δή ομεν' L. Cp. 123.
554 ἐν τῷ φρονείν γὰρ μηδὲν ἦδιστος βίος, [τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώθυνον κακόν,] ἦσσο τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθησι. 555 ὅταν δ' ἵκη πρὸς τοῦτο, δεῖ σ' ὅπως πατέρας δεῖξες ἐν ἐγχροίσι οἴος ἐξ οἰον ἁράφης. 

tέως δὲ κοιφήσας πνεύμασιν βόσκου, νέαν ψυχήν ἀτάλλων, μητρὶ τῇ δε χαρμονή. 

οὕτως σε Ἀχαϊῶν, οἶδα, μὴ τις ψυρίσῃ στυγναίσι λαβαίς, οὐδὲ χωρίς οὐν ἐμοί, 

tοῦτον πυλωρόν φύλακα Τέυκρον ἀμφὶ σοι λείψῃ τρόφης ἀοκνὸν ἐμπα κει ταῦν 

τηλιπός οἰχνεί, δυσμενῶν θήραν ἔχων. 

ἀλλ', ἀνύρες ἀσπιστήρες, ἕναλιος λέως, 565 

ὑμῖν τε κομήν τίνι ἐπισκήπτω χάριν, κείνῳ τ' ἐμὴν ἀγγεῖλατ' ἐντολῆν, ὅπως

554 ὅταν μὴ φρονεῖν...κακόν] This v. is twice quoted by Suidas, viz. (1) s. v. γνωρίων, where he cites vv. 553—555; and (2) s. v. κάρτα, where he cites only vv. 554 δ', 555 (with φρονεῖν δὲ instead of φρονεῖν γὰρ). The schol. in L also read it. But Stobaeus (c. 430 A.D.), quoting vv. 550—555 (Flor. 76. 9), ignores it. Valckenair (on Eur. Hipp. 247) removed it to be a marginal quotation from some other play of Sophocles. Brunck removed it from the text. Nearly all subsequent editors either omit or bracket it. 557 δεῖξες made in L from δείξεις. The later ms. are

555 ἠνωθ' ἄνω: so Ph. 764, 

Τρ. 148.

556 ική πρὸς τοῦτο, ἢς πρὸς τὸ μαθεῖν. Cp. 1365.—δει σ' ὅπως...δείξει: see on Ph. 54. 1. Ἰ. τὴν Φιλοκῆτην σε δεί [ψυχήν ὅταν λόγων ἐκλέγετε λέγωμ. —

τράφης] suggests the inbred qualities of the race; cp. Ph. 3 κρατιστὸν πατέρα Ἑλληνῶν τράφης. For the prodellion of the augment in the 6th foot of the v., cp. 


558 τέως, πορεία, 'means meanwhile,' referring to the limit of time marked by v. 556. So in Od. 15. 127, τόσο δὲ φιλὴ παρὰ μητρὶ | κελέω, the ref. is to the limit marked by 

ἐν γάμων ὄφρι just before. And ἴδ. 230 

eis ἐνιαυτὸν | ἔχε βιγ' ἐν τοῖς...δέστο. 

Other usages of τέως are: (1) when it answers to Ἒβω: Ατ. Pax 32 τέως ἠκοι λάθος σαυτὸν διαρραγεῖς: and (2) when it means, 'for a time' (or, 'hitherto'), and is followed by a clause with δὲ or ἀλλά: 

Her. 1. 82 τέως μὲν ἄν...τέλος δὲ κ.τ.λ., 

κούδους πνεύμασιν, light airs, gentle 

breezes, such as nourish young plants. Lobeck quotes Dion Chrysostomus or. 

12 p. 202 B τρεφομένοι τῇ διπλακτῇ τοῦ
Yea, life is sweetest before the feelings are awake, [for lack of feeling is a painless ill]—until one learns to know joy or pain. But when thou shalt come unto that knowledge, then must thou see to prove among thy father’s foes of what mettle and what sire thou art.

Meanwhile feed on light breezes, and nurse thy tender life, for this thy mother’s joy. No fear, I wot, lest any of the Greeks assail thee with cruel outrage, even when thou hast me no more. So trusty is the warder whom I will leave to guard thee, even Teucer; who will not falter in his care for thee, albeit now he is following a far path, busied with chase of foes.

O my warriors, seafaring comrades! On you, as on him, I lay this task of love; and give ye my behest to Teucer, that divided between δείξεις, δείξης, δείξης. The Ald. has δείξης.—τριάνθη τριάνθη L: the γ has been re-touchcd, but does not seem to have been e. 559 χαριμωνή Morstadt conj. χαριμωνή, and so Nauck reads. 560 ὀδὴ is suspected by Reiske, Blaydes, and Nauck.—εὐβρῶς εὐβρῶς εὐβρῶς, and Bruck. 568 ἔμπαυ κ’ei L, A, etc.: ἔμπαυκ’ ei r, Ald., Bruck. 566 τηλωπός In L the first corrector (S) has noted, γρ. τηλωπόρος (which, as Musgrave saw, should be τηλωπός): and above τηλωπός k a later hand has written δω τηλωπόρ.—θηράν] L has γρ. φρουράν, from S. 566 ἐνάλιος A, etc., and Ald.: εἰνάλιος L, Γ, and others.

πετώματος ἐπιρροή ἀρα γνώριον ἔλκοτες ὑπὲρ ἕπων ταίδες. Pliny H.N. 18. 34 Zephyrums dicit in plantas nutricium exercere. Lucian Bis accus. § 1 τοὺς ἀνέμους φωτογραφιστάς. We might add Catull. 63. 39 ut flos... Quem multoent auras, fumatas sol, educat imber.—θαλήν ψυχήν ἑκάλλων. Cr. 17. 144 το γὰρ νεκρῶν ἐν τοιούτῳ ὅσκετα ἵχωροιν αὐτῶν ἀποκελιστήριον... The word ἑκάλλων (which in I. 13. 27 means ‘to gambol’) bears the sense of ‘cherishing’ in Hom. epigr. 4. 2 νήπισιν ἀδελφὴν ἐν γονασίᾳ μητρὸς ἑκάλλων, and Pind. fr. 214 γλυκεὶδε οἱ καρδίαν ἑκάλλωσα...εἰκῆς. The Homeric form in this sense is ἑκάλλως, Od. 18. 323 παιδέ ὃς ἔστι παιδίλη.
ΣΟΦΟΚΛΕΟΥΣ

tόν παίδα τόνδε πρός δόμους ἔμοις ἄγων
Τελαμώνι δείξει μητρί τ', Ἐριβοῖα λέγω,
ὡς σφώ γένηται γγροβοσκός εἰσαεί
[μέχρις οὖ μυχοὺς κίχως τοῦ κάτω θεοῦ].
καὶ τάμα τεύχη μητ' ἀγωνάρχαι τινὲς
θῆσουσ' Ἀχαίοις μηθ' ὁ λυμεὼν ἔμοις,
ἀλλ' αὐτό μοι σύ, παί, λαβὼν ἐπώνυμον,
Εὐρύσακας, ἵσκε διὰ τοιχυράφου στρέψων
πόρτακος ἐπτάβοιον ἄρρηκτον σάκος·
τὰ δ' ἀλλὰ τεύχη κοι' ἔμοι τεθάφεται.

670 δείξει A, etc.: δείξη L (e in an erasure, from o'): δείξε r, and Ald.—Ἐριβοῖα
mss. (Ἑριβῶα L), and Ald.: Ἐριβῶαν Schaefer.

670 In L the σ of ὦσ is from a corrector.

671 μέχρις οὖ L, with most mss., and Ald.: μέχρις ἄτ r, and Suidas

clause to ἀγγειλαν' ἐντολήν. A final clause, δῶσιν δείξη, would be less fitting here.—Ἐριβοῖα λέγω. The dat. is more forcible than the acc. would be, as it keeps the command, δῶσιν δείξη μητριᾷ, before the mind; cp. Aesch. fr. 175 τῆς Ἀντικλείας ἄσσων ἠλθεὶ Σίανφος, τῆς σβής λέγω τοι μητρί. Dem. or. 19 § 152 περὶ μεθάνων, λέγω δὲ Φωκᾶν καὶ Πηλών. Ajax adds these words to show that he does not mean Teucer's mother, Hesione (1300). Eriboea was the daughter of Alcathous, king of Megara; Pindar mentions her as the mother of Ajax (I. 5, 45). She is called Periboea by Apollodorus (3. 12 § 7) and Pausanias (1. 42. 1).

671 μέχρις οὖ. This verse is doubtless due to an interpolator who wished to limit εἰσαεί. It has three marks of spuriosity. (1) μέχρι, not μέχρις, is the Attic form. (2) The anaest in the first foot is a needless harshness, when either ὦσ or ἄτ ἄν was available. (3) The division of an anaest (in the first foot) between two words has no Sophoclean parallel except in Phil. 795 τῶν λεων χωνων τρέφατε τῆδε την κόσων: and the Philectetes was one of the latest plays (409 B.C.).—It might be added that μυχοὺς κίχως is a somewhat strange phrase; though we may compare II. 21. 128 ἄστυ κιχέωμεν. The use of κίχω in 657 is slightly different.

672 λ. μηθ'. ὑθεύον: depending on ὄνως in 567. Cp. Od. 11. 546 (referring to the contest from the arms), ἑθεύε δὲ πότνια μητρί (Thetis), 'offered them as a prize.'—ἀγωνάρχαι (a word found only here) = ἀγωνομέναι, the presidents of the games, such as the Amphicyons were at the Pythian festival. The presidents appointed the ἐπιμεληταὶ who actually supervised the contests, such as the Ἑλλανδίκαι at Olympia. (Cp. El. 690 n.) μηθ' ἃ λυμεὼν ἔμοις. Only two parallels for the place of ἔμοι are brought from classical Greek literature. (1) Eur. Hipp. 683 ζεὺς σ' ὁ γεννήτωρ ἔμοι: where G. Wolff would omit σ'. (2) Theocr. 27. 58 τωμαχέοιον πάθηται ἔμοι πάκος: where Schaefer's remedy, ἔμοι, is quite admissible; Hermann wrote ἀμετόχοιον... ἕμαν. The nearest analogy to such a license as ὁ λυμεών ἔμοι is afforded by such instances as τῶν ἔμοι πατρί' ἄδινοι (El. 133 n.), where ἄδινοι is a mere epithet, but ought, by position, to be a predicate. Remembering the originally nominal sense of the art., we may hesitate to affirm that an Attic poet could not have ventured to write ὁ λυμεών ἔμοι, meaning, 'that destroyer of mine.'

No correction is very probable. We cannot read μηθ' ὁ λυμεών ἔμοι, since, though μοι can represent the possessive pron., such a use of ἔμοι would be unexampled. (See Krüger, Gr. Sprachlehre, § 47. 9. 13.) The dat. ἔμοι is also untenable. It is possible that the poet wrote μηθ' λυμεών ἔμοι: but the article, if not indispensable, is at least very desirable here.

674 αὐτό, that,—with an emphasis due to the place of the word.—ἐπώνυμον, 'that gives thee thy name'; as at Athens the ἐπώνυμοι were the heroes who gave names to the Attic tribes. Cp. 430 n.

675 τοιχυράφου...πόρτακος. This
he take this child to mine own home, and set him before the face of Telamon, and of my mother, Eriboea, that so he may prove the comfort of their age evermore [until they come unto the deep places of the nether god]. And charge him that no stewards of games, nor he who worked my ruin, make mine arms a prize for the Greeks. No,—this take thou, my son,—the broad shield from which thou hast thy name,—hold and wield it by the well-wrought thong, that sevenfold, spear-proof targe! But the rest of my armour shall be buried in my grave.

s. vv. γαροτροφω and μυχός. For μέχρις οὗ, IIerm. wrote έστιν: Elmsley proposed ἐς, but rejected the whole v. Δύο Ἀχαίων, and Ald.: Ἀχαίων L,—μὴ δ' λυκείων ἐμὸς μισον: J. W. Donaldson conj. μηδ' δ' λυκείων ἐμὸλ: Schaefer, μὴν λυκείων ἐμὸς.

must be interpreted by the usage of the poet's day, not by Homeric practice. The πόρνας may be seen on shields depicted in Greek vase-paintings; an example is reproduced in Smith's Dict. of Antiquities (3rd ed., vol. i. p. 459, art. clipeus). It was a leathern thong, running round the inner edge of the shield, and fixed at intervals of six inches or so by pins or nails, so as to form a succession of loops. The name, πόρνας, was derived from these pins (πόρναι), which could be taken out, when it was wished to remove the πόρνας and so to unfit the shield for immediate use. (It is made a charge against Cleon in Ar. Eq. 849 that he had dedicated the shields taken at Pylos αὐτῶι τοῖς πόρναις.)

But a loop at the edge of the shield, such as the πόρνας offered to the warrior's hand (Eur. Helen. 1376 ἱμβαλὼν πόρναι γενναλαν χέρα), would not suffice to give him control. Hence, in the vase-painting noticed above, we see the πόρνας combined with another contrivance, viz., a band (of metal, or wood), placed vertically across the inside of the shield, and furnished at the middle with an arrangement of small bars, forming a support for the arm just below the elbow. This hand was the θέκαν or θέκην.—See Appendix.

τολυρόδροω ('much, or well, stitched') is a general epithet for elaborate leatherwork, and is again illustrated by the vase-painting cited above, where ornamental tassels hang from the pins which divide the loops of the πόρνας. In Theocrit. 25. 165, τολυρόδροω τε φαρετρην, the epithet prob. refers to braiding; quivers were often made of hide or leather.

ἐπταβάλων = epic ἐπταβάλων: see n. on 19. The second part of the compound is not βαλει, but βεια, ox-hide (II. 12. 206).

The shield was the work of Τήχοιος, ακτοφόρα δ' ἄρατοι,—so essentially was the currier's art that it chiefly demanded (II. 7. 210). Tychios dwelt at Τηλη,—probably the Boeotian (II. 2. 500).

The number of seven layers of hide was probably exceptional; in II. 15. 479 Teucer has αἱκος τετραβάλων, i.e., with four such layers.

577 τετράβαλον. Here, as at 1141, the fut. perf. gives a peremptory tone. Athena uses it in Eur. I. T. 1462: οὐ καλ τεθάψει. (Cp. Ar. Nub. 1436 τεθηύθεις.) The ordinary fut. pass. was ταφθομαι.

The practice of burying a warrior's arms with him was a primitive Aryan custom; witness the swords found in the graves at Mycenae. Sophocles in this play follows the legend that the body of Ajax was interred, and not, as was the ordinary practice in the heroic age, burned (cp. 1166 n.). The reference to the burial of the arms is thus perfectly fitting. There was less meaning in the practice, noticed by Homer, of burning a warrior's armour with him: II. 6. 418 ἄλλοι δέα μωφι κατέκηκε σών ἑντειο δαδαλίων: Od. 11. 74 ἄλλα με κακεία μων τευχείαν. It may have come down from the earlier days when interment was the rule. No arms are burned on the pyre of Patroclus (II. 23. 165 ff.), Hector (24. 785 ff.), or Achilles (Od. 24. 65 ff.).

κοιν' ἐμὸι: κοινὰ is here adv.: cp. Αἰτ. 546 μὴ μοι βαρύς σὺ κοινὰ.
σοφοκλέους

άλλ' ὡς τάχος τὸν παῖδα τῶν ἠδή δέχουν, καὶ δῶμα πάκτου, μηδ' ἐπισκῆνους γύναις δάκρυν. κάρτα τοι φιλοκτηστῶν γυνῆ. πύκαζε θάσσων. οὐ πρὸς ἱατρὸν σοφοῦ θρηνεῖς ἐπὶ χαῖς πρὸς τομῶντι πήματι.

ΧΟ. δεδοκ' ἄκουν τὰ μὲ τὴν προθυμιάν.

οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθημενή.

ΤΕ. ἀ δέσποτα Άιας, τί ποτε δρασεῖες φρενί;

ΑΙ. μή κρίνε, μή ἕξταζε· σωφρονείν καλόν.

ΤΕ. ομί' ὡς ἀθωμ' καὶ σε πρὸς τού σου τέκνου καὶ θεῶν ἰκνοῦμαι μὴ προδοὺς ἢμᾶς γενή.

ΑΙ. ἀγαν γε λυπείτω, οὐ κατονουθ' ἐγὼ θεοῖς ὡς οὐδ' ἄρκειν εἰμ' ὑφειλέτης ἐτί;

ΤΕ. εὐφήμα φῶνει.

ΑΙ. τοὺς ἄκουνσιν λέγει.

ΤΕ. σὺ δ' οὐχὶ πείσει;

ΑΙ. πόλλ' ἀγαν ἰδὴ θροείς.

ΤΕ. ταρβῶ γάρ, ὡναξ.

ΑΙ. οὐ εὔνερξεθ' ὡς τάχος;

579 δῶμα πάκτου Eustathius (who quotes these words thrice, p. 742, 43, p. 1532, 59, p. 1937, 62): δῶμ' ἀπάκτου L (a letter erased above π), with most MSS. δῶμ' ἀπάκτου (where a gl. in E has ταῦτα τὸν ἄγαγε). In Ald. it is printed thus, καὶ δῶμ' ἀπάκτου. [In the superscrip. gl. in L, κατὰ τῶν σκηνῶν ἄγαγε, the last word is from a later hand, and the first three words probably refer to ἐπισκήνωσι.] 582 βρηκὼν L, with most MSS., and Ald.: Eustath. p. 648, 19, and

579 Σ. πάκτου. πακτῶν (πακτός=παρτός) is used by Her. a. 96 (in the compound ἐσ.), and by Ar. Vesp. 128, of 'stopping up' holes, 'caulking,' and may have been its special sense. But the general sense, 'to make fast,' occurs in Ar. Λυγ. 164 μοιχλοῖς τε καὶ κληθροῖς τὰ πτερύλαια πακτῶν. Eustathius, who explains it by ἀσφαλίσθησα (p. 742, 43), seems to regard the use of the word with ref. to closing doors as peculiarly Attic (p. 1937, 62 τὸ συγκλείσαι, πακτῷα ταρ' ἄττικοι). According to Pollux 10. 27, however, Archilochus had used πακτοῖα as=κλείσαι.

ἐπισκῆνους=ἐπὶ τῇ σκηνῇ, at the tent, i.e., in front of it. Cp. Αντ. 1247 ἐστὶν ὑπὸ γοῦν | ὡς ἄξιοςον, ἀλλ' ὡς στέγη ἑστω, κ.τ.λ.


581 πυκάζε: the vague word ('to close,' 'cover up') is explained by the preceding δῶμα πάκτου. Cp. Hes. Ορ. 612 νῦ κ' ἐν ἑτεροῦ ἐρῶσι, πυκάζαι τε λίθων | πάκτωθεν ('protect' it): perhaps the nearest approach to the use of the word here, in ref. to shutting the door of a dwelling.

οι πρὸς ἱατρὸν: for the prep., cp. 319. —θηρεύειν ἐπιβάλει: as to the medical use of ἐπιβάλει, see on O. C. 1104 φίλων ἐπιβάλει ἐπηθῶται φώνη. The transition from gentle incantations to drastic surgery is similarly implied in Ττ. 1000 τίς γάρ ἀοίδος, τίς χειροτέχνης | ἱατρός, δεί πρό άγν | χωρὶς ζωῆς κατακηλήσει; (n.) τομάντι means here, not ἐπιθυμοῦντι τέμενει, but δεομένη τομη:= cp. Lucian
(To Tecmessa.) Come, tarry not; take the child straightway, make fast the doors, and utter no laments before the house: in sooth a woman is a plaintive thing. Quick, close the house! It is not for a skilful leech to whine charms over a sore that craves the knife.

CH. I am afraid when I mark this eager haste: I like not the keen edge of thy speech.

TE. Ajax, my lord, on what deed can thy mind be set?

AJ. Ask not, inquire not; 'tis good to be discreet.

TE. Ah, my heavy heart! Now, by thy child,—by the gods,—I implore thee, be not guilty of forsaking us!

AJ. Nay, thou vexest me over much: knowest thou not that I no longer owe aught of service to the gods?

TE. Hush, hush! AJ. Speak to those who hear.

TE. And wilt thou not hearken? AJ. Already thy words have been too many.

TE. I am too afraid, O prince! AJ. (To the Attendants.) Close the doors, I say, this instant!

1147. 8: and Suidas s. v. ὥρρην. T has ὥρρην, which is noted as a v. l. in A, and is the reading of some ms. of Suidas s. v. ἔχθος and τοκας, where, however, the best have ὥρρην.—πτώματι L (os. πτώματι above, from S), A, with most ms., and Ald.: τραυματι t, which Nauck adopts. E. Werth conj. φύματι (tumour). 588 δραγείς] δράγεις or δραγείς t: δραγείς Ald.—φρέν Nauck conj. φράσων. 587 καὶ σε] Blaydes writes καὶ σέ. 590 ἄγαν γε λυπεῖσι] For γε, Nauck writes μὲ. F. W. Schmidt conj. μὴν ἄδικος. 591 τοῦ made in L from τοῦ.—ἀκούοις L. 588 ξυνέρχεσθ' A (sw.), etc., Ald., Suidas s. v.: ξυνέρχεσθ' L (the second ξ made from Χ): ξυνέρχεσθ' Γ.

Lexírhanes 4 τά δυματά μοι φορμακά = δείχαν φορμακά. Ον. Μετ. 1. 190 Cuncta praevis tentata; sed immutabile vulnus: Ense residendum est, ne pars sincera trahatur.

588 ἡ προφυλακή, the eagerness expressed by τοκας ἀθίαν.—ἄφρακτι with acc. as often as Attic: Eur. Ἕρ. 185 ὀδόντος τ' ἄφρακτος το παρον (and ib. 106 ὀδόντες μ' ἄφρακτες): Ait. Vesp. 776 τοῦτο μ' ἄφρακτας: Th. 406, Kan. 103, Pl. 353. Cr. Ελ. 147 ἢ μὲν ἄφρακτος ἢ ἄφρακτος (p.).—τεθυγμέναν: cr. Aesch. P. V. 311 τραχεῖς καὶ τεθυγμένους λόγους.

588 δραγείς: cr. 336.—φρέν is not weak, because his wish for seclusion was not in itself disquieting.

588 κρίνει = ἄφρακτω: Ant. 399 καὶ κρίνει καθάλληχες.

587 οἷς ὄντες: 354.—μι προδοσίᾳ γίνετο: Ph. 773 (μι) κτείνας γένος (p.).

589 ἄγαν γε λυπεῖσι: cr. 951: Ant. 573 ἄγαν γε λυπεῖσι καὶ στ' καὶ τό σωμάτων.—ἄφρακτω, to render service (430 p.). —ὄφειλέτης: the gods hate him (457); he has no hope from them,—they are doing their worst (399—403): he owes them no duty. When Hermes reproaches Prometheus with not wishing to conciliate Zeus, the sufferer ironically answers, καὶ μωμορίζων γ' ἄν τίσῳμ' αὐτῷ χάριν (Aesch. P. V. 985).

591 ἐφομενα φωνέ, as in 362.—τοῖς ἀκούοισιν λέγει: cr. Theocr. 15. 90 τοις πεισομένοις ἐπικαλοντα. Euripides has what seems an echo of this verse in the Hercules Furens (a play referable to 411—416 B.C., and so later than the Ajax), 1184 Θ. ἐφομένα φωνεῖ. ΑΜΦ. βουλομένους ἐπαγγέλλει.

The division of the verse between two speakers (τοῖς ἀκούοισι) is here used for the first time in the play, to mark the tension of feeling.

588 ξυνέρχεσθ', ἐνυγκλευστε, fut. of ξυνέρχω: but in Ph. 1407 we find εἰσέρχω, a form which the poet may have preferred there, because in the verse before
ΣΟΦΟΚΛΕΟΥΣ

ΤΕ. πρὸς θεῶν, μαλάσσουν.
ΑΙ. μῶρα μοι δοκεῖς φρονεῖν,
ei toumōn ήθος ἀρτι παιδεύειν νοεῖς.

595

στρ. α'. ΧΟ. ὁ κλεινὰ Σαλαμῖς, σὺ μέν
2 πον ναιεῖς ἄλιπλακτος εὐδαί.
3 μῶι, πάσιν περίφαντος ἀεί.
4 ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' ὀξρόνος
5 Ἰδαῖα μίμων λειμών *ἐπαυλα ἡμῖν
6 ἀνήμθισος α' ἐν *εὐνωμαι,
7 χρόνῳ τρυχόμενος,
8 κακὰν ἐλπίδ' ἔχων
9 ἐτι μὲ ποτ' ἄνυσεν τὸν ἀπότροπον ἄθετον *Αἰδαν.

596 δοκεῖ] o made in L from ω, and κ from ξ.—φρονεῖν] γρ. λέγεις S in L.
596—600 L divides the vv. thus:—ὁ κλεινὰ— ναιεῖς— παιεῖ— ἐγὼ δ'—
παλαιὸς— Ἰδαῖα— λειμών— ἀνήμθισος— χρόνος— ἐπαυλα— τῶν ἀπότροπων
ἀθήνων ἄδαν. The division in the antistrophes (600—611) corresponds.
597 ἄλιπλακτος Ι', with a few others: ἄλιπλακτος L, with most mss., and Ald.
598 τᾶσιν] πᾶσι L.—αι L, with most mss., and Ald.: αἰ L.
601—608 Ἰδαῖα (sic)

μίμων | λειμών (sic, not λειμώνα) πολαι μῆλων | ἀνήμθισο αἶν εὐνωμαι L. The iota

he had used ἐρείς as fut. of ἔρδω. (In Tr. 83 ἕρεμος is fut. of ἔρωτ.) The
command is given to the πρῶτον (644).

598 ἀρτι: i.e. this new hope (if such she has) is one of which long experience
might have taught her the vanity.

Ajax is now withdrawn into the tent
on the ecyclema (ἐκυκλείηαι), and the
entrance is closed. Tecmessa and her
child retire by another door into the part
of the dwelling which is supposed to re-
present the γνωσιῶν. They re-enter after
the Choral ode, and are present while
Ajax speaks (see 684 ff.). Some, indeed,
suppose that they remain on the scene
during the ode; but the command of Ajax
to Tecmessa in 579 f., μηδ' ἐπι-
σχῆτοι γῆων ἔκρησε, is against this.

Welcker thinks that not only Tec-
messa (with the child), but Ajax also, re-
maint present during the ode. (Rhein.
Mus. for 1829, part 3, p. 87.) It is clear,
however, from v. 593 that Ajax with-
draws into the tent.

599—645 First stasimon. 1st
strophe, 596—608= 1st antistr., 609—
621: and str. 622—634= and ant. 635—
645. For the metres see Metrical Ana-
lysis.

607 ναλείς : cp. Il. 2. 626 νήσων, at
valousi πέρην ἄλιτ.—ἄλιπλακτος (πλῆσι-
σω), not ἄλιπλακτος (πλάσιω), is right
here; the latter has the better ms.
authority, but could mean only, 'wander-
ing on the sea,' as in 605 Πῶν ἄλ-
πλακτε. Cf. Pind. P. 4. 14 τῆς ἄλ-
πλακτοῦ γᾶς (the island of Thera).
Aesch. Pers. 307 θαλασσοπληκτῶν νῆσον
Ἀλατος.

πᾶσιν περίφαντος ἀεὶ does not allude
to the victory at Salamis, but, for Aten-
nian ears, would necessarily be tinged
with the thought of it.

600 παλαιὸς ἀφ' ὀξρόνος : cp. Ph.
493 ὅν δῆ λαβὼν ἐξ δούλων ἐγὼ ἐν μή
μοι βεβήθη (π.).

601—608 'Ἰδαία κ.τ.λ. If this pas-
sage cannot be restored with certainty, at
least the doubt lies within narrow limits.
Three points should be noted.

1. The metre (logaoedic) is clear: no
suspicion rests on the antistrophic verses,
613—615 κρατοῦσιν... πήρηται. Metre
proves, then, that (a) instead of L's Ἰδαία,
we require﹏—﹏, which is given by
'Ἰδαία.' (b) Instead of λειμών θολω we
require﹏—﹏﹏, which is satisfied by
λειμών θιαλα. (c) Instead of εὐνωμα,
we require﹏—﹏. 

2. εὐνωμαι, as a correction of εὐνώμα, may be regarded as certain. Sophocles
would have written ΕΤΝΟΜΑΙ. It is
TE. For the gods' love, be softened! AJ. 'Tis a foolish hope, methinks, if thou wouldst begin now to school my temper.

[AJAX is shut into the tent.—Exit TECMESSA with EURYSACES.

CH. O famous Salamis, thou, I ween, hast thy happy seat among the waves that lash thy shore, the joy of all men's eyes for ever; but I, hapless, have long been tarrying here, still making my couch, through countless months, in the camp on the fields of Ida,—worn by time, and darkly looking for the day when I shall pass to Hades, the abhorred, the unseen.

The subscript of λειμωνία is from a corrector's hand, and the α, which seems to have been re-touched, is linked to the ι of ζεῦλα. Over ζεῦλα is written τῇ τρυφέ. The only variant from L in the other MSS. are: (1) ζεῦλα μύρων in Α and most MSS. (though ι has μύρων, with ι as superscript): so Ald. (2) τῷ for τῷ in Α and a few others: so Ald. (3) εἰδωμα, εἰδωμα (or -ως, or -ις), εἰδημα, for εἰδωμα. Triclinins wrote εἰδώμα. —In the reading given above, λειμωνία ἔτιῶλα is due to Lobeck: μύρων, to Hermann: εἰδωμα, to Bergk.—See comment. and Appendix.

οοο χρόνοι] Martin conj. τῶν, which Nauck reads. οοο τῶν ἀντίστρωτον] Paley conj. ἀντίστρωτον ('from whom there is no return').

confirmed by the fact that our best MS., L, has μύρων, not μύρων.

3. μύρων, as a correction of μύρων, is (to my mind) not less certain. For μύρων ἀντιρρήμα, cp. Tr. 247 (χρόνοι) ἀντρήμα ἀντρήμα. In no other way can ἀντρήμα be justified.

What remains doubtful, then, is only how we should correct the words, Ιδαία... λειμωνία τῷ. Now, in favour of 'Ιδαία... λειμωνία ἔτιῶλα, let it be noted that, if ἔτιῶλα was the genuine word, then the corruption of μυρίων into μυρίων is at once explained; for ἔτιῶλα meant properly a fold for cattle, as in O. T. 11:38, where it is synonymous with σταμα. Here, however, it would have the general sense which it bears in O. C. 666, τάν τῇ κράστα ταγις ἔτιῶλα, 'dwelling',—a sense in which σταμα too was poetically used. No other conjecture accounts for the origin of μυρίων.

The construction then is, εἰσώμα τῇ Ιδαία λειμωνία ἔτιῶλα. 'I am encamped in quarters on the fields of Ida,' μυρίων ἀντρήμα, 'throughout countless months.' For the acc. with εἰσώμα, cp. such phrases as ιεύνη εἰσώμα (129 n.), κίσιμα τότον (Ph. 144:1). For εἰσώμα with ref. to camping, cp. II. 10. 408 Τρώων φιλα-καλ τα και εἰσώμα: Aesch. Ag. 559 εἰσώμα γαρ ἦσαν δαίμονες τρῶι τείχεως: ἐξ οὕτων δὲ κατὰ τῇ λειμωνίᾳ ἐδοσαν κατε-ψεάμου—α passage which Sophocles may have had in mind.

For other views of the passage, and other emendations, see Appendix.

οοο χρόνοι, notwithstanding χρόνοι in 600. Tennyson's poem, The Later-Eaters, begins thus—"Courage!" he said, and pointed toward the land, "This mounting wave will roll us shoreward soon." In the afternoon they came unto a land! In which it seemed always afternoon.' The repetition of the word 'land' there was deliberate, being designed to suggest languor. Sophocles doubtless had no such conscious aim here; he was simply indifferent, as so often, to the recurrence (O. C. 554 n.); but something of a like effect is actually produced. The conjecture τῷ for χρόνοι is not probable.

οοο ἀντίστρωτον, the neutral 'expectation,' is here coloured by κακῶν: below, in 1382, it stands alone as = a foreboding of evil: cp. 799 ἀλήθεια.

οοο Τῆς. i.e., before the campaign is over.—μα, though the pron. refers to the subject of the inf.: Tr. 706 n.—ἀντίστρωτον... 'Αδάν, as Eur. Suppl. 1143 το-ταμά δ' ἤρων τῶν 'Αδάν. Cp. O. C. 1562 ἐκείνοις τὰ τυχεῖσθαι κατ' ἔριξαν πλακ-κα. But in Tr. 657 πρὸς τόλμα ἄνευς. 

τῶν ἀντίστρωτον, the god from whom mortals shrink in horror, δ' ἀπόπτρωσιμοι: cp. O. T. 1313 λό οὐκοῦν οὐκ ἐφοβύ ἀντίστρωτον (n.).

ἄδηλον 'Αδάν: the etymology of Hades was so far forgotten in the per-
καὶ μοι δυσθεράπευτος Αἰ.
2 ας ξύνεστιν ἐφεδρός, ὁμοί
3 μοῖ, θεία μανία ξύναλος.
4 ὄν ἐξεπέμψω πρὶν δὴ ποτὲ θυρίῳ
5 κρατοῦν έν 'Αρεί, νῦν δὲ αὐτόν ὁμβατασ
6 φίλους μέγα πένθος ηὔρηται,
7 τὰ πρὶν δὴ ἔργα χερῶν
8 μεγίστας ἀρετᾶς
9 ἡφίλα παρ' ἡφίλοις ἐπεσ' ἐπεσε μελέοις Ἀτρέδαις. 620

στρ. β'.
1 ἦ η πολαμὶ μὲν * σύντροφος ἀμέρα,
2 λευκῷ δὲ γῆρα μάτηρ νῦν οὖν νοσοῦντα
3 φρενομόρος ἀκούσῃ.

sonification that the tautology of this phrase would not be felt. Cep. II. 2. 758
Πρόβασις θετε ἡμημένειν. The Homeric sense of ἀδηλής is active, 'destroying' (ἀφανής) but: Hes. Op. 374 has ἀδήλη as = ἀφηνή.

610 ὕφεδρος was said of an athlete who 'sat by' at a match between two other men, prepared to engage the winner (cp. τυφόσητισις in Mart. 5. 24. 8). Thus in Kan. 792 Sophocles proposes ἐφεδρός καθεδείσιν, while the two other poets contend, and to encounter Euripides if the latter should vanquish Aeschylus. To the Chorus (χρύφν πράκλη
c menos), Ajax is an ἐφεδρός, as being a fresh trouble in reserve. Schol. πρὸς τοὺς πρῶτος κακοὺς ὥσπερ δειπνηρ έστι
μοι καὶ τού τοῦ Λαῦτου ἐμεπτησε: where the last word is happily chosen to mark that ἐφεδρός implies a trouble with which they have to grapple: see on O. C. 514 ἀληθῶν, ἣ εὐσεβίας. For the fig. sense, cp. Philo vol. 2. p. 537 μετὰ πάσας τὰς αἰείας... αὐτοῦ ἡ τελευτεία καὶ ἐφεδρός τιμωρίᾳ σταυρὸς ἂν, 'after all their torments, the final doom reserved for them was the cross.' The technical sense of the word was so familiar (cp. Pind. Μ. 4. 96, Aesch. Cho. 866) that it would be understood here without direct help from the context.

Prof. Campbell pronounces this interpretation 'untenable,' and renders ἐφεδρός 'fixed at my side,' because 'Ajax had remained sitting throughout the previous scene,' and had now apparently relapsed into sullen inaction within his tent.

611 θεία, as in 186 θεία νόμος.—
ξύναλος (αὐλή), dwelling with: cp. O. T. 1105 θ. θανας. | ξύναλος.

612 ε. ἐξεπέμψω... θυρίῳ: a reminiscence of Aesch. Pers. 137 (κάτα, each Persian wife) τῶν ἀλμυρῶν θυρῶν 

eυταξία προσεχειματία: where, as here, the midd. = 'from herself.'—πρὸς δὴ ὅταν, 'in some bygone day.'—'Ἀρεί with ἀς, as in 354 (n.).

613 φρενὸς ὁλοβάτας, 'a lonely pas
turer of his thoughts,'—i.e., one who nurses lonely thoughts. They allude to the gloomy and ominous despair which has replaced his frenzy. The ending -βάτας could mean either βοσκόμενος, as in Ph. 1148 οὐρεψοίμασ (ἵππας), or 

βοσκόμενος. The latter seems best here; his φρόν represents the flock; he is the shepherd. Cp. Aesch. Suppl. 304 που.
And now I must wrestle with a new grief, woe is me!—first antistrophe.

去掉 the incurable malady of Ajax, visited by a heaven-sent frenzy; whom in a bygone day thou sentest forth from thee, mighty in bold war; but now, a changed man who nurses lonely thoughts, he hath been found a heavy sorrow to his friends. And the former deeds of his hands, deeds of prowess supreme, have fallen dead, nor won aught of love from the loveless, the miserable Atreidae.

Surely his mother, full of years and white with eld, will uplift a voice of wailing when she hears that he hath been stricken with the spirit's ruin:

Δὲ πρῶν, Bernhardy gives ἄφλοις: but παρὰ φλοῖος used to be read.]

621 ἐπέοι ἐπέοι ἐπέοι ἐν τῷ Λ., Α., ἀ. ἀπὸ τοῦ Λ. A, etc., and Ald.

622—624 L divides the vv.

thus:—ἡ τοῦ | λευκοῦ | μάτηρ—| φρενομύρως—| αἵλων αἵλων | φοβοῦσθαι—| ἱερὸς—ἄλλ' ἰδιαίτερον | ἤπειρος θεολόγητοι | δ', ἐν στέρνοι—| δωτρῶν...χαίτων.

The division in the antistr. (625—626) corresponds.

623 ἂν τοῦ ἂν τοῦ Λ. —παλαίς Dindorf conj. ταλαίς.

628 σύνυπροφος Nauck, and so J. H. Heinrich Schmidt, Wecklein, Blaydes, Mekler. Σύνυπροφος MSS.—ἀμέρα ῥα. and Ald. (ἀμέρα Α): ἀμέρας L.

624 λευκὸς MSS.: λευκὸν Schneidein.

626 φρενομύρως ῥα, and schol. in L: φρενομύρως Λ (the first ο made from ο by an early hand), A, etc., and Ald.: Dindorf conj. Φρενομύρως: Meineke, φρενομύρως:

παλαίης...ἀμέρα, the day of old age; cp. Eur. Ion 720 νέαν δ', ἀμέραν ἀπολύτων δαύον. Ar. Ran. 347 χρονίους τ', ἐν οἷς παλαιών ἐναυτῶς.

Λευκῷ, the general epithet of γῆρας, seems slightly more poetical here than λευκόν, though the latter may be supported by Eur. H. F. 900 ἡ λευκα γῆρα σώματι. Cp. Bacch. 258 γῆρας τοῖς.

The use of μὲν and ὥς here is the same as in 'epanaphora,' where the ideas represented by the formally opposed clauses are often closely akin; e.g. Ies. Theog. 656 ὅμων δ' τοι πέρι μὲν παρασόμετε πέρι δ' ἐστι νόμιμα, Her. 7. 9 τῶν ἐναυτάμες μὲν τὴν μάχην ἐπιστάμεθα δὲ τὴν δόναις.

628 Σ. σύνυπροφος suffering from a calamity (μάτηρ) to the mind.

The adv. (a somewhat strange compound) may have been suggested by the Aeschylean φρενολή (Thes. 757), φρενομαθή.
4 αἰλινον  ἀλινον,
5 οὖδ' οἰκτρᾶς γόνων ὄρνιθος ἄρθῳς
6 ἦσει δύσμορος, ἀλλ' ἀντίτονος μὲν ἄδας
7 θρηνήσει, χερσάκτακοι δ' θ.'
8 ἐν στέρνοις πεσόνται
9 δούσαι καὶ πολίκας ἀμυγμα χαῖτας.

ἀντ. β.  κρεῖσσων γὰρ Ἀιδή κεύθων ὁ νοσῶν μᾶταν,
2 δ' ἐκ πατραίας ἡκὼν γενέας ἀριστος
3 πολυτόνων Ἀχαϊῶν,
4 οὐκέτι συντρόφοις
5 ὀργάζει ἔμεθεοι, ἀλλ' ἐκτὸς ὁμιλεί.

632 στέρνοις Trilianus: στέρνος L, with most ms., and Ald.: Suidas s.v. ἄνθρωπος has χερσάκτακος δε στέρνος (without ἐν).
636 εὐκρεῖσσων L (made from κρεῖσσων): κρεῖσσων r — γαρ ms., — ταρ' Elmsley, and so Dindorf.—Δικη γάρ L (not ἄδας). ἄδαs αλ.: — δο γνωσς Lobeck: ἡ νοσῶν ms. — μᾶτας διὰ r.
636 δ' ἐκ For ek Burgess κον. κτεῦ, which Wecklein receives.— glGena made in L from ἡκὼν. — ἀριστος is found in T (which exhibits the recension of Trilianus), and in two other late ms., both of which may have derived it from that recension, viz., Dred. a (attributed to 14th century), and Laud. 54 in the Bodleian

(Agr. 1140). It recalls also the paraphrase of μαύρα in Eur. H. F. 1024 by λυσόδω, μοίρα.
627 π. Αἰλινον, a loud, wild cry of grief, which for the Greeks had barbaric associations; cp. Eur. Or. 1395 αἰλινον ἀρχαιον ἀθάνατον | βαρβαροι λέγοντων, | αἰταί, ι' ἄνδα φωνεῖ καρέ. The mother's passionate grief will break forth in a cry of shrill anguish,—not in more subdued and plaintive accents, like those of the nighttime's lament. The contrast meant here is plain enough; though in some other places, where the bitter grief of the nighttime is the foremost thought, the bird's note is sometimes described as 'piercing'; e.g. Tr. 963 προκλάσεως, ἀπόθεσως οὐ ἄνθρος (cp. El. 107 πτ.).—ἀνθρώποι in apposition with ὄρνιθος: cp. Eur. H. F. 465 στέρνετο τα ἄθρωτον ἀμφιβάλλει α' καρε| λέοντος. For the form, cp. voc. ἄθρως (Ar. Αυ. 679), χελδοί (Ar. Αυ. 1141 etc.), εἰκών (Eur. Med. 1163 etc.), εἰκών (π. (Tr. 1178). No nom. ἄνθρωπος, χελδοῖ, or εἰκών occurs. Conversely γοργός is the regular noun, but the genit. either γοργόν (II. 8. 349) or γοργόνως, and the pl. always γοργόνως. Schol. in L.: ἡ ἄνθρωπος δὲ κατα Μεγαλειανς.
620 ἀντίτονος: El. 243 ἀντίτονος γόνα: Ani. 1316 ἀντίκαλαν πάθος.
631 π. χερσάκτακοι... δούσαι, the sound of beating hands: cp. 55 πολικερος φόνος (n.): O. C. 1464 κτέτος...
626 πλ. ΄αμυγμα, here 'reeding,' would ordinarily mean 'a scratch'; cp. Aesch. Ch. 24 πρέπει παράτην φώνεις ἀμυγμα. The more natural word here would have been στάραγμα: cp. Eur. Ανδρ. 826 στάραγμα κόμας ὄνων τα ἄδικα ἀμυγματα... ἄδικα. 1109 ou σταράζομαι κόμας.
626 εὐκρεῖσσων... κεύθων, the personal constr., instead of κρεῖσσων ὡστι κεύθων αὐτόν: cp. O. T. 1388 κρεῖσσων γάρ ἢθα μηκέτ' ἢ ἡ χων τυφλός: Lys. or. 26 § 4 κρεῖσσων ἢ' ἢ παρθ' αὐτῷ μὴ λειτουργησάς: Dem. or. 38 6 κρεῖσσων ἢρι... γένοντο ὁ τωμούτων πολιτικά ἀπόθωμον. Elmsley's emendation, ἀλαι' Ἀδά, instead of γάρ 'Αδά (the reading of the ms.), is specious; for Sophocles has that phrase in O. T. 972 and in O. C. 1572;
not in the nightingale's plaintive note will she utter her anguish: in shrill-toned strains the dirge will rise, with sound of hands that smite the breast, and with rending of hoary hair.

Yes, better hid with Hades is he whom vain fancies vex; and anti-
he who by the lineal whence he springs is noblest of the war-
tried Achaians, yet now is true no more to the promptings of his inbred nature, but dwells with alien thoughts.

(early 15th cent.): it is also superscript in Mosq. b. In L, as in the other mss., and in Ald., it is wanting, so that there is a defect of —, = συνοματα in the strophe, v. 634. The schol. in L on 636 has: δε ἄνωθεν κατὰ πατρίδας γενεὰς ἄρτιος ἴχους (λείπει γάρ τὸ ἄρτιον); and again below, λείπει τὸ ἄρτιον. Trichinellus: ἴχων γενεὰς ἄρτιος γέρας, ἵνα γὰρ ἰδών τῷ στροφῆς κώλω (v. 633) ἐστίν γὰρ εὐρῆθη καὶ ἐκ τῶν τῶν πάνω παλαιῶν. Trichinellus may have inferred this 'very old' authority for ἄρτιος from the schol. in L. At any rate, the appearance of ἄρτιος in the text is due to him. Liv. b. (one of the two mss. collated by J. Livineius in the 16th cent., cp. cr. n. on 405 ff.) has ἄρσα: and so Wecklein reads. Seyffert writes τὰ πτότα. Burges conj. ἄνωθεν (from schol. in L quoted above). Nauck, marking a lacuna after γενεὰς, suggests πρόμος (=is νοσοῦτ' in 635, cr. n.). 633 πολυτόνων; πολυτόνων Liv. a, which Meineke would read. Nauck conj. δουρρίτων. 640 ὄμολει] Reiske conj. ὄμολου: Blaydes (inter alia) ἀλητα.
6 ὁ τλάμων τάτερ, οίαν σε μένει πυθέσθαι
7 παιδὸς δύσφορον ἄταν, —
8 ἄν οὕτω τις ἐθρεφεν
9 αἰών Ἀιακίδαν ἄτερθε τοῦδε.

645 ΄απανθ' ὁ μακρὸς κάναριθμητος χρόνος
φύει τ' ἀδήλα καὶ φανέντα κρυπτεται:
κούκ ἐστ' ἄελπτον οὐδέν, ἀλλ' ἀλίσκεται
χὼ δεινὸς ὄρκος χαὶ περισκελεῖσ φρενες.
κάγω γάρ, ὅς τ' ὅδε' ἐκαρτέρουν τότε
650 βαφὴ σίδηρος ὡς, ἐβηλυνθήνη στόμα
πρὸς τῆς δε τής γυναικος, οἰκῆρω δὲ νῦν
χήραν παρ' ἐξοροῖσ παιδὰ τ' ὄρθαν ὕπειν.

644 τλάμων: τλάμων Ἦ, Α, with most mss., and Ald.
645 αἰών] yr. ἐν
646 — Reiske conj. διώ
647 — Dobree would read acc. αἰών', to be fem., as in Eur.
648 — Ph. 1484 etc., ἐδὼν διώκεις Ἀλκ. κηλή (Ἀδν. II. p. 44) — ἄτερθε] ἄτερθε γε
649 — (due perh. to Triclinius), on account of the corrupt ἀμφιγαμάτια in 633.
650 — φῶς
651 — Herwerden conj. φαίνει, which Nauck reads.
652 — τοιεῖ Stoibaeus Ecl. Phys. 1. 9. 23,
653 — where he quotes vv. 646—649.
654 — κοῖν] ὄντι Stoibaeus l. c. and Suidas
655 — s.v. ἄλητον.
656 — ἀδικο] Botho conj. ἄγκος.—χαὶ Brunnch (χ' αἰ): καὶ mss.,

641 τλάμων. Sophocles has this voc. in Tr. 1112 (ὡ τλάμων Ὄλαδ.), and in O.C. 978. In the latter place, as here, L has the nom., which may perch. be due to the fact that the nom. τλάμων so often occurs in exclamations; e.g. 893: O.C. 185 ὁ τλάμων: Ant. 229; Ph. 1102: Tr. 986.
642 δύσφορος: cp. 51.
643 ἐθρεφεν: cp. 503, n. on ὀρφέει.
644 αἰών (if sound) means 'life,' not merely as='living man,' but in the sense of 'life-destiny': cp. Tr. 34 τοῦτος αἰών εἰς δόμου τε καὶ δόμων | ἀei τὸν ἀδῷ ἐκείμεν. The strict meaning would be then, 'no life-destiny which the life of Aeacus has known.' There is a certain pathos in this which may plead for it as against Reiske's very plausible emendation διόν (Ἀδ for Α) which may be right, though, as compared with αἰών, it is perhaps a little weak.
645—652 Second ἐνεώδων. Ajax comes forth from the tent, and addresses his faithful friends. The speech translates his unshaken purpose into the terms of his altered mood; yet so as to veil his meaning from the hearers, and to make them think that not only the mood, but the purpose, is changed. (See Introduc-

tion, § 13.) Tecmessa who left the scene at 595, now returns, entering on the right of the spectators, and leading her child. Their presence adds effect to v. 653; and Ajax addresses her at v. 684.
652 ὁ μακρὸς...χρόνος: see Her. 5. 9, quoted in n. on 86—φῶς τ' κ.τ.λ.: the emphasis is on the power of time to enfeeble and destroy, rather than to produce; but the first clause serves to bring the second into relief, and is co-ordinated with it, as in Ant. 1112 αὐτὸς τ' ἔθνα καὶ θρωμῶν ἐκδοθέω. — The rash change of φῶς to φαίνει overleaks the poet's tendency to vary his phrase in such cases; e.g. O.C. 1501 σαφῆς μὴ ἀπτωμ ἐμφα-
653 — νῃ δὲ τοῦ ἔθνου: O. T. 54 ὁπλεῖς...κρατεῖς.
654 — κρατεῖται, properly, 'hides in its own bosom' (mdd.): cp. Aesch. Cho. 137 γαῖας...η τ' πάτα τίτκεται, 'produces from herself.' The midd. of the simple κρυφται is rare: but cp. 246, and Tr. 474 κρύφοιμαι (n.).
655 ἄελπτον: Archil. fr. 76 χρη-

μάτων ἄελπτον οὐδὲν ἠστιν οὐδ' ἀπόλιμον. Cp. Ant. 388 — ἀληθεύεται, absol., 'is captured,' 'is proved weak': cp. 1267 —
656 — διών: cp. Tr. 476 ὃ διών ἁρπασ: El. 770 διών τὸ τίτκειν ἠστιν.—περισκέλει:
Ah, hapless sire, how heavy a curse upon thy son doth it rest for thee to hear, a curse which never yet hath clung to any life of the Aeacidae save his!

Enter Ajax, with a sword in his hand.

Ajax. All things the long and countless years first draw from darkness, then there bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

Stob. L c., Suid. s. vv. ἀλέπτων and περακελης, and Ald. 880 εἰς the punctuation in the text (a comma after τότε, and another after ἥτις) is the traditional one, as seen in L, and in the Aldine. —περακελης Tournier conj. βαφής: Musgrave, ἀβαφής: R. Paechler, βαφήν (‘furnace’). —ἐθαλώθην H. Blümner conj. ἐθηλώθην. 882 ἐν νυν H. Blümner conj. ἐν νυν. 884 παῖδα τ' παιδα δ' T. F. Benedict.

Ἀντ. 475 οἰδήρων ὅπων ἐκ πυρὸς περακελη (n.). Thus the associations of the word lead naturally to his next thought.


βαφής οἰδήρων ὅ, sc. καρπός γίγνεται, supplied from περακελην. The βαφή is the cold bath (lacie) into which the hot iron is plunged, and from which it receives the temper of steel. Cp. Od. 9. 391 ὡς δ’ ἄντε γαλακτος τέλειον μεγάν Ὑστεραν ἐν ὑπότης, ἐφετεὶ πυρὶ μεγάλα λέχοντα | φαρμακόσων τὸ γαρ αὐτὸ οἴδηρον γε κράτος ἐστὶν: where Eustathius says, στομάτῳ οἴδηρος μοιάσατη βαφή καὶ κράτος ἔχει, δ ὅστις κρατερός γίνεται πυροϊσμός εἰς σφόδρον. So Galen compares the tonic effect of a cold bath on the cold bath on the human body with the effect of the βαφή upon iron (Meth. Med. x. 10, vol. x. 717 Kuhn), καὶ γαρ ψυχήματα καὶ τούτων γενόμενα συμβαίνει τῷ πυρί. Lucr. 6. 968 ομοίως ἀμφόθεν ὕποσταται ἄστιπτη ὕποσταται ἀτίμι (i.e., ‘after fire’). Hence βαφή = the ‘temper’ of steel, and is often used figuratively. Arist. Pol. 4. (7) 14 § 42 τιν ὡς βαφήν ἄφαλον, ὡσπερ δ ἀείδηρος, εἰρήνην ἀγαπεῖς: Plut. Mor. p. 488 D τῆς μὲν ἄνδρεις οἰον βαφή τις ὁ δυνάς ἐστὶ καὶ στόμωμα (‘wrath gives, as it were, a temper and an edge to courage’).

This passage has been discussed by R. Paechler, in an essay on ancient steel (1885), and by Prof. H. Blümner in his work on Greek and Roman technology (1887): see Appendix.

ἐθαλώθησθαι στόμα. The aor. is like ἐπερήσασθαι in 535 (n.): i.e., it refers, like ἐκτίμω, to the present, not to the time at which Tecmessa spoke. (Verses 594 f. suffice to prove this.) στόμα, standing so close to βαφήν ἐκτίμωσθαι, necessarily suggests the sense of a sharp, hard edge. At the same time, it refers, in its literal sense, to the γλωσσα σε τηρήματι (584) by which its purpose was announced. Just so the father in Aristophanes (Nub. 1107), who wishes his son to be made both acute and fluent, says, μέμησθαι δεινον | εд μοι στομάσει αὐτόν. Hence στόμα cannot be completely translated; and it is the literal sense which should here be sacrificed to the other. For the verb, cp. Anth. 5. 211: 6 οἴον ἐθαλώθη (‘softened’), οὐδὲ μαραίνομεν.

882 ἐκτίμω, ἀτίμω naturally suggests the meaning, ‘pity forbids me to leave her’; cp. Od. 20. 202 οὐκ ἐνελήμφο ἄνδρας | μοισεύματι κατάκτη. But the words could also mean, ‘I feel pity at the thought of leaving her,’ implying that he does intend to leave her, though with pain; which would usually be ἐκτίμω εἰ ἀστίνω.
ΣΟΦΟΚΛΕΟΥΣ

666 εξαλέξωμαι Hesych. (φυλάξωμαι: Σοφοκλῆ Αλατι μαστυσκόφυρρος), Brunck, and most edd. since. Εξαλεξωμαι L (φυλάξωμαι εκείνων superscr.), with most MSS., Suidas s.vv. ἐξόρων ἀδώρα καὶ εἰς, and Ald. (εξαλείσωμαι, εξαλέξωμαι, εξαλέξωμαι, etc., r). Lobeck retains εξαλεξωμαι. 667 μολὸν: μολὸν L—χώρος made in L from χώρα. 668 ἔχθιστον] L has an erasure before this word; the scribe had begun to write αἴχιστον. 669 γαῖας L. Morstadt conj. γαῖα

664 Π. πρὸς τὸ λουτρά = πρὸς λουτρά 

τε: 53 π. —λύμαθ' ἀγνίσας refers ostensively to his washing off (with sea water) the stains of the slaughter. Such an act might be symbolical of purging oneself from a sin; as it is in Π. 1. 313 λαὸς θ' ἅτερα ἀγνισαμένας ἀνείμην: οἱ θ' ἀπελυμαίνοντα καὶ εἰς ἄλλα λύματ' ἐβάλλον: where the meaning is that, by washing in the sea, they cast off their stains upon it (Eur. I. Τ. 1103 ἐθάλασσα κλυζεῖ πάντα τάνθρωπον κακά). So here the thought in the mind of Ajax is that he will purge himself of his stains by death.—ἐξαλέξωμαι: on the question between this form and εξαλεξωμαι, see note in Appendix. 667 Π. μολὸν...ἐνθ' = μολὸν ἐκείνῳ ἐνθα, as often: cp. O. T. 706, Ph. 1466, EII. 1495: —καθισμά, "find," as in O. T. 1257: not merely "reach," as in the spurious ν., 571. The pres. καθισμά occurs in O. C. 1450.

κρέμα: cp. 809 κατὰ κρέμα ἐφανεῖ περιτυχεῖ—γαλλας, partitive gen. with ἐνθα,—ἐνθα μὴ τοις ἄφεσαι: cp. O. T. 1412 ἐκρήψατ', ἐνθα μητον' εἰσάγησθοι' ετι: To. 808: EII. 380, 436. 660 ἀλλ' αὐτῷ κ. τ. λ. So Clytemnestra's gifts to Agamemnon's tomb are to be laid up for her with the gods below: κεκυμβρισκομένα ταῦτα σφέτον κάτω (EII. 438). An ingenious critic J. Geel, writing on vv. 646—652 in Memposyne (II. pp. 200—208, 1853), wishes to omit this verse, because it implies the only direct falsehood in the speech; Ajax was not going to bury his sword under ground. But why should not Ajax think of the sword as destined to be buried in his grave? The shield alone was excepted from the direction which he gave in 577: τά δ' ἄλλα τευχ' κοι' εἴμα τεβάθεσαι.

661 Π. χεῖρ adds a certain emphasis, as if he said, "from the day that this sword came into my hand." Cp. Eur. Hec. 537 κλήρες θ' ἐν χείριν λαβὼν διένασεν ἰδαφον αὖρις χείρι παίς Ἀχιλλέως | χοίρων ἀναπέρανται. The exchange of gifts between the two heroes is told in Π. 7. 303 Π.: Hector
But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, digging in the earth where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men’s proverb is true: The gifts of enemies are no gifts, and bring no good.

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Aretiadae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn

evropóntes. 660 Geel would omit this v. : see comment. 660 τὰ λοταρῖα] In L the accent on τά has been partly deleted (to make τολάρια). 667 άριστοςεύθετος L (γο for γο, as often). 668 τί μὴ; Linwood (1846) and Herwerden (1868): so Nauck, Blaydes, Wecklein.—τί μὴ mss. The Aldine has, δοθ’ ιυτεκτόν τι μὴ (=τιμή!). 669 τὰ δείκτα] τὰ δείκτα Wilamowitz-Möllendorf (Hermes xiv. p. 176). 670 τιμαίσι ιυτεκτεί Mekler writes έτοιμ’ ιυτεκτεί.

gave his silver-studded sword (ξίφος ἀρ-γυρόσκολ), with scabbard and well-cut baldric; and Ajax gave his girdle bright with purple.’—λοχον in its normal sense, ‘obtained.’

664 τῆς βροτῶν παρουσία: for the absence of a second art., cp. 118.—γρήγορον ἔδωρα δώρα: cp. Menander Sent. 166 ἐκθρόον παρ’ ἄνδρας οὕτως ἐστι κρήναις. Verg. Aen. 2. 49 time Danaos et dona ferentes. The γρήγορον with which Medea rejects Jason’s offers is different: κακοῦ γὰρ ἄνθρωπος δώρη θανάτων εὑρεί (Med. 618).

666 τοὺγαρ prefaces the announcement of a purpose, as in Tr. 1349 τοὐγαρ τοσάσιμον ἐν: τά 29 τοὐγαρ τά μὴ δόξατα δηλώσω.—τὸ λοταρίν, ‘henceforth.’ The hearers would infer that he had re-announced his purpose of suicide. But in his own thought the phrase refers merely to the brief space before his death.—εὐτυχημένα, by the experience itself; μαθησόμενα, by the self-discipline which such an experience recommends. But the principal antithesis is between θεῶς and Ἀρείδας, rather than between the verbs. We sometimes find, in good writers of this age, even synonymous verbs placed in apparent contrast, though the real antithesis lies elsewhere: e.g. Lys. or. 25 § 23 ἐγκόμιον διὰ τὴν τῶν τρίακοντα τομής πολὺ μᾶλλον σοφό-σεσαι ἡ διὰ τὴν τῶν φευγόντων δύναμιν κατέναι.
ΣΟΦΟΚΛΕΟΥΣ

χειμώνες ἐγχώροσων ἐυκάρπῳ θέρει·
ἐξίσταται δὲ νυκτὸς αἰανῆς κύκλος
τῇ λευκοπώλῃ φέγγος ἡμέρα φλέγειν·
δεινῶν τ’ ἁμα πνευμάτων ἐκοίμισε
στένοντα πόντῳ. ἐν δ’ ὁ παγκρατίς ὕπνος
λάει πεδόσας, οὐδ’ ἀεὶ λαβῶν ἔχειν;
ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;
ἐγώ’· ἐπίσταται γάρ ἄρτιος οἳ
t’ ἔχθρος ἡμῖν ἐς τοσοῦτο ἐξαρτέος,
ὡς καὶ φιλήσων αὐθίνες, ἔς τὸν φίλον
tοσαῦθ’ ὑποργύων ὀφελεῖν Βουλήσομαι,

672 αἰανῆς L (schol. ὁ σκοτεινὸς κύκλος Ἡ διδακτος): αἰανῆς most MSS., Stobaeus Flor. 44-7, and Suidas s.v. λευχὴ ἡμέρα (who, however, s.v. αἰανῆς κύκλος, recognizes the other form), and Ald.—For κύκλος, Nauck conj. σκότος. 672 λευκοπώλῃ In L the first ω has been made from ο.—φλέγειν] made in L from φέγγος.—Nauck conj. φέγγος. 674 δεινῶν] made in L from δεινῶν.—Musgrave conj. λευκ’: F. W. Schmidt, λευκ’ ῥ’· 676 ἐν δ’] εν δ’ (sic) L.—Bothe conj. ἐκ δ’: Nauck writes δ’]. 677 γνωσόμεσθα] Nauck conj. γνωσόμεσθα. 678 ἐγὼ’ δ’ MSS. (ἐγώ’ Lips. a. b., acc. to Hermann præf. Aj. p. xi), and Ald.: Brunck writes ἐγώ’ ἐπίσταται κ.τ.λ.: Blaydes, ἐγώ’: ἐπίσταται: Wecklein, λέγω’, ἐπίσταται γάρ ἄρτιος, δι’ κ.τ.λ.: Porson and Boissoneau conj. ἐγώ’: ἐπίσταται κ.τ.λ., and so Campbell reads. Seyffert, ἐγώ’ ἐπίσταται κ.τ.λ. (without δ’). Dindorf (deleting ἐγώ’ δ’), ἐπίσταται γάρ ἄρτιος <μηθ’>.

The heavens themselves, the planets and this centre | Observe degree, priority and place, | Insciture, course, proportion, season, form, | Office and custom, in all line of order.

τοῦτο μὲν, followed by δ’ (instead of τοῦτο δ’), as in O. C. 440 f. (n.)—φυσικὸς φησίν, probably ‘winters with snowy paths,’ ‘snow-strewn.’ στίβοι, ‘path,’ is the notion present in other like compounds; O. Τ. 301 οὐράνιο τ’ καὶ χειμώνιτι (‘walking the earth’): Aesch. Suppl. 1001 καὶ κωδαλα πτερούνα καὶ πέδαστιβί: P. V. 791 πρὸς αντόλας φιλόγυρσι, ‘where are the paths of the Sun.’—Some understand, ‘storms that range over snow’: but such a personification of the χειμώνες seems harsh. A third version is, ‘storms dense (or piled) with snow,’ from στίβοι in the sense of ‘pressing down,’ ‘packing.’


αἰανῆς has L’s support here, as in El. 506, where see n. The prevalence of αἰανῆς in the texts of this passage may be partly explained by a desire of symmetry, since in ν. 673 an epithet is given to ἡμέρα. Both αἰανῆς and αἰανῶς were probably classical. Reading αἰανῆς here, we may best take κύκλος with ref. to the course or ‘round’ of night; cp. El. 1365 πολλαὶ εἰκοὐναται νῦνες.

τῇ λευκοπώλῃ: Aesch. Pers. 386 λευκόπωλος ἡμέρα | τάσσων κατεχεὶ γαῖαν εὐφεγγής ἱδειν, where the last two words suggested φέγγος. φλέγειν here,—epexegetic of ἐξίσταται (‘makes room for her, so that she may kindle,’ etc.). As to the ascription of white horses to deities or heroes, see on El. 766.

674 εἰκομαίρει, gnostic aor., followed by the pres. λέει: cp. El. 26 θῶμαν οὗτος ἀποκλέεσαι, | ἀλλ’ ἐρῶθος ἀδ ἤταξαν. The ἄμα πνευμάτων is personified as an elemental power (like τὸ δείκτι etc. in 669). That power can either vex the
winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service,

...and so Nauck.

The vulgate ēγώ δ' may have come from ēμις δ' in 677. It requires us to suppose that the poet was going to write ēγώ δ', ἐπισταμαι γὰρ δρόμων (τοῦτο), τῶν τ' ἐκβολήν ἔχωρον, κ.τ.λ.,—and then changed the constr. This is awkward. On the other hand, with ēγώ δ', we could not supply γράφομαι.

The maxim is two-edged. φαλέω ὡς μοθόσωτα is the side of it which is really in the mind of Ajax,—he dies hating the Greeks whom he had served so nobly (839—844). But the other side—μοσίων ὡς φιλόσωτα—is that which he wishes his hearers to conceive as foremost in his thoughts.

of Priene in Ionia, one of the ἐπτά σοφοί, is said to have flourished about 550 B.C. For other references to this famous maxim, see Appendix.
σοφοκλεούς

ός αἰὲν οὐ μενοῦντα, τοῖς πολλοῖσι γὰρ βροτῶν ἀπιστὸς ἢθε έταιρεῖας λιμὴν. ἀλλ' ἀμφὶ μὲν τοῦτοισιν εὖ σχῆσει: σὺ δὲ εἰσώ θεοὶς ἐλθοῦσα διὰ τέλους, γύναι, εὕχου τελείωσαι τοῦμον ὅν ἐρά κέαρ. ὑμεῖς θή, ἔταιροι, ταῦτα τηδέ μοι τάδε τιμᾶτε, Τεῦκρω τέ ηὲ μόλὴ, σημηνάτε μέλεια μὲν ἡμῶν, εὔνοειν δ' ὑμῖν ἀμα. ἐγὼ γὰρ εἰμὶ ἐκείν' ὑποι πορευέτεν: ὑμεῖς δ' ἀφ' φραζ' δράτε, καὶ τάχ' άν μ' ἵσως πτούσιθε, κε νῦν δυστυχω, σεσωσμένον.

στρ. ΧΟ. ἐφρεικ' ἔρωτι, περιχαρῆς σ' ἀνεπτάμαν. ἴδω ἰδ' Πάν Πάν, 2 ὅ Πάν Πάν ἀλήτηλαγκτε Κυλλανίας χιονοκτύπον 695 3 πετραίας ἀπὸ δειράδος φάνθ', δ' θεῶν χροποι' ἄναξ,

682 πολλοὶ[ί] πολλὸν Ὁ. 683 ἐταιρείας Λ, with most MSS., and Suidas s.v. ἁμα and λιμή. But a few of the later MSS. have ἐταιρείας, which Lobeck prefers; and this was the common reading of the edd. from the Aldine onwards, till Erfurtt replaced ἐταιρείας. 688 διὰ τέλους] Above these words a school. in L has written διὰ τάξον, which seems, as Dindorf says, to be a ν. l. rather than an explanation. Hartung reads διὰ τάξον in the text: so, too, Nauck, Wecklein, Blaydes, Meckler. —διατάξων Ald. 687 οὐκε[ί] β' Blaydes writes οὐκεί β'. 689 οὐκέν A, etc., and Ald.: οὐκέν Λ, Γ, etc. In L, γρ. ὑπέρμεα, from S. 691 ἵσων] Herwerden conj. ἵπτ. 692 σεσωσμένοι] σεσωσμένων Wecklein.

688 οὐς τοῖς πολλοῖς γὰρ κ.τ.λ. This is a ground for τὸ φίλειν ὡς μαθησοντα, but not (directly, at least) for the converse; and bewrays what is really uppermost in his mind. Bias, acc. to Diogenes Laertius (1. 5 § 87), gave a similar reason,—τοῖς γὰρ πλείστους εἶναι κακοῖς. —ἐταιρείας has better authority here than ἐταιρίας. Some have supposed that ἐταιρεία was the form used in the sense of factio, or party 'association,' and ἐταιρία in that of amicitia; but there is really no good evidence for this. In Thuc. 3. 82 § 5, where the word has its political sense, the best MSS. give ἐταιρίας διαλυτής.

692 Λ. ἀμφὶ...τοῦτουν τοῦτο ὁμιλεῖ. διὰ τέλους...τελείωσαι, fulfilled in all fullness. For the ordinary meaning of διὰ τέλους in Attic prose, see Antiphon or. 5 § 42, where it occurs twice: ταιρίων διὰ τέλους ('present all through,' from first to last): διὰ τέλους γὰρ μὲ ἄπελυε ('he acquitted me throughout,'—in all his statements). So Aesch. Π. Β'. 217 ἀκάθαρτω' ὡς μάθητε διὰ τέλους τὸ πᾶν (i.e. from beginning to end), etc. Here the stress on the notion of ena, given by διὰ τέλους τελείωσαι, suits the inmost thought of Ajax. The ν. l. διὰ τάξον is much feebler.

697 Ταῦτα τῆς = τὰ αὐτὰ δ' ήσε τιμά· cp. Ο. Τ. 539 λέγων | σοι ταῦτα. — μοι ἐθικ dat. (Ο. C. 1475 n.), 'I pray you.'—τάδε τιμᾶτε, respect these wishes. The use of τιμάω is not exactly like that in Αιτ. 54 σὺ δεῖρ' ἐκείνῳ δυσεξήθη τιμάς χάρων (where see n.), but more like that in Ευρ. τσ' 1210 νόμου | ρημάσων, τιμέων, probably personal (=τιμέλειωθαί), as in Else 1246 κείνον λελείπατ' τῆς τε τυκτώσεις μέλεω (n.).

698 ἱσων. —Εκέρε−. At first sight we might desire κείσ' (810), as giving a better rhythm; but the slower movement of the verse may here be desired.—cp. O. Τ. 1458 ἀλλ' ἡ μὲν ἡμῶν ἰφωρ, ἄσκοπε εἴσι, τώρα.

699 σεσωσμένων. —Contrasted in Else 1239 with διαφερομένων: cp. ib. 59 ἵσων ἔργον θανών |
as knowing that he will not always abide. For to most men the haven of friendship is false.

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he comes, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

[Exit Ajax.

CH. I thrill with rapture, I soar on the wings of sudden joy! O Pan, O Pan, appear to us, O Pan, roving o'er the sea, from the craggy ridge of snow-beaten Cyllenè, king who maketh dances for the gods,

"99—705 L divides the vv. thus:—ἐφριζόμενοι | ἔριζαν πάντα | ἕριζαν κυλών | λαγναμαί χιοφοτόπου | πεποίησαν | φάνηθ' | δεῦρο | δεύτερο μοι | κοίνοια—αὐτοδιδακτόν | σύν | ἄγιον | λάγεσσα. | θηράματ' ὑπὲρ τελεγαμων | μολὼν— | ὁ δάλλωσ | ἔμοι—ἐφριζόμενοι. The division in the antistr. (706—718) corresponds.

699 ἀνέπτυμα, L, with most mss. and Ald. ἀνέπτυμος ταῖς, and some Mss. of Suida s.v. ἐφριζόμενος, where, however, the best ms. of Suid. (A) has ἀνέπτυμος. Eustathius quotes ἀνέπτυμος six times (p. 452. 11, 473. 10, 527. 1, 961. 42, 1419. 44, 1679. 51). ἀνέπτυμον L² (= Lb).

698 ἀλλαγινεῖς ἄλλακτε: πρόσ. 597. 663 ἀλλαγινεῖς ἄλλακτε τοὺς χιοφοτόπους.

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σοφοκλεύς

ως αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ
βροτῶν ἀπιστός ἐσθ' ἐταιρείας λιμὴν.
ἀλλ' ἀμφὶ μὲν τούτουσιν εὔ σχῆσει· σοῦ δὲ
eἰὼν θεός ἐλθοῦσα διὰ τέλους, γυναί,
eὐχον τελείωσαι τοῦμόν ὅν ἐρά κέαρ.
ὑμεῖς ἦθ', ἐταίρου, ταῦτα τήδε μοι τάδε
τίματε, Τεῦκρος τ' ἢν μόλις, στήνειτε
μέλειν μὲν ἦμῶν, εὔνοειν δ' ὑμῖν ἀμα.
ἐγὼ γὰρ εἰμὶ ἐκεῖο ὅποι πορευόντων
ὑμεῖς δ' ἀ φράλω δράται, καὶ τάχ' ἂν μ' ἴσω
πθοῦντο, κεῖ νῦν δυστυχώ, σεσωμενόν.

στρ. ΧΟ. ἐφικτερωτῆς, περιχαρῆς δ' ἀνεπτάμαν. ἢ ἰδ' Ἰων Πάν, ἢ
ὁ Πάν Πάν ἀλληλαγγείτε Κυλλανίας χιονοκτύτου ἀναξ
πετραίας ἀπὸ δειράδος φάνηθ', ὧθεν χροποῦ ἀναξ. 

682 πολλοὶς] πολλοὶς L. 683 ἐταῖροις L., with most MSS., and Suidas s.vv.
ἀμα and λυφή. But a few of the later MSS. have ἐταῖροι, which Lobeck prefers;
and this was the common reading of the ebd. from the Aldine onwards, till Erffrted
replaced ἐταῖρες.
685 διὰ τέλους] Above these words a schol. in L has written
di τάχους, which seems, as Dindorf says, to be a v. l. rather than an explanation.
Hartung reads di τάχους in the text: so, too, Nauck, Wecklein, Blaydes, Melker.
—Hartlous Ald. 687 ὑμεῖς θ'] Blaydes writes ὑμεῖς θ'.
689 οὐκ εἴη
A., etc., and Ald.: οὐκ εἴη L., Γ, etc. In L, γρ. ιδέρμεγα, from S. 691 ἰδοὺ] Herwerden conj. ἐπι.
692 σεσωμένων] σεσωμένων Wecklein.

682 ζ. τοῖς πολλοῖς γὰρ κ.τ.λ. This
is a ground for τὸ φιλεῖν ὡς μεσόφωνα,
but not (directly, at least) for the con-
verse; and bewrays what is really upper-
most in his mind. Bias, acc. to Diogenes
Laertius (i. 5. § 87), gave a similar
reason,—τοῖς γὰρ πλείοντος εἶνακακοῦ.
—ἐταῖρες has better authority here than
ἐταῖρας. Some have supposed that
ἐταῖρας was the form used in the sense of
facci, or party 'association,' and ἐταῖρα
in that of amicitia; but there is really no
good evidence for this. In Thuc. 3. 82
§ 5, where the word has its political
sense, the best MSS. give ἐταῖρας διαλεγμα.
694 άμφι τούτους: cp. 302.—
διὰ τέλους...τελείωσαι, fulfilled in all ful-
ness. For the ordinary meaning of διὰ
tέλους in Attic prose, see Antiphon or. 5
§ 42, where it occurs twice: παρὼν διὰ
tέλους (present all through,' from first to
last): διὰ τέλους γὰρ μὲ ἄτελεσ (he
acquitted me throughout,'—in all his
statements). So Aesch. P. V. 273 διὸ
σαβ' ὦ μάθητε διὰ τέλους τὸ πᾶν (i.e. from
beginning to end), etc. Here the stress
on the notion of end, given by διὰ τέλους
teleiōsai, suits the inmost thought of
Ajax. The v. l. διὰ τάχους is much
feebler.
687 ζ. ταῦτα τίματε ταῦτα δ' ἢ δὲ τιμῶν;
μοι ethic dat. (O. C. 1475 n.), 'I pray
you.'—τάδε τίματε, respect these wishes.
The use of τιμῶν is not exactly like that
in Ant. 514 πῶς δή...εῖκεν...θανεῖθ' τιμῶν
χάρων (where see n.), but more like that
in Eur. Τρο. 1210 τίμουσ...τιμῶν.
689 μιλεῖν, probably personal (=τελει-
ωλεῖσθαι), as in Ελ. 342 κεῖνον λήξθαι
τῷ δὲ τετεύωθαι μέλεια (n.).
690 ἔκεισ'. At first sight we might
desire κεῖσ' (810), as giving a better
rhythm; but the slower movement of the
verse may here be designed.—Cp. O. T.
1458 ἄλλ' ἢ μὲν ἤμων μοῖρ', δοκεῖον εἶν',
twv.
691 ζ. τάχ' ἄν...ἰσω: a formula
used by Thucydides to express a strong
probability (6. 10 § 4: 34 § 2: 78 § 3).—
συσσωμένον: contrasted in Ελ. 1229
with διακτίσκα: cp. ιδ. 59 δοραν λγυρ
θανών |
as knowing that he will not always abide. For to most men the haven of friendship is false.

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he comes, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

[Exit AJAX.

CH. I thrill with rapture, I soar on the wings of sudden Strophe. joy! O Pan, O Pan, appear to us, O Pan, roving o'er the sea, from the craggy ridge of snow-beaten Cyllenê, king who makest dances for the gods,

658—705 L divides the vv. thus:—ἔφριξι—ὡς ἰώ Ἰῶ ταῦτά κυλ. | λανίας χιονοτύπου | πετραίας—φανῆς | θεῶν—Διός μοι | ὕπατο—ἀυτοδαφῆς | θυμίων ἱδίας. | ἱκαρίων δ’ ἐπὶ τελεγονίων | μολὼν—ὁ δάλλος—ἔμου—έφρων. The division in the antistr. (706—718) corresponds. 693 ἀνέπταμας L., with most MSS. and Ald.: ἀνέπτασας r., and some MSS. of Suidas s.v. ἔφριξ, where, however, the best ms. of Suid. (A) has ἀνέπτασα. Eustathius quotes ἀνέπταμος six times (p. 453. 11, 473. 10, 527. 1, 561. 42, 1419. 44, 1679. 51). ἀνέπταμας Lp (= Lb). 698 ἄλληλαγετε ἄλληλαγετε r.: cp. 597. 696 χιονοτύπου γε: χιονοτύπου L (others χιονοτυπου).

ἐργοισι σωδή. The word was thus well-chosen for his aim here.

693—718 A joyous dance-song, ὑφθρίξα, which holds the place of the second stasimon. Strophe 693—705 = antistr. 706—718. For the metres see Metrical Analysis.

The effect is to prepare for the catastrophe by a contrast. A joyous ode is introduced with a similar purpose in O. T. 1086—1109; Ant. 1115—1154; and Tr. 633—662.

693 ἔφριξι: for the aor., cp. 536: Ar. Eq. 696 ἔφριξιν ἄπειλας, ἐγκλαία γυλοκομνίας. Aesch. fr. 387 ἐφριξι ἔρως δὲ (ἔρως Bruck) τοιδέ μοιτικου τέλως. Here ἔρως seems to mean a transport of joy; it cannot be explained of their yearning for the bright future of which they are dreaming. I do not know any exactly similar use of ἔρως. Cp. Statius Theb. i. 493 lasciviae per artus; Hor. Hor. iv. —ἀνέπταμας: for the form, see on 282 προοετπατατο. Cp. Ant. 1307 ἀνέπταμα φεριω: Eur. Helen. 673 γέγομα, κρατή δ’ ἄρθρων ἔθερα | ἄντεσα. 694 ε. Pan was a domestic deity to Salaminians, since one of his reputed haunts was the islet of Psyttaleia, lying between Κινάρσαμα, a tongue of land on the s. side of Salamis, and the Peiraicus. Aesch. mentions it (Pers. 448 ff.): ἐκάδ, δοσιμορος ναονι, θ' ἂν φάλαχος | Πᾶς ἐμεμεινε, τοινας ἐατι ἔτη.—ἀλληλαγκες, though separated from φανῆς, is perhaps best taken with it, since, as merely a general epithet of the god, it would here be less fitting; but then there must be no comma after it. Cp. Ph. 750 δύστηρς . . . φανεί: ιδ. 828 ειδώς ἡμίων δηθος (n.): Theoc. 17. 66 δύσε κόρε γένεα. Nonnus 43. 214 describes Pan as ἀδάστοις ἐν δώσαι κοποί διδής.

Κυλλανίας . . . οὐράδας. Mount Cyllene, in the n.e. of Arcadia, a great isolated peak, was sacred (as his birth-place) to Hermes, the father of Pan,—whose own birth was associated by legend with Cyllene. But, of the Arcadian hills, the well-wooded Maenalus, in the interior, was more especially beloved of Pan (Verg. Geo. i. 17 ἵσα τοίς ἵσα Maenalia οὐκα).—χιονοτύπου (only here): cp. Ar. Nub. 270 Ολύμπου κουφόπαλας. χιονοτυπου—τους: Eur. Ph. 306 ὑπὸ δειφάο στροβόλου | Παρθαστ. Cyllene attains a height of about 8000 feet.

695 θεῶν χροστοι δινάζει: the gen.
θεών seems to be possessive rather than partitive; i.e. the precise sense seems to be, 'divine dance-maker of the gods,' rather than, 'among the gods, that god who makes dances.' For such a partitive gen., we may, indeed, compare O. C. 868 θεών | ὑπὰρχειν | ἢ πάντα λεύσων ἡμῖος (unless θεός should be read there). But here the meaning seems to be that Pan represents the gods in this function. Pan was to rustic χορός, those of nymphs and satyrs, what Apollo Μουσαγήθει was to the Olympians; and the province denoted by χορευτών here is thus limited by the context. So Pindar fr. 75 calls Pan χορευτὰς τελευτῶν θεῶν: and an Attic σκολιῶν greets him as ὀρχηστά, βρομάιας ὑπεδε ὑμῖν.

Νῦσα: such dances as the worshippers of Dionysus—with whom Pan is closely associated through the satyrs—hold in his honour at Nysa. As to the various places so called, see on Ant. 1131.

Κνώσα: such dances as the Cretan Κορυβαντες hold at Cnosus in honour of Zeus and Apollo. Both the epithets Νῦσα and Κνώσα denote a character of wild enthusiasm.—Cnosus, the chief city of Crete, was situated in the north of the island, in one of the plains at the foot of Ida. The form Κνώσος has older and better authority than Κνώσας. It was there that Daedalus was said to have made the χορός (dancing-place) for Ariadne (J. 18. 550 ff.). Crete was the part of Hellas in which an art of ὀρχηστική was first elaborately cultivated. The hyporcheme itself was originally Cretan (schol. on Pind. P. 2. 127).

αὐτοδαί is best explained, with the schol. in L., αὐτομάθη, αὐτὸ σαῦτόν ἐδίδασκεν. Pan is the inspired and inspiring χορευτός. The dances will be joyous as those of Nysa or Cnosus, but due to his promising alone. So the minstrel Phe- mius says, αὐτοδιδάκτος ᾧ εἴμι, θεὸς ὑμι, ἐκ φυλής οίμαι καὶ χορεύειν ἑλφεμένος, Od. 23. 347.

ίαψις (cp. 501) here denotes properly the act of putting forth the feet or the arms in lively movement; so that ἀπεπτεῖν ὄρχησμα means strictly, 'to dance with lively gestures.' The musician Aristoxenus (c. 300 B.C.) mentioned the Κρυτικά ὄρχησις among those which he admired διὰ τῶν χειρῶν κίνησιν (Athen. 1. p. 22 b). How ἀπεπτεῖν could be associated with swift motion, appears from the intrans. use in Aesch. Suppl. 547 ἀπεπτεῖν ὅ Αἰδος δ' αἰας ('rushes').—Pan might possibly be said ἀπεπτεῖν ὄρχησμα as 'impelling' the dance, i.e., 'setting it in movement'; but this seems less probable.

χορεύω, aor., because a particular occasion (or act) of dancing is in view: but in O. T. 896 ἦν μὲ χορεύων; because the sense is, 'why should sacred dances continue?'
that with me thou mayest move blithely in the measures that none hath taught thee, the measures of Nysa and of Cnosus! For now am I fain to dance. And may Apollo, lord of Delos, come over the Icarian waters to be with me, in presence manifest and spirit ever kind!

The destroying god hath lifted the cloud of dread trouble Antistrophe from our eyes. Joy, joy! Now, once again, now, O Zeus, strophe. can the pure brightness of good days come to the swift sea- cleaving ships; since Ajax again forgets his trouble, are blotted, and π seems to have replaced another letter (θ?). 706 ἔλησεν] ἔλησεν (not ἔλησε) γὰρ Λ.: but γὰρ has been added above the line by the first corrector, S. (Compare the long γ with the τ of his τῶν in 726, a similar case.) The second ε of ἔλησεν has also been inserted above the line. ἔλησε γὰρ is the reading of most mss., and Ald.; but a few have ἔλησεν γὰρ. γὰρ was deleted first by Heath, then by Hermann. Elmsley conj. ἔλησεν τί: Purgold, ἔλησεν ἀρ. 709 τελάσας] πελά σαυ Λ. There has been no attempt to correct α to ã. After α, τ has been partially erased. That is, the scribe meant πελά, fut. indic. (Aesch. P. F. 282 πελά: cp. Ph. 1150 cr. n., where Λ has πελάτι made from πελάτη.) The final αι is in an erasure, perhaps, from σο. —τάρα mss. In Λ a line is drawn through the accent. 710 θῶν made in Λ from θῶν: θῶν τ, etc.: θῶν Α, etc., and Ald.

708 τ. Ἰκαρόν... τελαγέν] the island of Icaria, w. of Samos and Ἐ. of Myconos, gave its name to the Ἱκαρία sea. II. 2. 145 τὸν τοῦ Ἰκαροῦ. Hor. C. 3. 7. 21 scopus surdior Icarī. Ov. Met. 8. 229 (describing how Icarus, son of Daedalus, was drowned) Orage cuerulesc, patrium clamantia nomen, | Ἡξιπνιτυρ aqua, quam nomen traxit ab illo.

τελαγέν] the plur. as in Od. 5. 335 ἄλος ἐν τελαγένσιον. For the synizesis, cp. 718 νεκλων: Ph. 697 νεκλῶ. — For ἔντεχν with gen., cp. Ant. 105 Δικαιῶν ἢτερ ρεθρών μολόντα.

Ἀπόλλων was like, Pan, lord of the dance; cp. Pind. fr. 148 ὄρχηστ' ἄγαλας ἄνδρων, ἐγραφάτω. Ἀπόλλων: fr. 116 ὁ Μουσάγητας μὲ κολεῖ χορεύοντα. Here, however, the words νῦν γὰρ ἐμοὶ μελές χορεύονται seem to close the reference to dancing. Apollo, who in 187 was invoked as ἀντοράονος, is here invited more especially as the healer,—to crown, by his bright presence, their joy at the recovery of Ajax.—Δᾶλων: cp. O. T. 154 Δᾶλῳ Παῦρ (n.).

εὐγνωτος, 'easily recognised,' i.e., in a visible shape, ἐναργή: cp. Tr. 111 n.: Od. 3. 430 (Athena) ἡ μοι ἐναργή ἤλθε. On γνωτός and γνωτός, see O. T., appendix on 361, p. 225. Some editors read ἐγνωτός, though the form with σ is here the better attested.—Σιδ πατός, with ref. to time (the regular sense of the phrase in Thuc.; see Classen on 1. 38 § 1).

706 ἔλησεν... Ἀρης. Ares, the god of bloodshed and violent death (253 n.), is said to have 'cleared away' the cloud of dread trouble which darkened their eyes, because Ajax has renounced his purpose of suicide. Cp. Tr. 654 (Ἀρης) ἐξέθη 'ἐπίστων ἀμέλας, 'has cleared away the day of trouble' (n.).—ἀλον ἄκοα: Ill. 17. 83 Εκτορα δ' αἰνὸς ἄκοα πικακεῖ φρένας.—ἀνὶ ἀματέας: Aesch. Θησ. 226 (θεός) καὶ χαλεπῶς θὸς τε ἐρ' ὄμιμον | κρησαμένα καραίον ἀρείον.

707 τ. τάρατ = τάρατι: —λεκκυν... φῶς, acc., subject to τελαγέν. Cp. Aesch. Pers. 301 καὶ λεκκυν ἤμαρ νυκτός ἐκ μελαγχομόν. For εὐάλον φῶς cp. 138 λόγος κακόθρον (n.).—τελαγέν with gen., as Ph. 1327 τελαγείς φίλας: Tr. 17 κοίτησι ἐμπελαοθήναι.—θῶν describes the ship as a thing of life (τελας πάνιν), ὀκαλών rather as a swift vehicle over the sea (celestis): cp. Od. 7. 34 νυμι δοξής τε νεκρῶται σκέλησι. For the double epithet, cp. also Ph. 516 εὐσεβῶν ταχεῖος νεαν. 711 λαβὼν (οι. ἑτερι), = λαμβάνει τὰ πλῆων: the word occurs only here and in Tr. 1031 (λαβὼν θον δ' ἐδώρυ).
112 ΣΟΦΟΚΛΕΟΥΣ

4 θεών δ' αὖ πάνθυτα θέσμην εξήνυσε ενομία σέβων μεγίστα.
5 πάνθος ὁ μέγας χρόνος μαραίνει:
6 κούδεν ἀναίδατον φαίναμι ἂν, εὕτε γ' ἐξ ἀέλπτων
Αἰας μετανεγωσθῇ 715
7 θυμοῦ τ' Ἀτρείδαις μεγάλων τε νεικέων.

ΑΓΓΕΛΟΣ.
ἀνδρεὺς φίλοι, τὸ πρῶτον ἀγγείλαι θέλω,
Τεύκρος πάρεστιν ἀρτι Μυσίων ἀπὸ
κρηνοῦν μέσον δὲ προσμολῶν στρατηγίων
κυδάζεται τοῖς πάσιν Ἀργείων ὅμοι.

712 ἐξήνυσε τ', and Brunck: ἐξήνυσεν Λ, with most mss., and Ald.: ἐξήνυσε Suidas s.v. πάνθυτα. 713 εὐνομία σέβων μεγίσταν Hartung writes Εὐνοίαν σέβων μεγίσταν (die hohe Gesetzhilichkeit verehrend'). 714 πάνθος ὁ μέγας χρόνος μαραίνει τὲ καὶ φλέγει μεσα, Suidas s.v. φλέγει, and Ald. (In L τε has been made from γε: the α of μαραίνει, and τ, are in a blot, and e has been written above, having become illegible in the text. Over φλέγει is written ᾧνῳ.) Stobaeus Ecl. Phys. 1. 9. 24 (p. 234 ed. Heeren) quotes the words πάνθος ὁ χρόνος ὁ μέγας μαραίνει (sic), without τε καὶ φλέγει. They come immediately after his quotation of vv. 646—649. Brunck omitted τε καὶ φλέγει, as Heath had suggested. Hermann and Lobeck keep them, supposing a lacuna in the strophe (701) after χαρείτωσα. —μέγας] Nauck conj. τολοί. 715 ἀναίδατον Lobeck (from Hesych. ἀναϊδακτον ἀντίχρηστον); ἀναϊδα-

712 f. πάνθυτα θέσμη ἐξήνυσε. As Ajax had announced his purpose of 'purging his stains' (655) and 'submitting to the gods' (666 f.), the Chorus assume that he has now duly performed all the rites of καθαρίας and λασμώς. By θεών πάνθυτα θέσμα is meant, 'the ordinances of the gods, with all the θεών which they enjoin'; since the ablutions of Ajax would be followed (as the Chorus conceive) by sacrifices to the deities whom he had offered, esp. to Athena and Artemis. There is thus a tragic irony in πάνθυτα, since a θεών is indeed about to be offered. —εὐνομία, 'loyalty' to these θεών.

714 μαραίνει. Dionys. Αν. 2. 3. δ' πάνθυτα μαραίναν τὰ καλὰ χρόνον. The reading of the mss., μαραίνει τα καὶ φλέγει, clearly bewrays an interpolation. The schol. in L has, τὰ ὑπὸ Αἰας ὑπὲρ πολλῶν εὐρημένα διὰ βραχέων διεξῆλθεν: vague words which obviously do not require us to suppose that the φλέγει ἀκροτέταν of v. 647, as well as the φάει τ' ἀνθλα, found an echo here. But it is possible that this very scholium may have led a prosaic reader to surmise a loss, and to supply it. (Another possibility is that μαραίνει was corrupted to μαραίνετα, and this to μαραίνει τε, when a defect would be inferred.) Compare the undoubted interpolations in Ο. 7: 896 and Ρh. 1407.

715 ἀναίδατον is not here 'unutterably dreadful' (as in Eur. Ion 782), but 'not to be spoken of,' in the sense, 'not to be affirmed as possible': cp. Αντ. 398 βραχον οὐδέν ἔστι ἀνέλετον. Thus ἀνελείτον (schol.) gives the meaning correctly.

716 ἐξ ἀέλπτων: Aesch. Suppl. 357 ἐξ ἀέλπτων καταρωθέντων.

717 μετανεγωσθῇ is prob. passive; 'has been converted from his anger.' I cannot find an example of ἐγνωσθῇ (simple or compound) in any but a pass. sense. ἐγνωσθῇ is regularly pass. in Herod.: e.g. 4. 154 ἐγνωσθεὶς ὑπὸ τῆς γυναικὸς (cp. 6. 595; 7. 7, etc.). The schol. in L took the word to be pass.; he explains it by μετανεδώθη (as Hesychius does), and μετεβδελθ. The other view—that μετανεγωσθῇ is mid. in sense—appears in the glosses μετέγρω καὶ μετα-

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and hath turned to perform the law of the gods with all due rites, in perfectness of loyal worship.

The strong years make all things fade: nor would I say that aught was too strange for belief, when thus, beyond our hopes, Ajax hath been led to repent of his wrath against the Atreidae, and his dread feuds.

Enter Messenger from the Greek camp.

ME. Friends, I first would tell you this—Teucer is but now returned from the Mysian heights; he hath come to the generals' quarters in mid camp, and is being reviled by all the Greeks at once.

that the Chorus suppose Ajax to have been converted by themselves or Tecmessa: the cause is left indefinite. The form μετανεγρωσθή is preferred by Wecklein; Hesychius is, however, our only witness for it.

Τιμω τ', θυμω (cr. n.) is indeed nearer to the θυμω of the MSS., since Sophocles would write it θυμον: but, though the plur. θυμω is common enough in prose (as = 'fits of passion'), it never occurs in Tragedy. The gen. depends on μετανεγρωσθή as a verb of 'desisting' or 'withdrawing' from (cp. μετάστησαι τυν). The dat. 'Ατρέδαις depends on μετανεγρωσθή θυμω as implying κατηλάβης ις εκείνων.

Τιμω τ', θυμω. The third έπεισόν is consists of two scenes. (1) 719—814. The messenger from Teucer excites the fears of the Chorus and Tecmessa. (2) 815—865. The soliloquy of Ajax, and his death.

Το πρότον, adv., in the first place. The omission of δι after ἄγγελα marks the speaker's eager haste: cp. O.T. 1234 εν δὲ μεν τάχιστοι τῶν λόγων ελέειν τε καὶ μαθεῖν, τῆθημεν δὲ θείων Ἰσχαιμάτησιν κάρα. For το πρότον, compare also

An. 238, Tr. 232: Αρ. Εκ. 642 λόγων ἄγαθοι φέρων | εὐαγγελίσασθαι πρώτων οἰμώ βουλομαι.

720 Μυσίων κρημφ. The eastern boundary of the ancient Mysia, dividing it from Bithynia and Phrygia, is formed by the range of Olympus, which attains a height of about 8500 ft. The κρημφ meant here are the lower spurs of Olympus, in the region of Ida. Teucer had gone on a foray (343 n.) to some of the upland towns or villages of the enemy.

οστρατήγιον, the κυρία of Agamemnon. So in II. 7. 381 an agora is held ἐν τῇ πάρα προμήθη Λαγαδέμωνος. He was stationed near Odysseus, whose post, at the middle point of the naval camp (II. 11. 6), is mentioned as being near the place of assembly, judgment, and sacrifice; ἦν αὐτού καλος τε θείων ετετειγότο θεωμη (II. 1. 807 f.). Hence μέσων here. The chiefs of the army had now met in front of these headquarters to hold a βουλή on the deed of Ajax; while the λαό were gathered in ἄγραφο around them. In Attic prose οστρατήγιον means the council-chamber of the ten οστρατηγῶν (Aeschin. or. 2 §§ 85: or. 3 § 146).

722 κυβέρνητα. The word from which this verb comes is written κύβος by the schol. in L here (ἀριστεύω δὲ κύβος
στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ μαθόντες ἀμφέστησαν, εἰς ὄνειδεσιν ἡρασσόν ἔθνεν κάθεν οὕτως ἐστὶ δὲ οὕ, τὸν τού μανεύτοις καπίσθυμενοι στρατοῦ ξύναμον ἀποκαλοῦντες, ὡς οὐκ ἀρκέσαι τὸ μὴ οὐ πέτροι θὰ σας καταξάνθεις θὰ βανεῖν. ἀστὶ εἰς τοσοῦτον ἠλθον ὡστὶ καὶ χερῶν κολεῶν ἔρυντα διεπεραιμήν ἱήσθη.

λῆγει δ’ ἔρις, δραμούσα τοῦ προσωτάτῳ, ἀνδρῶν χερῶν ἐν ἐξωπαλαγῇ λόγον. ἀλλ’ ἑκὼν Αἰας ποῦ ’τιν, ὡς φράσω τάδε; τοῖς κυρίοις γὰρ πάντα χρῆ δηλοῦν λόγον. ΧΟ. οὖν ἐδον, ἀλλὰ φρούδοις ἀρτίως, νέας βουλᾶς νέοισω ἐγκαταζέξας τρόποισ.

726 τῶν] added in L, above the line, by S; cp. 706 cr. n.—στρατοῦ mss., Suidas s.v. obris, and Ald.: στρατω Schaefer, Hartung, Dindorf. 727 οὕτως] ὡστὶ r. Blaydes writes ὡστ’ r., with Musgrave.—ἀρκενοί] ἀρκεῖν Ῥ (from Triclinius), and Brunck. 729 ὡστ’] Thiersch conj. ὡστ’, which Nauck adopts: Bothe, oὶ ὡστ’: Meineke, κατ’: Hartung writes ὡστ’ (as a monosyllable).

ἐὰς τῆς ὑβρείας, and by the schol. on Apoll. Rhod. i. 1337 κῦκλος ἀρεσκείος ἡ λαδρία παρὰ Συκοφαντέας. The school. in L illustrates the verb by two quotations: (i) from the Ἀμικαὶ ἀμικαῖοι: Ἲμυκα μὴ κύκλος μοι τὸν προσβέστερον ἀδελφον: (ii) from the Ἴριγειεταὶ of Aeschylus: οὗ τοις γνωσι βιδεβοζοι τὶ γρ. —where Elmsley inserts δει, and Blomfield χρῆ, after γνωσι. The verb having θ’, the noun must have been θ’ κῦκλο (θ’).—For the dat. of the agency, ἄργοις, cp. 539.

731 εἰς στείχοντα κ.τ.λ. They saw him coming while he was still far off; when he drew nearer, they gathered round him in a threatening crowd; and now, having arrived at the στρατήγων, he is being reviled by them. Notwithstanding the position of ἐν κυκλῳ, the poet may have meant προσωθον to go with μαθοντες, which certainly suits the sense better than to take it with στειχοντα. The order of words, though somewhat awkward, is not bolder than that in Ἀντ. 944 έγα καί δεια κακοι οὐδανος φας | ἀλλαζε δεμεν εν χαλαζονει φαναι. Cp. also Ελ. 1349 i, Φ. 598, 1163.


739 τοῦ τῶν μανέτον κ.τ.λ.: the art. τῶν marks a quotation of the phrase which they used: ‘calling him “that kinsman of the maniac,” etc. Cp. Xen. Anab. 6. 6. 7 ἐπιχειρησε βάλλειν τῶν ἄδειτων, ἀποκαλοῦντες τῶν προδήμων. —καπιθυμενοι στρατος. The mss. agree in στρατος, which is correct; as one could say ἄναγωγετίς τινος. The dat. στρατῷ would also be tenable (cp. Τυ. 668 τῶν οὕτω Ηρακλει δοριμάτων π.), and is strongly recommended by euphony. But euphony is not a sure guide in such cases (cp. Φ. 1354 n.).—ἀποκαλοῦντες, in a bad sense, as usual: Dem. or. 19 § 305 ἀλάστορα τῶν Φίλιππων ἀποκαλοῦν. The good sense is rare in Attic of this age; Xen. De re equestri 10. 17 τῶν ἑπτον τοιούτων ἀποκαλούντων ἐλευθεροῖ, but may have been less rare later (cp. Arist. Eth. N. 2. 9: Plut. Mor. 776 k). ὡς οὗ δεκτον το μή οὐ. θανεῖν: that he should not avail to save himself from
They knew him from afar as he drew near,—gathered around him,—and then assailed him with taunts from this side and from that, every man of them,—calling him ‘that kinsman of the maniac, of the plotter against the host,’—saying that he should not save himself from being mangled to death bystoning. And so they had come to this, that swords plucked from sheaths were drawn in men’s hands; then the strife, when it had run well-nigh to the furthest, was allayed by the soothing words of elders. But where shall I find Ajax, to tell him this? He whom most it touches must hear all the tale.

CH. He is not within; he hath gone forth but now; for he hath yoked a new purpose to his new mood.

730 κολεύω κολεύω — διεκπαρουθένη The scriber of L wrote διεκπαρουθένη (transposing ε and α) S has corrected ε to α, but the α after π has been allowed to remain: a later hand has placed dots over it. 733 το ἐς Λ, with the mark of sphaeresis (!) just over π, not in front of σ: a curious error, suggestive of mechanical copying.

732 f. Nauck, objecting to ἐγκαταβίβαζα, would write, οὐκ ἐνδον ἀνήρ, ἀλλὰ φρόνιμοι ἀργίως. | βούλας νεὰς νεόσων ἀρμόσει τρόψοισ.

dying: schol. ὦ δέκτεσι θανάτῳ τῷ μη καθήλουστος γένεσιν. Ὀμ. Ἀσσάχ. Ἕλλ. 918 οὖν γάρ αὐτῷ ταῦτα ἐπαρέστη τῷ μη ὦ τῷ πάσην ἀνήρ. For the fut. optat., cp. 313. — καταθείλει, carded (like wool), torn to shreds; Eur. imitates this (Σφιλ. 503) κτέστου καταθέτεισι δαίμων βαφάς. Ὀμ. Ἀσσ. 310 τῇ περιφέρειᾳ τῶν λίθων, ὦ νυμῆσι. ὦ μή ὡς καταθείσι τῷ ἀνδρα ἔργῳ εἰς φοινίκίδα.

732 f. δότη (‘and so’) has been suspected on account of the second δότη. But the latter, going with τοστότον, does not offend the ear, since its sense is different and subordinate; cp. Ant. 735 ὅρας τὸν ὦς ἐρέκει τῷ ἄγον νεός; Ἱ. 124 ὀφελέστατο, ὃς ἐν οὐκ ἠμέρεις. So in Xen. Ἀν. 2. 2. 17 κραυγῇ... ἐπιστέφον;... διὰ καὶ τὸν κολεύμαν ἄλοχον ὅστε οὐ μὴν ἐγκαταθήτω... ἐφάγει: where the first δότη = so that, while the second = ‘and so.’

κολεύω. | ἔφη. The swords διεκπαρουθεῖ κολεύω, were drawn through (and out of) the scabbards, ἐνεκτά, by a sharp, quick pull,—i.e. with a sudden haste.—Not, 'swords plucked from the sheaths were crossed': as if Teucer actually crossed swords with one or more of his assailants. The whole scene has been suggested by that in the first book of the Iliad, as the schol. in L saw: — ἐκ τῆς Ἀχιλλείας δέ πρὸς Αχαίμερων ἄρχη (read ἄρχη) παραγερατταί. There, Achilles was drawing his sword—Ἀκτεσ 8 ἐκ κολευν μέγα ἔφος—when Athena came to him (Π. 1. 104): ὃς β’ ἐς κολεύω ὅσε μέγα ἔφος (ib. 220).—Some of the later MSS. here have κολεύω, which was a current form in late Greek (Eustathius p. 1604. 58 τὸ κολέω κοινοτέρον κολεύω λέγεται).

738 f. δραμούσι τοῦ προστάτων: for the partitive gen., cp. Xen. Ἀν. 1. 3. 1 οὐκ ἐφασαν λέαν τοῦ προστάτων: Αρ. Ρασ. 174 ὑπάγει' ὑμεῖς τῷ ὀδό. —ἐν πυκνάλεγον λέγοντοι, by means of the conciliatory words of elders: for the double gen., cp. 308 f.: for ἐν, denoting the instrument, Ἰ. 60 ὑπερακούοντες, ib. 1393 ἐν λέγοις | πείασαν.

738 f. ἤλει, ethic dat.: O. C. 81 η ἐβηθένερ ἤλει τὸν ἐμοῦ;—τούτῳ κυρίω, ἡκ. Ajax himself, who is the κύριος or ‘principal person’ in this matter, as being most nearly concerned in it. For the poet, plur., cp. Aesch. Ch. 688 (Orestes to Clytaemnestra) εἰ δέ τιγχάνω τοι κυριώσι καὶ προστάτου Λέγων | οὐκ οἴδα.

752 f. νέας βούλας, his new 'counsels,' in respect of his supposed resolve to propitiate gods and men; νέον... τρόποις, the new 'dispositions,' the character of greater gentleness and docility, which the resolve implies. ἐγκαταβίβαζα: he has 'harnessed' the new resolve, as it were, to the new character,—brought it under the yoke of his chastened will. The word conveys more than the idea of 'accepting.' Bessarion ἐνακτάναι ἐνεκτάναι λέγεται, Π. 1. 77. It further implies self-conquest.
ΑΓ. ἵον ἵον.
βραδείαν ἡμᾶς ἄρ' ο θύμε τήν ὄδον
πέμπων ἐπεμψε, ἢ 'φάινη ἐγώ βραδύς.

ΧΟ. τί δ' ἐστὶ χρείας τῆς ν' ὑπεσπανυμένον;
ΑΓ. τὸν ἄνδρ' ἀπήγα Τεῦκρος ἐσθοθεν στέγης
μὴ 'ἐξω παράκειν, πρὶν παρὼν αὐτὸς τύχῃ.

ΧΟ. ἀλλ' οἶχεται τοι, πρὸς τὸ κέρδιστον τραπεῖς
γνώμης, θεούσιν ὡς καταλαξθῇ χόλου.
ΑΓ. ταῦτ' ἐστὶ τάπη μαρίας πολλῆς πλέα,
εἰπὲ τι Κάλχας εὖ φρονὸν μαντεύεται.

ΧΟ. ποίον; τί δ' εἴδως τούδε πράγματος πάρει;
ΑΓ. τοσοῦτον οἶδα καὶ παρὼν ἑπτάχανον.
ἐκ γὰρ συνεδροῦ καὶ τυραννικοῦ κύκλου
Κάλχας μεταστὰς οἷς Ἀτρείδων δίχα,
εἰς χείρα τεῦκρον δεξιὰν ψευδόμον 
θεῖα, εἴπε καπέσκηψε παντοῖα τέχνη.

787 ιοῦν ιοῦν Τ (Trinchinius), and Turnebus: ιοῦν ιοῦν ιοῦν Λ, with most MSS., and
Ald. 788 βραδείαν F. W. Schmidt conj. χρείαν: Nauck and Blaydes, μάταιον.
740 ήστι Λ: ἔστι Ald. 741 ἀπήγα made in L from ἀπήγα. 742 τύχῃ
L, A, with most MSS., and Ald.: τύχῃ Τ, and as a v. l. (superscript) Mosq. b, Lips. b.
743 κέρδιστον Λ, with most MSS., and Ald.: κέρδιον Pal., and so Nauck and

787 η. ιοῦν λύον, a cry of despair. In
O. T. 1071, 1182, Tr. 1143, and Ph. 38,
λοῦ ἢ βράδειαν. βραδείαν, predicate. 'Either Teucer was too
late in sending me, or I have been too
long upon the road,'—though he had come,
with course, with all speed. ἡμᾶς...
πέμπων ὄδιν: for the cogn. acc., cp. El.
1163 πεμφβαίς κελεύουσ. With πέμπω,
the second acc. usu. denotes the place to
which (O. T. 761 ἄργος σφε πέμπαι).
—φάινη: cp. 308 'θαύμων: 557 'τράφης.

740 χρείας τὴν, 'this urgent matter'
(as they infer it from the speaker's
distress. So χρεία sometimes = 'a re-
quest': O. T. 1435 καὶ τοῦ με χρείας
ὅτε λιπαῖ τυχεῖν; —ὑπεσπανυμένον;
'scanted,' i.e., 'imperfectly done.' With
Aesch. this partic. means 'scanted of'
thing, 'insufficiently provided' with it:
ποράς (Pers. 400), φόνου (Ch. 577).
Cp. Shakesp. Othello 1. 3. 267 You think
I will your serious and great business
scant (i.e. 'neglect').

7412 ἀπήγα: cp. O. T. 326 ἀπαν-
1. 414 ἀπηγόρευσι μηδένα βάλλεν.—
παρῆκεν. When verbs of motion
compounded with παρά mean to 'go forward,'
that sense comes through the notion of
going into the presence of others (παρά
tua): so ὅ παροδέσθε are those who come
forward to address the ecclesias. Teucer
was anxious that Ajax should not go forth
into public (ἐξω παρῆκεν). In O. T. 1241,
Tr. 906, and El. 1337, as often else-
where, παρέλθεται is said of entering a
house.

τύχη represents the 'vivid construction,'
by which the subjunct. of the 'direct
discourse' can be retained, though
the principal verb is in a secondary tense:
Thuc. 1. 45 § 3 προεῖτον . . . μὴ ναυμα-
χεῖν . . . ἕν μη . . . πέλεως (instead of εἰ μη
πέλεως). For πρὶν and subjunct.,
without ἡν, cp. 965. τύχῃ would mark
more clearly that he is merely repeating
what Teucer said: but the weight of
MS. authority is on the side of
tύχῃ.

788 έστι, an unconsciously
ominous word. —το κέρδιστον, i.e. the
ME. Alas! Alas! Too late, then, was he who sent me on this errand,—or I have proved a laggard.  
CH. And what urgent business hath been scanted here?  
ME. Teucer enjoined that the man should not go forth from the house, until he himself should come.  
CH. Well, he is gone, I tell thee,—intend on the purpose that is best for him,—to make his peace with the gods.  
ME. These are the words of wild folly, if there is wisdom in the prophecy of Calchas.  
CH. What doth he prophesy? And what knowledge of this matter dost thou bring?  
ME. Thus much I know,—for I was present. Leaving the circle of chiefs who sat in council, Calchas drew apart from the Atreidae: then he put his right hand with all kindness in the hand of Teucer, and straitly charged him that, by all means in his power,  

Wecklein.  

747 πάρει Schneidewin (first in Philol. 4. 466, 1849; Reiske had long before conjectured τι δεδομ. πάρει). πάρει mss.  
748 οἷα καὶ] Blydies writes οἷα εξε.  
752 κατάσκητην L, with two dots over ν, which a later hand has scored out.  

most advantageous course which he could possibly take. Cp. Ant. 1113 δεδοξα γὰρ μὴ τοὺς καθιστώται—κόμωιν | ἄριστον ἐσφυγτεὶ τῶν βίων τελεὺς. There is no more reason for desiring τὸ κέρδος here than δῶμεν there. For τὸ κέρδος... γνώμης, cp. Thuc. 1. 90 § 2 τὸ... βουλομένων καὶ ἐπιστον τῶν γνώμης.  

748 ἐς φρονοῦν, ‘with intelligence’ (cp. 1552): not ‘with good will,’ as in Π. 1. 73 (Calchas) ἐς φρονοὺν ἀγορησατο.  
747 πάρει, as a correction of πρε, is irresistibly commended by the answer, τοσοῦτον οἷα. Moreover, the question, ‘what does Calchas know of this matter?’ is strange in reference to the inspired seer, δὲ ἔпередач έέντα τὰ τε εὐσήμενα πρὸ τε ἔντα (Π. 1. 70).  
748 τοσοῦτον. Schol. ἀπὸ μέχρι τοῦτων: meaning that the word goes not only with οἷα, but also adverbially with παρὸν: ‘thus much I know, and thus far was I an eye-witness.’ Rather the clause καὶ παρὸν ἠτύχγαν is independent of τοσοῦτον οἷα, as an independent sentence is often subjoined to a relative clause: see on O.C. 42 οὐ τῶν ἔχων καταναλαυσταί δῶμ. It is equiv. to a participial phrase giving the ground for οἷα, such as αὐτῶ ίδών: cp. Ant. 1193 παρῶν ἐμὲ.  
749 συνδήρου καὶ τῷ κύκλῳ κύκλου τῶν συνεδριῶν βασιλέων: cp. Π. 18. 503 οὶ δὲ γέροντες | οἷα εἰ διεστραθείς ἥθει ἐπὶ κύκλῳ (of judges). The Homeric θυγία consists, not of all the chiefs, but of a select number, specially summoned: cp. Π. 10. 195 Ἀργείων βασιλέως, δοὺ εκείνωτα θυγίῃ. In Π. 10. 108 ff. the number indicated is about nine.  
750 Calchas is present at this council, as he is at that in the first book of the Iliad (Π. 1. 69). He knew by inspiration that, if Ajax could be kept in his tent for that one day, all would be well. Leaving the circle of the chiefs, he went to Teucer, who was awaiting the result in the neighbourhood. They sat down apart (cp. 780). The messenger was near them, and heard what Calchas said to Teucer.—οἷος Ἀτραδῶν διξα: cp. 464 πν.  

751 φιλοφόροις: for the οὐ before φο, cp. Ant. 1104 τοῦς κακόφορους: ἦν 336 περιβραχλῶν (n.).  
752 παντοῦ τῇ τέχνῃ: Her. 1. 112 ἕτοι τούτων ἐσθενεῖν ἔκειναι μοι. Xén. Anab. 4. 5. 10 ἐθείτο αὐτῶν πᾶσι τῇ τέχνῃ καὶ μεθανής μὴ ἀποφείσθηναι.
εἰρέαν κατ' ἡμαρ τούμφανες τὸ νῦν τὸδε
Αἰανθ' ὑπὸ σκηναῖσι μὴ ἀφέντ' ἐὰν,
εἰ ζωντ' ἑκέων εἰσἰδεῶν θέλοι ποτέ.

ἐὰν γὰρ αὐτὸν τῇδε θημέρα μόνη
dιὰς Ἀθάνας μήνις, ὡς ἔφη λέγων.

τὰ γὰρ περισσὰ κάνωντ' σώματα
πίπτειν βαρείαις πρὸς θέων δυσπραξίαις
ἐφαρχ' ὃ μάντις, ὡς τινὶ ἀνθρώπων φύσιν
βλαστάνῃ, ἑπείτα μὴ κατ' ἀνθρώπων φυσιν
κεῖνος δ' ἀπ' οἴκων εὐθὺς ἐξορμόμενος
ἀνὸς καλῶς λέγουσιν ἡμέρθη πατρός.

ὁ μὲν γὰρ αὐτὸν ἐννέτεις τεκνόν, δορὶ
βούλου κρατεῖν μὲν, σὺν θεῶ δ' ἄει κρατεῖν?

ὁ δ' ὑπ' ὑψικόμπως καθρόνως ἡμέρθησοι.

753 εἰρέαν L., and Ald.: and so the word has generally been written here. Cp. 795.
Mekler conj. Βούλου' ετή. 756 τῆδε θημέρα] τῆδε θημέρα L: τῆθοθ θημέρα r:
approved by Lobecck, who, however, in his 2nd ed. gives τῆδε θημέρα). Bothe and
Schaefer, τῆθοθ θημέρα. 757 ὅρι] ὅς r, and Ald. (with a colon after μήνις).
758 κακωνήθησι MSS., and Ald. This reading is given also by Didymus of Alexandria
(4th cent. A.D.) περὶ Ταξάδος 3. 6, p. 358 (quoted by Lobecck), Stobaeus Flor. 22. 21

753 εἰρέας. The primitive sense of the
root (ἐφύ) was to 'press': whence come both
the meanings of this verb, 'to shut
out,' and 'to shut in.' Acc. to Eustathius
(p. 1387. 3) the Attic form was
ἐφύω as = καλῶν ('shut out' or 'hinder'),
but ἐφύω as = ἐγκλω. Curtius (Elym.
§ 142) thinks that this distinction was of
comparatively late origin. Our MSS.
consistently give ἐφηγή, ἐφήμω, 'a prison.'
Andoc. 4 4 § 37 has εφηγών (im-
prisonment): Plat. Tim. p. 45k καθήρ-
γωντες (indeed, the forms from ἐφήγων are
always aspirated). But in regard to the
other forms the evidence of MSS. is
always conflicting, and the practice of editors
has varied. In Thuc, Bekker always
writers ἐφήγω: Classen and Stahl, always
ἐφήγω, even (e.g.) in 8. 74 § 3 ἐφήγων
and 4. 47 § 3 καθήργων, where the ref. is to
imprisonment; though in the latter place the
MSS. seem to agree on καθήργων. On
the other hand in Eur. Bacch. 443 the
best editions give ἐφήρα. It may be
noted that Lobecck could find no instance
of ἐφήραν earlier than Aelian (Hist.
Ἀν. 12. 21 ἐφήρμανον): as to ἀφέρηκα
in Aesch. Ch. 446, he justifies it as meaning,
'thut in (apart),' not 'shut off.'
Recent editors are generally agreed in
writing ἐφήρα here, and ἐφήρεο in 795.
This is justifiable in any case, the sense
being 'to restrain,' rather than definitely
'to shut in.'

ημαρ τούμφανες τὸ νῦν τὸδε: the cumula-
tive phrase marks the seer's anxiety to
impress the fact upon his hearer; it is like
the precise fulness of '741 ἔνθαδεν
στῆτον μὲ ἐν ξυρήσει.'

754 ἐκεῖνον = εκεῖνος = εκεῖνος (796).

755 ἐφήσιν ἕν] not to release
him (ἀφετέρω), and leave him to himself.

756 κακωνήθη, where we might have
looked for the less emphatic αὐτῶν, since
Ἀλκαρα has so lately preceded; an Attic
idiom: cp. Andoc. or. 1 § 60 ἐδεξαζή
Διόκλειδθ ἕθυμαμεν, καὶ τιμωρη-
σασθαὶ εκεῖνος...ποτὲ has been sus-
pected, but needlessly; it refers to μή
ἀφέντε ἔκανα: if Ajax were let out, Teucer
would never more see him alive.

757 ἦμερα: cp. 504, ἔδει θημέρα.
The fact that Aristophanes uses this
crisis (Ἀν. 1071, Θεσμ. 76) proves that
he should keep Ajax within the house for this day that now is shining on us, and suffer him not to go abroad,—if he wished ever to behold him alive. This day alone will the wrath of divine Athena vex him;—so ran the warning.

'Yea,' said the seer, 'lives that have waxed too proud, and avail for good no more, are struck down by heavy misfortunes from the gods, as often as one born to man's estate forgets it in thoughts too high for man. But Ajax, even at his first going forth from home, was found foolish, when his sire spake well. His father said unto him: "My son, seek victory in arms, but seek it ever with the help of heaven." Then haughtily and foolishly he answered:

and Ecl. Phys. i. 4. 20 (ed. Heeren), and Eustath. p. 415. 13. For καθύτα the only authority cited is that of Suidas s.v. τὰ γὰρ: but there Bernhardy (vol. ii. p. 1013) gives καθύνηα (the best Ms., A, having καθύνηα). Here most edd. now read καθύτα.

—σώματα] Morstadt conj. γεώματα: Nauck writes λίγματα. 759 δυσπραξίας] δυσπραξίας Stobaeus in Flor. 22. 21, but δυσπραξίας in Ecl. Phys. i. 4. 20. 761 βλαστών] ο in L from ὃ: βλαστῶν τ.:—φρονεῖ L: but a later hand has sought to make η into q (ei): φρονεῖ Α, etc., and Ald. 764 δόρι] δόρι Dindorf.

it was familiar to Athenian ears. There is no good reason for excluding it from Tragedy, when οὐ is allowed in tragic verse on the ground that Comedy proves it to have been common.

757 οὐ καθύτα λέγουν, lit., as he said in the course of his statement, i.e., 'as he went on to say.' So Her. 3. 156 (Zopyrus) 'κών τε,' δὴ λέγων, 'ἐγὼ δὲ ν... ἄκω μεγίστων ἀγάθων' ('he went on to say')—in continuation of his story. So too in Her. 5. 36. Cp. Dem. or. 18 § 51 καὶ τύν εἶκεν τοῦ λέγοντος, ὡσ τὴν 'Αλεξάνδρου ἕξελος ὠδὴν ἔμοι.' ('he has said in some discourse or other').

758 τα γὰρ περιοδοί τ. τ. τ. To judge the text aforesaid, we must remember that these are the words of the μάντις, who speaks as the prophet of the gods. περιοδοί καθύτα σώματα are mortals whose over-great strength and success have made them wax too proud, so that they no longer serve the gods with due piety. Such mortals are ἄνθησι—thier lives can yield no worthy fruit. Compare the words of warning addressed to Xerxes (Her. 7. 10): ὥστε τὰ υπερέχουσα ἤπα ὡς κεραυνοὶ τὸς θεὸς οὐδὲ ἐς φανταξάμεθα... φιλεῖ γὰρ τὸν θεὸ τὰ υπερέχουσα πάντα κολύσαν. See also v. 1077, κάν τις σώμα γείωσθη τεύχη κ. τ. λ.: and Athena's phrase in 119, μηθ' δ' άγκον γέρμη μηθ'.

It is not without reason, then, that the reading καθύτα is supported by the general consensus of ancient testimony. καθύτα is adopted by several recent editors, because the folly of Ajax is elsewhere recognised (763 οὐν, 766 ἄφρον), whereas he could not, they think, be called ἄνθησι. But that depends on the point of view. In the sight of the gods, the greatest warrior would be ἄνθησις, if he ceased κατ' ἄνθησιν φρονεῖν. Observe, too, that the word σώματα confirms ἄνθησι: the idea is that of greatness which, swollen beyond the human limit, has ceased to fulfill the proper function of mankind. Such σώματα are ἄνθησι because περιοδοί.

760 οὖν, referring to σώματα: cp. Ei. 1505 τοῖς σώμασι δικήν | δαίμ. k. t. l. (n.)—φρονεῖ: 763 βλαστῶν: Τ. 1062 θῆλε κοῖκ ἄνθησι φῶς:—φρονεῖ has the authority of the first hand in L, though here there is little to choose between indic. and subjunct.: cp. O. T. 1321 αὐτοῦ: O. C. 395 δὲ τῶν πῆς: Eur. Ion 855 δοῦλος δαίμ. εὐθής γ᾽.

762 κένοι δ'. All this, down to v. 779, is still what Calchas said, as v. 780 shows.—κάλως λέγοντος: gen. absol.

764 αὐτὸν ἄνευ: Π. 12. 310 ὅτε Πολυόδομος θρασύν 'Εκτορα εἶναι παραπτωμὰ: Ο. C. 991 ἐν γὰρ μ' ἄλφαντοι μανίκιον: Ρ. 1065 ἐν μα' ἀντίψωσι μηθέν. 766 χ' δ' ἀργήν, with the help of the gods (generally): cp. 383 (n.).
πάτερ, θεοὶς μὲν κάν ὁ μνημον ᾧ ὤμοι
κράτος κατακτήσατι· ἔγω δὲ καὶ διὰ
κείμων πέπους τοῦτον ἐπιστάσειν κλέος;
τοσόν′ ἐκόμπιε μύθον. έίτα δεύτερον
διὰς Ἀδάνας, ἦμικ’ ὀπίσων σα νι
ηὐδᾶτ’ ἐπ’ ἔχθροις χείρα φοίνικ λεπτεῖν,
tὸν’ ἀντιφώνει δεινὸν ἄρρητον τ’ ἔτος·
ἀνασα, τοῖς ἄλλοις Ἄργειῶν πέλας
ιστό, καθ’ ἡμας δ’ οὐς ἐκρήγεί μάχη.
τοιςδέ τοις λόγοις ἀστεργῇ θεᾶς
ἐκτήσατ’ ὄργυν, οὐ κατ’ ἀνθρωπον φρονῶν.
ἀλλ’ εἰπερ ἐστι τῆθεθημέρα, τάχι
ἀν γενομέθε’ αὐτοῦ σὺν θεῦ σωτήριον.
tοσαῦ’ ὁ μαντίς ἔφη; ὁ δ’ εὐθὺς ἐξ ἐδρας

768 κατακτήσατ’] L has the second a above the line, and the second κ written large in an erasure; the 1st hand prob. wrote καταστήσατ’, which is in L² (with κ superc.). and M.
771 διὰς Ἀδάνας] Melhorn (Gr. Gramm. p. 139) conj. διὰς Ἀδάνας, which is received by Wecklein and Blaydes.

767 ὁ μνημόν ὄν: he who is as nought,—a mere nonentity. Cp. 1.231.
768 καὶ διὰ κείμων. In Π. 17. 639 ff. Ajax says that Zeus is manifestly on the side of the Trojans; and adds, ἀλλ’ ἄγετ’, αὐτοὶ περ φραγμέμεθα μουν ἀριστην.—i.e., without his aid. But in these words there is no impiety—a trait foreign to the Ajax of the Iliad: see Introduction 11.
770 ἐκτητάσας κλέος. Hesych. 2, p. 168 ἐπιτέσται—ἐπιτεύχθη. Σαφο-
στάσεις δέρα (where δέρα should prob. begin the verse). The middle voice would seem fitter in all these places: cp. Apollod. 2. 1 ἐνστάσθαι τὴν ἀπὸ τῶν δεόν ὄργυν. This seems an instance in which metrical necessity accounts for the use of the active voice; as, conversely, a metrical motive so often induced the use of middle forms.
771 διὰς Ἀδάνας. The genitive, if sound, is best taken as depending on ἀντιφώνει in the sense of ἀντίλογον λέγει, ‘says to her face.’ In Ph. 1.65, however, this verb takes an acc. of the person, μὴ μ’ ἀντιφώνει μηθεν: and no verb of ‘accosting’ affords a parallel to such a constr. as ἀντιφώοντω τοιοῦ. Such phrases as those in Aesch. Pers. 694 ἄφων νεκρα ἔσσει τὸ θεον (‘in thy presence’), Od. 15. 377 ἄφων δεσπότης φάθα, are not relevant. (In Π. 1. 220, δεν σέβεν ἀντίλογον εἰπ’, the sense is, ‘against thee.’)

Other explanations are the following. (1) The poet meant to add something to the effect of ἠμικα τὴν παράσυρος, but changed the form of the sentence. (2) Ἀδάνας, ἦμικα...παράσυρος stands for a gen. absol., Ἀδάνας αὐτοῦς. (3) The gen. depends on ἔστω in 773, ‘a saying about her,’ like μοῦ...φθων (Αἰτ. 11). The most attractive remedy is Melhorn’s, διὰς Ἀδάνας, so that the verb shall have the same constr. as in Ph. 1.65. But, if this be right, how did the genitive arise? Possibly some annotator, who thought that after ἠμικα in 772 the subject of αὐτοῦσι might be obscure, wrote ΔΙΑΣ in the margin, and this, mistaken for ΔΙΑΣ, led to ΔΙΑΣ ΘΑΝΑΣ supplanting ΔΙΑΝ ΘΑΝΑΝ in the text. The occurrence of the same
"Father, with the help of gods e'en a man of nought might win the mastery; but I, even without their aid, trust to bring that glory within my grasp." So proud was his vaunt. Then once again, in answer to divine Athena,—when she was urging him onward and bidding him turn a deadly hand upon his foes,—in that hour he uttered a speech too dread for mortal lips: "Queen, stand thou beside the other Greeks; where Ajax stands, battle will never break our line." By such words it was that he brought upon him the appalling anger of the goddess, since his thoughts were too great for man. But if he lives this day, perchance with the god's help we may find means to save him.'

Thus far the seer: and Teucer had no sooner risen from

words in 757 may have helped. [The Homeric fem. is δαί, δίαν. But δία occurs in Ῥηες 226 Ἀπόλλων, ὃ διὰ κεφάλα.]

If, on the other hand, δίας 'Ἀδάμων be genuine, then corruption may lurk in διτερίαν: e.g. the poet may have written 'ἐτερίαν ἄτερίαν.'

τοῖς ἄλλοις Ἀργείοις: a somewhat unusual phrase, instead of τοῖς ἄλλοις 'Ἀργείοις, or τοῖς ἄλλοις τῶν 'Ἀργείων. The dat. with πέλας is rare, but cp. Pind. Ὀ. 7. 18 Ἀδαίας...νῶσον πέλας | ἐμβάλω νοικάς: Aesch. Ὀ. 21. 208 ὑπάλλομοι ἐν ἧσιν οἰον πέλας θρόνους εὗχοι. Aesch. fr. 101 ἐμφατίζου τοῖς ἐνώπιοι πέλας.

καθ' ἡμᾶς, 'over against the' place in the line of battle where Ajax is stationed. Xεν. Κύρ. 7. 1 § 16 (with ref. to an army arrayed for battle) τὰ μὲν καθ' ἡμᾶς ἔμαχον δοξεῖ...καλὸν ἔχων ἀλλὰ τὰ πλάγια (the flanks) λυτεῖ με.

ἐφαυτὸς ἐκρήξας μάχην. The only natural sense of these words is, 'battle will never break forth.' This may mean, 'the enemy will never be able to break forth (like a torrent bursting through a barrier), and carry confusion into our ranks.' Ajax will suffice to stem the tide.—The words could not mean, 'the battle (on our side) will never break up.' For the verb, cp. Arist. Meteor. 2. 8 (p. 306 δ 32) ἐκρήξας εἶν τῶν ὕπερ ὑπὸ τῶν φαραών ὡσπερ ἐκρήξας ἐξήλθεν ὁ κυνήγης ἄνεμος.

τοῖς τοῖς τοι: cp. Ἐ. 984 τοι—

αὐτὰ τὸν τῷ πᾶσιν τοῖς ἐξερετρὶ βροτῶν: fr. 25 τοιαύτα τοιούτω διόλος ἔστε: Aesch. Ἀγ. 503 τοιούτῳ τοῖς δεῖ προσφέρειμαι. With the τοῖς of the mss., τοιοῦτῳ would be predicative ('such were the words by which...'). But τοῖς suits the final comment.

ὁστεργῇ, pass., 'not to be desired,' as in ὁ. 7. 227 πετάσει τῷ ἀπλῷ μὲν | ἀστεργὴς οὖθεν (the only other place where it occurs). The mildness of the word gives it a peculiar color: cp. Ἱ. 7. 457 ἄηγορος...ἐργον. —ἀκτιστὰς ἀργὴν: cp. Ἐ. 1103 κακὰ...κτισμένη: Ἱ. 7. 793 κατακτήσατο λιμανθήνθη βίου: fr. 101. 3 εὐκλείαν ἀν κτήσαστο μᾶλλον ἢ ψυχῆς.—οὐ καί ἀθρότον φρονήματι: Ἀτ. 768 φρονεῖται μείζον κατὰ ἀνθρώποι.

ἰτισίας: cp. 783, Ph. 422.—

αὐτοῦ...σωτηρίω: the dat. of the person is usual with σωτηρίω: but cp. Aesch. Ἀγ. 1156 γάμου...ἀθρότων φιλῶν: Ἡρ. 3. 74 ἀθρότων...ἡλίκιοι.—οὖν ὑπὲρ, qualifying the augury: cp. Eur. Med. 915 τολὴν ὑπῆκος σὺν θείοι προμηθεῖες: Ἀτ. Πλ. 114 εἰδο γεὶδε εἰς διήκονα. ο. Ὡ. 145 εὑρείεσι | ἐν τῷ βοῦ φανοῦμεθ ' (=σὺν ἀπόλλων).

τοῖς δὲ...Τέκκοποι: cp. Ph. 371 ὁ δὲ ἐμ' ὁδούσεσθε (n.).

ἐνδούμαται, immediately on rising from his seat beside Calchas (750 n.). No sooner had Calchas finished, than Teucer rose, and sent the messenger, who was close by,—sitting among the λαὸι.
ΣΟΦΟΚΛΕΟΥΣ

πέμπει με σοι φέροντα τάσον ἐπιστολάς
Τεύκρος φυλάσσειν. εἰ δ' ἀπεστηρήμεθα,
οὐκ ἔστιν ἄνηρ κεῖνος, εἰ Κάλχας σοφός.

ΧΟ. ἦ δ' ἔδα τέκμησα, δύσμορον γένος,
ὅρα μολοῦσα τόνδε ὅποις ἐπ' ἥρει.
ἐπει δὴ γὰρ ἐν χρῷ τούτῳ μὴ χαίρειν τινά.

ΤΕ. τί μ' αὐτά τάλανων, ἄρτιῶς πεπαυμένην,
κακῶν ἄτρυπων, ἔς ἔδρας ἀνώτατε;

ΧΟ. τοῦδ' εἰσάκουν τάδηρος, ὡς ἦκει φέρον
Ἄιαντος Ἰήμιν πραξίν ἦν ἴληπτ' ἔγω.

ΤΕ. οὖσοι, τί φῆς, ἀνθρωπε; μῶν ὀλόλαμεν;

ἈΓ. οὐκ οἶδα τὴν στὴν πράξιν, Ἀιαντος δ' ὤτι,
θυμαίως ἑπερ ἐστῖν, οὐ δαρσοὶ πέρι.

782 Τεύκρος] Blaydes conj. αὐτόν: Wecklein, κεῖνον. ἀπεστηρημεθα] ἀπεστηρήμεθα L, the first η from a corrector; under it is another letter (οι not ε). Wakefield conj. ἀποφευρημεθα: Badham, ἄρ' ὀστεροφαιμον: Schenkel, ἄρ' ὀστεροφαιμον: Bergk, εἰ δ' ἄνηρ, ἴληπτ' ἔγω. 783 oὐκ ἔστων ἄνηρ κεῖνος L: οὐκ ἔστων ἔκεινος most MSS., and Ald. For οὐκ ἔστων, Heimsoeth and Blaydes conj. οὐκ εὑρ' τ'. 784 δύσμορον γένος] Schenkel and Blaydes conj. δύσμορος γύναι. 785 ὅραι L. In L the δ' of τῶν

(Στρ. 2. 96 λαὼν ἣ'υντων,—in the agora.) Some take εὐδοῦν εἰδ' ἔδρας as = 'immediately, from his seat,'—i.e., without rising (so that he would beckon or call the man to him): cp. II. 19. 77 αὐτοῦν ἔς ἔδρας, oὐδ' ἐν μόσοις ἀνατάσι: Od. 13. 76 ἐς ἐκεῖναν ἀόρατον ἔς ἔδρας, 'even there as they sat.' But in those phrases αὐτοῦν helps to fix the sense: whereas εἰ following εὐδοῦν regularly denotes the point from which the further action sets out (εὐδοῦ ἐς ἀρχήν, εὐδοῦ ἐς νέον, etc.). Hence εὐδοῦν ἔς ἔδρας ought to mean, 'immediately after sitting.'—Other explanations of ἔς ἔδρας are: (1) 'from where I (the messenger) sat.' (2) 'After the sitting of the council.' (3) 'Leaving the council' (or strictly, its neighbourhood, since Calchas had come apart from it, 750). This would imply that Teucer had been included in the συν-εδρος κόσμος; but the tone used towards him by Menelaus (1110 ὅ τερησθί) and Agamemnon (1235 δουλῶν) makes this very unlikely.

Teucer sends a messenger, instead of going himself, probably because he hopes that his mediation with the chiefs may do some good. What he dreads is simply that Ajax should leave the tent; and a message could prevent that. He has no cause to suspect that Ajax meditates suicide.

781 εἰσποτάλος: Tr. 493 n.—φυλάσσειν, (these mandates) for you to observe; cp. Aesch. Suppl. 179 ἀλά φυλάσσει τά μ' ἐπ' ἐκλογήν: and for the epexegetic inf., O. C. 231 πώς... ἀντιδίκως θέμεν.—φυλάσσειν should not be taken as governing Ἀμαρι understood. —ἀπεστηρήμεθα: 'deprived' (of the power to obey the command); hence, 'frustrated.'—Cp. O. T. 769 ff., where Ioacasta says, δείξα ἐς τον μαθην | καὶ γοῦν κ.τ.λ., and Oed. replies, κοὶ μη στέφηται (το τοῦ μαθην). Eur. Andr. 913 ἐκπεπεσα, ἡ της συμφορα σ' ἄφελετο; (i.e., τὸ κτέων,— 'prevented' or 'bewildered' thee.'—Wakefield's ἀφορημεθα is a perf. pass. which nowhere occurs: a better conjecture is Badham's ἄρ' ὀστεροφαιμον: but the text appears sound.

786 6. ἔλατο, pass., 'afflicted' (δακω, to burn), as in Aesch. Pers. 280, etc. For the act, sense, 'hostile,' which is more frequent, see above, 365. The epic form ὀθιὸς (which never means 'wretched') is foreign to Tragedy, which, however, admits ἄδος (O. C. 1533) and ἄθρωπ (ib. 1319).—γύναι, 'being,' 'creature,' an epic use: II. 9. 538 (Artemis) ἥ δὲ χολωσα-
where they sat than he sent me with these mandates for thy guidance. But if we have been foiled, that man lives not, or Calchas is no prophet.

Ch. Hapless Tecmessa, born to misery, come forth and see what tidings yon man tells; this peril touches us too closely for our peace.

Enter Tecmessa.

Te. Why do ye break my rest again, ah me, when I had but just found peace from relentless woes?

Ch. Hearken to yon man, and the tidings of Ajax that he hath brought us, to my grief.

Te. Alas, what sayest thou, man? Are we undone?

Me. I know not of thy fortune, but only that, if Ajax is abroad, my mind is ill at ease for him.

has been added above the line. 786 ἐυφείτ...τεώ. Leeuwen would substitute this verse for 813 (ἀφεῖν...θαυμεί). 789 ὤ...made in L from δό. 790 πρᾶξιν Reiske conj. βάναν (because πρᾶξιν recurs in 791), which Bothe and Hartung adopt. 791 ἄνθρωπον] L seems to have ἄνθρωπος, though it might be read as ἄνθρωπος, in which case the accent would be a trace of an original á: the ω, however, does not seem to have been made from α. Cp. 1154. ἄνθρωπος A, etc., and Ald.: ἄνθρωπος Τ, and others.

792 Ἄλατος δ' ὑπ' Nauck conj. Ἀλατος δε τει.
TE. καὶ μὴν θυραίος, ὥστε μ' ἄδινειν τι φῆς.
AG. ἐκείνων ἐφρειν Τεῦκρος ἐξεφήσει σκηνῆς ὑπαύλου μὴν ἀφίεναι μόνον.
TE. τοῦ δ' ἔστι Τεῦκρος, κατὶ τῷ λέγει τάδε;
AG. τάρεστ' ἐκείνων ἀρτι' τήνδε δ' ἐξοδον ὑλεθρίαν Ἀλαντός ἐξειτεί φέρειν.
TE. οἴμοι τάλανα, τοῦ ποτ' ἀνδρώτων μαθῶν;
AG. τοῦ Θεσπορείου μαντεώς, καθ' ἡμέραν τὴν νῦν, ὅτ' αὐτῷ θάνατον ἡ βίον φέρει.
TE. οἱ γὰρ, φίλοι, πρόστητ' ἀναγκαίας τύχης, καὶ σπευδάς οἱ μὲν Τεῦκρων ἐκ ταχέα μολεῖν, 800

794 θυραίος] θυραίος γ' Elmsley,—μ' made in L from κ'. 796 ἀφίεναι] In L a letter (μ') has been erased between a and φ. 799 ἐξειτεί φέρειν] Both conj. ἐξειτεί φέρει ('metereus nos facit'): Bergk, ἐξείτει φέρειν; F. W. Schmidt, ἐξείτει βέεσει; Badham, ἐξείει φάεαν: Enger, ἐξείτει κυρίεν (adopted by Nauck and Wecklein). Blydyes writes, ὑλεθρόν εἰς Ἀλατόν ἐξειτεῖ φέρειν. He also suggests (with διέλθη) ἐξείτει τέλεως, or ἐξείτει ἐφεῖς. Paley conj. ἐξείτει φέρειν (with λέγει for λέγει in 797): or ἐξείτει φέρει.

strictly to Ἀλαντός. That slight pause helps to prepare the ear for the coming construction with πέρι. 799 καὶ μὴν in assent: cp. El. 556 καὶ μὴν ἔφην. The conjectural insertion of γ' after θυραίος is plausible (cp. 531 n.), but needless.—ἥλιον τι φῆς: Eur. Herac. 644 πάλαι γὰρ ὑδίνουσα τῶν ἀφασμένων | ψυχήν ἑτέρῳ νῦστος εἰ γε- νήσεται. 795 λέγειν: 753 n.—ἐξεφήσα: the only instance of this compound, except Eur. I. T. 1468, where ἐξεφήσαμα has a like sense. But ἔξεφήσα (Τ. 73) was current in prose. Cp. the unique ἐξ- αστέιομεν in O. C. 484.—σκηνῆς ὑπαύ- λαν: El. 1386 δωματών ὑπόστεγοι (n.). 797 κατὰ τῷ: 'by reason of what?' Here εἰπεν with dat. denotes cause or occasion (rather than aim, 'with a view to what?'). Cp. El. 332 ἀλώγ' εἰ τοὶ πα- ροῦν (and id. 1230): Ph. 174 ἀλῶν ὥ- εὶ παριστάν θα | χρήσαν ἑσταιμέν. 800 τίρον δ' ἐξοδον . . . φέρειν. There is strong reason to think that φέρειν is genuine, and has the sense of 'tending towards.' For (1) Sophocles has thus used φέρων in O. T. 517 εἰς διάθην φέρων: id. 519 f. οὐ γὰρ εἰς ἀποκλ. | ἡ θύμα μοι τοῦ λόγου τοῦτον φέρει: id. 901 εἰς βάθον φέρειν. Cp. Her. 1. 10 ἐς αὐλαχήν φέρειν. (2) This sense precisely suits the context here, where the apprehension is vague; Calchas had not said how the ἐξοδος was to be fatal, but merely that it was to be prevented, on pain of never again seeing Ajax alive. But ὑλεθρόν . . . φέρευν could not mean, 'is of fatal tendency.' Such a fusion of διέλθην εἰς with φέρειν εἰς ἐξοδον is impossible.

Nor can we render: 'He (Teucer) forebodies that this going-forth, which he announces, will be fatal to Ajax.' φέρευν could be said only of the messenger—not of the man who sends him. Paley's conjecture, ἐπὶμεν φέρευν, meets the point as to φέρευν, but the change to the first person is too harsh. Bothe's ἐπὶμεν φέρειν ('Teucer announces that he forebodes,' etc.) strains both verbs. Enger's ἐξείτει κυρίεν is somewhat tame, and does not seem very probable.

Could ὑλεθρόν Ἀλαντός have come from Ἀλαντός εἰς ἑλθαντόν? Easily, doubtless, if εἰς had been lost after -ερο. I incline to this solution. Ἀλαντός εἰς ἑλθαντόν is not only intrinsically better, but also slightly more probable, than ὑλεθρόν εἰς Ἀλαντός (the reading of Blydies in his text), since then εἰς follows -ον, and its unusual position would also tend to prevent its being overlooked. But the place of εἰς after its case is no objection, since Ἀλαντός is an attributive gen.: see O. T. 178 n. 8012. τοῦ Θεσπορείου μαντεώς: H. 1. 69 Ἀλκας Θεσπόρης, ἰωνοτόδων ἀθ'
TE. He is abroad indeed, so that I am in anguish to know thy meaning.

ME. Teucer strictly commands that ye keep Ajax under shelter of the roof, and suffer him not to go forth alone.

TE. And where is Teucer, and wherefore speaks he thus?

ME. He hath but now returned; and forbodes that this going forth is fraught with death to Ajax.

TE. Unhappy me! from whom can he have learned this?

ME. From Thestor's son, the seer, this day,—when the issue is one of life or death for Ajax.

TE. Ah me, my friends, protect me from the doom threatened by fate! Speed, some of you, to hasten Teucer's coming;

Canter, ὅλεθριος Αἰατος ἔκτιτει φερεύ: Musgrave, ὅλεθριος Αἰατος ἐπὶ ἐξιτίτει φερεύ. 806 δτ L, with most mss., and Ald.: δτ', δτ', or δτ τ. Blaydes conj. δτ'. The conjecture δτ was made first by Fr. Jacobs (1790), but also by Wunder and by a writer in Class. Fourn. vii. p. 246.—φερε] Wecklein and Blaydes write θρει. 808 οτ τ'ων r: οτ'étω Λ with most mss. and Ald.:—τύχητι τύχας Lb (=Lb), with η written above a.
οἱ δ' ἐστέροις ἀγκῶνας, οἱ δ' ἀντιλύσιοι ζητεῖτ' ιόντες τάνδρος ἐξόδον κακήν. ἔγνωκα γὰρ δὴ φωτὸς ἡπατημένη καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.
οἵμοι, τί δράσω, τέκνον; οὐχ ἠρυτέων· ἀλλ' ἔμη κἀκ' κείσθ' ὑποπερ ἄν σθν. χρώμεν, ἐγκονώμεν, οὐχ ἐδρασ ἀκμή, σφίζειν θέλοντας ἀνδρα γ' ὑπ' σπεύδῃ θανεῖν.
ΧΟ. χρωεῖν ἐτοιμός, κού λόγῳ δεῖξις μοῦν. τάχος γὰρ ἔργον καὶ ποιῶν ἄμφ' ἐμεῖναι.

206 ἐστέρων] Λ has an erasure at ου: it is not clear whether it was a or α.—ἐγκώναις] Blaydes conj. αὐτόνως.—ἀντιλύσιος L, etc., and Suidas s.v. ἀγκώνας: ἄντιλύσιον r, and Ald. 208 τάνδρος L, with most mss., and Ald.: ἀνδρός A, Γ, and others.—κακῷ] Wecklein writes λαβεῖν. 210 κείστ'] κείμεν,—ἐποπερ ἄν σθν περ λεν.
811 ἐγκονώμεν] o made in L from ω. 812 σφίζειν θέλοντας (made

ἐστέρων...ἀντιλύσιοι]. So in Eur. Or. 1258 ff. the Chorus is divided into two ἑμιχώρεα, which, by Electra's direction, guard respectively the east and the west side of the palace at Mycenae.—ΗΜ. χωρεῖν, ἐπεγγαίμεσθ' ἐγὼ μὲν οὖν τριβον· τόν' ἐκφυλάξει, τὸν πρὸς ἥλιον βολάς· ἩΜ. καὶ μὲν ἐγὼ τόνθ', δὲ πρὸς ἐπέφεραν. θέρει. There, the 'eastward path' is the πάροδος on the spectator's left; the 'westward,' that on his right. In the Orestes, however, the hemichoria do not leave the orchestra. The Ironic form ἀντιλύσιος was used in Tragedy: so ἀντιλύστιος, even in Attic prose. ἀντιλύσιος occurs first in the comic poet Theopompus (circ. 350 B.C.).—ἀγκώνας, the bends or bays of the coast, as in Her. 2. 09 ἄγκων is a bend of the Nile. The acc. depends on λότες (Ο. Τ. 567 οἴκος εἰς τῷ ὀμοῦ).—ζητεῖν, a new finite verb, instead of an inf. ζητεῖν, parallel with μελεῖν. This is a tendency of Greek idiom: cp. Ph. 216 (βοῦς), O. C. 351 (ζητεῖται), Tr. 267 (φωτεῖ), ib. 677 (φθεῖ). 807. φωτὸς ἡπατημένη, deceived by him: schol. καταφράσσως ἡπατήσῃ με. Cp. Eur. Or. 497 πνεύμης θυτρατος. Others understand, 'deceived concerning (or in) him': but the genitive will hardly yield that sense. She refers esp. to his words in 684—693.—χάριτος: cp. 213 (στερέας ἀνέχει), and her words in 530 ff.—ἐκβεβλημένη: for the assonance (after ἡμιτημένη) with the end of the last v., cp. 1085 f.: Ph. 121 f.: Tr. 1265 l.

809. τὶ δράσω, τέκνον; She shrinks from leaving the child, but decides that she must, and leaves him at the tent (cp. 985), where she rejoin him after v. 973. ἐποπερ ἄν σθν. These words, implying that she has no strength to go far, are significant, because she is to find the body of Ajax near the tent (891), while the Chorus have been mainly seeking him further off.

811. ἐγκονώμεν] cp. 988: Tr. 1255 (n.).—οὐχ ἐδρασ ἀκμή: cp. El. 32 ἐργων ἀκμή: Ph. 12 ἀκμή γὰρ οὖ κακρῶν ἥμων λόγων. Verse 812 seems genuine. The fear which had haunted Tecmessa from the moment when Ajax regained his sanity (326), and which his words had lulled, has been revived by the message of Calchas. The definite expression of this fear, by σπεύδῃ θανεῖν, is a fitting close to this scene, and prepares for the next.

As to the diction of the verse, three points claim notice. (1) The γε after ἀνδρα emphases, not that word, but the whole clause, ἀνδρα δ' σπεύδῃ θανεῖν. Cp. An. 213 f., 648 f.: El. 1506: O. C. 1278. It contrasts ἐδρασ with his σπεύδῃ. (2) σπεύδῃ is the original reading to which L's points (cr. n.). It generalizes the statement. (3) ἔθλοντας, which was written by the first hand in L, is in its turn supported by σπεύδῃ as against ἔθλοντας: for, if the sentiment is general, it will depend on οὖχ ἐδρασ ἀκμή more fitly than on χρώμεν. In
let others go to the westward bays, and others to the eastward, and seek the man's ill-omened steps. I see now that I have been deceived by my lord, and cast out of the favour that once I found with him. Ah me, my child, what shall I do? We must not sit idle:—nay, I too will go as far as I have strength. Away—let us be quick—'tis no time to rest, if we would save a man who is in haste to die.

CH. I am ready, and will show it in more word;—speed of act and foot shall go therewith.

from -as) ἀνήρ (sic) γ' ὅσ ἄν στεφάδει (made from στεφάδη) θανεῖν L. (A later hand has sought to delete ἄν.) θέλωντες τι θέλωντος τι; θέλωντες Ald. The later MSS. are divided between ἀνήρ γ' ὅσ ἄν στεφάδη (Δ, Aug. c, etc.), and ἀνήρ γ' ὅσ στεφάδει (*A, etc., and Ald.).—Hermann once wrote θέλωντας (the acc. to depend on οἷς ἔδρας ἄρμα), and ἀνήρ γ' ὅσ στεφάδη; but later θέλωντες, and ἄνήρ ὅσ εὐκεκεφάλει. —Dindorf and others reject the verse. 513 χυρεῖν χυρεῖν γ' Γ.

this case, the acc. θέλωντας depends on οἷς ἔδρας ἄρμα = οἷς ἔδρατον, a constr. quite possible for poetic; cp. Es. 479 ἐστείλα τοὺς θάνατος . . . ἐλθοῦσαν (n.).

513 θήματι, without the verb εἴμη, as in O. T. 92: Eur. Es. 796: Dem. or. 9 § 4: Plat. Pol. 977 ε. and often. — ἑγνον, the usual antithesis to λύγω, is defined by νοσοῦν.

Tecmessa now leaves the scene by the entrance on the spectator's left, leading to the open country. The Messenger, with the servants of Ajax, goes out on the spectator's right, as being bound for the Greek camp.

The Chorus leave the orchestra in two ἡμιφύλε, one by the πάροδος on the right, the other by that on the left. The withdrawal of the Chorus from the orchestra during the course of a play was called μετάστασις: their return, επιπάροδος. The other extant examples are:—(1) Aesch. Eum.: μετάστασις at v. 231: επίπάροδος at v. 299. (2) Eur. Alc.: μ., 746: ἐ., 872. (3) Eur. Helen.: μ., 385: ἐ., 515. (4) Ar. Ecli.: μ., 310: ἐ., 478.

A change of scene is now supposed to take place, from the ground in front of the tent of Ajax to a lonely spot on the sea-shore, with trees or bushes (ἵππακος, 891). We do not know how this change was managed. (1) It may have been indicated merely by removing the hangings on the back-wall which represented the σκήφη of Ajax. This is A. Müller's view (Gr. Bühnentheaterhäm. p. 162). (2) Wecklein supposes that a back-wall, representing the σκήφη, was drawn back on right and left, disclosing the new scene. — We cannot assume the use of περιλακτος in the poet's time (cp. note at the beginning of the play). Had they been in use, the περιλακτος on the spectator's left could have turned, so as to represent a new locality (τόκος). The right-hand περιλακτος, indicating the region in which the whole action takes place (χώρα), would not have been changed.

The only other Greek play in which a change of scene is certain is the Eumenides, where the action begins at the temple of the Delphian Apollo, and passes at ν. 235 to that of Athena Polias at Athens. This may have been marked merely by substituting a statue of Athena for one of Apollo.

513 Ajax is standing at the side of the scene on the spectator's right, near the underwood which screens him when he falls—so that his body is not at first visible to the Chorus when they return to the orchestra, but could be seen by Tecmessa, when she comes on the scene from the left. The point of the sword could probably be seen by the audience. Hesychius quotes Polemon, the sophist in Hadrian's age, as saying that the σωστάπων was used ἐν Δαίμον ἐνοκρασί. It was a short stage-sword, of which the blade ran back; otherwise called ἄνθρωπος (Hesych., which some refer to ἄνθρωπος), or ἄνθρωμα. Cp. Achilles Tatius 3. 20 ὅ πίθης εἰς ἄνθρωμα, τῶν δ' ἐν τῷ θρόον ἐκράτη πρὸς τὰς κιβώτιας σφαγάν. The antithesis to ὅ μην σφαγάν κ.τ.λ.
ο μὲν σφαγεύς έστηκεν ἢ τομώτατος
γένοιτ' ἂν, εἰ τῷ καὶ λογίζομαι σχολή, ὅ̄ ὁμὸν μὲν ἀνδρὸς Ἐκτόρος, ξένων ἐμοὶ
μάλιστα μυστήρεστος ἐχθρότου θ' ὀρᾶν.
πέπηγε δ' ἐν γῇ πολεμία τῇ Τροάδι,
σιδηροβρώτω θηγάνη νεκρονήση·
ἐπιφάξα δ' αὐτοῦ εὐ περιστείλας ἐγώ,
εὐνύκτατον τῷ ἀνδρὶ διὰ τάχως θανείν.
οὐτῶ μὲν εὐσκευούμεν· ἐκ δὲ τὸνδε μοι
σὺ πρῶτος, ὃ Ζεῦ, καὶ γὰρ εἰκός, ἀρκεσον.
αἰτήσομαι δὲ σ' οὐ μακρὸν γέρας λαχείν.
πέμψω τιν' ἥμιν ἄγγελον, κακὴν φάτιν
Τεῦκρῳ φέροντα, πρῶτος ὡς με βαστάσῃ
πεπτώτα τῷ δ' περὶ νεορράντω ἐξείλει,
καὶ μὴ πρὸς ἑθῶν τοῦ κατοπτενθεὶς πάρος
ρηθῶ νυνίν πρόβλητος οἰωνοῦ θ' ἐλωρ.
τοσοῦτα σ', ὃ Ζεῦ, προστρέψω· καλὸν δ' ἄμα

817 ξένων] ω καινε in L from a. 818 θ' ὀρᾶν] θ' ὀρᾶν τ. 820 σιδηρο-
βρώτω] In L the final τ. has been made from η, and ω from ω. σιδηροβρώτη γ. — Nauck would write νεκρονήση. 821 αὐτῶν] Morstadt conj. αὐτώδ. 822 βασίν] Weckeline writes κανείν, with Morstadt. Mecker conj. θενείν. 825 λαχείν L (made from λαθείν), with most ms., and Ald.: λαβείν Pal., T., etc. and as a τ. in Γ. For γέρας λαχείν, τ. and others have λαχείν γέρας. 827 φέροντα Τεῦκρῳ Γ. — ωσ made in L from τ. — δ' με βαστάσει Pal.

830 πεπτώτα] In L a blot covers the space of the letters τώ, which have been written large by a corrector in the place is delayed: it is given by ἐκ δὲ τῶνδε in 823. Meanwhile, the reasons why the weapon should prove deadly have been developed in three clauses [δῶρον μὲν—
πέτηγε δ'—ἐπιφάξα δ']. Hence ὃ μὲν
σφαγεύς κ.τ.λ. is resumed in 823 by ὁ σὺ
μὲν εὐσκευούμεν. 'σφαγεύς here is simply 'the slayer.' In Eur. Andr. 1134 σφαγεύς are sacrificial knives. — τομώτατος: Plat. Tim. p. 61 ε
σφαδρῶν ὅ καὶ τομῶν.

816 ο' τῷ καὶ λογίζομαι σχολή: lit., 'if one has leisure εὑρίσκει το τονς, about it,'—when it is ἔγρων ἄκμη. He is not, indeed, hurried now: he has secured solitude. But in a man like Ajax, who has a deed to do, any words that delay it move a kind of scorn, which gleams through his phrase here: cp. 852 f.

817 δῶρον μὲν κ.τ.λ. The sword should do its work well, because (1) it is the gift of a foe, (2) it is fixed in hostile

soil, and (3) Ajax has planted it with care.—ἀνδρός: cp. Eî. 45 ἀνδρός Πανο-
τέως (n.).—ξένων, because the sword itself had been a ξένον (661 n.). He means:
'No one ever had such cause to rue the relationship of ξεία as I in the case of
Hector—a foe whom I had hated; for his gift has been my bane.' See his
words in 661—663. The point is missed
if ξένων is taken as merely πολλάριων.

819 f. τοιευμα: cp. 459: the soil itself is his enemy.—σιδηροβρώτω: the
word occurs only here.—θηγάνη = ἄκμη, Aeschylean (Ag. 1536).—νεκρονήση, not
νεκρονήσης, is now read here by all edd.: cp. νεκρή (Hom.), νεκρήση (Arist.).

821 f. περιστείλας denotes merely
the careful handling which he gave to it
when fixing it in the ground. —θανείν,
'so that I should die': its εὐθῶς will
appear in his speedy death. For the inf.
of result, without ὡς, cp. 796 n.

822 θ. εὐσκευούμεν: 'I am well
The scene changes to a lonely place on the sea-shore.

Enter Ajax.

AJ. The slayer stands so that he shall do his work most surely,—if leisure serves for so much thought,—the gift of Hector, that foeman-friend who was most hateful to my soul and to my sight; 'tis fixed in hostile soil, the land of Troy, with a new edge from the iron-biting whet; and I have planted it with heedful care, so that it should prove most kindly to me in a speedy death.

Thus on my part all is ready; and next be thou, O Zeus—as is meet—the first to aid me: 'tis no large boon that I will crave. Send, I pray thee, some messenger with the ill news to Teucer, that he may be the first to raise me where I have fallen on this reeking sword, lest I be first espied by some enemy, and cast forth a prey to dogs and birds. For thus much, O Zeus, I entreat thee; and I call also

of some other letters (perh. τάβ, as Dübner and Campbell think; but there was room for τών).  

A trophy is made from the reeking sword, with apparently all the mss., Suidas (s.v. προτρήτω), and Ald.—καλὸς θ᾽ I., with most MSS., Suidas l.c., and Ald.: καλὸς θ᾽ I.
ΠΟΜΠΑΙΟΝ Ἐρμήν(4,4),(997,991)

130 ΣΟΦΟΚΛΕΟΥΣ

τομπαίον Ἐρμήν χθόνου εὖ με κομίσαι, ξύν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι, πλευρὰν διαρρήσαντα τῷ δείχναν ἀσφαδάστῳ, καλῶ δ' ἄρωγος τάς αἰὲ τε παρθένους αἰὲ θ' ὀρφάτας πάντα τάν ὁμοτοι κάθη, σεμίνα Ἐρμῆν ταύτην ὑμένα, μαθεῖν ἐμὲ πρὸς τῶν Ἀτρείδων ὡς διοῦλούμαι τάλας καὶ σφατ κακοῦς κάκιστα καὶ παυσλήθρους ξυνιοτάσειαν, ἁπτέρν ἑισορώθ' ἐμὲ [αὐτοσφαγὴ πίπτοντα, τών αὐτοσφαγεῖς πρὸς τῶν φιλότιμον ἐκγύνων ὅλοια].

383 ἀσφαδάστῳ] L. Dindorf writes ἀσφαδάστῳ, as Herod. περὶ μονήρον λέξει 23. b prescribes ὁ σφαδάστῳ, τραύῳ, μονήροι: and so Nauck περὶ θαρήθατον] Schol. in L on 833, quoting this ν. ὁ σφαδάστῳ. 388 ἀσφαδάστῳ] Mekler brackets the words ὁ σφαδάστῳ...αἰὲ θ', so as to make one verse, καλῶ δ' ὀρφάτας...πάθη, 389 αἰὲ τε παρθένους] Blaydes conj. αἰὲ τ' ἄγκισσον: Meineke, αἰὲ τ' ἄγκισσον. 390 αἰὲ θ' τ': αἰὲ δ' Λ', with most MSS., and Ald. 390—393 καὶ σφατ...ὅλοια.

882 The sense of πομπαίον (=ψυχο-?

πομπαίον) is defined by χθόνον, just as in O. C. 1548 the context defines a like epithet,—Ἐρμήν ὁ πομπαῖ ἐν τῷ μετέρβα θεός. See n. there, and on Ph. 133 (Ἐρμήν ὁ πέμνοι). 888 ἀσφαδάστῳ, 'without convulsion.' σφαδάστῳ is from rt. σφαδ-, denoting sudden, violent movement: whence σφαδασίας, σφαδός, σφενδόν (a sling): Curt. Eym. § 206. The verb was often used with ref. to a convulsive death-struggle; Eur. fr. 1020 δ' ἄσφαδασταν, οὐκ ἔχων ἀπαλλαγάς: Plut. Αἰτ. 76 σφαδασίας (cf. ἀσφαδασίας). Aesch. Ag. 1291 ἔπεισομαι δὲ καὶ πλῆρης τυχεῖν, ὧν ἀσφαδάστως, αἰμάτως εὐθηνο-?
sίμων ἐπορησάμενον, ὧμα συμβάλω τόδθ. 884 The precept to write σφαδάστῳ (and therefore, as Nauck does, ἀσφαδάστῳ) is not confirmed by any such independent evidence as exists in the case of ματιᾷ (O. T. 891). Ellendt writes σφαδάστῳ, yet ἀσφαδάστῳ.

ποτίσκειν, the act of throwing himself upon the sword; Eur. Helen. 66 (of Ajax) ὁλεῖν αὐτῶν ὁλεῖς ἄλλα εἰς ἔξοφος. This swift act, followed by no σφαδασίας, is to be the means (ἐν) by which Hermes is to lay him to rest.

884 πλευράν διαρρήσαντα. Acc. to the legend followed by Aeschylus in his Θρησκεία (fr. 83), Ajax was invulnerable, except in one spot; when he sought to fall on his sword, it bent 'like a bow,'—until a δαίμων showed him the fatal place. See Introduction, § 4. The schol. here fancies that Sophocles used πλευράν with a purposed vagueness,—wishing neither to imitate nor to contradict his predecessor. Rather Sophocles, like the Iliad, ignores altogether the legend which Aeschylus used.

888 τάς αἰὲ τε παρθένους: 'the maidens who live for ever, and who ever behold,' etc.: τάς αἰὲ ταῖς αἰὲ ὁσιάς. For τάς as αἰὲ τε αἰὲ ὁσιάς, cp. O. C. 1400 τῶν αἰῶν ταῦτα | τάς σκότοι εἰμιόν. For παρθένους, O. C. 127 ταῦτ' ἀμακακετὰ κορᾶν: Aesch. Εἰμι. 791 κάρα δυνα-

τιξεῖν | Πυθών: ἢ δ' χραία, καλά | παήτει αἰών μεγίναται ὑπὲρ τίς, οὐδ' ἀνήρως, οὐδ' ἄρως ποτὲ. By his conjecture τάς αἰὲ τ' ἄγκισσον, Meineke meant, 'ever shrouded in the nether gloom.' αἰὲ θ' ὁσιάς. Here τε is clearly better than δέ (the reading of L), as in E. 1098 ἰ. ὁδόθ' ἤ ἐπικούραμεν, | ὅρων θ' ὑδαπορίσαμεν. For instances in which τε can fitly be followed by δέ, see Ant. 1098 (n.), Tr. 143 (n.).—ὁσιάς: O. C. 42 τὰς ταῦτ' ὁσιάς Εὐκλεῖδας.

887 σεμαία, an especially Athenian epithet of these goddesses: Εἰμι. 1090 Πλοῦτ' δ' καὶ εὐθυφόρας γῆ | δεύρ' τ' τε, Σεμαία: cp. O. C. 89 θεῶν | σεμαίων ἔθραν. —ταῦτοτοι: so elsewhere the Erinys is χαλκόσω (El. 491), καμψίτουs ('fleet,'
on Hermes, guide to the nether world, that he lay me softly asleep, without a struggle, at one quick bound, when I have driven this sword into my side.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight [even as they behold me fall self-slain, so, slain by kinsfolk, may those men perish at the hand of their best-loved offspring].

Wesseling, Wunder, Dindorf, Cobet and others condemn these four verses. Both and Hermann, whom many critics have followed, reject only 841 and 842. See comment. 841 αὐτοσφαγή L; αὐτοσφαγῇ τ, and Ald.—αὐτοσφαγεῖν ἵ corrected in L from ἵ, 842 ἐκθέων written twice in L, but deleted in the second place.—ἐκθέων τ’ Τεν. and Mosq. b, as Musgrave suggested.

Aesch. Theb. 791: cp. O. T. 418 δευτερον ἄρδ. Aesch. Eum. 371 σφαλεὶ καὶ ταυτόδινοι κ αἰθα, δύσφορον ἄταν. 850—852 κακῶς καὶ πανάλ. Θέρους: Aesch. Th. 552 πανάλεις πάγκας τ’ ἀδόλατο. The last two of these four verses are certainly spurious, as three things show.

(1) The poet would not have made the dying Ajax pray that the Atreidae may die ‘at the hands of their offspring,’ unless there had been some legend that they so did. But, according to the current mythology, Agamemnon was slain by his wife and her paramour, while Menelaus and Helen passed, without dying, to Elysium (Od. 4. 501). It is only in later times that we meet with the story of Menelaus and Helen having been sacrificed by Iphigenia in the land of the Tauri (Ptolemy Hep. 4, cp. Roscher, Lex. p. 1951): a myth which the author of these verses may have had in view. Odysseus, indeed, was slain by Teleogonus; but he does not come into account here, unless we make the improbable change of ‘Ἀτρείδων’ to ‘Ἀχαιῶν’ in 838. [As to the double sense of αὐτοσφαγῆς, with ref. to one who is slain (1) by himself, (2) by a kinsman, see on Ant. 56 αὐτοκτονοῦντε.]

(2) These two verses confuse the construction, since ὅπερ εἰσφῶρον ἐμὲ (sc. ἐσφαραγότα) refers to what preceded: while τὸς in 841 refers to ὅπερ.

(3) The form φιλοστός occurs nowhere else, except as a proper name.

The word is not elsewhere found in Soph. or Eur.: it is, however, used by Aesch., not only in lyrics (Th. 484, Suppl. 69, 670, 691), but once, at least, in a trimeter, Th. 657 ἤ ἦντ ’ αἰματστὴρα τῶν ἀθρητῶν. We should not, then, insist on τὸς as a mark of spuriousness: and ἀδόλατο is, of course, free from objection (O. T. 1274 γνωσολατο ὃν). But the case against 841 f. seems conclusive without them.

A more difficult question is whether vv. 839, 840 are also spurious. The schol. in L on v. 841 is as follows:—τὸς αὐτοσφαγεῖς: ταῦτα νοθεῖσθαι φασιν ἀμφιθυθεῖσα πρὸς σοφίαν τῶν γεγομένων. As the lemma, τῶς αὐτοσφαγεῖς, clearly indicates, ταῦτα refers only to the two verses 841 f., and not (as Dindorf and others have assumed) to all the four verses 839—842. The surmise was, says the scholiast, that vv. 841 f. were added ‘to make the meaning clearer’; i.e., to explain the elliptical phrase, ὅπερ εἰσφῶρον ἐμὲ. Such a surmise itself shows that vv. 839, 840 were believed to be older than 841 f. It is indeed plain that all four verses are not by the same author. The incoherent construction noticed above, under (2), was possible for an interpolator whose attention was fixed on ὅπερ εἰσφῶρον ἐμὲ, but hardly for one who was forging vv. 839—842 as a whole.

If, then, all four verses are condemned, we must assume two independent interpolations.

I incline to think that the two verses 839 and 840 are genuine; because, otherwise, the imprecation on the παιδῆς 844 would follow too abruptly on v. 838. The prayer for the destruction 9—2
οι ταχείαι ποίημα τ' Ἐρυνής, γεώτριε, μὴ φείδεσθε πανδήμου στρατοῦ. σὺ δ', ὅ τον αἰτίην οὐρανὸν διφηρηλατῶν ἡλικείον ἢς ἐπισχῖν χρυσῶντων ἦνιαν, ἣγεῖν οὐκ ἀσίς ἢμμα μόρον τ' ἐμὸν γέροντε πατρί τῇ τε δυστῆρα τροφῷ. τὸ πον τάλαινα, τὴνδ' ὅταν κλῦτ' φάτων, ἤσει μέγαν κωκυτον ἐν πάσῃ πόλει. ἀλλ' ὤδεῖν ἔρων τοιάτα θρήνεσθαι ματην, ἀλλ' ἄρκτεον τὸ πράγμα σὺν τάχει τινί. δ' Ἐνάντατε Ἐνάντατε, νῦν μ' ἐπίσκεψα μολὼν καίτου σὲ μὲν κάκει προσανθήσω ξυνιῶν, σὲ δ', ὅ φαινής ἤμερας τὸ νῦν σέλας, και τὸν διφρεντίν Ἡλιον προσενέπω πανύστατον δὴ κοινότ' αὐθίς ὕστερον. ὦ φέγγος, ὡ γῆς ἱερὸν οἰκείας πέδου Ἑλαμίνος, ὡ πατρόφον ἐστίας βάθρον, κλειναὶ τ' Ἀθηναῖ, καὶ τὸ σύντροφον γένος,
Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

And thou whose chariot-wheels climb the heights of heaven, thou Sun-god, when thou lookest on the land of my sires, draw in thy rein o'erspread with gold, and tell my disasters and my death to mine aged father and to the hapless woman who reared me. Poor mother! I think, when she hears those tidings, her loud wail will ring through all the city. But it avails not to make idle moan: now for the deed, as quickly as I may.

O Death, Death, come now and look upon me! Nay, to thee will I speak in that other world also, when I am with thee. But thee, thou present beam of the bright day, and the Sun in his chariot, I accost for the last, last time,—as never more hereafter. O sunlight! O sacred soil of mine own Salamis, firm seat of my father's hearth! O famous Athens, and thy race kindred to mine!

L, made from τῶν. 888 σῶν τάξει τιν] For τάξει Nauck conj. τέχνα: for τώι, Schenkel τάνων, Nauck δ νω. —Geel rejects the ν. 888 Geel rejects this ν. also. 886 τὸ ἱερός σέλας Nauck conj. σέλας τόδε: Mekler, ἄγνων σέλας. 888 καὶ ὅπως Λ. 880 σαλαμίνος made in L from σαμίνος. The corrector was obliged to place λ where σ had been, so that the letters σα project into the margin.

884 θάνατε. Ph. 797 ὃ θάνατε θάνατε, πῶς ἔλει καλωμένον | εἰσίν καὶ ἱματα ὑπομενόν, Aesch. fr. 255 ὃ θάνατε παῦσα, μηδὲ ἀπίπατα μοιέν. —καλεῖν = καὶ εἰς Ἀδοὺ (Ant. 76, El. 356). In Hesiod Theog. 758 ff. Thanatos and Hypnos are the sons of Night, and dwell near Hades and Persephone. A relief from Ephesus shows Thanatos, winged, and girl with his sword, in the nether world, at the moment when Hermes is about to bring Alcestis back to the sunshine. See Baumeister, Denkmäler p. 281 (pl. 281), and ib. 1739, where C. Robert's interpretation of the subject is given.

The absence of caesura gives a more deliberate weight to σὲ μὲν κακίς: cp. 994: Πρ. 1369 ἐκ ἁκὸς ἄρτιστος ἀπόλλυσά κακός, and id. 101: Ἀντ. 44.

888 τὸ τὸν σέλας, i.e., 'which I see now, but soon shall see no more.' Cp. 753 κατ' ἱματα τούφωμαι τὸν τόδε. —Δημηνήρ (845): cp. Ἀντ. 1056 τόρχην ἀμεληθήρης ἄλης, 'courses of the sun's swift chariot.' For καὶ τῷ ... Ηλιον (instead of καὶ σὲ, ὃ 'Ηλιον), cp. 862 n.

888 κατάτατον δὴ: cp. 992 ἀπάντησιν ἐπαντῶν δ.—καθήσαι ... ἄντιπορον: Ἀντ. 808 νέατον ... φέροντες λέοντας ἅλλος, ἵππος τὴν ἀθηναί.
κρήναί τε ποταμοί θ' οίδε, καὶ τὰ Τρωίκα
πεδία προαυδά, χαίρετ' ὃ τροφῆς ἐμοί·
tοῦθ' ὕμιν Αἶας τούτος ὑστατον θροεῖ·
tὰ δ' ἀλλ' ἐν Ἅιδον τοῖς κάτω μνθῆσομαι.

ΗΜΙΧΟΡΙΟΝ Α.

πόνος πόνῳ πόνον φέρει·
πα. πα.
πα γὰρ οὐκ ἐβαν ἐγὼ;
κούδεις ἐπίσταταί ἰμε ἑμμαθεῖν τόπος.
ἰδοὺ,
δούπον αὖ κλών τινά.

HM. B. ἴμων γε ναὸς κοινόπλουν ὁμιλιάν.

HM. A. τε οὖν δή;

HM. B. πάν ἐστίβηται πλευρῶν ἐσπερον νεῶν.

HM. A. ἔχεις οὖν;

Φ-683 τροφῆς Brunk: τροφείω MSS., and Ald.
696 ὑστατον] ὑστατον Γ.
684 ἀλλ' made in L from ἀλλα.—Geel rejects the ν., which Herwerden too suspects.
687 τ' τ' | τρ' L has ταῖ (not παῖ) ἰτε. For ταῖ ταῖ in 867 Lachmann wrote
ταῖ ταῖ.
689 κούδεις ἐπίσταταί με σμμαθεῖν τόπος MSS., Sid.a.s.s.v. κούδεις,
and Ald. See below.
670 ιδοὺ] ἱδοὶ, δούπον αὖ κλών τινα L as one verse.

863 τροφῆς κρήναι τε ποταμοί θ' οίδε: the Scamander (417), the Simois, the springs and fountains πολυτακτοί ἱδος. So Philoctetes, on leaving Lemnos (Ph. 1461): νῦν δ', ὃ κρήναι Δόκαν τε ποτων, | λείσονεν οὐδα.—καὶ τὰ Ἱπ τ. τρεαί τροσαυδά: this clause follows the series of vocatives, and precedes their verb, as in the similar passage, Aesch. P. V. 88—92 ὃ δος αὐθίν κ.τ.λ.. καὶ τὸν παντὸτην κύκλων Ἡλίου καλώ. | ἱδομενε με κ.τ.λ.

868 τροφῆς (cp. 189 βασιλη): the soil and the streams have sustained his life. Ar. Th. 299 τῇ Κουρωνίβοι (i.e. τῇ Γῆ), Aesch. Th. 477 τροφεία πληρώσει χειρί. There was a custom that youths on coming of age should offer a 'nurture-lock' to rivers (Aesch. Ch. 6 πλόκουμι ἵδας ἱδομενε θρεπτήριων).

866 Αἶας...θροεῖ, followed by μνθῆσομαι: as τὸν πλανήτην Οἰδίπου (O. C. 3) is followed by ἑμοί (ib. 6). Cp. 427 πρόεκαιμαι after ἄρδα τοὺς (n.).

Ajaq falls upon his sword. (See n. on 815.)—The actor Timotheus of Zacynthus (says the scholiast) was celebrated in this scene: ἣγε τοῦς θεᾶτα καὶ βουκαυγώνη, ὡς Σφαγά αὐτὸς κλήθηναι.

866—878 ἐπικαρδός (see n. on 813 f.). The ἡμιχοριον which has been searching 'the westward bays' now re-enters the orchestra by the parodos on the spectator's right, and a moment or two later the other ἡμιχοριον comes in at the opposite side.

The extant examples of hemichoria in Tragedy are not many. In Aesch. Th. 1066 f., after the collective lament of the Chorus for the house of Laïus, one semichoric expresses sympathy with Antigone, while the other elects to obey Creon. In Eur. Or. 1258 f. the two hemichoria are supposed to guard the e. and w. sides of the palace. In Aec. 93—111, 226—232 the Chorus which be- wails Alcestis is divided into two parts merely for the sake of the antiphonal dirge. Sophocles adopts a like arrangement in Tr. 865—870, where, as here, no actor is present.

875 τόνος τόνῳ τόνον: cp. 1197, and n. on O. T. 175. Aesch. Pers. 1041 δύον κακάν κακών κακοί. The dialogue in 866—878 is conducted by the two leaders of hemichoria. When Sophocles raised the number of the tragic Chorus
And ye, springs and rivers of this land—and ye plains of Troy,
I greet you also—farewell, ye who have cherished my life!
This is the last word that Ajax speaks to you: henceforth
he will speak in Hades with the dead.

[Ajax falls upon his sword.

The Chorus re-enters, in two bands.

FIRST SEMI-CHORUS. Toil follows toil, and brings but toil!
Where, where have my steps not been? And still no place is
conscious of a secret that I share.—Hark—a sudden noise!

SECOND SEMI-CHORUS. 'Tis we, the shipmates of your
voyage.

SEMI-CH. 1. How goes it?
SEMI-CH. 2. All the westward side of the ships hath been
paced.

SEMI-CH. 1. Well, hast thou found aught?

So most MSS., and Ald. Hermann deleted the second id6o. Some of the later MSS.
show attempts to make the words into a trimeter; thus T δεῖνον <γαρ> αὖ κλώ
τοι; Liv. a id6o <τι> —τοιδ] τινα; G. Wolf. 873 L makes two verses,
ήμων γε ναδ — κοντὴν δυμίλαν: and so Ald.—δυμίλα] παραρησια 1em., i.e. παρουσια,
a reminiscence of El. 1104. 874 οὐσίβεντα] Herwerden conj. οὐσίβεντα: Heath
and Blaydes, εσκοπήτας.—πλευρόν] o made in L from a.

from twelve to fifteen, his object was to
provide a coryphaeus (distinct from the
ordinary choraeatae), and two subordinate
leaders. The technical name for these
leaders of hemichoria was παραρησια,
because they stood one on each side of
the coryphaeus when the Chorus was
drawn up in ranks (κατὰ γυνα). 880 κοβάλας...τότος. The reading
of the MSS. can mean only: 'and no place
is conscious that I have learned along
with it,' i.e., 'have learned what it
knows,' 'share its secret.' The constr.
επισταται με συμμαθειν (instead of συμ-
μαθωτα) is warranted by Arist. 1093 ff.
επιστάμεθα...αιτίω...λακεύω; see also id.
293, El. 616. συμμαθειν, as = 'to learn
with one,' may be defended by Xen.
Sympr. 3. 20 ἦκε μὲν παρακάλες, ὅταν
μδητης μανδάνει...τα εις...συμμαθδῶν.
But, though this sense is possible for συμ-
μαθειν, the language of the verse, as it
stands, is too elliptical and obscure.
Clearly there has been some corruption.
I suspect that it began under the influence
of τδ γαρ οὐκ ἔραν ἐγώ, with the change
of an original σφι into μα. ΣΥΜΜΑΘΕΙΝ
may have been corrupted, to suit με,
from ΣΥΜΜΑΝΘΕΙΝ. I would read, κοβ-
βάς ἐπισταταὶ σφε συναλεψίν τότος,
and no place is conscious of his pre-

cence.' οὐαὶ can be said of temporary
presence in a place: see O. C. 117, where
the men of Colonus are searching for
Oedipus:—δρα τί πρ ηρ; ἐν τω ὀντοι;
And so in Th. 99 πάθη μοι...οὐαὶ refers to
the wandering Heracles. See Appendix.

870 id6o, with ref. to sound: O. C. 1477,
El. 1410.

872 ἡμών...οἰκισθαί...ὐμίλα] ἡμᾶς τοῦ
συνανθαί: for the double gen., cp. 308 ff.:
for the periphrasis, El. 417 εὐμαι τα-
τρος...οὐμίλα: Eur. Hiph. 1179 ὑποθα-
τοις φίλοις...ομαχεῖας.—κοντὴν: cp.
El. 1104 ἡμῶν πολυθενίν κοινότοιν τα-
ρουσίων.

875 τί οὖν δὴ; The hiatus is clearly
genuine here (for the insertion of δ' would
be unfitting in this eager question); as
also in Aesch. Thes. 704 τί οὖν ἐπ' αὐτῷ
πασιομεν ἀθερομ. μήραν; See Appendix
to Ph., v. 100, p. 233.

876 οὐσίβεντα. στιβέω is not found
elsewhere. The conjecture οὐσίβεντα
rests on the fact that στιβεω occurs in
later, though not in classical, Greek.
But as Lycophron (131) used οὐσίβεντος,
he either knew στιβεω, or thought it a
possible form.

878 ξίμον οὖν; Euripides has a
ΣΟΦΟΚΛΕΟΥΣ

HM. B. τόνον γε πλήθος, κούδεν εἰς οὖν πλέον.
HM. A. ἄλλ' οὖθε μὲν δὴ τὴν ἄφς ἦλιον βολῶν
κέλευθον ἀνὴρ οὐδαμοῦ θηλὸι φανεῖς.

στρ. ΧΟ. τίς ἄν δήτα μοι, τίς ἄν φιλοπόνων
2 ἀλιαδὰν ἐὼν αὐτοὺς ἄγρας,
3 ἢ τίς Ὁλυμπιάδων θεῖα, ἢ ρυτῶν
4 Βοστορίων ποταμῶν, →
5 τὸν ὠμόθυμον εἶ ποθι
6 πλαξόμενον λεύσσων
7 ἀπύοι; σχέτλια γάρ
8 ἐμὲ γε τὸν μακρὸν ἀλάταν πόνων
9 οὗρῳ μὴ πελάσαι δρόμω,
10 ἄλλ' ἀμενήνυν ἄνδρα μὴ λεύσσειν ὅπων.

878 πλέον] Nauck writes μολὼν: Meckler, πεσόν.
877 ἄλλ' οὖθε μὲν δὴ L,
I., etc.: ἄλλ' οὖθ' ἐμοὶ δῆ got, and Ald.—βολῶν A, with most mss. In L the scribe wrote βολῶν: a corrector wrote ἄν above ἦ, and then ἦ was altered to ἦν in the text. μολὼν T; μολὼν I, and Ald.
878 ἄνὴρ] ἄνηρ L, etc., and Ald.—θηλὸι
879 δῆτα μοι Hermann: δὴ μοι mss.
879—880 L divides the vv. thus:—τίς ἄν—| φανείς|— ἔσχω—| ἔσχω—| τίς—
880 βοστορίων | τὸν ὠμόθυμον | λεύσσων—| σχέτλια—| τὸν...δρόμω.
879 φανείς] Morstadt conj. δῆτα τραπεῖς.
880 L. ἀλιαδὰν L: ἀλιαδὰν r.—ἀδιόντων mss., and Ald.: ἀμφ' ἀδιόντων Hermann.—ἄγρας] γρ. ἑδρα a late hand in L. Reiske conj.

similar phrase in Suppl. 818 (Adrastus)

877 άλλ' οὖθε μὲν δὴ, in rejecting an alternative: Ττ. 1128, Εἰ. 913.—τὴν ἄφς ἦλιον βολῶν: so Eur. Οἰ. 1258 ἐὼν μὲν οὖν τράβον | τῶν’ ἐφυλάξα, τὸν πρὸς ἦλιον βολᾶς. βολάι, like ictus (Hor. C. 2. 15. 10).—ἀκτοὺς: cp. Eur. Bacch. 14 ἀκτοῖς ἑπελήτοιρον πλάκας.—δηλοὶ δὴ λέον ἑστι: cp. 471 n. 'He is not found to have appeared anywhere along the path from the east. The acc. κέλευθον denotes the ground which the searchers have traversed: the phrase is a terse equivalent for ὁδηγοῦσα δηλοὶ φανεῖς τοῖς τὴν κέλευθον ὁδοίς. There is no real resemblance to Εἰ. 1273 φαλτάτων | ὀδῶν ἑταξίωσας οὖθ' μοι φωνήσαι, where ὀδῶν is cognate acc. to φωνήσας as implying ἐλθόν (cp. ἔθ. 1318 ἑξεθείς ὀδῶν).

879—978 A κομίσω, in which the Chorus has both lyrics and trimeters; Tecmessa, trimeters only (except ἓ λοι μοι, etc.). Verses 879—914 form a strophe, =antistr. 925—966. The lyric parts of strophe and antistrophe correspond thus: (1) 879—890 = 925—935; (2) 900—903 = 946—949; (3) 904—914 = 954—960. The intervals between the lyrics are filled by dialogue between the Chorus and Tecmessa, mainly in trimeters; thus (1) 891—899 = 937—945: (2) 904—907 = 950—953.

At the close of the strophe, Tecmessa has ten trimeters (915—924); at the close of the antistrophe, thirteen (961—973): in the latter speech, however, some critics reject vv. 966—968, and so make it equal with the other. On this view, 879—924 = 925—973.

For the lyric metres see Metrical Analysis.

879 Τίς ἄν with the optat. (ἀποι), 887 expresses a wish, cp. ἕθ. 1193 n.—διἀδε-su, sons of ἄλιον (sea-faring men,
SEMI-CH. 2. Only much toil, and nothing more to see.
SEMI-CH. 1. And clearly the man hath not been seen either along the path that fronts the morning ray.

CH. O for tidings from some toiling fisher, busy about his Stropeh. sleepless quest,—or from some nymph of the Olympic heights, or of the streams that flow toward Bosporus,—if anywhere such hath seen the man of fierce spirit roaming! 'Tis hard that I, the wanderer who have toiled so long, cannot come near him with prosperity, but fail to descry where the sick man is.

κήρας ('eyes').

**SEMI** θεών L: θεών r, and Ald. **SEMI** ποταμῶν Mosq. a, b: ποταμών ὅρατο ποταμός most MSS. and Ald. In L two letters have been erased between ποταμῶν and ὅρατο, whence Bergk conj. ποταμῶν ὅρατος (Hist. Gr. Lit. vol. III. p. 465). **SEMI** λέοντος] λέωνος L. **SEMI** ἄνδρος] L has the letters αωε written small in an erasure after υ. At an interval after ἄνδρος, a word of four or five letters has been erased:"....—ἄνδρος: Τίτ. **SEMI** ἰδί η ὑδάτος] Heath suspects this v., which Nauck too would omit. **SEMI** οὐδόνων ὁδήμων made in L from οὐδόνων ὁδήμων.—πελάδας] προσπελάδας Aug. c. **SEMI** ὀλ' ἄμεμπτον] In L the first v. has been made from μ.—ἄλλα μεμήρεω] Δ (and as v. l. in Pal.), as Musgrave had conjectured. Wecklein conj. ἄλλα ποθεύνων (Ars Soph. et p. 46); Morstadt, βεβηκόρι.

fishermen; poetical for ὄλημω, like παιδεῖς Ἑλλήνων (Aesch. Pers. 402). The use of the patronymic in Greek poetry was a free one; thus Pindar can say ἀγαθόντοι Ἑσοιδέα (Poseidon, 4. 33), forming the word from ἠσοιδιά. We might compare τεκτωνίθηκη, which occurs as a proper name in Od. 8. 114—χων... ἄγρασι: cp. 564 θεράν ἄγρασι (n.).—ἀντιονοῦ: the v. is long here, as in O. C. 685 (where ἀντιονοῦ=ἀγρασῶ) in 672), though short in Ph. 827: as in Ph. 827 the first Τυχε has ὅ, and the second ὅ. Herrmann unnecessarily inserted ὅ before ἀντιονοῦ (taking the v. as short). The metre is dochimai: cp. 564 n.

**SEMI** η τίς Ὀλυμπιάδος θεάτης κ.τ.λ.

'Can any Oread of the Mysian Olympus, or any Naaid of the streams that flow into the Hellespont, tell us where he is? The earth is unknown again with ποταμῶν ('Ολυμπιάδες θεά, ή θεά ποταμῶν): for the adj. co-ordinated with a gen., cp. Pind. N. 3. 2 παρθενίου παίδων τ' ἐφίσσεσα γλεψαῖς: Eur. Med. 404 τοὺς ἑυσφέροντα τοὺς τ' Ἀδάνος γαίοις. As to the Mysian Olympus, see on 720.—ρυτῶν, a general epithet of sea or river: Aesch. Ag. 1408 μυτᾶς ἐξ ἄλως: Eur. Hest. 113 μυτᾶς ταὐγὰς.—μυτᾶς, of the Hellespont; cp. Aesch. Pers. 723, καὶ τὸ δέκτημα, ὅππος ἄδεξωρον κλήσαι μέγας; with ref. to the bridges of boats made by order of Xerxes, ἴδε τοὺς τ' Ἐλληστήνων (Her. 7. 35).—The word ἄνδρος, added in L and most MSS. after ποταμῶν, was an early interpolation, caused by the elliptical construction. The schol. (on 579) read it, and explains πο- ταμῶν ὅρατος by Naids. But the antistr., v. 920, πάνων καὶ φάντασσα ἀνακτέας, is clearly sound; though Elsmed suggested that ἄνδρας may have dropped out before ἀνακτήας.

**SEMI** η τίς Ολυμπιάδος θεάτης κ.τ.λ. **SEMI** η τίς Ολυμπιάδος θεάτης κ.τ.λ. οὐδέποτε λέσσαν—οὐδεποτε λέσσαν, ἵ ὅτι (ὡς) λέσσαν: Ph. 1204 ἵτος, ἵ τοῖς, ἵ χέντος, ἵ βελέων τι, προ- τέματε, i.e., ἵ τοῖς προσέματα ἐχετε (n.).—ἀπό(). ——: Ar. Eq. 1207 ἐγὼ μὲν ἐμ' ὀ κόουν πρὸ σοῦ γὰρ ἀπότω. (Moschus 2. 124 has ἄραντος with ὅ: elsewhere the pres. has ὅ: the fut. and aor. have ὅ.).

**SEMI** οὐδέποτε λέσσαν—οὐδεποτε λέσσαν, ἵ ὅτι (ὡς) λέσσαν: Ph. 534 αἰκάρια: Eur. Or. 413 δεικ.; Thuc. 5. 14 § 4 ἄδεξα: τὸν μακρὸν ἀλόταν τῶν. The similar phrase in Aesch. P. V. 900, ἀλατεῖαν πᾶσιν, implies the constr. ἀλλάξαν τῶν (as cogn. acc.); and Sophocles may have had that in mind. But the gen. could also be explained as equiv. to an adj. πολυνόντων: cp. Ant. 114 λευκῆς χίλιαν ἄρωσιν (n.).—οὖν ἠ καὶ πελάδας ὀρφεῡ, 'cannot come near him (to τό Δαιτῆς), with prosperous course.' Others take ὀρφεῡ with πελάδας, 'attain to, obtain, a prosperous course.' (Cp. Pind. O. 1. 78 κράτει...πελάδα, 'bring me to victory.') Those who read ὀρφεῡ...ὁδομῶν (cp. n.) explain it in the same way. But this is surely forced.

**SEMI** ἄμεμπτον, enfeebled in mind by
ΤΕ. 11 ἰῶ μοὶ μοι.
ΧΟ. 12 τίνος βοή πάραυλος ἐξέβη νάπους;
ΤΕ. 18 ἰῶ τλήμων.
ΧΟ. 14 τὴν δουριλιστοῦν δύσμορον νῦμφην ὅρα
15 Τέκμισαν, οἰκτρῷ τὸδε συγκεκραμένην.
ΤΕ. 16 φώκικ, ὀλωλα, διαπεπόρημαι, φίλοι.
ΧΟ. 17 τῷ δ' ἔστιν;
ΤΕ. 18 Αἰας δ' ἥμιν ἄρτιως νεοσφαγής
19 κείται, κρυφαίο φασόγανῳ περιπτυχής.
ΧΟ. 20 ὁμοί ἐμῶν νόστων;
21 ὁμοί, κατέπεφνες, ἀναζ.
22 τόνδε συνναύτας, τάλας;
23 ὦ ταλαίφρων γύναι.
ΤΕ. 24 ὡς δέδε τοῦτ' ἄγνοντος αἰλάζειν πάρα.
ΧΟ. 25 τίνος ποτ' ἀρ' ἐπραξ' χειρὶ δύσμορος;

891 ὰ μοὶ μοι Τ (Triclinius): ἰῶ ὰ ὰ ὰ μοὶ L (μοὶ μοι), with most ms., and Ald.
892 τλήμων L: τλήμων r.
893 δουριλιστοῦν] L has the v from a late hand.
894 τεκμίσαν L.
895 φώκικ Dindorf (from ms. of Herodian περὶ μεγάλου ῥήμα-
τος: φώκικ ms. and Ald. 896 ὰ μοι] ὰ μοι L, with most ms., and Ald.: ὰ μοι
μοι Dresd. b (and so Brunck): ὰ μοι Dresd. a (a Triclinian correction).—Elmsley, ο μοι.
897 ὰ μοι κατέπεφνες ἀναζ ms. Since in the antistrophic v. 947, the ms. have
διασεὶς ἐξίσθενας ἀναζ, G. Wolff transposes, reading, ὰ μοι, ἀναζ, κατέπεφνες.
Dindorf, ὀμοί, κατέπεφνες, ἀναζ <οντ>•, a supplement suggested by Hermann, who

the νόσος, distempered. Cp. II. 5. 887
η κε ζεις ἀμενηνὸν ἐν χαλκόι τυχών
('seebles'),—the only instance of the word
in the Ημιάδ. In the phrases ἀμενηνὸν κάρνα
(Οδ. 10. 521, etc.), ἀμενηνῶν... ἀνελὼν (Πδ. 19. 562), the notion is 'un-
substantial.' ἀμενηνὸν is probably formed from
μένος. (Wecklein suggests that
Sophecles here meant by it 'unstable,' 'restless,' as if it came from μένος.)—
δὴνοι: sc. ἤστιν: cp. 33.
892 ὰ μοὶ μοι. Tecmessa,—who is not seen till v. 894,—is approaching the
entrance on the spectator's left, when she
descries the body of Ajax lying at the
other side of the scene. The undertow
amidst which he has fallen screens the
sight from the Chorus, until they draw
nearer. (Cp. 815 n.)
893 τίνος βοή κ.τ.λ.: 'whose cry
came from the wood, in the covert near us?' πάραυλος,
having an αὐθή near at
hand; screened from view in the neigh-
bouring covert: τίνοι πάραυλοι βοή=τίνοι
παραυλοι βοη. Cp. O. C. 785 ἀλλ' ὦ
παραυλοι οἰκίσθη (με), n.
894 ὰ τλήμων, sc. ἄγω, not Αἰας.
Ph. 1103 ὰ τλήμων τλήμων ἄρ' ἄγω.
895 δουριλιστοῦν: for the Ionic
form, cp. δούρειοι (Ευρ. Τρο. 14), γοίνατα
(Ο. C. 1607), μοισίων, εἰσίων, etc.—οἰκτρ.
συγκεκριμένη, steeped in the anguish
which the lament expresses; Αέτ. 1311
dehaλας ὀ δ' συγκεκριμάδι δή (n.).
896 φωκα is now read in Aesch.
252 Leaf gives παρφυκερ (the reading
of Aristarchus, acc. to Didymus), instead of
παρφυκερ, as there is no good author-
ity for παρφυκερ or αφυκερ before Polybius.
φωκα, the traditional form here, is Ionic
(Ηερ. 1. 180, etc.).
διαπεπόρημαι: cp. 1198 ἔπεσεν: Τρ.
1104 ἐκπεπόρημαι.
897 τὶ δ' ἔστιν: Ο. Ἀ. 319 n.
898 σ. ημῶν, ethic: 216.—ἄρτιοι νεο-
σφαγης: the same phrase occurs in Τρ.
1130. Cp. Αέτ. 1283 (τέθηκε...) ἄρτι
νεοσφαγηι πληγήσαντωσ.
899 κρυφαίο: cp. 658 κρύψο.—φως.
TE. Ah me, ah me!  
CH. Whose cry broke from the covert of the wood near us?

TE. Ah, miserable!
CH. I see the spear-won bride, hapless Tecmessa: her soul is steeped in the anguish of that wail.
TE. I am lost, undone, left desolate, my friends!
CH. What ails thee?
TE. Here lies our Ajax, newly slain,—a sword buried and sheathed in his corpse.

CH. Alas for my hopes of return! Ah, prince, thou hast slain me, the comrade of thy voyage! Hapless man,—broken-hearted woman!

TE. Even thus is it with him: 'tis ours to wail.

CH. By whose hand, then, can the wretched man have done the deed?

also thought of <καλ>... Hartung adds ἐν (as adv.). Hermann afterwards refrained from change here, and in 947 f. read ἄκουσ|ειν | ἑργαζό|σθαι | ἔρημον | ἔρημον. Bergk writes ὅμως, κατέπεφτε, ἄνω (and so Campbell), keeping ἄκουσ|ειν in 947, so that a trochee here (-φενεσ) answers to a dactyl there. ... ὅς τάλασσες Herm. l. τάλασσες L, with most MSS., and Ald.: ὁ τάλασσες τοι. ... ὅς τοῖς ποιέει ἔρρησε γεροὶ δύσματος MSS., and Ald.: ὁ τάλασσες τοι. Leaving 951 unchanged, Hermann alters ἔρρησε here to ἔρρησε: Wecklein, to ἔρρησε: Blaydes conj. ἔστεσε: while G. Wolff would write τοῖς ποιέει ἔρρησε (omitting ἄρ'). See on 951.

γάρ τε περιτυχής, wrapped, as it were, round the sword; cp. Pind. N. 8. 33 (φθόνοι) ἡλεμονών δαίμων νυμφή, φαιγάνων ἀφτικυλλαιας. Verg. Aen. 10. 681 An sese murocno ob tantum deinde amens | Indisat.

900 ὅμως with gen.: 908, 980: ὅς τάλασσες: cp. 1479. If the first thought of the Salaminians is, in Homeric phrase, ὁ τεταμένοι τοῦ νόοτος (II. 9. 413), this is an indirect tribute to the chief on whom their welfare depended.

901 ὁ δὲ δὲν, κατέπεφτε, ἄνω... τάλασσες. The text is not certain here; but it seems most probable that τ. τάλασσες is sound, and that in the antist. 947 f., ἄκουσ|ειν | ἑργαζό|σθαι | ἔρημον | ἔρημον. The ὅς or ὁ which the MSS. place before τάλασσες may well have been an error.—Cp. ἄνω 917 ταῦτα ἐν τοῖς οὐδενεῖς κατιγνάσει μέν: and El. 808.

908 ὁ τάλασσες γύναι. We should expect either ὁ τάλασσες γυναι, or ὁ τάλασσες γυνῆ, exclamatory, like El. 150 ἤκοσι ταύταματος Νιπότα. But the reading given above has the best MSS. authority, and is tacitly accepted in several recent editions. I retain it, because the words, though addressed to Tecmessa, are in fact rather a comment upon her fate. Hence it is conceivable that the nom. of the adjective, usual in exclamations, should here be combined with a vocative of the person.

904 οἳ δὲ τοῦ ἔχοντος: cp. 281 n.: 981: ἀνὴρ ἐχθρῶν τάλασσες βουλευκεῖν πάρα.—ἀδιβάζων, with allusion to his name (430 f.): cp. 914 δυνάμους. 980 τοῖς ποιέει ἔρρησε κ.τ.λ. The antistrophic verse is 951, ἔγαν ὑπερβαθεῖς ἄχθους ἄρεως. I believe that the text is sound here, and that ἕρως has dropped out before ἄχθος in 951. The case is parallel with that of vv. 369 and 384, in the latter of which a syllable was lost. The only tolerable emendation of ἔρρησε is ἔρρησε: and ἔρρησε is the fitter word, since, with its possible sense of 'contrived,' it suits the hypothesis that he may have procured death from another's hand; while ἔρρησε would, in that case, be somewhat forced. It may be added that the aorist of ἔρρησθαι is never used by Sophocles in the indicative
ΖΟΦΟΚΛΕΟΥΣ

ΤΕ. 26 αυτὸς πρὸς αὐτοῦ· δῆλον. ἐν γὰρ οἱ χθονὶ
27 πηκτὸν τὸν ἑγώνος πεπιτέτεις κατηγορεῖ.

ΧΟ. 28 ὁμοι ἔμας ἄτας, ὁλὸς ἁρ' αἰμαχθης, ἀφρακτω
φίλως·
29 ἐγὼ δ' ὁ πάντα κωφός, ὁ πἀντ' ἀδιδρις,
30 κατημελησα. πα πα;
31 κεῖται ὁ διστράπελος δυσώνυμος Αἰας;

ΤΕ. οὐτοὶ θεατος, ἀλλά νῦν περιπτυχεί
φάρει καλύπτω τόδε παρπήδην, ἐπεὶ
οὐδεῖς ἀν' ὁστίς καὶ φίλως, πλαίνη βλέπειν
φυσώταν' ἀνω πρὸς βίνας ἐκ τε φοινίας
πληγῆς μελανθὲν αἰμακαπ' οἰκείας σφαγῆς.

οἷοι, τὶ δράσοι; τίς σε βαστάσεις φίλων;
320 ποῦ Τεῦκρος; ὧς ἀκμαὶ ἀν, εἰ βαίνη, μόλις,


908—914 L divides the vv. thus;—
908 ὁ μοι— ἀφρακτω| — ἐγὼ δ'— | ὁ πἀντ' ἀδιδρις— | πα πα' κεῖται— | δυσώνυμος Αἰας.
909 ὁ μοι Τιτίλιου (T): ὁ μοι L, with most MSS., and Ald.
909 οὐς L (a cor-
rector has retouched the smooth breathing, to make it clearer: but it was never οὐς).
So most (perhaps all) MSS., and Ald. In his second ed. Brunck gave οὐς, and so Herm.: but almost all editors have kept οὐς.—ἀλμάχθης] ἀλμαχθῆς τ.
910 ἀφρακτω MSS., Suidas s.v., Hesych., and Ald.: ἀφρακτος Dindorf.
912 πα τα' L.
913 δ' δυστράπελος δυσώνυμος] δυστράπελος | δυσώνυμος L, with most MSS.,
Suidas s.v. δυστράπελος, and Ald., but the second ὁ is rightly omitted in a few of the later
MSS. (as Harl., Mosq. a and b).
915 In L the final ν of νυν has been added.

(though he has ἔβησεν Tr. 935, ἔβησ Ph. 117 etc.); and by Aeschy-
lus only once, Th. 924 ἐβήστη (lyr.): for in Ag. 1529 ἔβησ is right, and ἔβησ
only a conjecture. As to v. 951, the
insertion of ἔβησ is not only admissible, but
desirable.

1176 ΧΟ. πότερα πατρίδως ἡ πότε οἰκειάς
χερών; ΑΤ. αὐτὸς πρὸς αὐτοῦ;—ἐν γὰρ οἱ
χθονὶ: the order of words is Ionic in
style; cp. Ηερ. 6. 69 ἐν γὰρ σε τῇ νυκτί
ταύτῃ ἀναψιμαί: ιδ. 1. 108 ἐκ γάρ σε τῇ
ήφιον...ἐσθησάμενον Πθ. 458 πρὸς τὸν σε
πατρός. Ἰον οἰ...πατρέων (dat. of agent):
539.—κατηγορεῖ: Aesch. Ag. 271 ἐν γὰρ
φρονούντος ὁμα δος κατηγορεῖ

ΠΕΡΙΠΤΕΙΣ, in passive sense, 'on which
he has fallen': a bold use, as Eustathius
felt (p. 644. 47): Σοφοκλῆς ἔγχος περι-
πετεῖ εἰκείν ἐτύφλωσεν, ὧ περιπετεῖων
Ἀθ. Lobeck quotes some phrases which,
though not precisely similar, are ana-
logous; as Aelian Hist. An. 15. 10 τὰ
ἀγκυστρα...περιπαγέντα τοῖς ἱχθοις, i.e.,

'on which the fish are caught,' (περι-
πετεῖωτα Schneider): Chrysost. Οφρ. vol.
III. p. 85 A εἰσώ τῷ ἔβησ περίπετα,
made the sword a spit for his body,
i.e. transfixed himself with his sword.

909 οὐς, the reading of the MSS.,
is far better here than οὐς.—ἀφρακτω
dindorf writes ἀφρακτος, as the older
Attic form. Attic inscriptions attest
φάρας (420 B.C.) and διαφάρασθαι (409
B.C.): though διαφάρασθα occurs as early
as 347 B.C.; Meisterhans, Gramm. Att.
Inscr. § 43. No instance of ἀφρακτος
is quoted from an Attic inscr., but ἀφρακ-
tos occurs c. 300 B.C., and often later.
For the gen. φίλων, cp. 321: El. 36
ἀσκενοὶ...πατρατοῦ.

911 κωφός, in the general sense of
'dull-witted': schol. αἰμαχθης. πατί
adv., as O. C. 1458 τὸν πατὰν ἄριστον.

913 δυστράπελος, 'intractable,' not amenable to a guiding hand; cp. 609
δυσθεράπεντος: and see n. on 595. In
Arist. Eth. Eud. 3. 7. 6 (p. 1334 a 5) the
dυστράπελος is the 'morose' man, the
TE. By his own; 'tis well seen: this sword, which he planted in the ground, and on which he fell, convicts him.

CH. Alas for my blind folly, all alone, then, thou hast fallen in blood, unwatched of friends! And I took no heed, so dull was I, so witless! Where, where lies Ajax, that wayward one, of ill-boding name?

TE. No eye shall look on him: nay, in this enfolding robe I will shroud him wholly; for no man who loved him could bear to see him, as up to nostril and forth from red gash he spirts the darkened blood from the self-dealt wound. Ah me, what shall I do? What friend shall lift thee in his arms? Where is Teucer? How timely would be his arrival, might he but come,

by S above the line. 916 καλύψω] Wecklein writes ἐκάλυψα, comparing 535, where in L φιλᾶμα has come from φιλᾶμα. 917 δοτίς καὶ φίλοι] Nauck con. ἐχθρὸς ἢ φίλος (also τίς ἢ τοῖς γιὰν ὡς φιλῶς κ.τ.λ.). 918 Ξ Nauck rejects these two verses. 919 παύγησι] Wecklein writes φλεβῶς.—μελανθέα] Burges con. μελανθέα: Dindorf, καλάων: Meckler, μολυσθέα εἰσι.—οἰκεῖαι] Wecklein (Art Soph. c. 1. p. 40) con. οἰκεῖαι (= ματαιαί). 920 βαστάσαι r, and Ald.: βαστάσαι Λ. Λ., etc. 921 ἀκμαίος εἰ βαθι [=βαθίς Λ.] μέδος μμ. s., and Ald. In L, ἀκμάιος (meant for ἀκμαῖος). The first hand wrote either ἀκμαίος o, or ἀκμαῖος only (the o is blotted, and little more than a dot). The c was added by the same hand which in this play has often supplied an omitted σ. This is worthy of note in relation to Wakefield's con., ἀκμαίος ἂν, which Hermann adopted. Vaulliers con. ἀκμή ἂν. Wecklein writes ὑπὸ ἀκμαῖος ἐν βαθι μελῶν, with I. Pantazides.

opposite extreme to βωμολόχος, where the εὐρηκέλος is the happy mean.—δυσμέτρως: cp. 430 f. The epithets show a natural sequence of thought; 'intractable, and doomed to such a fate as his name foreshadowed.'

915 περτυχέος φόρας, a cloak or mantle wrapped round him: for the adj., cp. 899. The φόρας, we may suppose, has been brought by a προσβαλός from the tent hard by. The shrubbed corpse, which remains partly visible (cp. 1172), is an effigy, like that of Haemon in the Antigone (1128, cp. p. xvii. n.), and of Clytaemnestra in the Electra (1466). The actor who played Ajax has now to play Teucer.

παμπιτής is a poet. equiv. (used by Theognis and Aeschylus) for πάμπαρ, formed from it with the adverbial suffix -θην: παμπιτήθην, instead of παμπιτῶθην, by compensatory lengthening of α. 917 δοτις καὶ φίλοι, one at least who is a friend. καὶ emphasises φίλοι: cp. Eur. H. F. 58 (ὑ δυστραβίας, ἢ μῆ- ποθ', δοτίς καὶ μέσων εὐσοφ ἠμι, ἢ τίχοι. ἴσον 232 οὔτα ἀθάνατ', ὡ τι καὶ θέμας, δμασεί.

918 ξυνουτὴν ἄνω πρὸς μίνας: a reminiscence perh. of Od. 22. 18 (Antinoits dying of a wound in the throat), ἀντίκα ἀνάμεν άνά μεθα σέκιος βίδεν | ἀλματος ἀνυ¿ρμενοι: a thick jet of blood came up through his nostrils. The blood is forced up to the nostrils, and then issues from them. Cp. 1411.—μελανθην, 'darkened,' can hardly be a simple equiv. for μέλαν: Sophocles may possibly have thought—wrongly—that blood takes a darker colour from the action of air.—oikeías σφαγής: cp. 260 οἰκεία πάθη: Ant. 1176 (αἰμαστενα) πρὸς οἰκείας χεῖρος. 920 βαστάσαι: see on 837. The deliver. subjunct. βαστάσῃ, which the schol. prefers, would be unsuitable here.

921 ἀκμαίος ἂν...μέλοι seems the best correction of ἀκμαῖος...μέλοι. The phrase ἀκμαίος μελῶν is quite permissible in poetry: see the examples quoted on 196 f., and add Eur. Ph. 310 μέλος ψανεις ἀλεξάτα κάλκηστρα ματρός ὀλνεια.—ἀκμαίος, ξ βαθι, μέλοι is impossible: μέλοι could not stand here for μόλοι ἂν: see on Ant. 605 (κατάσχοι).
ΣΟΦΟΚΛΕΟΥΣ

πεπτωτ' ἀδελφὸν τόνδε συγκαθαρώσαι.

ὁ δύσμοιρ' Ἀιας, ὁδὸν ὦν ὦμας ἔχεις,

ὡς καὶ παρ' ἐχθροῖς ἄξιοις θρήνων τυχεῖν.

ἀντ. XO. ἐμμέλλεις, τάλας, ἐμμέλλεις χρόνῳ

2 στερεόφρων ἂρ' ἐξανύσσει κακάν

3 μώραν ἀπειρεσίων πῶνων. τοῖς μοι

4 πάννυχα καὶ φαέθοντ᾽·

5 ἀνεστέναξες ὀμόφρων

6 ἐχθρόδοπ'] Ἀτρείδαις

7 οὐλίῳ σὺν πάθει.

8 μέγας ἄρ᾽ ὅν ἐκεῖνος ἄρχων χρόνος

9 πημάτων, ἡμών ἀριστόχειρ

10 · · · ὀπλῶν ἐκεῖν' ἀγών πέρι.

922 G. Wolf conj. συγκαθαρώμασι.
923 Αἰας] Διᾶν Suidas s.vv. ὄδος

and ὡς δύσμοιρ. — ὀυμας ἔχεις MSS. (ὡς made in L from ὄδος). Nauck conj. ὄδος

κυρίει: O. Hense, ὄδος ἔχει: C. F. Müller, ὃς ἄρ᾽ ὀουμ θελεί. Meckler writes,

ὡς δύσμοιρ, ἄτας οὐν ὃς ὄδος ἔχεις.
924 παρ' ἐχθροῖς] παρ' ἐχθρῶν Pal., Mosch. b.

πηματα— ἐργα— τόπων— τάλασ— Πημάτων— ὀπλῶν— τάλαν— Πημάτων—

926 στερεόφρων] στερεόφρων τ., and Ald. ἂρ' ἐξανύσσει L, Pal.;

ἄρ᾽ ἐξανύσσει A, with most mss., and Ald.: Erfurdt added ἄρ' after ἂρ'. Blaydes writes, ἄρ' ὦν ἐξανύσσει (omitting ἂρ').
930 πάννυχα καὶ φαέθοντ'] Blaydes conj. πάννυχα καὶ φαέθοντος ἄροιταις (sc. τοῦ ἡλίου): Nauck, πάννυχα ἄμεροις τ'—ἀν-

922 συγκαθαρώμασι: schol. περιστείλαι. The double compound occurs only here, but Eur. has καθαρώμαζειν in a similar context, El. 1227 καθαρώμαζειν μέλα

μάτερος | τίνος, καθάρμασον σφαγά ('compose,' 'close,' the wounds). Here the sense is, 'compose,' with ref. to the laying out of the dead; cp. Ἀμ. 900 ἔπετανας ἀνθρώποι ἢμᾶς ἐγὼν | ἔλαξα κάθαρ- σιμασα | Ο. C. 1603 f. (π.): Ovid Met. 9. 502 περεαμ παρεοτ αντί στόροχον | Μυτίβα συσομασάρ. The inf. συγκαθαρώμασα stands after ἀκαίρια ἂν μόνοι as an inf. follows words of 'fitness' (Plat. Symp. 173 B δόδος ἐπιτείθεαι καὶ λέγειν καὶ ἀκούει). 923 ὀμας ἔχεις. The adv. ὀμας has been suspected, but there is no good reason for doubting that it was in use, though less frequent than ὄδον or ὡς: it appears sound in Ar. Ἡρ. 1636, and in Apoll. Rh. 4. 786; though in Ph. 1007 we should read οὐς ἄρ μοι ὑπάλλελει.—For ὀμας—ὀδος, cp. 557.

924 ὡς...ἐξίοις is best taken as a heightening of ὀμας ἔχεις: 'how worthy art thou,' etc. This is easier than to supply ὡς with ἔξίοις ('as being worthy'). The sense cannot be, 'so as to be worthy,' etc.; such an ellipse of ἐξίοις is impossible. —παρ' ἐχθροῖς, in their judgment; ὦσ. τίνα: E. 1469 κάτω ἐμοι ὡμοῖα τῶν ὑφῶν τόπον. 925 ἐμμέλλεις: cp. 1027: Ph. 1083 ὦς οὖς ἐμμέλεια ἄρ' ἂν ὡς τάλας, ἄρ' | ἐχθρόδοπος ἄρ' ἂν ἐξανύσσει τ.ι. ἄρ past Πημάτων: The words of Odysseus in 1336 f. also imply such an interval between the award of the arms and the death of Ajax. 926 στερεόφρων: as in Plat. Polit. p. 309 B τὸ στερεὸν ὕδωρ is said of τῶν ἔτη τὴν ἀνήλιαν μᾶλλον ἐνυπνώσας (φόσει). —ἀρ': 233 n.

Erfurdt's insertion of ἄρ' before ἐξανύσσει has been widely accepted: then ἔξις (corresponding with the ἄρ of ὄδουν in 881) takes the place of a short syllable; a license possible in dochiomac. But L's reading, στερεόφρων ἂρ' ἐξανύσσεις κακᾶς, gives an exact metrical correspondence, without any conjunctive addition. No one could hesitate to prefer...
to compose the corpse of this his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

Ch. Thou wast fated, hapless one, thou wast fated, then, Anti-strophe of woes untold! Such was the omen of those complaimings which by night and by day I heard thee utter in thy fierce mood, bitter against the Atreidae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess!

εστέναξε[σ] L has the first a, and αγ, in an erasure.—Elmsley conj. ἄρας, ἀνεσταθαίες, if ἂν be kept in 884. 932 ο{returned} ωμόφορον υμοφορον r.—Ατρείδαις [σφυδ] Nauck would write 'Ατρείδαις [σφυδ].—οἵν] ν made in L from μ. 934 ἄρ'] ἄρ'] ἄρ'] Lips. a b: ἄρ'] ἄρ'] Ien. 930 ὅλων ἐκεῖ] ἄγων πέρα μεσ., and Ald. In L a curved line stands opposite ἄτων in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before ἄτων, Thiersch conj. οὕλων: Musgrave, χρυσότοπων: Campbell, χρυσότοπων: Wex, τῶν χρυσῶν: Elmsley, εν Δαραίοις: Seyffert, 'Ατρείδαις. Triclinius has inserted 'Αχιλλέως, against metre.—In order to have a spondee before πέρα (=κείς in 890), Hermann writes ἐκεῖ] ἄγων ὅλων πέρα: Wunder, ὅλων ἐκεῖ] ἄγων πέρα.

it, but for a doubt as to whether Tragic lyrics could admit the form εστέναξεν. The doubled σ occurs in Od. 10. 373 ἀνίσοπεθεί (fut. midd.): Hes. Theog. 954 ἀνίσοπεθεί: Pind. F. 12. 12 ἀνίσοπεθεί. Sophocles has Ἀμάσας (390), and ἀληθεύον (Ph. 1162). Hartung, G. Wolff, and Wecklein read ἀληθεύον: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by ὅλων in 933,—an epic and Pindaric word which does not occur elsewhere in Tragedy.

939 Φ. τοῖς: 164 n.—πάννυχα καὶ φαιδοῦντα: schol. κατὰ νύκτα καὶ ἡμέραν. Cr. 411 νύκτερος (n.). The bold use of φαιδοῦντα for ἡμέραν or πανμέρα is interpreted and softened by the preceding πάννυχα. Doubt would be warrantable if φαιδοῦντα had stood alone.

931 Φ. ἀφίμῳν, fierce: cr. 885 τῶν ἀμφίμων.—ἐγκόμοι, poet. for ἐγκόμοι: Ph. 1137 φόρον ἐγκόμουν.—οὐλαὶ σὺν πάθει, with deadly resentment. οὐλαὶ refers primarily to his deadly hatred of the Atreidae, but suggests also the fatal result of his mood. For πάθος with ref. to an affection of the mind, cr. Ph. 890 ἄλλ' ἐνθάδ' ἠδ' τοίδε τοῦ πάθους κυρ' (ἐκ τῆς ἄμορφας). With the exception of these two passages, there is perhaps no clear example of πάθος so used before Plato. (Thuc. 3. 84, where διὰ πάθους ἐπιθυμουστε occurs in § 1, is an interpolated chapter.)

It is indeed possible to render οὐλαὶ σὺν πάθει, as Prof. Campbell does, 'under thy calamitous suffering' (the disappointment as to the arms). But οὐλαὶ is clearly suggestive of a direct reference to ὄμφορον ἐγκόμοι Ἀτρείδαις. Further, the prep. σὺν more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

934 μέγας...ν...ἀρχόν, lit., was potent in beginning, ἀρχόν: the use of μέγας being analogous to that of τοῦλος in such phrases as τοῦλος ἤ λασάμενος (Her. 9. 91). For ἀρχόν, cr. Hyg. 917 ὃς ἄρ] ἀρχάν ὃν ἐμίφρα θαύματος ἤ ἀρχεῖν τὸ δόρον: Thuc. 2. 12 § 3 ἢ ἠ τοῖς ἡμέρας τοῖς ἀλληλο μεγάλων κακῶν ἀρέτει.

935 Ε. ἱμας, used even in trimeters, O. T. 1134, etc.—ἀφρότοχοι ἄγων, like ἀφίμοιν ἄγων (El. 699), μυρίμνατοι ἀμιμλεῖν (O. C. 1653).

δῖλοι. The defect of ~~~~ before this word is proved by the metre of the strophe, 890, ἀλλ' ἀμεριμνὸν ἀμβρα μὴ λεύσοντι δυν. Musgrave proposed χρυσο-οδότευν: cr. Il. 20. 268, referring to the arms of Achilles, χρυσὸς γὰρ ἐρύσακε, διόρα θεώκ. The last syll. of ἀφρότοχοι might facilitate the loss of a word beginning with χρ. For other suggestions, see cr. n.

ἐκεῖν' κείμαι is the classical pf. pass.
πεπτώτ' ἀδέλφον τόνδε συγκαθαρισάι. ὡς δύσμορ' Ἀλας, ὠλος ὄν ὀλας ἔχεις, ὡς καὶ παρ' ἐχθροῖς ἄξιοις θρήνων τυχεῖν.

ἀντ. ΧΟ. ἐμελλες, τάλας, ἐμελλες χρόνῳ 925
2 στερεόφρων ἄρ' ἐξανύσσειν κακὰν
3 μοραν ἀπερεσίων πόνων. τοῖα μοι
4 πάννυχα καὶ φαέθοντ' ἱπτ
5 ἀνεστέναξες ὑμόφρων
6 ἐχθρόπο' Ἀτρείδαις
7 οὐλω ἐνν πάθει.
8 μέγας ἄρ' Ἰν ἐκείνος ἁρχαν χρόνος
9 πετάτων, ἕρμος ἄριστοχείρ
10 - νο - ὀπλών ἐκείν' ἄγων πέρι.

922 G. Wolff conj. συγκαθαρισάι. 923 Αλαν] Αλαν Συνδας s.vv. ὄλος and ὣς ὄνομα, ὀλος ἔχεις mss. (ὅλοι made in L from ὄλοι). Nauck conj. ὄλος καὶ τις: Ο. Hense, ὄλοι ἔχε: C. F. Müller, ὄλοι ἄρ' ὄλον πέλεα. Meckler writes, ὦ δύσμορ', ἄρα ὄλον ὄλος ἔχεις. 924 παρ' ἐχθροῖς 
925—926 L divides the vv. thus: ἐμελλες | ἐμελλε | ἐμελλες | ἦπ—μορα—πόνων | πάννυχα—φαέθοντ' | ἀνεστέναξες | ἐχθρόπο' | οὐλω—μέγας | ποταμῶν | ὀπλών...πέρι.
926 στερεόφρων] στερεόφρων τρ., and Ald. — ἄρ' ἐξανύσσειν L, Pal.: ἄρ' ἐξανύσσειν A, with most mss., and Ald.; Erfurdt added ἄρ' after ἄρ'. Blaydes writes, ἄρ' Ἰν ἐξανύσσει (omitting ἄρ'). 930 πάννυχα καὶ φαέθοντ'] Blaydes conj. παννυχα καὶ φαθωτος ἀνεταισι (ιε. του ἥλουν): Nauck, πάννυχα ἀμερίτις τ.—ἄρ'—

922 συγκαθαρισάι: schol. περιστείλαis. The double compound occurs only here, but Eur. has καθαρίζεις in a similar context, El. 1227 καλύπτε μέλη ματέρος | πέλο, καθαρίζον ζεγάς ('compose,' close,' the wounds). Here the sense is, 'compose,' with ref. to the laying out of the dead; cp. ἀν. 900 ἄκριπται αἰτήσει ἢ μᾶς ἐν ἔλεος κάθωσασθαι: O. C. 1603 f. (n.): Ovid Met. 9. 502 perseam precor ante toresque | Mortua.componat. The inf. συγκαθαρισάι stands after ἀκαμάτιν μελῶν as an inf. follows words of 'fitness' (Plat. Symp. 173 B δόν ἐπινείδαι καὶ λέγειν καὶ ἀκούσαι).

928 ὄλος ἔχει. The adv. ὄλος has been suspected, but there is no good reason for doubting that it was in use, though less frequent than ὄλος or ὀλοί: it appears sound in Ar. νεκρ. 1363, and in Apoll. Rh. 4. 786; though in Ph. 1007 we should read οὔ σι οὔ μὲ νυξαῖ. —For ὄλος—ὀλοι, cp. 557.

929 ὥς...ἀξίοι is best taken as a heightening of ὄλος ἔχει: 'how worthy art thou,' etc. This is easier than to supply ὦ with ἄξιοι ('as being worthy'). The sense cannot be, 'so as to be worthy,' etc.; such an ellipse of ἔλεος is impossible. —παρ' ἐχθροῖς, in their judgment; 929 n. —τυχεῖν: El. 1469 κατ' ἄμμον δηρῶν τύχη.

928 ἐμελλες: cp. 1027: Ph. 1083 ὄσ' ὄλος ἐμελλείς ἄρ', ἐκ τελαι, | ἐλέος—χρόνος: because, for several days, he had been brooding over his wrongs (930 f.): cp. 193 μακραύλοι | ...σχολα. The words of Odysseus in 1336 f. also imply such an interval between the award of the arms and the death of Ajax.

926 στερεόφρων: as in Plat. Polit. p. 309 B τό στερεόν ὄσο is said of τὰ ἐκ τίνι ἀνδρῶν μᾶλλον ἐπινείδαις (φόσεις). —ἀρ': 233 n.

Erfurdt's insertion of ἄρ' before ἐξανύσσει has been widely accepted: then ἐχθροῖς (corresponding with the ἄρ' of ἄξιοι in 881) takes the place of a short syllable; a license possible in doximacia. But L's reading, στερεόφρων ἄρ' ἐξανύσσειν κακῶς, gives an exact metrical correspondence, without any conjectural addition. No one could hesitate to prefer.
to compose the corpse of his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

CH. Thou wast fated, hapless one, thou wast fated, then, *Anti* with that unbending soul, at last to work out an evil doom of woes untold! Such was the omen of those complainings which by night and by day I heard thee utter in thy fierce mood, bitter against the Atridae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess!

*esténa[ê]s* L has the first *a*, and *a*; in an erasure.—Elmsley conj. *ánax*, *ánosténa[ê]s*, if *òmws* be kept in 884. **931 Π. ῥαφοῦ[ν] ῥαφοῦν τ.—Ατρείδας [οὐλὰρ]** Nauck would write 'Ατρείδας | ῥαφ.—σύν | ν made in L from µ.

**934 ἁρ' ἡ ἁρ' ἡ ἂν Λ. L**. a b: ἡ ἂν 10e. In L a curving line stands opposite δὲλὼν in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before δὲλὼν, Thiersch conj. *οὐλομένων*: Musgrave, *χρυσότόπων*: Campbell, *χρυσότόπων*: Wex, *τὸν χρυσοῦν*: Elmsley, *ἐν Δανάοις*: Seyffert, 'Ατρείδας. Trilfinius has inserted 'Ἀχιλλεῖν', against metre.—In order to have a spondee before *πέρ* (=λεοντειν in 890), Hermann writes *κεκτε* *ἀγών δὲλών πέρι*; Wunder, *δὲλὼν εκείθ' ἀγών πέρι*.

it, but for a doubt as to whether Tragic lyrics could admit the form ἄνωσσεν. The doubled *σ* occurs in Od. 16. 373 ἀνοσσεσθαί (fut. midd.): *Hes. Theog. 954 ἀνοσσάς: Pind. P. 12. 11 ἄνωσσες. Sophocles has δέλωσα (390), and πέλασσον (Ph. 1163). Hartung, G. Wolff, and Wecklein read δέλωσεν: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by *σφερα* in 923.—an epic and Pindaric word which is free from just suspicion, yet occurs nowhere else in Tragedy.

**929 Σ. τοια: 164 n. —πάνυνχα καλ** *φελωντ*': schol. κατά νύκτα καλ ἡμέραν. Cr. 217 νύκτας (n.). The bold use of *φελωντα* for ἡμεραν or πανυχρα is interpreted and softened by the preceding *πάνυνχα*. Doubt would be warranteed if *φελωντ*’ *ἀναστέναχες* stood alone.

**931 Π. ἀφρόρα*ν*, fierce: cr. 885 τον ἀφρόραν.—*ἔχθρος*, poet. for *ἔχθρα*: Ph. 1137 φαν ἤθθοραν, ἀφρόρα σοιν πάθος, with deadly resentment. *ἀφρός* refers primarily to his deadly hatred of the Atridae, but suggests also the fatal result of his mood. For *πάθος* with ref. to an affection of the mind, cr. Ph. 899 ἀλλ ἂν ἓρεθ ἤθη τοῦ τάδους κυρό (X. τῆς ἄφρος). With the exception of these two passages, there is perhaps no clear example of *πάθος* so used before Plato. (Thuc. 3. 84, where διὰ πάθους ἑπτυμούρτες occurs in § 1, is an interpolated chapter.)

It is indeed possible to render *οὐλωρ* σοιν *πάθει*, as Prof. Campbell does, 'under thy calamitous woe' (the disappointment as to the arms). But *οὐλωρ* is clearly suggestive of a direct reference to ἄφροραν ἤθθοραν 'Ατρείδας. Further, the prep. *σοιν* more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

**934 μέγας... ᾿ν... ἀρχην* lit., was potent in beginning,...*σφοδρος ἄρχε* the use of *μέγας* being analogous to that of πολύς in such phrases as πολύς ἂν λυσόμενος (Her. 9. 91). For *ἄρχεν*, cr. *Tr. 871 ὁ ἀρ' ἂν ὁ σμερλοτάκων | ἄρχεν το τόδορον: Thuc. 2. 12 § 3 ἂν ἐδύι ἡ ἡμέρα τοίς Εὐλίη τοι ἀλλᾶς κακῶν ἄρχει.*

**935 Σ. ἔριος*, used even in trimeters, O. T. 1134, etc.—*ἄρσιτχερ* ἄρχων, like ἄκατον ἄρχων (*El. 699*), βδομαρίων ἄμιλα (*O. C. 1069*).

*δὲλων*. The defect of *σοιν*—before this word is proved by the metre of the strophe, 890, ἀλλ ἐμερωτάν ἂν ἂν με λεκασεῖν ἄροι. Musgrave proposed *χρυσο* ὁδόν: cp. *I. 20. 268*, referring to the arms of Achilles, *χρυσό* γάρ ἄροικας, δῶρα θεῶν. The last syl. of ἄρσιτχερ might facilitate the loss of a word beginning with *χ*. For other suggestions, see cr. n.

*κεκτε*. *κεκτε* is the classical pf. pass.
ΤΕ. 11 ίω μοί μοι.

ΧΟ. 12 χωρεί πρός ἦταρ, οἶδα, γενναία δύνη.

ΤΕ. 13 ίω μοί μοι.

ΧΟ. 14 οὐδὲν σ' ἀπιστῶ καὶ δις οἰμόξει, γύναι,

15 τουοδ' ἀποβλαβθεῖσαν ἀρτίως φίλον.

ΤΕ. 16 σοι μὲν δοκεῖν ταῦτ' ἐστι, ἐμοὶ δ' ἄγαν φρονεῖν.

ΧΟ. 17 ἡμινδώ.

ΤΕ. 18 οἶμοι, τέκνοι, πρὸς οίλα δουλείας ζυγὰ

19 χωροῦμεν, οἴοι νῦν ἐφεστάσατι σκοποί.

ΧΟ. 20 ὀμοί, ἀναλγήτων

21 διασών ἐθρόησας *ἀνανδ'

22 ἑργ' Ἄτρειδαν τῶδ' ἀχεί.

23 ἀλλ' ἀπείρῳ γεώ.

ΤΕ. 24 οὐκ ἀν τάδ' ἐστὶ τῆδε μὴ θεῶν μέτα.

ΧΟ. 25 ἄγαν υπερβριθὲς <γάρν> ἀχθος ήνυσαν.

ΤΕ. 26 τοιοῦδε μεντοί Ζηνὸς ἡ δευτ' θεος

27 Παλλᾶς φυτεύει τημίξ' Ὀδυσσέως χάρων.

987 ἔοι μοί μοι ἔοι μοί μοι L, and so in 939, 974.


990 ἀρτίως] L has ou written above ω. The Schol. has: ἀρτίων γυναικιον.


992—998 L divides the vv. thus:—ἀμοί—

of τῆθημ (τέθειμαι being used in a middle sense). Cr. 572 f. τεχθ.. | θεόνοι' Ἀχαιοῖ (n.)

988 ἦταρ: cp. Aesch. Eum. 135 ἄλγησεν ἦταρ ἐνδίκως ἄνδρεως.—γενναία, true-hearted, loyal, like γενναίος ἤκος (Ph. 1401), γενναίοι πόιοι (Eur. H. F. 357). The schol., wrongly, ἡ λειψα: a version which he arrived perh. rather through the use of γενναίος as ='fine,' 'good of its kind,' than through the idea of 'genuine,' γυναικια.


991 ἀποβλαβθεῖσαν...φίλον: bereft of him: properly, arrested by a hand which separates her from him (El. 696 ὅταν δὲ τις θεῶ | βλάπτῃ, δούναι ἄν οὐκ ἀν λαχῶι φυγεῖν). For the gen. (not found elsewhere with ἀποβλάπτω), cp. Aesch. Ag. 128 βλαβέθητα λαυσίων ἀδρόμων: Τυγκανευς fr. 12. 39 οὐδὲ τίς αὐτῶν | βλάπτειν οὖν' αἰδοῦσ οὔτε δίκης θέλει.

ἐπιστρεφεῖν. The schol. read ἐπιστρέφειν, which he explains by γυναικια: and this reading was approved by Bergk in Rhein. Mus. (1847) p. 150, though in his text (1858) he kept ἀρτίως. Hartung gives ἀρτίως, explaining it of close, congenial friendship (Ant. 570 οἴχως δὲ γ' ἑκείως τῷ δ' ἤρμοσμένοκ. But ἀρτίως, though somewhat tame, is clearly genuine.

993 δοκεῖν, κτισμένον, to conjecture; φονεύειν, to understand, to feel, by one's own experience; cp. O. C. 1741 φονεύω, 'I know it well.' As the Chorus had recognised Tecmessa's unique place in the affections of Ajax (211 ff.), so by δοκεῖν she implies that they can at least form some estimate of her loss.

994 Ζ. δουλείαι ζυγά: her old fear;

490—οἴοι might be a second exclamation; but seems better taken as causal (=ἔκειν τοῦτον). Cp. O. T. 701 Κροκτόνοι, οἶοι μοι βεβουλευκέας ἔκει. —σκοποῖ, the δεσπόται (500) who will be the overseers of her servile tasks (503, λατρεία). Cp. Aesch. Suppl. 381 τόν ψυχαν σκοτοῦν ἐπικῆσει, | φόλακα πολυτόνων | βροτῶν: the watchful god, who punishes guilt.
TE. Woe, woe is me!
CH. The anguish pierces, I know, to thy true heart.
TE. Woe, woe is me!
CH. I marvel not, lady, that thou shouldst wail, and wail again, who hast lately been bereft of one so loved.
TE. 'Tis for thee to conjecture of these things,—for me, to feel them but too sorely.
CH. Yea, even so.
TE. Alas, my child, to what a yoke of bondage are we coming, seeing what task-masters are set over thee and me!
CH. Oh, the two Atreidæ would be ruthless—those deeds of theirs would be unspeakable, which thou namest in hinting at such a woe! But may the gods avert it!
TE. Never had these things stood thus, save by the will of the gods.
CH. Yea, they have laid on us a burden too heavy to be borne.
TE. Yet such the woe that the daughter of Zeus, the dreaded goddess, engenders for Odysseus' sake.

Δισωμεί| ἄναγον| ἄλλο...θέα.  
448 κώς (sic) L: with γρ. λόμα μος, from S.  
447 Κ. άναγον ἑργ' Hermann: ἄναγον ἑργον mss.  
448 τοῦτο made in L from τοῦτο.  
451 ἄγαν Λ, Γ, Τ, and lemma of schol. in L: ἄγαν γ' Λ (=Lb), Pal., Δ, Θ, Harl., and Ald.: ἄγαν δ' A and Brunck.—υπερβολικὸς] After this word Brunck adds τὸς: Elmsley, γάρ: Blaydes conj. υπερβολικὸς γε τάχθων.—ἐχθέοι] Nauck conj. ἐχθέοι.—γνωσα] In L the 1st hand wrote γνωσαν, and another added the breathing. Two of the later mss. (Ien., Mosq. b) have γνωσα.  
452 γνωσα] thea τ.  

448 Κ. άγαν, ἀναληγίτων κ.τ.λ.: 'in this sorrow (τοῦτο) ἐχθέοι, lit., 'by it, by the mention of it), thou hast named deeds of the Atreidæ that are unutterable,—that make them ruthless': i.e., if they should indeed enslave thee, their act would be infamous. ἀναληγίτων, as its emphatic place shows, has a predicative force. For ἐχθέοι] ἑργ', as a correction of ἄναγον ἑργον, see on 901.—ἄγαν does not literally mean 'lament,' though it might be so rendered here, as in O. C. 1722 λήγετε τοῦτο ἄγαν (where the literal sense is: 'cease from this sorrowing').  
450 οὐκ ἐν τάδ' ἑκτι κ.τ.λ. The last words of the Chorus, ἄλλο ἄνεργοι, ὥσις, imply that the Atreidæ may, after all, be capable of such cruelty, if the gods do not hinder them. Tecmessa replies that things could not have come to the present pass without the help of the gods; so that it is vain to rest hopes on them.

τάδ'...τὴν: Aesch. P. V. 511 ὃ ταῦτα ταῦτη Μοῖρῃ πεντελεύχοντο [κραίναι πε-  

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κρωται.—ἑττα, have been brought to this state: cp. Ant. 1156 οὐκ ἔδωθ' ἐπών στάντ' ἄν ανδρόκου βλού | οβ' ἀδείαμ' ἀνέσθη καὶ μεμαίθην πτετ (n.).—μὴ δεῖν μέτα, sc. στάντα, = et μὴ μετά δεῖν τὰ δέττ' ἑττά: cp. O. Τ. 1458 ὡς ἄρ γε ἄρ πτετ | ἄγανκων ζωήν, μὴ πρὶ τῇ δεινῇ καθε, sc. ζωήν.  
451 ἄγαν υπερβολικὸς κ.τ.λ. The defect of a syllable in the mss. here (see 905 n.) is best supplied by γάρ, which expresses assent: cp. Ph. 755 ΝΕ. δεῖν γε τοῦ πίστιον τοῦ νοστήματος. Ω. Δ. δείκτην γάρ ὄνημα ῥήτορι. The addition of γʹ after ἄγαν in some mss. seems to have been prompted by a sense that some such link with the preceding verse was required.— ἄγαν, of sorrow, as Ph. 1108 μωρών ἄγαν δ' ξυπνεί ἔννοιαν, εἰδομένου, —γνωσαν, affected, brought about, as Ph. 1145 κοὐναν γνώσαν ἐς φιλον προφορ. Not, 'have made too heavy,' like O. Τ. 166 ἰδονα' εὐτοισάν φιλόν πνήματος.  
452 κ.τ.λ. μάντοι, 'yet,'—crushing though the sorrow is: cp. O. C. 780I. ἄρ ἄν
ΣΟΦΟΚΛΕΟΥΣ

ΧΟ. 28 ἥ ῥα κελαίνωταν θυμόν ἐνυφρίζει πολύλας ἀνήρ, 954 29 γελά δὲ τοιοῦτοι μαντομένοι άχεσιν 30 πολὺν γέλατα, φεύ φεύ, 31 έν τε διπλοί βασιλῆς κλύνουτε 'Ατρείδαι.

ΤΕ. οἱ δ' οὖν γελάντων κάτιχαρον τοιαύτα 
κακοῖς τοῖς τούδ', ίσως τοι, κεί βλέποντα μὴ 'πόθον,
θανόντ' ἄν οἵμωξειν ἐν χρεία δορόσ.
οὶ γὰρ κακοί γνώμαι τάγαθον χερῶν
έχοντες οὐκ ἴσαι, πρὸν τῖς ἐκβάλη.

954—960 Λ divides the vv. thus:—ἡ ῥα—| θυμόν—| πολύλας—| γελά—| πολὺν—| έν τε—| κλύνουτε 'Ατρείδαι.

954 κελαίνωταν Λ (ο from ὡ), with most
mss., Suidas s.v., and Ald.: κελαίνωτα Δ, with Eustathius p. 72. 4. Blaydes writes
κελαίνωτ' (=άνθ): Hartung, κελαίνω' ἑνθυμοῦν (see comment).
955 πολύλας
ὁ πολύλας mss. and Ald.: Porson on Eur. Or. 1297 pointed out that the art. should be
omitted (cp. 913 f.). 967 γελά δὲ mss.: Blaydes writes γελά τε.—τοιώδες Elmsley:
τοιώ L, with most mss., and Ald.: τοιώ Triclinius: τοιώ Hermann.—άχεσιν, τ. and
Ald.: άχεσι L.

960 έν τε mss.: έν δὲ Blaydes.—βασιλῆς γ. βασιλῆς L, Α,

ματαίων τρέων ἄν ἠδονής τύχος; τοιαῦτα μεντοί καὶ οὐ προσφέρει εἰμί.
(It is not a mere expression of assent, 'yes,' as Paley takes it.)—Ζηνὸς ἡ δεινή θέας: for the
simple gen. of parentage, cp. 172 
Δίος, 1300 Δαμέωντος: Ant. 824 τῶν 
Φεργέων έξεν | Ταύταλον. In 401 and
450 the art. (ἡ) is prefixed to Δίος.—
φοβεισ: cp. O. T. 347 ζυμφυεσίαν ξύλο-
γον.

954 Λ: 173 n.—ευφρίζει here
denotes, not deeds or words of insult, but
secret exultation; hence it is joined with
κελαίνωταν θυμόν as an acc. 'of the inner
object,' like which is often added to verbs of feeling (γέμησι τε φρόνη, Λ. 8.
559: παράσομαι φρένας, Ant. 1095). κε-
λαίνωταν (κελαίνων, ώς) is not simply an
equiv. for κελαίνων: the second compound suggests the dark soul
which watches from its place of concealment
with malevolent joy; as Philoctetes
says to Odysseus, ἀλλ' ἡ κακή στι διά
μυχῶν βλέπουσ' ἀεὶ | ψυχῆ etc.—The
epithet 'dark,' 'black,' is often given to a
mind strongly moved by passion (esp.
anger): Λ. 1. 103 μέσος δὲ μέγα φρένες
ἀμφ' μέλειαι | πιμπλατ': Theogn.
1199 καὶ μοι κραδών ἐπάθαμε μέλειαι
tαυτά με κελαίχιτων | φημ' ἀμώστεται
φόβη. Here, however, dark malignity
is implied, as by κελαίφρων (Aesch. 
Ευμ. 459, of Clytaemnestra).

The form κελαίνωτας occurs only here,
though Pind. P. 1. 7 has the fem., κε-
λαίνωτα, ν. φέβελαν. In P. 4. 212 he uses
κελαίνων (κελαίνωτεστι Κόλχους): and
Blaydes here gives κελαίνων' άθυμον:
an ingenious conjecture. But the Sopho-
clean apocope of ἄθυμος is elsewhere con-
fined to compounds (see on Ant. 1275
ἀρτέρων).

Schneidewin strangely understands,
'Odysseus mocks at the frenzy-darkened
soul of Ajax.'—Hartung writes κελαίνων'
ἐνθυμοῦν: 'mocks at the brooding, pas-
sionate man' (Ajax),—referring to Arist.
Pol. 4. (7.) 7. 3 (where, however, ἑνθυμος =
'spirited,' opp. to ἑνθυμοᾶ,)

968 πολύλας, much-enduring, 'pa-
ient,'—the Homeric epithet, applied with
bitter irony: he has known how to work
and wait.—Not 'unflinching,' in the sense
of 'sticking at nothing' (παρατηροῦν, 
ν. 445).

967 γελά δὲ, the traditional reading,
is slightly better here than γελά τε:
δὲ, implying that the speaker turns to
a new point, here serves to mark a climax:
Odysseus exults in thought,—yes, and
laughs aloud. For γελά, cp. 381: Ph. 
1125 (καὶ τοῦ...) ἐγελά, χεῖρα πέλλαν | τῶν
ἐμῶν μελέων τρόπον. —τοιώδες, ἄχεσι
dat. of object with γελά: cp. 1042: Ar.
Νείβ. 560 ὅσιν οὖν τοιώδεις γελά, τοῖς εἰμὶ
μὴ χαίρετο.—μαντομένοις: as μαντομαί is
said of fire, strife, etc., so here it denotes
'frantic' griefs, but with a further refer-
CH. Doubtless, the patient hero exults in his dark soul, and mocks with keen mockery at these sorrows born of frenzy. Alas! And with him, when they hear the tidings, laugh the royal brothers, the Atreidae.

TE. Then let them mock, and exult in this man's woes. Perchance, though they missed him not while he lived, they will bewail him dead, in the straits of warfare. Ill-judging men know not the good that was in their hands, till they have lost it.

with most mss., and Ald.: θεσπελέτ L (Triclinius).

961 οὖθε (from οὖθ) L, with most mss., and Ald.: οὖθε αὖ one MS. of Suidas s.v. βήσειναίες (where 961—963 are quoted). Hermann wrote of οὖθει: Bergler, αὖ οὖθε (and so A).

962 τοιῷς δ' made in L from σ.—τοιῷς. In L the 1st hand wrote τοιῷ, and c has been added by a corrector: cp. 921.—τοιῷς] Nauck conj. 'φιλον] (or, as he would write it, 'φιλον). τάγαθον χερῶν L, with most mss., and Ald.: τάγαθ’ ἐν χερῶν Mosq. b, and one of Brunico's mss. (as Reiske had conjectured) which Cobet prefers, Var. L. p. 15. ταξιβάλν] έκβάλνς Τ.'


963 οὖθε: 114 n.—κελ. ἑα, where έλ κα μη would be normal (563 n.).—τοιῷς, 'missed him,' during the interval between the award of the arms and his death, when he remained in seclusion (193 ἐ., n.). Η. 6. 361 (Hector) δορ’ ἐπαμίῳ | ἔν τρόποι, ἀ µή μεῦ ποιήν ἄπειρον ἔκχοιν. 1. 420 ἐνο τ’ Ἀχιλλος ποιήν ἔσται ἡς Ἀχιλλος. For the prodelision of the augment in the last foot of the ν., cp. 557 τοῖχοις.

ἐν χειρὶ δοροί] 'in the need of the spear' = 'in the straits of war': cp. 1775: Ani. 870 δοροί ἐν χειρὶ.—Not, 'when they need his spear.'

964 έκακος γνώμας: cp. 1374 γνώμην σοφοῦ.—τάγαθον χερῶν is better attested than τάγαθ’ ἐν χερῶν: and in this context the singular τάγαθον is preferable. For the dat., cp. El. 431 ἐν ἔχοις χερῶν, Τ. 265 χερῶν. ἐγὼ βλάπτω, πρὶν τις ἐκβάλνι] πρὶν ἐκβάλνι: the collective τις, as in Thuc. 4. 35 § 6 οἰς ἐν ἐπὶ, ὡς τις ἐν οἷς πρόσειται, διασχέταν ποιομένου κ.κ. From the primary sense of 'casting out,' ἐκβάλλειν derives that of 'throwing away,' 'losing by one's own folly': cp. Ar. Eccl. 750 οὖ γὰρ τών ἕμων ἱδρώτα καὶ φιάδοναν | ἀδέν πρὸς ἔκεισι ὁθοῦν ἄνοιχτος ἐκβάλνι. So a schol. here explains, πρὶν ἐν τις αὐτῷ ορεθῆναι. Sophocles has this use, with various shades of meaning, in Ant. 648 (where see n.), O. T. 611, O. C. 631. [We could also render, 'until one strike it out of their hands' (cp. Od. 2. 396 πάλα δὲ πίνοσατ, χερῶν δ’ ἐκβάλει κεπελλα. But a reason for preferring the other view is that it represents the loss as due solely to the folly of the possessors themselves; and thus suits the context better.]

For the sentiment, cp. Minnernuss fr. 1 (in Nauck's Frag. Trag. 2nd ed., p. 829) δεινοὶ γὰρ ἄθροι πάντες ἐκείνον ὀφελέον | ζωτὶς φθορωτὸς, καθωρίσα τ’ αὐθαίρει. Plaut. Capt. 1. 2. 39 Tim demique homines nostra intelligimus bona. | Quom quaes in potestate habimus ea amissmos. Hor. C. 3. 24. 31 Virtutem incolumem odi mus, | Sublatam ex oculis quaecumque invidia. 966—973 Various theories of inter- polation have been held with regard to this passage: see Appendix. Most of them are founded on the assumption that Tecmessa's former speech of ten lines (914—924) must be balanced by a speech of the same length here, and that therefore three of the thirteen verses (961—973) must be struck out. (Nauck, who rejects 918 ἐ., strikes out five verses here, 966—970.)

As several objections arise from the alleged incoherence of the speech, it is well to observe the train of thought in 961—973.

'Let them mock, if they will, at the fate of Ajax; they will perhaps find out, in time of need, what they have lost; foolish men never know their own good fortune till they have thrown it away.
σοφοκλέους

έμοι πικρός τέθηκεν ἢ κείνος γλυκύς,

ἀυτῷ δὲ τερπνός: ἀν γὰρ ἱράσθη τυχεῖν

ἐκτίσαθ' αὐτῷ, θάνατον ὄντερ ἤθελεν.

τι δὴ τοῦτ' ἐπεγγέλθην ἂν κάτα;

θεοῖς τέθηκεν οὖτος, οὐ κείνοις ὦν,

πρὸς ταῦτ' Ὀδυσσεὺς ἐν κείνοις ὑβριζέτω.

Αἰας γὰρ αὐτοῖς ὄφη' ἐστίν, ἀλλ' ἐμοὶ

λιπὼν ἀνίας καὶ γόοις διοίχεται.

τετκροσ.

ὡς μοί μοι.

χο. σίγησον: αὐθὴν γὰρ δοκῶ Τεύκρον κλέων

βοῶτος ἄτης τῦχο εἰπόκοπον μέλος.

τετ. ὃ φίλταρ' Ἀιας, ὃ ἕναιμον ὅμμ' ἐμοὶ,

ἀρ' ἡμπόληκας ὀσπερ ἢ φάτες κρατεί:

969

970—975

For the supposed interpolations in this passage, see Appendix.

966 ἐμόι πικρός τέθηκεν ἢ κείνος γλυκύς Λ. The accent on ἤ is from a later hand: the scribe wrote either ἣ or ἦ. The ὣ of πικρός is partially erased, and the σ-almost wholly. Four dots •••• are placed before the verse. There is no variant in the other mss. The Aldine has a comma after τέθηκεν (as well as after γλυκύς).—For ἤ Schneidewin wrote ὣ:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei:—For ἤ Schneidewin wrote ὣ: Reiske, Porson and Elmsley conj. ei: –Hoffmann conj.

966 εἰς Μοιραίας ἐπεμβαίνοισι. Schol. in L: μᾶλλον ἐμοί πικρός τέθηκεν ἢ ἐκεῖνος γλυκύς. This is the only tenable explanation of the words. For the omission of μᾶλλον, cp. Π. 1. 117 βοδλόν ἐγὼ λάθο σοι ἐμεμών ἢ ἀπόλεσθαι: Her. 3. 40 βοδλόματοι...ἀλλ' ἀναφέρει τὸν αὐτὰ ἐκεῖνον πρόσω ἢ ἐστυγχέον τὰ πάντα. No proposed substitute for ἤ [ἡ, α, φ, κα] really fits the sense. Her point throughout is that the death of Ajax is no triumph for the Greeks—only a loss. The sole positive result is her own wretchedness. γλυκύς means, a cause of rejoicing for them—if they knew their own interest. Instead of ὡς κείνος γλυκύς, ἀλλ' ἐμοὶ πικρός, we have ἐμοὶ πικρός (μᾶλλον) ἢ κείνος γλυκύς: cp. Thuc. 1. 34 § 2 τὸλμου μᾶλλον ἢ τῷ λογῳ ἀβουλήθης τὰ ἐγκλήματα μετελέσω (= ὡς τῷ λογῷ, ἀλλ' τὸλμου).

970 δ' ἐμπολοῦσιν, as in 454, 989—κατα, placed after its case, as in 302, and also separated from it, like ἐν in 906. We find κατα joined with a similar compound verb in Ei. 8. 4. 4 κατ' ἐμοὶ... μᾶλλον ἐπεμβάσαι.—Conjectures which aim at ἐνεκλείψαι (τοῦδ' ἢ, τοῦτ' ἢ, τοῦτ' ἢ) are needless: the stress on τοῦτ' mitigates the harshness of the verse.

970 ὡς κ.τ.λ.: the dat. is one of relation: his death is a matter between the gods and himself,—one in which the Greek chiefs have no part. ("His death concerns the gods,—not them, not them": Whitelaw.) See on Ei. 11. 53 τέθηκεν ἐγὼ σοι. The implied meaning is that his death has been brought about by the gods; but ἔστε should not be taken as a dat. of the agent (539), 'by the gods';

(961—965). No, his death is no gain for them—though it is anguish for me: for him, it is the release which he desired (966—968). Why should they mock at him, then? They cannot even claim that his death was their work; it is the affair of the gods (969 f.). So Odysseus may exult, if he pleases, but it is an empty triumph. He and his friends have merely suffered a loss: Ajax is gone,—and has 'left nothing behind him but the sorrow which is mine' (971—973).
To my pain hath he died more than for their joy, and to his own content. All that he yearned to win hath made his own,—the death for which he longed. Over this man, then, wherefore should they triumph? His death concerns the gods, not them—no, verily. Then let Odysseus reveal in empty taunts. Ajax is for them no more: to me he hath left anguish and mourning—and is gone.

**TEUCER, approaching.**

Woe, woe is me!

CH. Hush—methinks I hear the voice of Teucer, raised in a strain that had regard to this dire woe.

*Enter TEUCER.*

TEU. Beloved Ajax, brother whose face was so dear to me—hast thou indeed fared as rumour holds?

**971 πρὸς ταυτή** with a command, as often; cp. 1066, 1115: *Ant. 658 πρὸς ταυτή ηφυμετέρα Δία | ξύμωμοι: O. T. 216: El. 820, etc.—έν κενοῖς, in a case where his triumphs are κενά, empty, unreal: cp. Τρ. 1118 οὐ γὰρ ἐν γραφή εὐτ οἷς ἡ λεγέμενα(μ)ι(α). El. 331 θυμίζω. χαράζεται κενά.

**972 2.** There is no stress on αὐτοῖς as opposed to έμοι. The emphasis is on οὕτως ἔστω, which is repeated in a negative form by ἀλλὰ...δαίστασα (cp. 167 π): ‘It is all lost for them; nothing remains but the anguish which becomes my portion.’

**974—1184** The fourth εἰκοσιαίων consists of two scenes. (1) 974—1309. Teucer’s lament. (2) 1340—1184. Meneelus forbids the burial of Ajax, and Teucer defies him.

**976 ἐγὼ προσκυνοῦν (from σκοτῶ as = ‘mark’), aimed at it, having regard to it: schol. οὐχ ημαρτοῦν τὸν συμφόρον, ἀλλ’ εἰσχασάμενον.** Another gloss, εἴρον, represents the view that εἰσκυνοῦ is from σκοτῶ as = ‘overseer’, and means ‘looking upon’ the ἄγα: which yields virtually the same sense. But, in actual usage, this εἰσκυνοῦ, when figurative, means ‘watching or presiding over.’ In Aesch. Ch. 131 f., τοὺς γῆς ἔρεβε δαίμονες κλέειν ἔμαθε εὐχῆς, πατρίδοις δομάτων εἰσκυνοῦν, the adj. is best taken with δαίμονας, ‘looking upon.’ Hence it is better to suppose the notion of aiming at a mark both here and in Aesch. Εἰμι. 903, ἵνα νικῆσῃ καθ’ ἐνεκτικοῦ. Herodotus has the literal sense, 3. 35, τίνα εἴδε...οὕτω εἰσκυκτα τοξοτόνοι: μέλος, said here of a loud lament, denotes the bellowing of oxen in fr. 637 μέλη βων ἄνωλα καὶ παράτρια (‘discordant’). Euripides applies the word to Nestor’s winning eloquence, τὸ Νεστόρειον εὐφυλλωτον μέλος (fr. 899).

patient's state will be better.' In Aesch. Eum. 631 ἡμωλοκότα | τὰ πλεοῦτ᾽ ἀμελεῖον (so Herm., for ἀμελεῖον), the sense is similar. — Hermann, reading ἡμωλοκότα σ', explained, 'Num te morando pro didi?' This seems clearly less fitting.

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980 άμπος κ.τ.λ. Κρ. Εἰ. 1179 οὖνοι τάλασσαι ἄφρος τῆς συμφορᾶς.

981 έπι ἐχόντων: the same phrase in Aesch. Ag. 1393: so above, 904 ὡς δὲ τοῦ δὲ εὐχοτος ἀλάξειν πάρα, and 281 ο. For the neut. plur. part., without subject, see El. 1344 τελευμένων εἰσωματί δὲ (n.). — The division of the verse between two speakers (ἀυτάκι αὐτή) is again used, as in 591 το, to mark strong emotion. The interruption after ἐχόντων has the effect of adding emphasis to the announcement: see on O. C. 645.

982 περισσερχεῖ, done in passionate haste,—fierce and sudden. στέργμασι often refers to anger, as in Her. 5. 33 ἐστέργματε τῷ Ἀρισταγάμῳ: cp. id. 7. 207 περισσερχέων τῷ γρύμῃ ταῦτῃ, 'being incensed' at it: Oppian Cyn. 4. 218 περισσερχεῖ δόρφων.

983 Ε ἰ γὰρ . . . τοῦ . . . κυρεῖ . . . For the double question, cp. 101 f.—μοι, ethic dat.: 733.

985 δὴ ἄμον ἄξεις δεῦρο] Elmsley conj. δεῦρ' ἄμον ἄξεις δεῦρο.] As, for instance, if thy state is better, I will make thee a present of a cloak—this in a present of a cloak—this in order to have no other reason to doubt it here. With Sophocles the words sometimes run on from the end of one triometer to the beginning of the next, as if there were no break between the verses. See e.g. 1089 δῶσιν | μή: Ant. 409 πᾶσαν κόους σήματες ἡ κατείχε τὸν |
CH. He hath perished, Teucer: of that be sure.
TEU. Woe is me, then, for my heavy fate!
CH. Know that thus it stands—TEU. Hapless, hapless that I am!
CH. And thou hast cause to mourn. TEU. O fierce and sudden blow!
CH. Thou sayest but too truly, Teucer. TEU. Ay me!—
But tell me of yon man's child—where shall I find him in the land of Troy?
CH. Alone, by the tent.
TEU. (To TECMESSA.) Then bring him hither with all speed,
lest some foeman snatch him up, as a whelp from a lioness forlorn!
Away—haste—bear help! 'Tis all men's wont to triumph
o'er the dead, when they lie low. [Exit TECMESSA.
CH. Yea, while he yet lived, Teucer, yon man charged thee
to have care for the child, even as thou hast care indeed.
TEU. O sight most grievous to me of all that ever mine
eyes have beheld!


κενόν γεγόνει] γ made in L from ν.—


νέκου: Ph. 263 δν οὶ | διασόι στρατηγοὶ: O. T. 332 τι παῦτ' | ἄλοις ἔλεγχεις;
(Such elision at the end of the verse was remarked by the ancients as peculiar to Sophocles: see on O. T. 29.) The place of στρατηγοὶ here is only another example of the same tendency, and is illustrated by that of ποτε in O. T. 1084 οὖν δν ἐξήλθομεν ἐν ποτ' ἄλλοσ. This virtual synaesthesia of trimeters naturally occurs most often in passages where, as here, the speech is excited or rapid.

κοίνης, 'robbed' of her young: Bion Idyll. 1. 59 χρόνα δ' ἀ' Κυθέρεια, κενόν δ' ἀνά δώματ' ἔρωτες. The adj. is 'proleptic': if the child is not quickly brought, the mother will seek him only to find that she is bereaved. Cp. Ant. 791 δικαίων ἄλικεν φρένας παραπτῶς: Aesch. Pers. 308 διανόηθων τίταν ἤρμον παλαίων. Schol. οὶ γὰρ κυνήγητοι τρομοῖ τὸν καρδίαν ὅπετε ἔρμοι τῶν μετέρων γίγνονται οἱ σκύμοι.

—Others take κοίνης as merely 'separated' (at this time) from her child: but this would be a strange sense for the.

γέγονει] (811) and σύγκαμοι are said, like ἄξις, to Tecmessà, who now
hurries away. At v. 1168 she returns with
her child, but only as a κωφὸν πρόσωπον,
whose part is taken by a supernumerary.

The actor who has thus far played Tecmessà has to re-appear as Odysseus (or possibly as Agamemnon): see p. 7.

κεφός is bitterly added after θαυμών, to mark the baseness of the action:
'the dead—when they have fallen.' Cp. Aé. νου. 550 κοῖν ἐγκύρω 'αθήν ἐκεῖ
πάθη' αὐτῷ κεφός. Aesch. Ag. 884
δατό σύγκοινον | μορφαί τὸν πατάνα λα-
kτισαι πλέον. There is no reason for
changing θαυμών (cr. n.).

καλ. μήν: 794.—τοῦθε, Eury-
saces, the subject of vV. 983 ff.
The absence of the child does not require us to make τοῦθε neuter ('this matter').

μέλαν might be personal (689), but, in
view of μέλεί, is prob. here the impersonal verb.—στέφειν οὖν: Plat. Phaedr. p. 243 E
εἰ δ' ἐστιν, ἔστερον οὖν ἔστιν, άθετε ὥς τι θείαν ὃ ἕρων.

ἀπάντητον δή: cp. 858 πανεύρι-
τον δή.—θεαμάτων... προσεῖδον ἄφθα-
ροι: the redundant phrase denotes the
velenism of his feeling; cp. Ant. 763
σο σ' οὐδαμαν τούτων προσέπει κρατ' ἐν
ἄφθαραι οὐρων.
σόφοκλεος

όδος θ' ὁδῶν πασῶν ἀνάσασα δὴ
μάλιστα τούπον σπάγχνου, ἵνα δὴ νῦν ἔβην,
ὡς φίλτατ' Ἀιας, τὸν σῶν ὃς ἐπηρθομὴν
μόρον διώκων κακευσοκοποῦμενος.
διένα γὰρ σου βάξεις ὃς θεὸς τινος
dῆλθ' Ἀχιλλος πάντας ὃς οἰχεῖ θανῶν.
ἀγὼ κλώνων δύστηνος, ἐκποδῶν μὲν ὁ
ὑπεστέναλον, νῦν δ' ὁρῶν ἀπόλλυμαι.
οἷον.

θ', ἐκκάλυψον, ὃς ἴδω τὸ πᾶν κακὸν.
ὡς δυσθέατον ὁμᾶ καὶ τόλμης πικρᾶς,
ὅσας ἄνιας μοι καταστείρας φθίνεις.

ποὶ γὰρ μοιεῖν μοι δυνατόν, ἐὰς ποιοὺς βρωτοὺς,
τοὺς σοῖς ἀρήξαντ' ἐν τόνοις μηδαμοῦ;
ἡ ποὺ με Τελαιών, σὸς πατήρ ἐμὸς τ' ἁμα.

994 ὁδὸς' made in L from ὁδὸς'.—In L the 1st hand wrote ἄπασων, but the initial a has been erased (the breathing ' remains). The later mss. are divided between πασῶν
(A, D, E, T, etc.), and ἄπασων (Π, Pal., etc.). In those which have the latter, the
order of words is left unchanged, as in Ald.: ὁδὸς θ' ὁδῶν ἄπασων ἀνάσασα δή. A
few of the inferior mss. have ὁδὸς τ' ἀνάσασα δὴ πασῶν ὁδῶν: and so Turnebus.
Brunck proposed ὁδὸν θ' ἄπασων ὁδὸς κ.τ.λ., which Nauck and Wecklein adopt.—

995 δῆ] η made in L from ε. 996 ἐπηρθομῆν] L has ἡ (ἵ) in an erasure. 998 σοὺ]

994 ὁδὸς θ' ὁδῶν πασῶν. The fact that πασῶν has been corrected in L
from ἄπασων, the reading of some other
mss., has been regarded as confirming
Brunck's conjecture, ὁδὸν θ' ἄπασων ὁδὸς ἀνάσασα δὴ. That reading is specious.
In support of πασῶν, however, these
points should be considered. (1) ἄπασων
could easily arise through the scribe's eye
wandering to ἄπασων in 992: and no
ms. which has ἄπασων alters the order of
the words ὁδὸς θ' ὁδῶν. (2) After τῶν
ἀπάσων, θεαμάτων ἀλγοῦν, there is a
rhetorical advantage in having ὁδὸς θ'
ὁδῶν πασῶν rather than ὁδὸς θ' ἄπασων ὁδὸς. It is a 'chiasmus.' (3) The absence
of caesura in ὁδὸς θ' ὁδῶν πασῶν may have been
intentional: see on 855.

ἀνάσασα δὴ. Here δὴ emphasises the
whole phrase πασῶν ἀνάσασα μάλιστα
(rather than with only). Cp. Creon's
words in Anti. 1212 ὥσ δυστυγετάτην
cέλευσον έρτω τῶν παρέλθουσιν οἰνῶν;

ἡ ποὺ] δὴ emphasises the pron., as in
1029, 1043, 1045, and often.

996 οἷον παντερομήν. On learning that
Ajax had left the tent, the Messenger
and others had hastened to the camp,
to inform Teucer (804). They knew no-	hing as to the hero's fate. Teucer, who
had stayed near the council of chiefs in
the hope of mediating (780), then set
out to seek Ajax,—going, not, of course,
to the tent itself, but to the coast near it.
While engaged in the search, he heard
the rumour that Ajax was dead.

διώκων expresses eager, rapid search;
as the mids. διώκωμαι denotes speed (El.
871).—κακευσοκοποῦμενος. The act.
ἐξεύροσκεν occurs in Tr. 271: ἐπηρ-
θομῆν in Aesch. Ch. 228.

998 βάξις, as Ajax had prayed Zeus
to apprise Teucer (826).—σοῦ is genitive
of the object (221 n.). δῆμος, of the subject
(as in O. C. 447 γένος ἐπάρκεσιν, δὴν τὸ
γένος παράχει). For the combination, cp.
Thuc. 7. 34 § 6 διὰ τὴν τοῦ ἀνήμου ἀπὸ τῶν
(2. 871 ὁ ἀνήμος ἀπώθει αὐτά, sc. τὰ
ναῦσια).

δῆλθ' Ἀχιλλε: Her. 9. 100 (before
the battle of Mycale) ἤδει δὲ σφί φημῆ.
ἐστάτει ἐστὶ τὸ στρατόπεδον τῶν... δὲ δὲ
φήμη διηλθεὶ σφί (ethic dat.) ἤδε, ὡς οἱ
"Ἐλληνες τὴν Μαρδώου στρατήγην νικῶν ἐν
O bitter to my heart above all paths that I have trod, the path that now hath led me hither, when I learned thy fate, ah best-loved Ajax, as I was pursuing and tracking out thy footsteps! For a swift rumour about thee, as from some god, passed through the Greek host, telling that thou wast dead and gone. I heard it, ah me, while yet far off, and groaned low;—but now the sight breaks my heart!

Come—lift the covering, and let me see the worst.

[The corpse of Ajax is uncovered.

O thou form dread to look on, wherein dwelt such cruel courage, what sorrows hast thou sown for me in thy death!

Whither can I betake me, to what people, after bringing thee no succour in thy troubles? Telamon, methinks, thy sire and mine,

made in L⁴ (=Lb) from σω. —θεόν In L the scribe wrote (probably) θῦ (=θεόν). A later hand has changed ν to ε, and written θ above. 1000 δόστηρος L, with most mss., and Ald.: δέλακος A and others.—έκπωδωρ made in L from ἐκ πωδώρ. ἐκ πωδώρ Ald.—μὴ ἄρι] made in L from μέρων, the reading of L⁴ (with γρ. μὲν ἀρι) and Τ. 1001 ὑποτίτανα] Berck conj. ὑποτίτανα. 1002 σῶμα stands in L at the beginning of v. 1003. 1004 Here, as in El. 903, Nauck changes δίμων to δίμωμα. 1005 μολέν μοι mss. and Ald.: μολέν με Suid. s.v. τοῖ (where vv. 1106—1111 are quoted). 1006 ἡ τοῦ μὲ Τελαμών] me, omitted in the mss., was inserted by Kuster in Suid. s.v. τοῖ: the same correction was afterwards made by Toup. A clumsier attempt to mend the metre appears in the text of Suid., ἡ τοῦ Τελαμών, δ σῶ ταπηρ κ.τ.λ., which Brunn adopted.—ἐμὸς θ᾽ ἁμα L, corrected from ἐμὸς τ᾽ ἁμας. The corrector seems to have been either the scribe himself, or S. The later mss. are divided between the two readings, but most have ἐμὸς τ᾽ ἁμας, which Suidas (s.v. τοῖ) also reads. The Aldine gives ἐμὸς θ᾽ ἁμα. In v.
δέξατ' ἀν εὐπρόσωπος ἦλεως τ' ἴσως χωροῦντ' ἀνευ σοῦ. πῶς γὰρ οὖχ; διὸ πάρα μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελάν.

οὗτος τί κρύψει; ποῖον οὖκ ἐρεῖ κακὸν τὸν ἐκ δορὸς γεγέντα πολεμίου νόθον, τὸν δειλὰ προδότα καὶ κακανδρίας σέ, φιλτατ' Ἁλα, ἡ δόλωσιν, ὡς τὰ σὰ κράτη θανόντος καὶ δόμους νέμοιμι σοὺς.

τοιαῦτ' ἀνὴρ δύσοργος, ἐν γῆρα βαρύς, ἐρεῖ, πρὸς οὖν εἰς ἐρῶ θυμοῦνες. τέλος δ' ἀπωτσὸς γῆς ἀπωρρυφήσωμαι, δούλοις λόγοισιν ἀντ' ἐλευθέρου φανεῖς. τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δὲ μοι πολλοὶ μὲν ἑχθροί, παῦρα δ' ὥφελήσωμα. καὶ ταῦτα πάντα σοι θανόντος ὑφρόμην.

1009 some MSS. have Πλεῦς θ' ἄμα as a v. l. for Πλεῦς τ' ἴσως. 1009 Πλεῦς τ' ἴσως
For ἴσως, Herm. wrote ἠδώ, which is adopted by Hortung, Nauck, Blaydes, Wecklein. 1011 εὐτυχοῦντι L has the final i in an erasure (from σθ;)—ἡδίον, A, with several MSS., and Ald.: ἦλεω L (with γρ. ἠδίον from a late hand), Γ, and a few others. The reading ἠδίον in a few late MSS. (as Aug. b., with gl. οὐκεῖον, and Δ) points to ἠδίον rather than ἦλεω, and suggests how the corruption may have begun. 1013 δορᾶς...πολεμίου Nauck conj. λέχου...δορκτῆσον: F. W. Schmidt, κόρη...δορκλῆσον. 1015 Ἁλα] Alar Suid. s.v. κακανδρία, and so Herm. See on v. 89. 1016 δόμου] Blaydes conj. θρόνου. 1019 ἀπωρρυφήσωμαι L 1st hand (but the

thought is, 'Telamon is, indeed, my father no less than thine; but he will not welcome me as a son.'

1012. τὰς γὰρ οὖχ; sc. δέξτατα.—δι' τὸν πάρα (πάρεστι). γελάν, 'the man whose wont is to wear no brighter smile (than usual), even when he is fortunate.' μή is used, not οὐ, because δι' τὸν here denotes a class or type. For this 'generic' μή, see Ὀ. Τ. 397 n.—πάρα. πάρεστι, when thus used, is susceptible of two different shades of meaning. (1) More often it denotes one's situation at some given moment; as in 432, νῦν γὰρ πάρεστι καὶ διὶ αἰλάπει ἐμοί. (2) Sometimes, as here, it denotes a trait of character or disposition; cp. Eur. Med. 658 ἀχάριστος δολῶθ' δι' τὸν πάρεστι μὴ φίλους τιμῶ (one who is capable of not respecting friendship). In this sense πάρεστι is more frequent.

The v.l. ἦλεω for ἠδίον is very inferior, and undoubtedly corrupt. It evidently arose from λεως in 1009. The force of the comparative here is manifest:

'If good fortune cannot lessen his gloom, what will his aspect be now?'

1012. τ' κρύψει; i.e. 'what thought, however injurious to me, will he leave unspoken?'—ποῖον οὐκ ἐρεῖ κακὸν κ.τ.λ. There should be no comma after κακὸν: ἐρεῖ here takes a double acc. At the same time the words τὸν ἐκ δορᾶς κ.τ.λ. express the substance of the taunts.—ἐκ δορᾶς γεγέντα πολεμίου, 'begotten of the war-spear,' i.e. ἐκ δορκτῆσον γυμναῖος: cp. 1228 τὸν ἐκ τῆς ἀχαλάκτωτος. Remark that δόρων πολεμίου, which here means ἀκαταλλήλως, would usu. mean ἀκαταλλήλως as, e.g., in Aesch. Theb. 216, 416: but it would be forced to be understood, 'begotten from the ranks of the foe.'

1014. κακανδρία: a word not found elsewhere, except in Rhes. 814—σὲ, φιλαττ' Ἁλα: the place of the pronoun is emphatic: 'thěe'—for whom I would gladly have died.—τὰ συ...θανυτοι: cp. Eur. Ἰη. 430 θανοῦσι ὄμα

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is like to greet me with sunny face and gracious mien, when I come without thee. Aye, surely—he who, even when good fortune befals him, is not wont to smile more brightly than before.

What will such an one keep back? What taunt will he not utter against the bastard begotten from the war-prize of his spear,—against him who betrayed thee, beloved Ajax, like a coward and a craven—or by guile, that, when thou wast dead, he might enjoy thy lordship and thy house? So will he speak,—a passionate man, peevish in old age, whose wrath makes strife even without a cause. And in the end I shall be thrust from the realm, and cast off,—branded by his taunts as no more a freeman but a slave.

Such is my prospect at home; while at Troy I have many foes, and few things to help me. All this have I reaped by thy death!

\[\theta\] has been erased), Suidas s.v. ἀπωτός, and Ald.: ἀπορρηθήσαμεν A. The later mss. are divided. 1020 λόγους] Morstadt conj. γονεῖς: F. W. Schmidt, γονεῖς: Nauck, γονεῖς (wishing to place the v. next after v. 1016). 1022 ταῦτα εἰς ἀφελῆσαι L, A, etc.: ταῦτοι εἰς ἀφελῆσαι οὐ, Suid. (s.v. τολῶ), and Ald.: ἀφελῆσαι was restored by T. Johnson (Lond. ed., 1722). 1028 ταῦτα ταῦτα] ταῦτος ἀκατα Eustath. p. 999, 61, and Brunck. Seyffert writes ταῦτα ταῦτα.

συγκλείεται τὸ σῶς.—κράτη, royal prerogatives, as in O. T. 237, Ant. 173.—δομοι: cp. El. 651 δομοι 'Ατρειδῶν σκύπτρα τ' ἀμφέτειν τάδε.

1017 Σ. διόργανος, naturally prone to anger: ἐν γῇρᾳ βαρός, choleric, irritable, in his old age. For this sense of βαρός, see on O. T. 673. —Ajax himself felt that, if he went home disgraced, he could not confront his father (463).—πρὸς συμπλ., 'at nothing,' without cause: cp. 40 πρὸς τί; 471 πρὸς ταῦτα.—ἐς ἐρωτικόμενον, lit. 'growing wroth unto quarrelling,' i.e., so as to provoke a quarrel.

1019 Join ἀπωτός with γῆς: cp. O. T. 641 γῆς ἀπωτῶν παρθένοι, iv. 670 γῆς...ἀπωτήσαμεν. —Ἀπορρηθήσαμεν, 'cast off' by his father: cp. O. C. 1383 σῷ βρα' ἀποτύπτωτος τε κάτωτρ ἐμοῦ. The fulness of phrase is like that in 830 ἰφθάνω...φροβλητος.

In the Teucer of Pacuvius, fr. 19 (ed. Ribbeck), Telamon says to Teucer, Ὁ ἰστίος ἐν τηρείο: naturam abidice: facesset, i. Pacuvius probably used the lost Teutôs of Sophocles, which dealt with the hero's expulsion from Salamis by Telamon. The reference to the subject here may be compared with that in the O. C. (1410) to the theme of the Antigone, and with the allusion in the Philoctetes (1437) to the theme of the poet's lost play, 'Philoctetes at Troy.'

1020 δούλος λόγους...φανῆς, 'made out, represented, in his taunts, to be a slave.' For φανῆς, cp. 1241 εἰ παραγεν. φανῆμεν ἐν Ταῦτον κακοὶ: Aesch. Ag. 593 λόγοι τοιούτος πληγετῶν οὐδ' ἐφαίνομην. The vague λόγος could mean either (1) Telamon's words,—schol., ταυς τοῦ παράλληλα,—which is perhaps the best explanation: or (2) the common talk of men. λόγων more firmly implies that he is ἔργα ἑλέβορος, and this is emphasised by ἀντ' ἀλλοθρίου: cp. O. T. 474 τυφλός...ἐκ δεδοκότος καὶ πατρὸς ἀντ' Πλούτωνος.

1022 ταῦτα need not be taken as = ταῦτα (like τὰ χρεντά for τὰ ὑπερτάς in El. 971, τὰ...παρούσα in Ph. 448, etc.). The sense is simply, 'few helpful things,'—few resources.

1028 φήμην, with irony, 'gained': Aesch. P. V. 267 θυρεύσῃς ἀργήσῃς αὐτὸς φημὴν πένους. In Eur. Helen. 94 Teucer says, Ἀλὼς μ' ἀπελθὼς ὄλυν ἐν Τρόαν θανών.
προς τοῦτο ὤλως θανατίμω πεσόματι. ἀρ' οὐκ ἦσταν τούτ' ἐξάλειψε ἔξιφος κακείνων Ἀιδής, δημομυργός ἄγριος; ἐγὼ μὲν οὐν καὶ ταύτα καὶ τὰ πᾶντα ἀεὶ φάσκομεν ἂν ἀνθρώποις μηχανῶν θεοῦς; σοὶ δὲ μὴ τάδ' ἐστίν ἐν γνώμῃ φίλα, κείνος ὁ ἐκεῖνα στηργέτω καγὼ τάδε.

ΧΟ. μὴ τείνε μακρὰν, ἄλλο ὅπως κρύψεις τάφῳ φράζου τὸν ἀνδρα χω τι μυθήσει τάχα, βλέπω γὰρ ἐκθρον φῶτα, καὶ τάχ' ἂν κακοῖς γελῶν ἃ δὴ κακούργους ἐξίκοιτ' ἀνήρ.

ΤΕΤ. τις δ' ἐστίν ἄντων' ἀνδρα προσλεύσεις στρατοῦ; ΧΟ. Μενέλαος, τ ἢ τὸνδε πλοῖων ἑστελλαμεν. ΤΕΤ. ὁρὸ μαθεὶς γὰρ ἐγγὺς ὁν ὦν ὑπερτης.

ΜΕΝΕΛΑΟΣ.

οὖτος, σὲ φωνὶ τόνδε τὸν νεκρὸν χρεών μὴ συγκομίζεις, ἄλλ' ἐὰν ὅπως ἐξει.

1034 ἐξάλειψεν Λ.: ἐξάλειψεν τ. 1036 ἔγω μὲν οὖν Λ., with most mss., and Suid. (s.v. μυχανοργός): ἐγὼ μὲν οὖν Α., etc., and Ald.—πάντα' δεῖ] πάνθ' ὁμοὶ Παλ., Ien., Mosq. a and b. 1038 δὴ[ δὴ Λ., made from οὐθω. 1039 κείνος τ' ἐκείνα] Monk con. κείνος τά κείνου (some of the later mss. having τ' ἐκείνου, τ'ακείνου, or τά 'κείνου), and so Lobeck. Hartung, τά κείνα.[ 1040 κρύψεω made in L from κρύψης. A has κρύφης, with most mss., and Ald.: but a few mss. (as Γ, and Harl.) have κρύψης.

early part of the 3rd century B.C. (Gramm. § 10. 4). The Hesychian by-form δωρά is also significant. Curtius, who remarks that δωρ-εδ is properly a collective (like μωρκρι-κά etc.), meaning 'a number of gifts,' adds: 'the original form was δωρε-εα, in which the ε is of the same kind as that of ἰττε-εις, ἱττε-ω-είς (Eitym. vol. II. p. 244, Eng. ed.). Wecklein may be right in giving δωρειάν here.

1038 πρὸς τοὺδ', i.e. τοῦ κινδυνοῦ. This would be clearer if τάδε. ἐγὼ had preceded, but the pronoun (τάδε) has been assimilated to δωρεας by the ordinary Greek idiom (see on O. C. 98, ταύτην ἔλεξε παιλίων).

1034 οὔτως: ἐξάλειψεν: so Aesch. Cho. 646 Δικαῖος δ' ἐξελέβας πολὺμι (anvil), προχάλκεεν δ' Ἀλκα φασ-μαυρογός: Ag. 1535 δίκην δ' ἐν τῇ ἀλλ' πάγια διαγόι βλάβης | πρὸς ἄλλας διαγ-αναίς Μόδα.

κακείνων, τῶν ἦσσυρα. From ἐξάλ-κεψα a verb of more general sense, such as ὑφράσαστο, is to be supplied : cp. Her.

4. 106 ἐσθήτα δὲ φοραίου τῇ Σεβάθῃ ὑμην, γλύζοντας δὲ ἑπει: see also n. on El. 435 πνεύμων ή...κων | κράφων νυν. —Some critics think that ἐξάλειψε might be said of the ἱστήρ no less than of the ἔξιφος, because a girdle was often adorned with metal-work (see, e.g., II. 11. 236). This seems a little forced.—δημοχωροῦσα, a general term for any artificer (Plat. Rep. 373 B σκευῶν ... παντοδαπῶν δημοχωροῦ). 1036 ζ. ἔγω μὲν οὖν, which has better authority than ἔγω μὲν, is, also intrinsically better, since οὖν serves to link this concluding sentiment with what precedes. The active μηχανῶν occurs nowhere else in classical Greek, except in Od. 18. 143 μηχανώντας (Apoll. Rhod. 3. 583 ὑπρῆθα μηχανωρεῖ). Cp. 1129 ἄτιμα, a solitary instance in Attic of the Homeric verb ἄτιμα. In the Thynestes (fr. 247) Sophocles used ἄτιλλω as = ἄτιλλομαι.

1038 ζ. ἐν γνώμῃ φιλα, acceptable 'in his judgment,' i.e., when he ponders them. Distinguish the phrase in Her. 6.
and by this hath he perished in his deadly fall. Was it not the Fury who forged this blade, was not that girdle wrought by Hades, grim artificer? I, at least, would deem that these things, and all things ever, are planned by gods for men; but if there be any in whose mind this wins no favour, let him hold to his own thoughts, as I hold to mine.

CH. Speak not at length, but think how thou shalt lay the man in the tomb, and what thou wilt say anon: for I see a foe, and perchance he will come with mocking of our sorrows, as evil-doers use.

TEU. And what man of the host dost thou behold?

CH. Menelaüs, for whom we made this voyage.

TEU. I see him; he is not hard to know, when near.

Enter Menelaüs.

ME. Sirrah, I tell thee to bear no hand in raising von corpse, but to leave it where it lies.

37 ἤν δὲ ὁ Μιλτιάδης Κρόνως..., ἐν γραμμῇ γεγονὼς, 'had won his esteem.'

καλῶς τ' ἔκεινα κ.τ.λ., an expression of settled conviction, serving to close the speech, as in Ο. C. 1665, εῦ δὲ μὴ δοκῶ φρονεῖν λέγειν, ὥστε ἐν παρείμαν ὡς μὴ δοκῶ φρονεῖν. Milton imitates this trait of Greek tragic style in Dalila's last words to Samson:—'At this whoever envies or resipes, | I leave him to his lot, and like my own' (Sams. 995). For the sentiment cp. Eur. Suppl. 466 σοὶ μὲν δοκεῖτα ῥάτῳ, ἐμὸν δὲ τάντα. Evenus fr. i. 4 (Bergk) σοὶ μὲν δοκεῖν κεινῇ ὡμοί, ἐμὸν δὲ τάντα.


1042 οἱ κακοὶς γελῶν: the simple dat., as in 957 γελᾶσαι (n.).—δὴ, in the sense of οὐ δὴ, is very rare; Simonides Amor. fr. 1. 3 ἐφάμεροι ᾧ δὴ βδέλους αἰεὶ ὡμοί. So δὰ without δὴ in Nicander Alex. 215, βδέλου ἀτις ἔμελαδρον φῶς κ.τ.λ.

1044 τὸς ἐστὶν ἔστὶν γὰρ, instead of τὸς ἔστιν ἀνὴρ ἐστὶν', the antecedent being attracted into the relative clause: cp. El. 1040 εἰρηκας βρῶς ὦ σοὶ πρόκειται κακὴν: Tr. 1000 f. 106' 'Ελλάς οὐδ'er ἀγλωσάσος οὐδ' ἀδρα γῆ[γ] γαῖαν καθάρων ἱκάμφοι. So in Latin, Cic. De Legg. 3. 5: haec est enim, quam Scipio landat in libris et quam maxime probat temperationem rerum publicarum.

1046 δὴ, dat. of interest (where we might rather have expected the stronger οὖν χάρων), as in Ο. C. 1673 δὲν τινὶ τοῖς... τοῖς ἐντιλλαμένοις, as Ph. 911 τῶν στελευκῶν, he is called ἀργὸς ὀδύτης.

1047 οἱ ὀδὸς, στὶ φωνῇ. In the older printed editions, from the Aldine onwards, a point of some kind is placed after φωνῇ, to show that of φωνῇ is parenthetic (cp. 73 Ἀλέξανδρος).—συγκοινήτων being taken as an infinitive serving for an imperative. Lobeck, who adheres to this view, remarks that there is no other instance of φωνῇ τῶν (= ἐκεῖνος) with infinit. This is true; nevertheless it seems probable that φωνῇ here is used as a verb of
ΣΟΦΟΚΛΕΟΥΣ

ΤΕΤ. τίνος χάριν τοσόνδ' ἀνήλωσας λόγον;
ΜΕ. δοκοῦντ' ἐμοί, δοκοῦντα δ' ὃς κραίνει στρατοῦ. 1050
ΤΕΤ. οὐκοῦν ἂν εἰποῖς, ἦντι' αἰτίαν προθείς;
ΜΕ. οἴθονεκ' αὐτὸν ἐπισταντες οἰκοθεν
ἄγεω Ἀχαίοις ἔξυμαχόν τε καὶ ψίλον,
ἐξηρόμεν ζητούντες ἐχθίων Φρυγών.
"ὅστις στρατῷ ἔξμπαιτι βουλεύσας φόνον
νύκτωρ ἐπεστράτευες, ὡς ἐλλι' δορᾶ,
κεῖ μὴ θεῶν τις τήρηε πείραν ἐσβῆεν,
ἡμεῖς μὲν ἂν τήρη', ἢν 66' εἴληκεν τήχην,
θυατεῖς ἂν προνεκμεθ' αἰσχίστῳ μόρῳ,
οὕτος δ' ἂν ἐλη λίν' ἀν τὴν τοῦτον ὑβρίν
πρὸς μῆλα καὶ ποίμνας πεσείω.

1049 ἄνήλωσας L: so, too, A, with most mss., and Ald.: ἄνδαλωσας r. 1050 δο-
κοῦντα δ' L, A, etc., and Ald.: δοκοῦτα δ' r. 1058 ἄγεω L, A, with
most mss., and Ald.: ἀξεῖν r. (L has 6 written over ἄγεω by a hand which
Düblner thinks to be that of the scribe, and Campbell to be that of the first
corrector, S: but it may well be doubted, I think, whether this 6 is not due to a
later corrector. 6 has ἄγεω with 6. ἀξεῖν.) 1054 ἐπισταντες Reiske conj.
ἐπιστάντες: Eldick, ἐπιστάντων 67.
1056 οὐκ ὁπλ L, with ἐρ. ὡς ἐλλιόθει. The

'commanding' with the inf., like λέγω
(Ph. 101), εἶναι and ἐπέκειν (O. C. 932),
aθά (ib. 1630), and φημι (below, 1108).
νεκρόν...συγκομόσιν, to aid in paying
funeral rites to the corpse. For κο-
μοίων, said with ref. to the dead, see El.
1114. In Plut. Sull. 38, ἐφὼ ἐν σώμα
συγκομοσίον, the sense is, 'the obsequies
were already completed' (συγ.), i.e. the
body had been consumed on the pyre.

1049 ἄνήλωσας. Attic inscriptions,
from the 5th cent. B.C. onwards, show
that the aor. and perf. of ἄνδαλω regularly
took the temporal augment. No un-
augmented form (such as ἄνδαλωσα) occurs
in them. See Meisterhans, § 40. 6, who
quotes Moeris, p. 23: ἄνηλωμένον Ἀτ-
τικῶν, ἀναλόμενον Ἐλληνικῶν (i.e. in
the κοινή διάλεκτος).

The slow movement of the verse (with
only quasi-caesura after the 3rd foot) is
intended to mark haughty surprise. Cp.
Ant. 44 ἤ γὰρ νοεῖν βαίνειν αἱ', ἀδέρπην
πλείς;
1050 δοκοῦντ' ἐμοι: this is the acc.
neut. plur. (not acc. sing. agreeing with
λόγον), and answers the question τίνος
χάριν,...the partic. having a causal force:
'I speak because these things seem good
to me,' etc. (Cp. Aesch. Thesb. 1005 δο-
κοῦντα καὶ δόξαν αὐθαγέλλεϊν με χρῆ |
δημοὶ προβολαῖοι κ. θ.λ.)

δοκοῦντα δ' (ἐκεῖνῳ) δς κραίνει στρα-
τοῦ: for the omission of the antecedent
in dative, cp. El. 1133 δῆθ', ἢς ἐστὶ, προςφήρουτε: Ant. 35 6ς ἂν τούτων τι
δραμ., ἠτόνον τινα χρηστά. —The full
expression would be, δοκοῦντα μὲν ἐμοὶ,
δοκοῦντα δ' ἐκεῖνῳ: but in such 'ana-
phora' the μὲν is often omitted: cp. O. C.
1342 στήσον σ' αὐγον, | στήσον 6' ἐμαυτον: Ant.
906 f. (n.).

1051 προθείς, εἰς κελεύεις, supplied from
ἀνήλωσας λόγον (1049). Cp. 800 τοῦ
ποτ' ἀνθρώπων μαθὼν; (εἰς διεξ). 1052 ἐπισταντες...ἀγεω, not
ἀξεῖν, because the sense is, 'having formed
the expectation that we were bringing
him (to be) an ally,' etc.; not, 'that we
should bring him.' So 799 άρκετι βέβαιον,
'torebodies that it lends.' Ajax, as Teucer
points out at v. 1097, was not 'brought'
at all, but came of his free will.
1054 ἐπισταντες seems to be rightly
explained in the Triclinian scholium by
ἐκεῖνως, 'on trial': but the use of the
word is peculiar: its ordinary sense, when
joined with ἐφάπαξ, may be seen in Ar.
ΤΕΥ. Wherefore hast thou spent thy breath in such proud words?
ΜΕ. 'Tis my pleasure, and his who rules the host.
ΤΕΥ. And might we hear what reason thou pretendest?
ΜΕ. This—that, when we had hoped we were bringing him from home to be an ally and a friend for the Greeks, we found him, on trial, a worse than Phrygian foe; who plotted death for all the host, and sallied by night against us, to slay with the spear; and, if some god 'had not quenched this attempt, ours would have been the lot which he hath found, to lie slain by an ignoble doom, while he would have been living. But now a god hath turned his outrage aside, to fall on sheep and cattle.

schol. in L, too, has ὡς ἔλεοδόρε. ὡς λαυδοραώμενος ἐπαγγεγελτο. ταῦτα γὰρ εἶχεν ὁ Δαίας. οἱ δὲ ἔλεοδόρε, with γρ. ἐκεῖ δορι. The other MSS. have ὡς δορι δορι (not δορι). Dindorf writes δορι. See on O. C. 1304. 1058 εἴλθενε [εἴλθε L. 1059 δαρώντες] Helvetius and Morstadt conj. λαχεώνες. Nauck would reduce νν. 1058 εἰς one verse, thus, διὰ τῆς μὲν ἡ προεικαιμ. αἰλείστρο μέρος (deleting τῆς... δαρώντες δι. ).—In L the first hand omitted ἐν after δαρώντες: it has been added by S above the line.—ἀἰλείστρο εἰλθείς T (Triclinium): ἀθλήμα Γ (with γρ. αἰλείστρο), Δ. 1061 Nauck rejects this verse.

Καν. 96 γίγνομαι δὲ ματηὶ δν οὐχ εἴρων ἔτυ | γρἀυν δν (if you searched for one). Here, it could doubtless mean, 'on inquiry' (into the slaughter of the cattle); but this sense is too narrow for the context.

Φρονῶν = Τραϊν. In the Iliad, the Trojans and Phrygians are distinct, though allied, peoples: thus Priam helps the Phrygians against the Amazons (II. 3. 184—186). Post-homeric Greek poets came to use Φρόνες as a synonym for Τραϊν, because, when Αἰολικ colonies were first founded in western Mysia, the country was subject to the Phrygians (cp. Kiepert, Anc. Gr. 66). Eur. Hec. 4 Φρόνες τᾶλα = Τρολάω: Or. 1480 'Εκτῷρ ὁ Φρόνες.

1055 στρατε ἐξωτίνα, as in 726 he is called ἐκείσουλετή στρατοῦ. His design had been against the chiefs (57 ff.), the authors of his wrong; but that wrong had also embittered him against the whole Greek army (844).

1056 δορι. Several editors write δορείς here, on account of the v. l. ὡς ἔλεοδόρε: which may, however, have been originally γρ. ἐκεῖ δορει, i.e., merely a marginal note of δορεί as an alternative form. Metre requires δορεί in O. C. 620, 1314, 1386: but there is no reason to doubt that Sophocles could also use the ordinary form δορι, as Aesch. (Ag. 111) and Eur. (Hec. 5) certainly did.

1057 θεῶν τις: only Odysseus knows who it was.—τιβοεν: cp. 1149: O. C. 422 ἔμεν κατασβέσασθαι: Critias fr. 1. 40 τὴν ἄρωμαν τοῖς φόβοις κατέβεσσαν.

1058 Σ. τῆς... τῆς, best taken as a 'cognate' acc. with βαθύνεσθαι, like H. 3. 417 κακὸν ὄντον δησκα, Od. 1. 166 ἀποθεω ἄκαρον μέρος. If the words ἐκεῖνεν τηκότι stood without τῆς, they could be taken as acc. in apposition with βαθύνεσθαι: but, with τῆς, such a constr. would be awkward. The easy remedy, λαχεώνες for βαθύνεσθαι, should not be admitted; this is a case in which the harder reading is, as such, the more probable.

προῖκειμηθ', prostrate in death, as Aesch. Thes. 965 πρόκειαται. Cp. above, 427.—ἀλείστρο, most ignominious; as they would have been assassinated, not slain in fight. The epithet reflects, in fact, on Ajax; commentators who did not see this suggested the feebleπροῖκεται or ἄδυστοι.

1060 ζ. ἀνθίλαξεν, changed its direction, schol. ἀνθίστησε.—μῆλα καὶ πολλα- νυας, 'sheep and cattle': πολλανα being used here (as in 42 and 300) in the wider sense, so as to include herds of oxen: see 53 n.
ΣΟΦΟΚΛΕΟΥΣ

δὲν οὐνεκ' αὐτὸν οὖτις ἔστ' ἀνὴρ σθένων
tοσοῦτον ὡστε σῶμα τυμβεύσαι τάφῳ,
ἀλλ' ἄμφι χλωρᾶν ψάμμαθον ἐκβεβηκένεν
ὁρνις φορβὴ παραλίων γενήσεται.

πρὸς ταῦτα μηδὲν δεινὸν ἐξάρρης μένος.
εἰ γὰρ βλέποντος μὴ δυνήθημεν κρατεῖν,
πάντως θανόντος γ' ἄρξεμεν, καὶ μὴ θέλης,
χερσὶν παρευθύνοντες' οὐ γὰρ ἐσθ' ὅπου
λόγων γ' ἀκούςαι ζῶν ποτ' ἡθέλησο' ἐμῶν.

καίτοι κακοῦ πρὸς ἀνδρὸς ἀνδρα δημότην
μηδὲν δικαιών τῶν ἐφεστῶτων κλείειν.

οὐ γὰρ ποτ' οὔτ' ἄν ἐν τόλει νόμοι καλῶς
φέρων' ἀν', ἐνδός μὴ καθεστήκη δέος,
οὔτ' ἄν στρατός γε σωφρόνως ἀρχιν' ἔτι
μηδὲν φόβου πρόβλημα μηδ' αἴδους ἐξαν.'

ἀλλ' ἀνδρα χρῆ, καὶ σῶμα γενήσῃ μέγα,

1068 τοσοῦτον Ῥ. and Ald.: τοσοῦτον Λ, Α (with γρ. τοσοῦτον). Τ, etc. 1064 χλωρ.

1065 ραὶ] Burges conj. λευρά, which Wecklein adopts.

1066 ἔστριμαι, and Ald.: ἐστραμφεῖσα τῷ L. 1070 Μorstadt would arrange these four verses in the

1067 ἐξάρρης, and Ald.: πρᾷσσεις L. 1068 Nauck would prefer to omit vv. 1069, 1070.

1069 λόγων γ' Campbell: λόγων τ' Λ, Γ, etc.: λόγων Α, etc., and Ald.—Ἀδελθα'.
Wherefore there is no man so powerful that he shall entomb the corpse of Ajax; no, he shall be cast forth somewhere on the yellow sand, and become food for the birds by the sea. Then raise no storm of angry threats. If we were not able to control him while he lived, at least we shall rule him in death, whether thou wilt or not, and control him with our hands; since, while he lived, there never was a time when he would hearken to my words.

Yet 'tis the sign of an unworthy nature when a subject deigns not to obey those who are set over him. Never can the laws have prosperous course in a city where dread hath no place; nor can a camp be ruled discreetly any more, if it lack the guarding force of fear and reverence. Nay, though a man's frame have waxed mighty,

and obedience are suggested by the alleged insubordination of Ajax, who (in disregard of Homeric conditions) is styled ἀνήρ δημοτής, in contrast to οἱ ἑφεστότες., —i.e. the Areteids. (Cp. 945 ἑφεστάς.)
The tone of Menelaüs here recalls that of Creon in Ant. 663—676.

Ἀνδρα, coming after ἄνδρος, is thought too inelegant by some critics, who replace it by Reiske's conjecture, δυντα. But it may be doubted whether a Greek ear would have been offended; the words ἄνδρα δημοτὸν closely cohere, and the emphasis falls, first on κακοῦ, and then on δημοτής. The phrase ἀνήρ δημοτής occurs in Ant. 690 and Ag. Nub. 1219. Cp. 1093 ἄνδρες, ἄνδρα.

1073 ζ καλὸς φίλου' ἄν, 'have a prosperous course.' Thuc. 5. 16 § 1 εὖ φερομενος ἐν στρατηγισι: Xén. Οικον. § 17 εὖ...φερομένη τὴς γεωργίας. ἔντα με with subjonct. (without ἄν), as in O. T. 316 ἔνθα μὴ τῆλα | λόγι. καθεστώς, which L supports, seems slightly better here than καθεστήκει, which would make the statement more abstract or hypothetical. Similarly in 1081 we have διόν...παρ. (On the other hand, in such a passage as Tr. 1235, τις ταῦτ' ἄν, δοτις μὴ εἰ ἄλαστορας νοσοῖ, | δοοῖο; the optative is clearly better than νοσῆ.)

1076 φόβου πρόβλημα, a screen (Plh. 1008 n.), a defence, afforded by fear,—the gen. defining that in which the defence consists; cp. El. 682 προσέχειν ἄγαν, ἕδ. 857 ἐλεύθερος...ἀρωγαλ.—αἰδον. The schol. on 1074 quotes from Epicarmus, ἐνθα δεό, ἐνταῦθα καὶ αἰδον: cp. Plat. Epiph.r. p. 12 b, where Socrates quotes from Stasimus, ἂν ταρά δεός, ἄνθα καὶ αἰδός,—remarking that we ought rather to say, ἂν μην αἰδός, ἐνθα καὶ δεός, ἢ τὸν μυχον, ἄνθα γε δεός, χαραχοῦ αἰδός. The sentiment of Menelaüs is genuinely Spartan. Plat. Cleon. 9 dwells on the place of φόβος in Spartan government: τιμωρί τινάν ἐν τοῖς φοβοῖ...τήν πολίτευσα μάλιστα συνέχεσθαι φόβῳ νομίζετε. The Aeschylean Athena, too, counsels μη το δεόν τῶν πόλεως τῶν βολείν (Eum. 658), but there the basis of the fear is to be αἰδός,—the σθέας (650) for the Areiopagus. As at Sparta there was a shrine of θεός (Plit. l.c.), so at Athens there was an altar of Αἰδών (Paus. 1. 17. 1).

1077 ε καν ὑπαν γενέσθη μέγα: cp. the phrases φοβεῖται φοβάται (O. C. 804), πτερά (Ag. Av. 783), etc.: Her. 5. 91 τὸν βασιλέα ἡμῶν...έξεβαι, δεών δὲ φοβᾶς αὐξηναι. The words allude to the stature of the τεύχωρος Αεας (II. 3. 239), but are meant also to be figurative; cp. Shakesp. Julius Caesar 1. 2. 135 Why,
δοκεῖν πεσείν ἂν κάν ἀπὸ σμικροῦ κακοῦ.
δέος γὰρ ὅ πρόσεστων αἰσχύνη θ' ὕμου, σωτηρίαν ἔχοντα τόνδ' ἐπίστασος ὅπον δ' ὑβρίζειν δρᾶν θ' ἂ βούλεται παρή,
tατην νύμιζε τὴν πόλιν χρώνῃ ποτὲ ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν. ἀλλ' ἐστάτῳ μοι καὶ δέος τι καίριον,
καὶ μὴ δοκῆμεν δρόντες ἂν ἡδομέθα
οὐκ ἀντιτίθεσιν αἰθῆ ἂν λυπομέθα.
ἐρρει παραλλὰξ ταῦτα. πρόσθεν οὖτος ἄν
αἰθων υβριστῆς, νῦν δ' ἐγὼ μέγα ἃβροιω.
καὶ σοὶ προφονῶ τόνδ' μὴ θάπτειν, ἐπῶς
μὴ τόνδ' θάπτων αὐτὸς εἰς ταφὰς πέσης.

ΧΟ. Μενέλαε, μη γνωμάς ὑποστήσας σοφᾶς
ἐλ' αὐτὸς ἐν θανατοῦ υβριστῆς γένη.

1081 παρῇ] So L with most mss., and Stobaeus Flor. 43. 17 (where he quotes vv. 1081—1087 to ταῦτα): πάρα A, and Ald. In L a late hand has written πάρα in marg., and the same v. l. occurs in a ms. of Stobaeus l.c. Cf. 1100. 1082 ποτὲ
mss., Stobaeus l.c., and Ald. In Mus. Crit. 1. 475 Elmsley proposed ποτὲ ἄν, but afterwards (on Med. 363 n.) accepted Herm. 's view that ποτὲ . πεσεῖν represents ἐπεὶ ποτὲ. Madvig favours ποτὲ ἄν, which Nauck and Blaydes read. 1088 εἰ

man, he doth beset the narrow world
Like a colossus, and we petty men | Walk under his huge legs.
κάν ἀπὸ σμ. κακοῦ = καὶ εἶν (ποτὲ) | cp. El. 1483 ἀλλὰ μα πάρες | κάν σμικροῦ εἰστεῖν, i.e., καὶ εἶν σμικροῦ παρῆ | Dem. or. 2 § 14 καὶ διὸ τις ἂν οἶμαι, προσθῇ κάν σμικρὸν δίκαιον, τίν' ὄφελε, i.e., καὶ εἶν τις προσθῇ. We cannot here well take κάν as = καὶ ἄν (the conditional particle), and suppose that it belongs to πεσεῖν understood. (See appendix on El. 1483.)—For ἂν denoting result, cp. Ant. 695 ἀν' ἔργων εὐκλεστάτων φθίνει.
1079 πρόσωττων, said of an attribute or quality: 521 n.—ἀλεξίνη, νεο-
cundia, here virtually an equivalent of ἀλδος, as in Thuc. 1. 84 ἢ ἄδοις συνο-
σώμεν ἡλίστων μετέχει, αἰσχύνης σὲ εἰσφυξία.
1081 δτου . παρῇ, without ἄν: cp. 1074.—βολεται, st. τίς: cp. Plat. Αρι.
29 ὣδ' ἄκαθοι τετίναι άθυτη ἡ ἀποκλείας, ἡ τοῦ οἰκότου εἶδιντε ὡς οἶκον στεγνω: Crit. 40 ὅτε τρία ἀνταξεῖσθαι δεء...οἴνοις ἄν-
θρώπων, ὡδ' ἂν οἴνοις πάχαθε ἡ εἰκοτέων.
1082 νύμε, χρόνῳ ποτὲ ...πεσεῖν. It seems best to take πεσεῖν as repre-
senting a gnomic aor., χρόνῳ ποτὲ ἔπεε. Cp. Plat. Rep. 490 c (quoted by Goodwin, Moods and Tenses, § 159), ἡγομένης ὡς ἀθλητής οὐκ ἄν ποτὲ . φαίνεσται αὐτῇ χρόνῳ κακῶν ἁκολουθήσας, ' when truth leads, we never could say that a chorus of evils accompanies her' (σκολούθησα). It may be observed that this view is slightly confirmed by the words ἐξ οἴρων δραμοῦσαν, which clearly mean, 'after running before favouring winds' (the sense cannot be that the ship is to be sunk by a fatal oistros): for, if πεσεῖν is an appeal to experience, then the mention of such a city's transient prosperity is fitting; but if πεσεῖν were a simple prediction, such a clause would be less natural. [I formerly took πεσεῖν as referring to the future; but now doubt whether οἰμαί, without more help from the context, could suffice to suggest such a sense. See Appendix on El. 442 l., where I read δηέους for δηέσθαι. Here we might, of course, write ποτ' ἄν, but the change seems needless.] ἐξ οἴρων: ἐξ denotes the condition; cp. O.C. 486 ἐξ εἰμένων | στέρνων δῆξ-(σέθαι). For the neut. plur. οἰρω, cp. Ar. Lys. 550 οἴρα θείε (adv.). Lobeck
he should look to fall, perchance, by a light blow. Whoso hath fear, and shame therewith, be sure that he is safe; but where there is licence to insult and act at will, doubt not that such a State, though favouring gales have sped her, some day, at last, sinks into the depths.

No, let me see fear, too, where fear is meet, established; let us not dream that we can do after our desires, without paying the price in our pains. These things come by turns. This man was once hot and insolent; now 'tis my hour to be haughty. And I warn thee not to bury him, lest through that deed thou thyself shouldst come to need a grave.

CH. Menelaëus, after laying down wise precepts, do not thyself be guilty of outrage on the dead.

quotes ἐξ οἷος πλευ from Libanius 2. 421. ἐξ οἷος πλευ occurs in Polyb. 1. 47. 2, etc.

1084 ἵστατος, be firmly set, as a principle, in the State; cp. 1074 καθοσίστης—μοι, ethic dat. ('let me see it established.') Cp. Plut. Cleom. 9 did καὶ ταφὰ τὸ τῶν ἐφόρων ἔνωσιν τῶν Θέσων ἄμεμπο-

ται λακεδαμώνιον.—καὶ δοξά, 'fear also'—to temper natural δισμ (1081). καθο-

σίς, in due season and measure; as the Eumenides say, ἔνθ' δουκό τὸ δεύτερον ὅν ἐν ἄκι 

και φρονῶν ἔστιστον | δεὶ μένει καθῆμεν (Eum. 517).

1087 τοπαλλαξ, alternately; so in Her. 3. 40 ὕπαλλαξ ὑπροσ=C 'with alternations of fortune' (good and evil).—

ἀλφων: see on ἀλφων in 222.

1089 ἔς | μῆ: with regard to the division of these words between two vv., see n. on the place of δῆρα in 986.—

eis ταφᾶς τῶν, come to need funeral 
rites: τάφος is used, with grim irony, as in such phrases as εἰς ἀνάγκας πίτην (Thuc. 3. 82 § 3). ταφᾶς has its ordi-

nary sense, 'rites of sepulture,' as it has also in ν. 1109; it does not stand for τάφος. Herodotus, indeed, uses ταφᾶ 

as=τάφο, and employs the plural in that sense even with ref. to a single tomb (Her. 5. 63).

1091 ὑποτήχως, after planting them like pillars (cp. ὑποτήχως κλώνας, ἔρεισμας, etc.); or, as we should say, after 'laying them down': the word is much more forcible than ὑποβαλλων or ὑποθῆλες.—ἐν ὀλιθωρίαν: for ἐν, cp. 43 n.

The dramatic function of a Chorus re-

quired that these Salaminian sailors, while loyal to Ajax, should recognise some elements in the speech which they have heard. Menelaëus has rightly condemned the ὅβρος which defies human laws. But his own ὅβρος menaces the laws of the gods.
ΤΕΤ. οὐκ ἂν ποτ' ἀνδρεὶς, ἀνδρὰς θαυμάσαμι ἐτώ·
δέ μηδέν ὁ τοιοῦτος, ἐπ' ἀμαρτάνει,
ὅθεν ὥστε δοκοῦντες εὐγενείας πεφυκέναι
τοιαύθ' ἀμαρτάνουσιν ἐν λόγοις ἔτη·
ἀγ', εἰπ' ἀπ' ἀρχῆς ἀθίκη, ἢ σὺ φῆς ἄγεω
τὸν ἀνδρ' Ἀχαίοις δεύρο σύμμαχον λαβὼν;
οὐκ αὐτὸς εἴσεπλευσέν ὡς αὐτοῦ κρατῶν;
πού σὺ στρατηγεῖς τούδε; ποῦ δὲ σοι λεών
ἐξετ' ἀνάσσειν ὅν ὕπ' ἡγαγ' ὅκολον;
Σπάρτης ἀνάσσων ἡλθες, οὐχ ἡμῶν κρατῶν·
οὐδ' ἐσθ' ὅπου σοι τόντε κομίσμασί πλέον
ἀρχῆς ἐκείνο θεσμὸς ἢ καὶ τῶδε στε.

υπαρχοὶ ἄλλων δειν' ἐπλευσά, οὐχ ὅλων
στρατηγῶν· οὕτοι Ἀιαντὸς ἡγεῖσθαι ποτε.

ἀλλ' ὀνειρε χρεῖαι ἀρχεί, καὶ τὰ σέμνω ἔτη
κολὰς ἐκείνους· τόντε δ', εἰτε μὴ σὺ φῆς
ei σαφῆς; 'where hast thou proved thyself a seer?'—λογόν: the plural of the Attic form is somewhat rare (except in the formula ἔκοιτε λέω); Ar. fr. 346 has πάντες λέοι.

1101 ἡγεῖτ' ἡγαγ' ἐπτείτ' L (τ made from σθενεί), with most MSS.,

1098 ἄνδρα] Heimsoeth (Krit. Stud. p. 129) conj. φῶτα. 1099 ἐν λόγοις
ἐπτείτ' [ἐγ'] Ἕκλερ writes in the Teubner text of Dindorf (6th ed.), ἐν λόγοις:
ἐπτείτ [ἐγ'] ἐπτείτ' L, made from ἐπτείτ.
1098 τῶν ἄνδρ] τῶν ἄνδρ' L (ὁ made from δ'). 1099 αὐτοῦ κρατῶν] αὐτὸς κρατῶν Γ (with ἅρα αὐτοῖς).
1100 λεών τι: λαυάω L. 1101 ἡγαγ'] ἡγεῖτ' L (τ made from σθενεί), with most MSS.

1098 ἄνδρες. The burning anger of Teucer is marked in his first words by the fact that he addresses them to the Chorus: as Oedipus does after the speech of Polynoeceus (O. C. 1348), and Clytaemnestra after that of Electra (E. 612).

1099 μὴν ἂν γοναῖν: the phrase is exactly parallel with ἀγάντης used in the sense of ἀγάντης (I. 61). In 1341 ovid ἂν has a like sense. Here μὴν is 'generic,' denoting the class of person.

1098 τοιαύθ' ἀμαρτάνουσιν. ἐπιθε, make such erroneous statements; for the cogn. acc., cp. 1107 τὰ σέμνω ἔτη | κολάς ἐκείνους. ἐν λόγοις, in their discourse.

1097 ἐπτείτ' ἐπτείτ' [ἐγ'] Ἕκλερ writes in the Teubner text of Dindorf (6th ed.), ἐν λόγοις: 'speeches adorned with fine sentiments.'

1099 ἐπτείτ· ἐπτείτ' Ἐκεῖ, as ἐπτείτ in
1103 ἐπτείτ' Ἐκεῖ ἔχεισα κομίσματες, 'speeches adorned with fine sentiments.'

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1103 ἐπτείτ' Ἐκεῖ ἔχεισα κομίσματες, 'speeches adorned with fine sentiments.'

1100 ἐπτείτ', on what ground, in what respect? O. T. 390 ποῦ οὐ μάθετι

1101 ἐπτείτ', the reading of one MS. (the Palatines at Heidelberg, written in the 14th century), was doubtless no more than a conjectural emendation; but it appears probable. Ἐκεῖ' ἂν the reading of the other MS., has been defended by Erfurdt and others on the ground that the elision has the effect of running the two words Ἐκεῖ' ἔχεισα together, so that they become virtually one. This is just possible; but in tragic iambics we find no certain examples of a precisely similar kind. (As to ἐπτείτ' Ἐκεῖ' ἔχει in Phil. 22, see n. there.) If Ἐκεῖ' was the original word, the change to Ἐκεῖ' may have been caused by failure to perceive that the genitive ὅν (for ὅ) was due to attraction. Porson (ap. Kidd, Traits, p. 194) wished to read Ἐκεῖ', comparing I. 5. 557, Ἀδας ἢ ἐκ Σαλαμώνος ἄγεν διοικήσεκα νῦν. The imperfect tense is, of course, free from objection (cp. also
TEU. Never, friends, shall I wonder more if a low-born man offends after his kind, when they who are accounted of noble blood allow such scandalous words to pass their lips.

Come, tell me from the first once more—Sayest thou that thou broughtest the man hither to the Greeks, as an ally found by thee? Sailed he not forth of his own act,—as his own master? What claim hast thou to be his chief? On what ground hast thou a right to kingship of the lieges whom he brought from home? As Sparta's king thou camest, not as master over us. Nowhere was it laid down among thy lawful powers that thou shouldst dictate to him, any more than he to thee. Under the command of others didst thou sail hither, not as chief of all, so that thou shouldst ever be captain over Ajax.

No, lord it over them whose lord thou art,—lash them with thy proud words: but this man will I lay dully in the grave,

and Ald.: ἐγαγ' Pal.: Porson conj. ἐγεν: Elsmley, ἐγεν' (or ἐγαγ'). 1108 σοι] σου mss., and Ald. 1106 ἦ καὶ τὸδε ἐτ. ] In L the first corrector has written in the marg., γρ. εἶ καὶ τοῦδε σο. 1108 ζ. These two verses are rejected by Schneide- win, who is followed by Nauck, Dindorf, and Wecklein. 1108 δηώμ] Blaydes reads δηών, as Apitz proposed. 1108 θάλας' εἰκένως L, A, etc.: θάλας εἰκένων Αld.

Aesch. Pers. 341 Ζέρες,..χαλάς μὲν ἢν | ὄν ἤν Πηδηδοί: but ἩΓΕΝ was less likely than ἩΓΑΠ to tempt the correc- tion ΗΓΕΙΤ. Elmsley's ἤγεν' (n. on Eur. Herac. 371) is still nearer to the letters of ἤνει: but the middle voice would be at least very unusual, where the sense is simply that of 'leading'; in O. C. 1460, indeed, ἤγεται is hardly more than ἤγεσι: but in Ph. 613 άγουστο suggests the notion, 'bring with them, for their own ends.'

1108 οὖδ' ἐσ' ἤσοι: cp. 1069.— τῶδε κοσμήσας, to exercise authority over him. κοσμέω is properly said of a commander disposing his forces; II. 2. 554 κοσμήσας ἔσοι τε καὶ ἄνθρωπος ἄστυ- διώτας: [Eur.] Ἀγ. 562 κοσμήσεως στρα- τῶν. The Atreidae are κοσμήτωρ λαῶν (II. 1. 16). For κοσμέω with ref. to civil government, cp. Ant. 677.—ἀρχής: δει- μᾶς, an ordinance, an established right, of command. ισχυ', had been laid down (κείμαι serving as perf. pass. of τίθημι): cp. Thuc. 5. 105 § 2 οὔτε δήνεται τῶν νόμων, οὔτε κείμενος φῦτος χρησάμενος.—ἡ καὶ τοῦδε στι, 'than for him, on his part, to rule thee': for this καὶ, cp. O. C. 53 δα' οἴδα καίγω (n.).

1108 δηώμ here can be only masc. This use of δηώ as σύμπαντες elsewhere occurs only in later Greek; Lo- beck cites Nonnus (5th cent. a.d.) Dionyssaica 47. 482 δηών οἰκτρῆς γυναῖκας, and Anthol. Pal. 7. 679. 9 κτίσμα μεν πολύνδος δηών πλέον ὄν τρέφει Κουραος (by Sophronius of Damascus, circ. 650 A.D.). We are scarcely warranted, how- ever, in assuming that a poet of the classical age could not have ventured on such a use. The view that δηώ is neuter (summarum rerum) is decisively condemned (i) by the direct antithesis with the masc. δαλων, and (2) by the absence of the article, τα δαλ being the invariable phrase in this sense: see, e.g., Dem. or. 19 § 151 ὅπερ τῶν δηών ποιεῖσθαι εἰρήνη εἰγεν ("for the general interests'?): or. 22 § 16 τῶν δηών σωτηρίων: Ἑκ. Cyp. 8. 7. 22 τρέφε την τῶν δηών τάξιν (the universe): Lucian De Luci c. 6 την τῶν δηών δεσποτηρία.

Apart from the difficulty as to δηώ, there is absolutely no ground for rejecting verses 1105 οὗτος, as Schneideein and other critics have done.

1107 δηώμ ἀρχέων ἀρχέω, as Aga- memnon says to Achilles, Μηριδεδίησαν ἄνασσε (II. 1. 180), and Achilles to him, ἄλλοις δὲ ταύτ᾽ ἐπιτέλεσε, μὴ γὰρ ἐσόμε- γε. Cp. Aesch. Eum. 574 δηώ' ἄσας' ἀτόλλων, ὅν ἀρχεῖς αὐτὸς κράτης. —τα στι' ἐπὶ κό- λας' ἐκεῖνος: ἐπὶ is a bold cognate acc.; cp. 1096: O. T. 339 ἐπὶ | κλώι, a νυν
εἰδ' ἀτερος στρατηγός, εἰς ταφάς ἐγὼ θήσω δικαίως, οὐ τὸ σὸν δείχασα στόμα. οὐ γάρ τι τῆς σῆς οὖν οὐνεκ' ἐστρατεύσατο γυναικός, ὅσπερ οἱ πόνου πολλοῦ πλέω, ἀλλ' οὖνει' ἄρκων οἷς ἦν ἐνώμοτος, σοῦ δ' οὐδέν—οὐ γάρ ἦζου τοὺς μηδένας. πρὸς ταύτα πλείους δεύρο κήρυκας λαβῶν καὶ τὸν στρατηγὸν ἤκε· τοῦ δὲ σοῦ ψόφου οὐκ ἀν στραφείν, ἵππος ἄν ἦς οἶδος περ εἰ. ΧΟ. οὐδ' αὐτοϊπτὸν γλύσσαν ἐν κακοῖς φίλῳ· τὰ σκληρὰ γάρ τοι, κἂν ὑπέρδικ' ἢ, δάκνει. ΜΕ. οἱ τοξότες οἶκεν οὐ σμικρόν φρονείν. ΤΕΤ.οὐ γάρ βάναυσον τὴν τέχνην ἐκτησάμην. ΜΕ. μὲγ' ἀν τῇ κομπάσεις, ἄσπιδ' εἰ λαβίσοι. ΤΕΤ.κἂν ψιλὸς ἀρκέσαι μοι γ' ὀπλισμένωι.

1112 πόνου] Morstadt conj. πόνον: Nauck, φόμου. 1113 ἐνώμοτοι made in L from ἐνώμοτος, the reading of a few late mss. 1114 ὅμως made and had in mind the Perioeci who served as hoplites and the Helots who served as light-armed in the armies of their Spartan masters.

Assuredly ὁ πόνος πολλοῦ πλέω does not mean 'busybodies', of πολυσεγμουνότες, as some have taken it,—supposing it to be said scornfully of basileis tributary to Menelaus and eager to display their zeal.

1118 δρόκων: the oaths sworn to Tyndareus by the suitors of his daughter Helen, whose γήνεα ἰερᾶ Τυνδάρει κόρη, τοῖς συμμαχεῖν, εἶ τίς ἐκ δόμων λαβὼν οἴχοστα (Eur. Ι. A. 61). Thuc. 1. 9 § 1 Άγαμέμνον τῇ μοι δοκεῖ τῶν τὸτε δυναιμία προκάλεσαι καὶ οὐ τοσοῦτοι τοῖς Τυνδάρεω δροίσι κατελημμέρουσι τῶν Σέλενθε μυστήρια ἀγων τῶν στόλων ἀγείρα. In Ph. 73 Odysseus says that (unlike the other chiefs) Neoptolemus came to Troy, ἤτοι οἶδεν καὶ ὅτι τὸ γὰρ τηρεῖν τὰ κτ. τ. . . . on this trait of Sophoclean style see Ant. 455 ff. (n.)—τοὶς μηδένας, those who are as nought (μη having its generic force),—mere ciphers. Cp. Ant. 1322 τῶν οὐκ ἦσαν μάλλον ἢ μηδένα. So Eur. Ι. A. 371 τοὺς οἴδενας: ἀνάρ. 700 ὄντες οἴδενες, Her. 9. 58 οἴδενες ἄρα ἐστες. 1116 κήρυκας. Menelaus is attended
though thou forbid it,—aye, or thy brother-chief,—nor shall I tremble at thy word. 'Twas not for thy wife's sake that Ajax came unto the war, like you toil-worn drudges,—no, but for the oath's sake that bound him,—no whit for thine; he was not wont to reck of nobodies. So when thou comest again, bring more heralds, and the Captain of the host: at thy noise I would not turn my head, while thou art the man that thou art now.

CH. Such speech again, in the midst of ills, I love not; for harsh words, how just soever, sting.

ME. The bowman, methinks, hath no little pride.

TEU. Even so; 'tis no sordid craft that I profess.

ME. How thou wouldst boast, wert thou given a shield!

TEU. Without a shield, I were a match for thee full-armed.

Wunder: οί MSS. (In Aug. c ίω is written above οί.)

1118 Ζ. The MSS. and Ald. give v. 1118 to Menelais, and v. 1119 to Teucer: Brunk restored them to the Chorus.

1120 ομικρόν | μικρόν Τ (γρ. μικρά): ομικρά L (made by a later hand from ομικρόν), Α, etc., and Ald. 1123 ψιλός | Ι has the δ in an erased (from οί ?).

by two heralds, their presence marking the solemn character of his mission. So in the Iliad the chiefs deputed to intercede with Achilles are accompanied by two heralds (οί 170), whom Eustathius (780. 46) compares to the ἀργά πρόσωπα of the theatre.

1118 Ζ. θυγοῦν...στραφής: the gen. is properly causal, 'turn for it,' and is joined (here only) with the simple verb, as it is regularly joined with ειστρέφουμαι (90), ειστρέφομαι (Ph. 559), and in Eur. HIPP. 1224 ff. with the act. μεταστρέφεις: (τιμῶν) ουτε καυκάλιον χειρός | οδόν ἐπιποδέσμον ουτε κολάττων δυνών | μεταστρέφουμαι.

οί: cp. Plat. PHaedr. 243 b ἔσωσεν ἄν ὑς ὑς καί ήλ. This is a certain correction of the traditional reading ὑς, as it is also in Ph. 1330 ὂς ὑς αὐτός ἦμων | ταίτη μὴν αἰρη etc., and in O. C. 1361 ἔσωσεν ἄν ὑς. [Hermann explained ὑς ὑς as ὑς ὑς as utitumpe stis qualis es; 'however much you may be what you are,' i.e., quantulumcumque ferocias. Prof. Campbell understands, 'However you may be—just what you are,' ἔσωσεν εἰ being said, παρὰ προσδοκίαν, instead of βασιλεῖς or the like.]

1118 ὡδ' άξι, 'neither again,'—referring to their reproof of Menelais in 1092. οδ' αξί is similarly used in El. 1034. —ἐν κακοῖς, because the friends of Ajax have the feeling of the Greek chiefs and army against them. Cp. El. 335 ὅν δ' ἐν κακοῖς μοι πλεῖν ὑπείραξιν δοκεῖ.

1120 ἄ τοχότης. The name of 'bowman' was a reproach only when it implied that the archer was not, like the hoplite, ready to meet his foe in close fight. It is in this sense that Diomedes upbraids Paris (Π. ι. 385), τοχότα, λωβηθή, κερας ἀγάλ. In Π. 13. 313 Teucer is said to be ἄρωτος Ἀχιλλῷ | τοχόσῳν; but the poet adds ἀγάδθε δὲ καὶ ἐν σταδίῳ ἤσιμη. At Athens, where the τοχόται or city police were slaves (Σκύθα, etc.), the word had acquired ignoble associations.

1121 βαναυσόν, sordid, unworthy of a freeborn man: Plato joins βαναυσός with ἄνελειαις (Legg. 644 Α.). Cp. Arist. Pol. 8. 2 § 5 τάς...τοιάδες τέχνας, δόμα τὸ σῶμα παρασκευάζουσι νεφελών διακεί- σθαι, βαναυσόν τοιάδες. Thus the notion at the root of the word was that of some mechanical (or sedentary) calling which interfered with efficiency in athletics or war. (Compare the taunts of Eurynus to the disguised Odysseus, Od. 8. 159.) Teucer might well say that his art was not βαναυσός: Heracles and Philocletes were among its masters.

1122 ἀπτόδ': the shield of a hoplite, who wore a helmet and breast-plate, and was armed with a pike (δόνον); while the bowman, ranking with the light-armed troops, had no defensive armour.

1123 ψιλός...ἀπιπτώμενον. The contrast is illustrated by the case of the Locrions in the Iliad, who came to Troy armed only with bows, and are described as shrinking from the σταδίων ὑπαίρη, because they were not armed as hoplites:
ού γὰρ ἔχω κόρον ἐκεῖνον ἐκείνου καὶ μελιᾶν δούρα. (II. 13. 714 f.)

1126 δικάιον, with right on my side: Ph. 1251 εἶν τῷ δικαίῳ τῶν σων ὑπὸ ταρβῶν τρίφημα. Shakesp. Henry VI. pt. II. 3. 233 Thrice is he armed that hath his quarrel just.

1126 δίκαιον; for the plur., cp. 887 σχέδια (n.).—κτείναντα: asCreissa says to her living son (Eur. Ion 1500) εἰκεναι σιγῇ ἄκουσε, i.e., 'doomed thee to perish.' So O. C. 1008 κλέψα τὸν ἱερὸν, meaning that Creon had purposed to seize him.

1127 δεινόν γ’ εἶτας: for γε in comment, cp. El. 341 δεινόν γε σ’ οἶδαν παρόν ὑπὸ σόλος ἐς τό ἐν ἄγω | κείμεν θεμέλθαι. —εἰ καὶ γ’ | here καὶ goes closely with γ’, 'if thou indeed livest': so O. T. 305 ἐλ καὶ μὴ κλέπεις (if indeed.).—Tr. 71 εἰ καὶ τὸν ἐβλή. Distinguish such instances from the ordinary uses of εἰ καί ('granting that...'), as in O. T. 408 εἰ καὶ τρύπανεν.

1128 τάδε δ’ οἶχομαι. The dat. of relation here means, 'so far as concerns him,'—so far as his intention went; as in Ph. 1030 τέσσερ’ ὑμῖν πάλαι. In 970 above the similar dat. (θεοὶ) has a different shade of meaning.

1130 ἄτιμα. The verb ἄτιμα is otherwise confined, in classical Greek, to the Homeric poems and hymns. The fut. and aor. occur both in Il. and Od.; the pres. once, in Od. 16. 307 (ἄτιμα); the imperf. twice (Od. 21. 99 ἄτιμα: 23. 28 ἄτιμων, plur.). Nauck would here read ἄτιμα, with Elmsley (ἄτιμον occurs in O.C. 1153); but he would also banish ἄτιμων altogether from the epic texts; see Appendix.

θεοῖς, a monosyllable by synizesis, as θεός normally is with Sophocles, when it belongs to the third foot of the trimeter; see 480, O.C. 964, Ph. 1020, fr. 685. In El. 1264, τὸν ἐλιεὶς ὅτε θεοὶ μ’ ἐπώτωρν μολεῖν, we ought probably to read ἐκεὶνοι.

ἀκανθαγμάτων: for the dat. of the agent, cp. 539 n.

1130 ἐγὼ γὰρ ἐν ψέματι...; for γὰρ in an indignant question, cp. Tr. 1124: Αγ. Resp. 1159 ἐγὼ γὰρ ἐν τῇ ὁμώνυμῳ...;—

βασιλεὺς νόμος; Cp. 1343 (Odysseus to Agam.) ὡς γὰρ τι τούτων, ἄλλα τοὺς θεῶν νόμους | φθειράς ἀγ.—ἀλ. ὡς ἄκον. As ὡς ἄκον = ὡς ὁπότε, οὐκ can follow εἰ: cp. O. C. 935 (n.) ἐκ τῆς κοίτης ἐκώ (= ἄκος), after εἰ
ME. How dreadful the courage that inspires thy tongue!
TEU. When right is with him, a man's spirit may be high.
ME. Is it right that this my murderer should have honour?
TEU. Murderer? A marvel truly, if, though slain, thou livest.
ME. A god rescued me: in yon man's purpose, I am dead.
TEU. The gods have saved thee: then dishonour not the gods.
ME. What, would I disparage the laws of Heaven?
TEU. If thou art here to forbid the burying of the dead.
ME. Yea, of my country's foes: for it is not meet.
TEU. Did Ajax e'er confront thee as public foe?
ME. There was hate betwixt us; thou, too, knewest this.
TEU. Yea, 'twas found that thou hadst suborned votes, to rob him.
ME. At the hands of the judges, not at mine, he had that fall.
TEU. Thou couldst put a fair face on many a furtive villainy.

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μή.—παρέων here has an indignant tone,—
'You come and forbid'; cp. 338 n.
1182 τοις γ' αυτός αυτός: the inserted αυτός emphasises the reflexive pron.; O. C. 930 αιτεύεται πολέμιον μην αυτός αυτοῦ (n.).—For αυτοῦ = ἐμαυτώ, see O. T. 138 (n.), O. C. 966, El. 285.—οὐ γὰρ καλὸν: sc. ἐὰν δὰ κέρδην αὐτοῦ. Ajax was πολέμιος, a public enemy, 'worse than any Trojan' (1054), in view of his intended onslaught. Menelaus, like Creon (Ant. 254 ff.), conceives that refusal of burial to a πολέμιος is warranted on religious grounds.

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1183 σοι...προστη, 'stood forth to confront thee.' For προστημα, see on El. 980. (In Her. 1. 129 προστής, not προστα, should probably be read.)—Teucer parries the argument by asking how Ajax could have been the enemy of Menelaus, a chief on his own side. He thus makes it a personal question between Ajax and Menelaus; whereas the latter had referred to the design of Ajax against the common weal.

1184 μεσούν' ἐμοί. Cp. Plat. Legg. 607 η μεσοῦντες μεσοῦντα. Menelaus ought to have replied, 'He was the public foe'; but, with the maladroitness which characterises him throughout this scene, he plays into Teucer's hands by saying, 'If he was not πολέμιος to me, at least he was ἐγκράτης.'

1185 ψηφοτοίς, 'making votes,' in the sense of procuring them by a secret canvas among the chiefs. The word ἐπραξαν used by Ajax in 446 implies some such intrigue. Cp. Pindar's phrase, κρυφθαι...ψήφους, in N. 8. 26 (quoted on 447 ff.). Sophocles doubtless conceived the chiefs as voting by ψήφοι placed in urns (cp. Aesch. Eum. 709), and this view appears in art (Introd. § 20). Eustathius remarks the anachronism (on Il. 2. 852): though, of course, neither ἐγκράτησαν in 449 nor ψηφοτοί here necessarily excludes the supposition that the votes were given, in Homeric fashion, by voice.—For other views of ψηφοτοί, see Appendix.

The gen. αὐτός depends on the phrase κλέπτην ψηφοτοί, as it might depend on λαβοντάς or the like.

1186 ἐν τοῖς δικασταῖς, at their hands. ἐν is said esp. of a tribunal: Ant. 459 ἐν θεοῖς τὴν ἱδρυήν | δόσεων (n.).

1187 καλῶς, 'speciously.' This is
clearly a case in which L has preserved a true reading which the other mss. have lost. Teucer means, 'It might seem to be the judges' doing, while it was really yours.' The common reading κακῶς misses this point. For καλῶς in a bad sense, see, e.g. Αντ. 1047 (λέγουσιν) αὐτρόις καλῶς λέγωσιν τὸ κέρδος χάριν.

κλήφνακα κακά, commit furtive kna- veries; see on 189 κλέπτουσι μᾶθουσι.

1188 εἰς ἀνίαν ἑρχεται, tends to it, will issue in it (somewhat as in Her. i. 150 it is said of dreams, ἐσθενεὶς ἑρχεται) τινι, i.e. σω: for this menacing τινι, see on Αντ. 751 θαυμάζει βλέπει τινά.—The traditional accentuation, as seen in L and in the Aldine edition, is ἑρχεται τινι, the ground of it being that τινι is here emphatic; so in Arist. Categ. 5 § 7 (p. 263) τὸ κράμα ἐν σωματι: οὐκοῦν καὶ ἐν τινι [not ἐν τω] σωματι. (Cr. Chandler, Accent. § 492.) Some recent editors however write ἑρχεται τινι.

1189 οὗ μᾶλλον, sc. εἰς ἀνίαν ἑμιλ ἑρχεται (i.e. λυπηθησόμεθα).

1140 τοῦ τινι οὐχὶ θαπτέων: for the place of οὐκ, cp. 1330 ηδρ αὖ ηθν οὐκ ἄν εἴπ φρονών: for the neuter verbal with acc., 1250 εἰρετέων ταῦτα εἰσίν.

1141 ἄλλα ἀντακουσία τοῦτον ὡς κ.λ.μ.: cp. Phil. 549 ἰδεύνα τοὺς νοτασ δρί | ..εἴειν etc.: Xen. Mem. 4. 2. 33 τοῦ Δαίδαλον...οὐκ ἄκριος, δι...οἴκαζον...δουλεῖα; Weckleins conjecture, τοῦθ' ἐν for τοῦτον, is very plausible, in view of τοῦθ' ἐν σοι φράσω. We may observe, however, that τοῦτον answers to τόνθ' in 1040, and that the stress in Teucer's retort falls on the ant- in ἀντακουσία, and on τεθαφείσαι. There is more of dignity in that retort, as it stands with τοῦτον, than there would be with the mocking echo, τοῦθ' ἐν. If τοῦθ' ἐν were to be read, then ἐν δι' ἀντακουσίες (a v. l.) would be preferable to L's ἄλλα ἀντακουσία.—τεθαφείσαι: 577 n.

1148 νοτασ ἑφορμήσατα...το | σκλεφον: for the inf. with art., instead of a simple inf., cp. Ο. C. 442 το ἄρσ ὅθενν | οὐκ ἠθέλον (and Id. 47, n.): Thuc. 2. 87 § 1 οὐκ ἰδιαίως ἔχει τέκμερον ἐκφοβήσει (where Classen compares this verse). Liddell and Scott, s. v. ἐφορμαῖα, remark that the dat. νοτασ should be read here. It is, in fact, the reading of a few late mss.,—having been introduced, perhaps, by Triclinius; but νοτασ is right. ἐφορμοῦ takes a dat. of the person when it means to rouse or urge something against one; e.g. Od. 7. 272 δέ μοι ἐφορμήσας ἀνέμου: Soph. fr. 619. 2 ὅ καὶ Ζεὺς ἐφορμήσει κακὰ. But here, where ἐφορμῷ means to urge one to do something, the person is necessarily in the
ME. That saying tends to pain—I know, for whom.
TEU. Not greater pain, methinks, than we shall inflict.
ME. Hear my last word—that man must not be buried.
TEU. And hear my answer—he shall be buried forthwith.

ME. Once did I see a man bold of tongue, who had urged sailors to a voyage in time of storm, in whom thou wouldst have found no voice when the stress of the tempest was upon him, but, hidden beneath his cloak, he would suffer the crew to trample on him at will. And so with thee and thy fierce speech—perchance a great tempest, though its breath come from a little cloud, shall quench thy blustering.

TEU. Yea, and I have seen a man full of folly, who triumphed in his neighbour's woes;

toúti γ' (Pal. has toúi') : Apitz conj. ταύτων.
1142 ἐδόν] L has δ in an erasure (from λ or χ). 1143 ναῦταις L, A, etc., and Ald.: ναύτας T and a few others. 1144 ὑφέγυμ' ἀν οὐκ ἄν ήπερεις For ἄν ἦπερει, Hartung writes ἔνεπει: Wecklein (Ar. p. 21) formerly conj. ἔνεπει. Blaydes writes ὑ ὑφέγυμ' ἀν οὐκ ἄν εἶπη (as G. Wolff conjectured). 1145 εἴξετ] L has the τ' in an erasure (from θ').—κρυφέοις κρυφέος r. 1146 ναυταῖς ναυτὰς L and Ald. 1148 ἐκατονάσας Reiske conj. ἐκατονάσας. 1151 δε in L om. αὐτής.

acc., as after ἐκατονάσας, προτέρως, etc.
1144 ὑφέγυμ' ἄν οὐκ ἄν ἦπερεις Against reading ἦπερεις, it should be noted that ἐνεργειά is post-clasical, unless Dobb - re was right in conjecturing ἐνεργόν (for ἐνεργόν) in Ar. Ach. 1037. On the other hand, the sarcastic force of the doubled ἄν is in place here. The dat. ἄ is possessive: i.e. instead of the simple ὑφέγυμ', we have ὑφέγυμ' ἄν οὐκ ἄν ἦπερεις, in the sense, 'you would have found that he had not a word at his command.' The emendation τ' τοῦτον ὑφέγυμ' ἄν οὐκ ἄν ἦπερεις would make this clearer, but seems needless: it is, indeed, slightly prosaic.

ἐν κακῷ χαμώνοις: cp. O.C. 1328 ἐν τόλῳ ..κακῶν ..ἐξεῖ: Her. 9. 37 ἐν τοῦτῳ τῷ κακῷ ἐχόμενοι ..ὑπ' ἐπίτοις: Aesch. Ch. 81 δακρών ὑπ' ἐπίτοις: Eur. Hec. 346 δεῖξαν ὑπ' ἐπίτοις κρώμωτα ..κρυφέοις. The form ἐκριμόης is not elsewhere found in classical Greek. At a later period ἐκριμόης was frequent (see Veitch, Gk. Verős p. 393).


1149 τὴν ..βοήθ., a new acc. serving to resume σὲ καὶ τὸ σὸν .. στόμα: cp. 1062 f. (αὐτῶν .. σωμα).

1151 ἐν κακοῖς ὑβρίζει: Aesch. Ag. 1612 Αὐγικάν, ὑβρίζειν ἐν κακοίοις ὑβρίζω.
καὶ ἀυτὸν εἰσόδων τις ἐμφερὴς ἐμοὶ
ὄργην θ᾽ ὤμοις εἰπε τοιοῦτον λόγον,
'ἀνθρωπε, μὴ δρᾶ τοὺς τεθνηκότας κακῶς,
εἰ γὰρ ποτέςις, ἵσθι πημανούμενος;
τοιαῦτα ἀναβον ἄνδρ᾽ ἐνυδήτει παρὼν.
ὁ ὅρω δὲ τοῖς νῦν, κακτὺν, ὡς ἐμοὶ δοκεῖ,
οὐδὲς ποτὲ ἄλλος ἢ σὺ, μῶν ἤνιξάμην;
ΜΕ. ἀπειμῆμε καὶ γὰρ αἰσχρόν, εἰ πῦθοτοι τις
λόγοις κολάζεως, φιλανθρωπία πάρα.

ΤΕΤ. ἀνθρωπε νῦν καμὼς γὰρ αἰσχρότοις κλύεων
ἀνδρὸς ματαίου φλεγὼ ἐπὶ μυθομένου.

ΧΩ. ἔσται μεγάλης ἐρίδος τις ἀγών.
ἀλλ᾽ ὡς δύνασαι, Τεῦκρε, ταχύνας
σπευσῶν κολῆν κἀπετών τις ἰδεῖν
τῶν, ἐνθα βροτοῖς τὸν ἀείμνηστον
τάφον εὐρώετα καθέσαι.

1152 εἰσόδων] Bergk conj. εἰσεδείων (to go with ἐμφερής).
1154 ἀνθρωπε L (not ἀνθρωπε as in 791); ἀνθρωπε A: the other mss. are divided. ὁ ἄνθρωπος Ald.—
ὁ ἄνθρωπος L. 1157 ὁ όρω L. Wecklein conj. ὁ ὅρως δ᾽ ἐτὰ ὀμαί.
1158 L has the οὐ of ἄλλος in an erasure (from οὐ ὃς).
1160 κολάζεως] altered in L to κολάζων by a late hand.—παρῇ Γ, Δ, etc., and Stobaeus Flor. 2. 28 (where he
quotes vv. 1159 f.): πάρα L (made by a later hand from παρῇ), A, with most mss.,

1162 καὶ', introducing the consequence of such ὄρασις: O. T. 1500 τοιαύτην ὁμώεισθε: κατὰ τις γαμαί; Ant. 1019 καὶ' ('and so, 'and therefore') οἱ δέχονται υποτελέας λέγει ἐνι 'θεον παρ' ἡμῶν.
1163 ὁμηρὶ πρόγονον. Aeschin. or. 2 § 170 ἀνάμορφοι καὶ γυναικεῖαι ἁνθρώπων τὴν ὁργήν. Theognis 215 ποιεῖσθαι ὁμηρῷ
λήξει πολυτάκουν.
1165 ποῖσις: on the spelling, see Appendix to Ph. 130.—πημανούμενοι.
Other examples of the passive sense in futures of middle form, from stems ending in a liquid, are Ant. 93 ἐγκυρεῖ: id. 230 ἅλγεσι: O. T. 272 φθερείσαι: Ph. 954 ἀλταῖοι.
1166 ἀνάλοβον, of folly, as in Ant. 1026 (οὐκ) ἄνθρωπος ἀνάλοβος: id. 1065 ἀμοὶ ἀμώα ἀνθρώπων θυμεύσατος. Cp. 1190 δοῦσαι: O. T. 888 δυστύμων χρῶν χλοῆς (i.e., miserably perversely): Dem. or. 3 § 21 τοῖς ἄρθροις ἄρθροι ἄρθροι ἅτο χρῆς εἰμί ἐγώ, ὡτε ἀνενεκόμεθα βούλευσάτο—παρὼν
here serves merely to make the picture a little more vivid; he thus warned the

man to his face. Cp. 338.
1188 μῶν ἤνιξάμην; 'I have not
spoken too obscurely?' (μῶς, num, as in
791.) Cp. Ant. 405 ἄρῃ ἐνθηλα καὶ σαρην' λέγω; Aesch. Ag. 369 ἄρῃ τάρας λέγω; In
Teucer's parody of his opponent's parable
there is a rising tone of scorn, which the
last words accentuate.
1180 πάρᾳ (= πάρῳ), the reading
of A, is distinctly preferable here to παρῇ,
though the latter has the support of the first
hand in L. With παρῇ the sense
would be: 'It were shameful if people
should hear that any one who may have the
power to use force is chastising only by
words.' We must not be misled by the
analogy of the Latin subjunctive: qui
possit vi uti could be merely an allusive
way of saying qui possim vi uti: but the
Greek equivalent of qui possim would be
(ἐνώ) ὃτι πάρῃ, not ὃ παρῇ. In
1081, ὃτιν ὃ ὁμήρῳ δέκα ὃς βούλευσα πάρῃ
(wherever it may be allowed), the
subjunctive is fitting; but not so here,
where the reference is to a definite person
and it came to pass that a man like unto me, and of like mood, beheld him, and spake such words as these: 'Man, do not evil to the dead; for, if thou dost, be sure that thou wilt come to harm.' So warned he the misguided one before him; and know that I see that man, and methinks he is none else but thou: have I spoken in riddles?

ME. I will go:—it were a disgrace to have it known that I was chiding when I have the power to compel.

TEU. Begone then! For me 'tis the worst disgrace that I should listen to a fool's idle prate. [Exit MENELAUS.

CH. A dreadful strife will be brought to the trial. But thou, Teucer, with what speed thou mayest, haste to seek a hollow grave for yon man, where he shall rest in his dark, dank tomb, that men shall ever hold in fame.

and Ald. 1161 ἄφερες νῦν γι: ἄφερες νῦν Λ. Α., etc., and Ald. 1185 καλήν was written twice by the 1st hand in L, but has been erased in the second place.—κάπετον των ἵδεων] For ἵδεων Hartung gives ἵδεων: Leeuwen conj. κάπετον στείλαι.

1167 εὐρώστα] In L the breathing on ν is represented by a mere dot: but it is improbable that the scribe meant to write εὐρώστα (as some have read it).—Morstadt conj. εὖ χωσθήνα.

who has a certain power. παρῇ is not, indeed, impossible: it is, however, so unnatural in this context that it would require much stronger authority to support it as against πάρα.

1168 The anapaests serve not only to mark the exit of Menelaus, but also to afford a pause before the entrance of Tecmessa at 1168. For their bearing on the date of the play, see Introd. § 31.—πρὸς τίς ἄγων, a trial of strength in strife: cp. Ἰτ. 30 εἰς ἄγωνον...ἐνυπόκοιον μάχη: Liv. 36. 19 in ipso certamine pugnæa. For the place of τίς before its noun, cp. 29.

1168 κάπετον, a grave dug in the earth, from κάπετον (cp. κάφωρος, 'fox,' also σκαφωρ): among kindred words G. Curtius gives the Lithuanian kāp-o-s, 'grave-mound' (Etym. § 109). II. 24. 797 (Hector's burial) αἴθω δ' ἄρ' ἐς καλήν κάπετον θέλων.—Ἰδεύν, 'look for': Od. 8. 443 αἰτῶν νῦν ἰδὶ τόμα: Theoc. 15. 2 ὅρη διῆφον, Ἠδώνα, αὕτη.

1168 Σ. βροτοὶ τῶν ἄλμηστοντον=τῶν βροτοὶ ἀλμηστρον: cp. O. C. 714 Ἰττοιου τῶν ἀκετράμα καλοῦν: Ἰτ. 872 (δώρῳ) ἤρριξε τὸ πόρμισμα: Ὅ. Τ. 139 ἐκείνον ὁ κταῖον. εὐρώστα, from εὔρω, 'mould': an epithet applied in epic poetry to the nether world, where all things moulder in damp, cheerless gloom: II. 20. 65 (οἰνία, the home of Hades) συμβαλλέων εὐρώστα, τα τε συνγέως θεῷ πέρ. Od. 10. 512 'Ἀδεσ., δόμον εὐρώστα. Simonides illustrates this sense (fr. 4. 4), ἑντάγονον δὲ τοιοῦτον οὐτ' εὔρω | οὔθ' ὅ πανδαμάτωρ ἀμανώσεις χρόνος: and Vergil reproduces it (Aen. 6. 462) in his loca sentia situs, the 'rough and mouldering wilderness' of the underworld. Quintus Smyrnaeus 14. 241 has τόμην ἐν εὐρώστα. But in later antiquity a false etymology connected εὐρώστα with εἰρῶ: thus Hesychius, s.v. εὐρώστα, gives πλατέα as one explanation of it. Oppian (Crix. 180 A.D.) actually uses the word in the sense of 'wide,' Hal. 5. 3 κίλιον ἐν εὐρώστα βαλάςσῃ: and so too Nonnus (5th cent. A.D.) Dionys. 25. 476. [In II. 20. 65 Döderlein and others would change εὐρώστα to ἀνερώστα (ἀνήρ =ἄρη), or ἀνερώστα, 'murky': while Nauck goes so far as to pronounce εὐρώστα 'a wholly apocryphal word."

The legendary tomb of Ajax was shown on the coast of the Troad near Cape Rhoeum; Strabo 13. p. 595 ὁ τῷ Ροῦτερος οἰνοῦ καὶ καλοῦ ἀληθείας, ἐφ᾽ ἣν μὴ καὶ ἀραμὸς ἄλας καὶ ἀνθρώπος. Alexander the Great, on landing in the Troad, offered ἐνεμάχομαι at the tomb of Ajax as well as at that of Achilles (Diod. 17. 17). There were legends of gigantic bones having been found in the tomb (Paus. 1. 35 5).
1168 ΣΟΦΟΚΛΕΟΥΣ

1170 While the child knelt as a suppliant by the body, with his hand upon it, the corpse could not be forcibly removed without offence to Zeus Ἰκέσωs. Teucer is about to go and seek a place for the grave (1184), and he desires to secure that the body shall not be disturbed during his absence.—δε σ’ ἐγείνατο: cr. 1296: El. 261 μητρὸς ἢ μ’ ἐγείνατο.

1172 κόμας, offerings to the dead, as in Η. 23. 135, where the locks of hair are laid on the corpse (θραπὶ δὲ πάντα νέκου καταινών, ἀς ἔπειδον | κεφαλάν). So in El. 449 f. Chrysothemis is told to lay locks of her own hair and her sister’s on Agamemnon’s tomb,—the significance of the act being marked by the prayer which is to follow the gift: αἰτῶ δὲ προσκυνῶν γῆθεν εἰμίσθη ἡμῖν ἀργυρῷ αὐτοῦ εἴρθυος μολέλι (453 f.). In its primitive symbolism the severed hair meant that the person from whose head it was cut devoted himself to the dead, and (as it were) escorted him to the
Enter Tecmessa and Child.

TEU. Lo, just in time our lord’s child and his wife draw nigh, to tend the burial of the hapless corpse.

My child, come hither: take thy place near him, and lay thy hand, as a suppliant, upon thy sire. And kneel as one who implores help, with locks of hair in thy hand,—mine, hers, and thirdly thine,—the suppliant’s store. But if any man of the host should tear thee by violence from this dead, then, for evil doom on evil deed, may he perish out of the land and find no grave, and with him be his race cut off, root and branch, even as I sever this lock. Take it, boy, and keep; and let no one move thee, but kneel there, and cling unto the dead.

1176 L has an erasure between ei and de.

1178 γίνους ἄταντος: Dem. or. 19 § 71 (τοις θεοῖς) ἐσχάτως ἔζωλη ποιεῖν ἄτων καὶ γένος καὶ οἰκίαν. Λυσ. or. 12 § 10 ὁ ἰμέσων ἐξόλιοι ἐταυτῷ καὶ τοῦ καιροῦ ἐταράφετον.—βίβαν ἐνθρμισόμεν, with his race extinguished from the root,—i.e., may there be no survivor to continue it. Cp. El. 765 προρροζον... ἐφόρασα γένος: Lucian Tyr. 13 πανωλεθρία παυτῶ τοῦ γένους καὶ μείζονες τοῦ δεόντω ἀπαν ἐκκεκομέμον. So Antigone and her sister are the ἐσχάτα βία of their house (Ant. 599 f.). For the constr. of the pass. verb with acc. cp. Tr. 157 θέλους ἐγεγραμµένην | ἐξωθημαθή (n.): Xen. An. 2. 6. 1 ἀπογόνους τὰς κεφαλὰς: Cyc. 5. 2. 32 τραχίατα ἐνδεικνύεται. For the use of ἐξαμαρ, cp. Paus. 8. 7. 7 ἔμελλε δὲ ἄρα ὁ δαίμων καὶ τὸ γένος τοῦ Κασσάνδρου κακῷ ἐξαμάρθησε.

1179 αὖτος: as to the breathing, see on O. T. 931...—διώκουσι τόν ἐγώ τῷ πλάκω. The primary meaning of this act was self-dedication (1173 n.), but Teucer here gives it a further significance, suggested by the circumstances of the moment; exactly as in H. 3. 300 the στοργαλ at the truce are turned into a symbol of death for those who break the truce,—ἀδελφοι ἐκεῖ διὰ τὴν χαμάδι τοῖς ὁδροῖς. Cp. Liv. 1. 24 si prior defixit...uti illo die, Iuppiter, populum Romanum sic fertio ut ego hunc porcum hic hostie feriam. Theoc. 2. 28 ὁς τοῦτῳ τῶν καθὼς ἐγὼ σωσίναι δαίμονι τάκω, ὅτι τάκω δὲ ἐρώτω τὸ Μύδονδος αὕτη λέγεται. A similar usage occurs in Pind. Nem. 12. 142 and some others.

1181 κινητός: the 3rd pers. of the aor. imper. with μη, though somewhat
178 ὑμεῖς τε μὴ γυναῖκες ἀντὶ ἄδρων πέλας παρέστατ', ἀλλ' ἀρίηγεν, ἐστὶ εὖγ μιλῶ τάφου μεληθεὶς τάδε, κἂν μηθεὶς ἑξ.

στρ. α'. ΧΟ. τίς ἄρα νέατος, ἐς πότε λήξει πολυπλάγκτων ἐτέων ἀράθμος.

1185 2 τὰν ἀπαντοῦν αἰεν ἐμοὶ δορυσσοῆσαι μόχθων ἀταν ἐπάγων

3 ἀν τὰν εὐρώδεα Τρωλαν,

4 δύστανον ὦνεδος Ἑλλάνων;

ἀν. α'. ὃθελε πρῶτερον αἰθέρα δύναι μέγαν ἢ τὸν πολύκοινον Ἀδαν

2 κείνος ἁνήρ, ὃς στυγερῶν ἐθείζεν ὀπλών Ἑλλασι κοινὸν Ἀρη.

3 ἢ πόνοι πρόγονοι πόνων.

4 κείνος γάρ ἐπέρησεν ἀνθρώπους.

1182 ὑμεῖς τε] ὑμεῖς δὲ Blaydes. 1183 Μ. μιλῶ...μεληθεῖς MSS. (μιλω made in L from μιλῶν: μιλῶ Γ.) Εἴηταν. Μαγν. (s.v. λέστη) μιλῶν...μεληθα, which Dindorf and Nauck adopt. G. Wolff conj. μιλῶν...μεληθα. 1185—1191 L divides the vv. thus:—τίς—πολυπλάγκτων—τὰν ἀπαντα—δορυσσοῆσαι—ἔταν—ἄν τὰν εὐρώδεα—δύστανον...Ἑλλάνων. 1185 κέινος] F. Kern conj. et ποτε. 1187 Αἰαν] Nauck writes ἀπανταν (so that the last syll. = the last of ἄνθρ in 1195). 1188 δορυσσοῆσαι L: δορυσσοῦντος A and the other MSS., with Suidas s.v., and Ald. For conjectures, see below. 1190 ἀνά τὰν εὐρώδη Τρολαν MSS. (τῆν for τὰν A), and Ald. After Τρολαν, three of the later MSS. (Δ, rare, occurs in good prose (Plat. Apol. 17 C μηθεὶς...προσδοκησάμεν] Cp. 1334.— προσπεμαρ, kneeling beside the body, ἑνού (sc. αὑρί), cling to it. So Tr. 904 βιομαίρει προσπέπτουσα, Ph. 485 προσπέπτω σε γόνας. 1188 ὑμεῖς τε, the Chorus. It has been proposed to read δὲ instead of τε, but needlessly. δὲ would mark the change in the persons addressed; τε marks the continuity of the precepts. Cp. Er. 421 (ἐν τε τοῦθ' ἄνω), Tr. 462 (ὅτε τ''), where the reason for retaining τε is similar.—ἀντὶ ἄνθρωπον: cp. 1030 δουλος...ἀντὶ ἐλευθέρον. 1188 Εστ'—Εστ' ἄν: cp. 555 ἄνω... μάθεις...τάφου μεληθεῖς, after choosing and preparing a place of burial (1165). This aor. of the simple μελώματι does not elsewhere occur in a middle sense (in Anthol. 5. 201 μελήθησθα in pass.), but ἐπεμελήθησθαι as an aor. middle is frequent in Attic. —κἂν μηθεῖς ἑς = κἂν πάσης μη-ἐς, though all men forbid (οὐκ ἐς = χετο). Cp. Ph. 443 b. δυστού μεληθεῖς ἑνή. 1185—1222 Third stasimon. 1st strophe, 1185—1191 = 1st antistrophe, 1192—1198: 2nd str. 1199—1210 = 2nd ant. 1211—1222. For the metres see Metrical Analysis. 1188 νέατος should be followed by a comma (as in some MSS.): the sense is, τίς νέατος ἐτέων ἀράθμος (ἦσαν), ἐς πότε λήξει ἐτέων ἀράθμος; 'what will be the last number (the completed total of the years),—when will the series of the years end?' ἀράθμος having a slightly different sense with νέατος from that which it bears with ἐς πότε. This difference is the reason against taking the sentence as two questions combined in one (like τίς πότε ἐς ἄδρων). The scholiast in L understood the construction aright:—τίς ὄρω ἔτοσιν τῶν ἐτῶν ἀράθμων τῶν πολυπλάγκτων; [Remark that he does not supply ἕστατο—thus indicating that it is to be understood in the text also.] ἐς

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And ye, be not as women at his side, but bear you like men for his defence, till I return, when I have prepared a grave for this man, though all the world forbid.

[Exit TEucer.

CH. When, ah when, will the number of the restless years first be full, at what term will they cease, that bring on me the unending woe of a warrior's toils throughout the wide land of Troy, for the sorrow and the shame of Greece?

Would that the man had passed into the depths of the sky, first among or to all-receiving Hades, who taught Greeks how to leave themselves for war in hateful arms! Ah, those toils of his, from which so many toils have sprung! Yea, he it was who wrought the ruin of men.

Ien., Mosq. b) add in the text ἠμεθήσεσαι. For conjectures, see below. 1192 ἄφηλε Τ; ὀφηλε Λ, A, with most mss., Suid. s.v., and Ald.—δύνα made in L from δοῦλω. 1194 ἄνθρο Bothe: ἄνθρο mss. and Ald.—δε made in L from ὀ.—στυγερῶν] στυγερῶν Suid. (s.v. ὀφηλε.) 1195 ἐθείει L, with most mss., and Ald.: ἐθείει T, and so Brunck. 1196 In L some four letters have been erased between Ελλασ and κοινον ἀρμ. 1197 ἰδίω τόνω πρόγονοι πόλων L, Α, with most mss., and Ald. For ἰδίω T has ἰδίω, Dindorf writes ἰδίω τόνω πρόγονοι: Blaydes, ἰδίω μικρῶν πρόγονοι μικρῶν (from 'Liv. a': see cr. n. on 495 ff.).

πέτε λίγει ἅ ἀρπαζός τῶν ἑτῶν ἐμοὶ πάνως παρακατάφειας; For νόστος in this sense, cp. Ant. 807 f.—πολυπλάγκτων, 'much-wandering,' 'restless,' refers to the toils of the campaign beyond sea; the epithet of the men is transferred to the years; cp. Od. 17. 425 ἐπιτήρησει πολυπλάγκτων. 1187 τῶν ἀπαντῶν: for the art. ('that ceaseless misery'), cp. El. 166 τῶν ἀπαντῶν | ὑπὸν ἔχουσα κακῶς (n.). 1188 ἄρυστοστράγγων, 'spear-hurling, here = 'martial.' ἄρυστοστράγγων occurs nowhere else, but is related to ἄρυστοστράγγων as γυμνὸς to γυμνῶς, κοίμησες to κοίμου, and it would certainly be rash to deny that merical convenience could have suggested such a by-form. Blaydes and Wecklein change it to ἄρυστοστράγγων, reading ἐθείει (instead of ἐθείει) in 1195. Nauck gives τῶν ἄρυστοστράγγων (further changing ἀπαντων to ἀπαντον), and in 1196 omits the word κοινον. (Cr. O.C. 1313 ἄρυστοστράγγων 'Ἀμφίπορως.') 1190 ἰδίω τῶν εὐρηδικῶν Τροιῶν. This, the emendation of Ahrens, is very close to the ms. text, ἰδίω τῶν εὐρήδου Τροιῶν. There is no reason to doubt the metrical soundness of the antistrophic verse, 1197 ἵδιω τόνω πρόγονοι πόλων. Hence the correction of Teuer to Tropai has strong probability. Loebeck compares εὐρηδής (from εὐρῆ) with the late forms βραχώδης, τραχώδης. With regard to ἰδίω (= ἰδίω), it should be noted that Sophocles uses this appopare elsewhere only in compounds (cp. 416: Ant. 1275, n. on ἱδρυσκόν).—For other emendations, see Appendix.

1191 δοστανον δειδοσ Ἐλλάδων, acc. in appos. with the sentence: cp. 559 χαρμονῇ (n.), 1210 μυηματα. 1192 ἄφηλε: the unaugmented form is frequent in Homer: e.g. Od. 5. 308 ὅθ ἄφηλε γ' ἄφηλεν θυρεός.—ἀλβᾶ δύνα μέγαν, i.e. vanish into the depths of the sky, as if caught up by ἀρσικα: cp. Eur. Or. 1375 τα πέρα, ἔνατι, πολυν ἀλβᾶν ἀμαρτάμενον τοίνυν;—πολύςκοιον Ἀλ- Βαν: El. 137 Ἀθώ | ταγκολον Μειασ (n.). 1195 κόνων ἄνθρ, not Paris, but an indefinite person, the supposed inventor of war: cp. Tibull. 1. 10. 1 Quis fuit, horrendos primus qui profudit ensis? | Quam formos et vere ferres ille fuit! Hor. C. 1. 3. 9 Illi robor et aci triplex | Circum pectus erat qui fragili truci | Committis pelago ratem | Primus.—Εἰείειν, taught: Aesch. P. V. 457 ἐστε δ' ἐφ' ἀντόλας ἐγώ | ἄρτρων ἐθείειν.—κοινον Ἀρπ, 'public' warfare, in which all the Greeks make common cause (as against the Trojans): Thuc. 1. 3 12 πρὸ τὸ γὰρ τῶν Τροιῶν ἀλλάμενον πρῶτος κοίνων ἐφ' ἔλλην.: 1197 ἰδίω τόνω πρόγονοι πόλων. This

12—2
is a parenthetic exclamation (cp. 173 f.): 'Alas, those warlike toils (of the man who invented war), from which so many toils have sprung.' Cp. the phrase in Plat. Legg. 928 b. ξυμφώνα...έχομαι ἐγώ. — Dindorf writes ἰών τῶν πρώτων (omitting τῶν, as in 1190 he reads ἰών εὐρίου Τραγαί), 'toils pre-eminent among toils': cp. Aesch. Pers. 987 καλά πρόσακα.

1190 ὡστε στραφόνων. ὡστε, the reading of the ms., is sound; the fault is in the antistrophe (1211), where they give καὶ πρὸς μὲν ἔννοιλον, but this is satisfactorily cured by G. Wolff's correction; see n. on 1211. — στραφόνων, the wreaths, usually of myrtle (μυρρίνα), with which the guests at a banquet crowned their heads before the σκυδή were poured and the νότοι began. Athen. p. 685 c ἦ δὲ τῶν στραφόνων καὶ μέρην πρότερον εἰσοδός εἰς τὰ συμπόσια ἥγετο τῆς διεύθυντος τραγαί. Ar. Ach. 1145 τῶν στραφόνων. Eur. Bacch. 376 παρὰ καλλιτεχνῶν ἐφεροσίνυς. 1200 βάθειας, 'copious': see on βάθει in 130.—καλλικα. The κόλας was the commonest form of drinking-cup at Athens (cp. Plat. Symp. 214 B ἐν τῇ κόλαι λέγεσθαι). It was usually of earthenware (κόλαι κεραμικά, Plat. Lys. 219 b), with a broad and relatively shallow bowl (hence compared to an άσση, Athen. p. 472 c), a stem, and handles (ὄρτα) projecting horizontally from the sides. The average κόλας seems to have held about three κύδια, or between 1½ and 1½ pint.

1201 τῆς φιλολογίας, to which ὡστε is added as exegegetic inf., 'for me to consort with' (ὡστε ἀντιγράφοι): cp. Pind. N. 10. 72 κελετὴν δ' ἔρας ἐποιύμαντον ἤρεα ἔρεα ἑρεύνησαν (a strife with more than mortal foe is hard for men to encounter): id. I. 2. 37 ἠλθείς μὲν ἂν ἐρευνήσεις ὤνεον. — Others take ὡστε as depending on ὡστε, and τῆς as cogn. acc. (or 'acc. of the inner object'): 'gave me companionship in the joy of the wine-cup.' But this somewhat forces the word ὡστε.

1202 οἰκεῖοι, the flutes played at banquets by αὐλικεῖοι.— δυστυρηγοῖ: cp. Aesch. P. V. 574 ἐπούστωσεν ὀτρίζειν ἑρευ. The word usu. denotes a loud noise, as the rattling of chariots (Aesch. Thes. 151), or the crash of thunder (O.C. 1479).

1203 ἄργουρος, 'that wretch': cp. 1290 δυστυρηγοῖ. — ἀναρίτης τῆς φιλολογίας,
No delight of garlands or bounteous wine-cups did that man and give me for my portion, no sweet music of flutes, the wretch, or soothing rest in the night; and from love, alas, from love he hath divorced my days.

And here I have my couch, uncared for, while heavy dews ever wet my hair, lest I should forget that I am in the cheerful land of Troy.

Erewhile, bold Ajax was alway my defence against nightly terror and the darts of the foe;
4 νῦν δ' οὖτος ἀνέταται στυγερῶ
5 δαίμων. τῖς μοι, τῖς ἔτ' οὖν
6 τέρψις ἐπέσταται;
7 γενοίμαν ὡ' ὅλαν ἐπεστι σῶτον
8 προβλήμα ἀλκίνυστον, ἄκραν
9 ὕπ' πλάκα Σουνίου, τὰς ἱερὰς ὅπως
10 προσείπομεν 'Αθάνασ.

ΤΕΤ. καὶ μὴν ἵδων ἐσπενσα τὸν στρατηλάτην
'Αγαμέμνον ήμῖν δεῦρο τόνδ' ὄρμωμεν·
δῆλος δὲ μοῦστι σκαῖον ἐκλύσων στόμα.

ΑΓΑΜΕΜΝΩΝ.

σὲ δὴ τὰ δευνὰ ρήματ' ἀγγέλλουσι μοι

1214 ἀνέτατι L, made from ἀγκυταί or ἀγκυτα (I rather think from the former). ἀνέται A, and Ald.: ἐνεκεῖται G. Wecklein (Arv p. 74) conj. νῦν δ' ὅ' ἀνέκτας: Nauck, νῦν δ' ἀνέκται (and in 1222 o, instead of o, before γνω). — στυγερῶν made in L. 1215 ἐκεῖστα L, writes ἐρ' ἐσταὶ.
1217 L has γενοίμα in a line by itself. — Nauck deletes ὅλας (cp. 1204 f., n.).
1219 L has the ἄξ of ἄκρα in an erasure. 1221 L divides the vv. thus: τὰς ἱερὰς προσει ποιμὲν ἄθανας. — προσείπομεν Pal.: προσείπομεν V. 1229 καὶ

1214 ἀνέται στυγερὸ δαίμων, has been consecrated, devoted, to it; i.e., has become its victim. Cf. Eur. Ph. 947 οὖτος δὲ πῶλος (Menoeceus), τῷ ἀνείμενος πῦλει, ἵ θ' ανείμενος πῦλει, ὅ θ' παράγων γαῖαν ἐκεῖσιν ἅ. The word ἀνείμενος was properly said of animals which, having been consecrated to a god, were allowed to roam at liberty in the pastures; Her. 2. 65 τῶν δὲ ἐκεῖνο ἀνέιμεν τὰ ἱρά (θυρία) εἰ λέγωμεν, καταβάλων ἐπ' ὁ λόγον εἰς τὰ θέα πρήγματα: then the term was extended to inanimate things; Plat. Legg. 761 c εἰ τι πόλεως ήτεμενος περί πάσα περί ἀνείμενον ἃ. The young Ion in the Delphic temple is said to be ἀφετος, 'consecrated' to the god (Eur. Ion 823: cp. Plat. Critias 119 D ἀφετῶν ὡτων τάφων ἐν τῷ τῷ Ποσειδόνος λείπῃ). Similarly the sacred horses of the German tribes publice alumn. nullo mortali ope re contacti (Tac. Germ. 10).

1216 ἐπίστασα, will 'attend upon' me; cp. E. 1467 ἐδ' ἐπιστεύει νησίς (n.).

1225 ὅλας. Colonel William Mure (the author of the well-known book on Greek Literature) remarks: 'Sophocles calls Sunium a woody promontory, a description no longer applicable. But a few stunted fir bushes, straggling over the declivity below the temple, would seem still to vouch for its propriety in his own age.' (Tour in Greece, vol. II. p. 123: 1842.) ἐτατι πόλον προβλήμα: the genitive goes with προβλήμα: cp. Ph. 1455 πόλον προβολίς: Quintus Smyrn. 9. 378 ἐκ προβολίς βαθάσις. The scholiast confirms the reading of the MSS.: ἰδα ὤλοθρος ἑξεχθεῖ ἡ βαθαίνῃ ἐστι. With ἐτατο ἐννοεῖται πόρον ποτὶ πόλον. For ἐτατο ἐκεῖστα in 1216, cp. Ant. 73, 76 (κείσομαι), 613, 618 (ἐμα). 1220 ὑπὸ πλάκα Σουνίου: for the ὑπ' of ὑπ' before πλ, cp. Ant. 612 τὸ πρόλ. — Sunium, the s.e. promontory of Attica, is, in Leake's words, 'lofty, steep, and rugged on every side, except the south-west, where there is a beach and a small bay, with an island at the entrance' (Dem. of Attica, vol. II. p. 63). On the highest point stood the Doric temple of Athena, built probably about the middle of the 5th century B.C. The modern name of the cape, Colonna (Kolōnwn), is derived from the remaining columns of the temple, which are of a brilliant whiteness, the marble of which they are made being of a much lighter colour than the Pentelic. 'As seen from a distance,
but now he hath become the sacrifice of a malignant fate. What joy, then, what joy shall crown me more?

O to be wafted where the wooded sea-cape stands upon the laving sea, O to pass beneath Sunium’s level summit, that so we might greet sacred Athens!

Enter Teucer, followed by Agamemnon.

Teu. Lo, I am come in haste, for I saw the Captain of the host, Agamemnon, moving hither apace; and I wot he will not bridle perverse lips.

Agamemnon. So ’tis thou, they tell me, who hast dared to

μῆν] Morststadt thinks that these words were spoken by the Chorus, in announcing the return of Teucer; and that some verses have been lost between καὶ μῆν and ἰδὼν. 1224 In L the final ov of ἀγαμέμνων’ has been added by S.

μοδιτί Herm.: σοι (’στι made from ’στι) L: μοι ’στι Ald. In the margin L has Δι (with a character like χ over the i) καὶ δῆλος ἔστιν ὃ τι σημανῖτων, a verse which blends reminiscences of Αἰ. 326, καὶ δῆλος ἔστιν ὃ τι δρασεῖν κακὸν, and Αἰ. 242, δῆλοις δ’ ὃ τι σημανῖτων. The Δι prefixed to the verse probably means Δίδυμος, the χ above it being merely a sign calling attention to the note; cp. cr. n. on Εἰ. 28.

The object was to illustrate the construction of δῆλοις in 1225,—not to record a variant.

glittering in the sun across the blue sea, they look like pillars of snow or salt, rather than from stone’ (Mure, Τουρ 11, p. 123). Cp. Eur. Cycl. 293 ᾧ τε Σουλίων | δίας Ἀθηνᾶς σῶσ ὑπάργυροι πέτρα (where the epithet alludes to the silver-mines of Laurium). Poseidon also was worshipped at Sunium (Σουνιάται, Ar. Εἰ. 560): but Leake was disposed to think that he can have had an altar only, as the sole buildings traceable were the temple of Athena and the fortress erected on Sunium circ. 413 B.C. (Dem. II. p. 64).

Wordsworth, however, saw remains which, he thought, might be those of a Poseidonion (Athens and Athens, p. 177).

τὸς λαός: so Pind. fr. 75. 4 σε ταίς λειψέσ Ἀθηναῖς. Ar. Εἰ. 1319 ὥ ταίς λειψέσ φεγγών ᾿Αθηναῖς: Timocreon fr. 1. 3 λειπῶ δ’ ᾿Αθηναῖ. Cp. Εἰ. 707 ᾿Αθηνῶν τῶν θεόμετρων.—ἐπος... προσευχόμενοι, after the optative γενόμενοι (1217): Πρ. 324 θυμόν γένοιτο οὐρανός θυμόν πλεύσαι ποτε, ἐν αἱ τελευταίας ἔτη κ.κ. Aesch. Εἰ. 297 ἑδοκιμαί... | ἐπός γένομεν κ. κ. (Sometimes, however, we find the subjunct. after such an optative: Eur. Or. 982 μέλεαν... ἐν τοῖς ἀθρόνοις ἀμβολωσ.) For the custom of greeting the land to which one comes, cp. Aesch. Αἰγ. 503: Verg. Αἐν. 3. 524 Italian laeto socii clamore salutant.

Pausanias says (1. 28. 2), referring to the colossal Athena Promachos on the Acropolis, ἥ τοῦ δίκτυσ αἰχμῇ καὶ λόφος τοῦ κράνους αὐτό τοῦ Σουνίου προσπέλευσιν ἔστιν ἕδη σύνεται. As Leake observed (Dem. I. p. 631), Cape Zoster, some miles N.W. of Sunium, is the first point from which a voyager could possibly have caught a glimpse of the spear-point and crest.

1226—1420 The exodos falls into three parts. 1. The scene between Teucer and Agamemnon: 1223—1315.

The mediation of Odysseus: 1316—1401. 3. Preparations for the burial of Ajax: 1402—end.

καὶ μῆν: 1168 n.—μῆν, a ‘dativus incommodi,’—’to trouble us.’—

δῆλος, in the personal constr. with partic., as O.T. 673, Πρ. 1011. (With ὅ δε added, above, 326 n.)—μοδιτί: for the crasis, cp. Πρ. 812 ὅ ὅ δε ἐμπ’ ἐμοῖς σοι μοιέν ἄτρο.—σκαίδων... στόμα. The notion of σκαίδων here is that of headstrong perversity, unrestrained by good sense or good feeling; cp. Eur. fr. 250 δεῖ γὰρ ἄνδρα σκάδων, ἱσχυρὰν φοίνικας, | διενόμων δέδοκα τάθευσιν τε καὶ σοφιάν. Dem. or. 18 § 120 σκαίδων... καὶ θατράτοις.—ἐκλέ-

σων: Isocr. or. 12 § 96 ἐκλείσας μοι τὸ παραπρᾶξαμαι καὶ λεύκα τὸ στόμα. Eur. Ηηρ. 1060 τὶ δήτα τοῦσκο ὁ λῶν στόμα; Cp. Βασ. 385 ἀχαλίνων στο-

1326 οἱ δ’: the abrupt acc., roughly calling the attention of the person
τλήναι καθ’ ἡμῶν ὁδόν ἀνομωκτὶ χανεῖν; σὲ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω· ἠ ποι τραφείς ἄν μητρὸς εὐγενοῦς ἀπὸ υψηλ’ ἐφόνεις κάπ’ ἄκρων ὠδοπόρεις, ὃτ’ οὐδὲν ὄν τοῦ μηθὲν ἀντέστης ὑπέρ, κούτε στρατηγοὺς οὔτε ναυάρχους μολεῖν ἡμᾶς· Ἀχαῖοι οὖν σεῦ διωμόσω, ἀλλ’ αὐτὸς ἄρχων, ὡς σὺ φῆς, Αἴας ἑπλεί. ταῦτ’ οὐκ ἀκούειν μεγάλα πρὸς δούλων κάκα; 1230 ποιον κέκραγας ἀνδρός ὁδό ὑπέρφρονα; τοῖς βάντος ἦτο τοῦ στάντος, οὕτε οὐκ ἔγω; οὖκ ἂρ ’Αχαιοὶς ἄνδρες εἰσὶ πλῆν ὤδε; πυκνοὺς ἐστιν τῶν Ἀχιλλείων ὁπλῶν ἀγῶνας Ἀργείους κηρύζαι τότε, 1240 εἰ πανταχοῦ φανούμεθ’ ἐκ Τεύκρου κακοί,

1227 ἀνομωκτὶ τ’ (including Pal.), and Eustath. p. 723. 28: ἀνομωκτὶ Λ, A, with most mss., and Ald. 1228 σὲ τοι, τὸν ἐκ τῆς Λ, with most mss., and Ald.: σὲ τοι, σὲ τὸν τῆς Dresd. b, as Herm. and Hartung read: a v.l. which prob. arose from the omission of ἐκ (σὲ τοι τῆς Aug. c, etc.). Aug. b combines both readings, σὲ τοι σὲ τὸν τῆς.—ἀιχμαλωτίδος] αἰχμαλωτίδος Λ, A, and Ald. See cr. n. on 71.

addressed, is sometimes used even without a governing verb, as in Ἀντ. 441 σὲ δή, σὲ τὴν νεόνιαν ἐς πέδων κάρα, | φῆς, κ.τ.λ.—τὰ δεινὰ ῥήματα, 'those terrible words': 312 n.—ἀνομωκτὶ, impune, like ἄκαλπτω in El. 912. Cp. Ar. Ran. 178 οὐκ ὁματαία; The adverb ends in τ’, not ετ’, as presupposing an ad. in -os; for these adverbial forms, see n. on O.C. 1251 ἀπατεῖ.—χανεῖν ῥήματα, like Aesch. Ag. 930 βούμα προτόχες: Λκ. Κηφ. 341 τοῦτ’ ἐτέρωσ’ ὁ μαρὸς χανεῖν: Attius Armorum Judiciwm fr. 11 Hem, verbor plus quam fas est capiendum hisere.

1228 σὲ τοι: cp. El. 1445 σὲ τοι, σὲ κρῶν: Αρ. Αντ. 274 οὕτος, ὡ σὲ τοι.—τὸν ἐκ τῆς is better than the v. l. σὲ τὸν τῆς, since ἐκ lays an intentionally scornful emphasis on Teucer's origin.

1229 f. τραφεῖς = εἰ ἑτράφης. —μητρὸς ἢ ἔπο: ἐκ is usu. said of parents, ἄπο (as in 201) of ancestors; but cp. O.C. 571 καθ’ ὅνα πατρὸς γεγο. (Ἀντ. 1021, n.)—ὑψηλ’ ἐφόνεις is a choice phr. and marks the irony better, than the v.l. ὑψηλ’ ἐκούσεις.—κάπ’ ἄκρων ὁδοπόρεις: school. τέ’ ἄκρων δακτύλων ἐβαινε γαυρίων. Eur. Ion 1166 f. ἐν δ’ ἄκρως βασὶ πανο’ κάροι ἄνδρα (describing the proud gait of the herald). Lobeck compares Libanius 4. 162 ἐπ’ ἄκρων πορεύεσθα, and ἄκρω- βατείν 'to strut' in Philo De Somn. 1. 60.

1231 ὅτι in its causal sense, = ἐτειθή (O.T. 918 n.).—οὖδὲν ὄν, 'being naught' (a simple statement): τοῦ μηθὲν...ὑπέρ, 'for him who is as naught.' The only difference between the two expressions is that the phrase with μηθὲν is, in effect, somewhat more emphatic, and (here) more bitter, since it implies a mental act of comparison, with the result of deciding that this particular person is no more than a nonentity. The angry king scorns Teucer, but his bitterness is against the dead Ajax. The phrase with οὐδὲν is, of course, equally applicable to the dead (El. 244, 1129), and that with μηθὲν to the living (above, 767, cp. 1275). Cp. 1114 τοῦτος μηθένας (n.).

1232 f. κοῦτε στρατηγοὺς κ.τ.λ. Agamemnon speaks throughout of 'us,' meaning Menelaius and himself. Teucer had implicitly acknowledged that Agamemnon was commander-in-chief (1105). But he denied that Menelaius had any authority over Ajax (1100), and also that either of the two Atreidae had a right to forbid the burial (1109).—οὖτε ναυάρχους: alluding to Teucer's denial that Ajax had
open thy mouth with such blustering against us—and hast yet to smart for it? Yea, I mean thee,—thee, the captive woman's son. Belike, hadst thou been bred of well-born mother, lofty had been thy vaunt and proud thy strut, when, naught as thou art, thou hast stood up for him who is as naught, and hast vowed that we came out with no title on sea or land to rule the Greeks or thee;—no, as chief in his own right, thou sayest, sailed Ajax forth.

Are not these presumptuous taunts for us to hear from slaves? What was the man whom thou vauntest with such loud arrogance? Whither went he, or where stood he, where I was not? Have the Greeks, then, no other men but him? Methinks we shall rue that day when we called the Greeks to contest the arms of Achilles, if, whatever the issue, we are to be denounced as false by Teucer,

1280 ἐφώνεις L (made by erasure from ἐφρωνεῖς, A (1st hand), etc., and Ald.: ἐφρωνεῖ A as corrected, T, Pal., etc., and Suidas (s.v. ὑψηλότερας): εὐόνεις T, and schol. on Ar. Ach. 638 (where vv. 1229 f. are quoted). 1282 παιάρχαις παιάρχαις r. 1288 οὔτε σοῦ mss.: Blaydes writes οὐδὲ σοῦ.—διωμόσω] ο made from ω in L, where S has noted in marg., ἡρ. διωμόνω. 1286 κέκραγας] κέκραγες L and r. 1287 τοῦ βάστος L, A, with most mss., and Ald.: τοῦ βάστος r. 1289 έγειμεν] Nauck would write έγειμεν. 1290 κηροδαι] κηροδαι L, A, and Ald. 1291 εκ made in L from εν.

sailed from Salamis at the summons, or under the command, of Menelaus (1097, 1111 f.).

Ἀχαϊῶν οὔτε σοῦ: another οὔτε is understood before Ἀχαϊῶν: cp. Ant. 266 το μήτε δράσαι μητρί τῷ δυνατού· τῷ πρέγαμα βούλευσαι μήτε ἐφρασάγμων, i.e. (μήτε) βούλευσαι etc. (cp. O.T. 239 n.): Aesch. Ag. 532 Πάρος γὰρ οὔτε συνέλεις τάλα. It is needless to read οὐδὲ σοῦ.—διωμόσω: the prep. gives emphasis, as in Tr. 378 διωμόνω.

1284 αὐτὸς ἄρχειν...έπλε: the imperf. serves to mark the position which Ajax was holding at the time when he was setting forth. Similarly in Ph. 572 πρὸς τοιοί τοῦτο οὗτος οὖν διδασκεῖ τοῖς; the imperf. refers to the motive which was actuating him. (Cp. καθεκομοῦν in El. 680, and n. in append. there, p. 213.)

1286 δοῦλαι, i.e., Teucer as the son of an αἰγαλαυτὶς: cp. 1030 δοῦλαι...φανεῖς.

1288 ποιοῦν κέκραγας ἄνδρος: for the gen., cp. El. 317 τοῦ καυσιγητοῦ τοῦ φής; (n.).

1287 τοῦ βάστος. τοῦ βάστος has the better mss. authority; in a question, however, between i and u, little weight can be claimed for our mss. If βάστος meant, 'having taken his stand,' then τοῦ βάστος would be as correct as τοῦ βεβάκτος. But when, as here, βάστος is opposed to στάτος, it is very improbable that a writer of the classical age would have used ποιοῦ rather than ποιοῦ. Cp. Ph. 833 τοῦ στάτος, τοῦ δὲ μοῦ...βάσει. It cannot be argued from such an example as Eur. Hec. 1057, τοῦ βούς...τοῦ στάτος, that there was a tendency to repeat the same word, since τοῦ (unlike τοῦ or τοῖ) suits both verbs alike.

1288 ἄνδρες, emphatic, like ἄνδρον in 77.

1289 οὐκοῦν, to our cost: El. 470 πικρὰν | δοκῶ με πείλαι τῆς τολμήσεως εἰτί (n.).—δογμαὶ, for ὁδοκοῦμεν, occurs also in Eur. Herac. 681, Cycl. 99. It is not found in the Homeric poems, but may be compared with ἔπεισόμεθα (I. 2. 341), εἴληφον (I. 9. 49), and δομαμεν (Homi. Aen. Apoll. Pth. 330).—ἐνόμων ἄγνως: the objective gen. here denotes the prize: cp. 936 ἐπονω ἀγνοῖς ἀγνοῖς τῷ (ἡμών τῷ)...κηροθε, instead of the usual θεόν: cp. El. 650 δοῦν γὰρ ἐπειδῆ φησίν ἐργάζεται κ.τ.λ. —τότε: 650 n.

1291 παντοχεῖον, 'in every case,'—i.e., whenever the result of the contest is
καυκ ἁρκέσει τοθ' ύμιν οὐδ' ἕσσημένοις ἐκεῖν ἀ τοὺς πολλοίσων ἥρεσκεν κριταῖς, ἀλλ' οὐκ ἔμας ἢ κακοῖς βαλείτε του ἕ οὐν δόλῳ κεντήσεθ' οἱ λελεμμένοι. ἐκ τώνδε μέντοι τῶν τρόπων οὐκ ἂν ποτε κατάστασις γένου' ἀν οὐδενὸς νόμου, εἰ τοὺς ὅποιαν κυκάντας εξωθήσομεν καὶ τοὺς ὁπίσθεν εἰς τὸ πρόσθεν ἄξομεν. ἀλλ' εἱρκέτεν τάδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς ὦοδ' εὐρήνωτοι φῶτες ἀσφαλεστάτοι, ἀλλ' οἱ φρονοῦντες εἰς κράτοις πανταχοῦ. μέγας δὲ πλευρά βοῦς ὑπὸ σμικρᾶς ὦμος μαστιγος ὄρθος εἰς ὦδου πορεύεται, καὶ σοὶ προσέρχον τούτ' ἐγὼ τὸ φάρμακον ὄρῳ τάχ', εἰ μὴ νῦν κατακτήσει τινά· ὃς ἀνδρός οὐκέτι ὄντος, ἀλλ' ἡδι σκιάς, θαρσὸν υβρίζει κάξελενθρεοστομεῖς. οὖ σφρονήσεις; οὐ μαθὼν δὲ εἰ φύουν

1242 ἁρκέσει] ἁρκέσει τοθ. 1243 ἁρκεσκε[ ἁρκεσκε Λ. εἰς τοῦ] ἁρκεσκε (with απ' ἁρκεσκε) Ἂ. 1245 δόλων made in L from δολῶν, and κεντήσεθ' from κεντήσεθ'. 1248 εξωθήσομεν] written in L as εἰς θήλους.—Nauck would reduce vv. 1248f. to one verse, έι τοὺς ὁπίσθεν εἰς τὸ πρόσθεν ἄξομεν. 1250 πλατεῖς] Nauck writes ἁχαίες. 1252 ἀλλ' disappointment to Teucer. Cp. Ph. 1053 νικὰς γε μέσων πανταχοῦ χρήσειν ἕιν.—φανοῦμεθ: 1020 n.—Δι θέσιν, on his part; cp. O.C. 51 καυκ ἄτιμος έκ γ' ἤμων φαβέλ. 1242 καυκ ἁρκέσει, not μηθ', though el precedes, for οὐκ ἁρκέσει is felt rather as a statement of that which is sure to happen, than as a hypothesis. Similarly οὐ often stands in the second of two clauses after δεινον el or the like: Thuc. 1. 121 § 8 δεινον ἄν εἴη el...οὐκ ἄρα βαπταὶ...σομεν: Lys. or. 10 13 οὐκ οὖν δεινων, el...οὐκ δεινων. 1248 εἰκασι δ' ἁρσκέν. The antecedent to δ' is ταῖς, a cognate acc.,—to yield in regard to what the judges decided: cp. O.C. 1178 τάδ' εἰκάσατε: id. 172 εἰκάσατε δ' δει.—Others suppose the antecedent to be τοὺς (cp. 1050). But, for Greek idiom, such a dat. ought to denote the judges, not the judgment.
and if ye never will consent, though defeated, to accept that doom for which most judges gave their voice, but must ever assail us somewhere with revilings, or stab us in the dark,—ye, the losers in the race.

Now, where such ways prevail, no law could ever be firmly established, if we are to thrust the rightful winners aside, and bring the rearmost to the front. Nay, this must be checked. 'Tis not the burly, broad-shouldered men that are surest at need; no, 'tis the wise who prevail in every field. A large-ribbed ox is yet kept straight on the road by a small whip. And this remedy, methinks, will visit thee ere long, if thou fail to gain some measure of wisdom; thou who, when the man lives no more, but is now a shade, art so boldly insolent, and givest such licence to thy tongue. Sober thyself, I say;—recall thy birth;—

οὐ] οὐ γὰρ Eustath. p. 880. 2. 1288 πλευρά L² (=Lb), T, etc., and Stobaeus Flor. 3. 5: πλευράν L (made by S from πλευρά): πλευράς A, etc., and Ald. 1286 τιμή] Nauck conj. τινῇ. 1287—1288 These seven verses are suspected by E. Reichard (De interpolatione fabulæ Soph. quæ inscribitur Aias, p. 28).

1287 ἄνδρος] Wecklein writes τάνδρος.—ἀνδρός...ὕτοι...σκιάς] Reiske conj. ἄνδρας... ὑστατ...σκιάς. — ἰδιοθείμ: Η. L.

1280 οὐκ εἰρετέον τάδ': cp. 1.140.— πλευράς, 'burly,' 'big'; εὐφύσων 'broad-shouldered.' Ajax was ἔφιππος Ἀργείων κεφαλὴ τε καὶ εὐφύς ὄμοιο (Il. 3. 227).

1282 εἰρετέον εὖ: for the place of εὖ, cp. Ἀντ. 712 καὶ τῶν λεγέντων εὖ καλλικτερὰ, καὶ to the verse which the paroemiographer Apostolius subjoins to this, see Appendix.

1288 ὑπὸ...πορευέται: so Ἐκ 391 οὐκ ἐμὸν ἐπὶ ἄγγελον ἢ ἄλλων αὐτόκληρος ἔκ δόμων πορευέται.—σμακρᾶς, in contrast with the 'large ribs.' cp. Ἀντ. 477 ἑυκρίνως ἤδαι τῶν θυμούμενων ἢ εὐφυον καταργοῦσται.—ὁρδός, 'it is brought straight into the plank' (from which it has strayed): cp. Eur. Helen. 1555 ταυρίζειν δὲ τοὺς οὐκ ἢθελεν ὁρδός σαώματα προσβιβασμένα κατὰ τ' ἀνάποδα ἀλλιστάτα τῆς ἐκ δοκεῖ τ' ἄνθρωπον, τὸν τοῦτον καταστήσατο, 'to advance straight across the plank' (int. the ship).

1289 τιμή, 'corrective,' τῷ μάσταιγε. Cp. Ὀ. 1. 714 ἔστειλεν τῷ ἀνέκτητῳ χαλκίῳ. So the bit for Pegasus, given by Athena to Bellerophon, is φιλτρόν τὸδ' ἐπειδεί. (Pind. Ὀ. 13. 68), φάρμακον πραϊ (ib. 85).—γοῦν κακακτίτης: cp. Plat. Κέρ. 591 θ (ἡ ψυχὴ) συφρονίσθω... κτωμίνη. So κτώμα is said of moral or mental attributes (Ὀ. 7. 549, Ἀντ. 1050). τιμή, ironical, some small measure of it.

1287 άνδρος οὐκέτα ὑτόλις, genitive absolute. The genitive could not depend on ὑπερβολιζει, in the sense of 'uttering insults about him' (like πολλον κέρκαγος ἄνδρος in 1.136). The constr. with gen. absolute (ἀνθεὶ, he is dead) is also more forcible. Reiske's conjecture (ἀνδρας... ὑστατ... σκιάς) is ingenious; but here the plural is evidently less fitting than in a general allusion like ἐν τούτων ὁμοίωση (1092).—σκιάς: cp. Ε. 11. 158 ἀντὶ φιλτάτης ἡ μορφή σωδόν τε καὶ σκίαν ἀναλῆλθη.

1289 οὐ συφρονίσις; Cp. Φ. 1259 ἐκφορόσησα ("thou hast come to thy senses")—μαθᾶς δὲ εἰ φύσιν, i.e. δουλε. In Ὀ. 1. 1068 μὴ ποτε γνωτεί δὲ εἰ, and Ὀ. 1. 1171 ἔξαπτο ἄκωνων τῶν δὲ ἐσθ' ὁ προοίμασθη, ὅπου δὲ stands, as here, for δοτις, the reference is to the person's identity; here it is to his quality (=όνος εἰ), as in Ἐρ. Μ. 1. 646 ἐδείξα μην εἰς ἑπεχυρον ἑξελθόν γείς δὲ εἰ: Plat. Euthyd. 383 δ' ἐδοκεῖσθαι γενέσθαι αὐτῶν σαφές, ἀμαθή δὲ μὴ εἶναι...οὐκοῦν δὲ μν ὧν οὐκ ἐστι, μυθικά ἐστι.
Δότα] made in L from δ' τιν. 1261 μάθοι[.] Nauck suggests κλώμα, but would prefer to omit the verse. 1262 In L the words λίοιν φράσαι are written in somewhat smaller letters, and apparently with a finer pen, than the rest of the verse; but the writing seems to be that of the first hand, not of the diorthotes (S). 1263 ταξιά τιν] ταξιά τοίς τοι. 1264 ἀνήρ] ἀνήρ MSS.—επί σμικρών λόγων] For λόγων, Triclinius wrote επί σμικρῶν λόγων.

1260 ἄλλον τιν...ολόθρον, some one else, who (unlike thee) is a free man. Cp. Od. 6. 84 ἄμα τῇ γε (with their mistress) καὶ ἀμφίπολοι κίον ἄλλαιν. Plat. Gorg. 473 c τῶν πολιτῶν καὶ τῶν ἄλλων ἔξων. 1261 ἀντί σου λέξῃ τα σά. At Athens, as elsewhere, a slave had no locus standi in a law-court, and could plead to a charge only through his master. Cp. frag. adesp. 304 (Nauck p. 897) δοῦλος πέρακα, οὐ μετέστη σοι λόγον. In Plat. Gorg. 483 B incapacity for self-defence generally (ἀρθεὶς αὐτῷ βοηθείων) is noted as characteristic of the servile condition. Cp. O. T. 410 f. (n.), where Teiresias says that he is not the δοῦλος of Oedipus, and therefore has the right ἵνα ἀντιλέξῃ, instead of pleading only by Creon's mouth. 1262 σοι...λέγοντος could depend on μάθοι as = 'understand' (Plat. Gorg. 463 ἄρ' οὖν ἂν μάθου ἄποκριμάκτου), but is better taken as gen. abs., since thus we obtain a clearer sense for ὀφέκτη: 'when thou beginnest to speak, my power of comprehension ceases.' 1263 ἀπαραθαρων, because Teucer's mother Hesione was Trojan.—ἐπί, a current word in Attic (Ar. Nub. 650 etc.), is used in this sense by Plato both with acc. and with gen. The simple ἐπί, which is poetical only, has a like sense in O.C. 181, οὐ γὰρ ἀλλ' ἔσθε ('for thou understandest'). 1265 φράσαι, monstrare, oe suaderere; cp. Tr. 53 φράσαι τὸ σῶν, to indicate thy duty. So of a teacher's directions, Antiphon or. 6 § 13 ἐς τι φράσω διδάσκαλος. 1266 τι, ὃς ταξιά τις, 'in what quick fashion' (with what strange quickness): cp. O. T. 618 ὅταν ταξιά τις συνιστολεον λάθρα χρυσ., 'when the stealthy plotter is advancing in quick fashion.'—βροτοί, ethic dat., 'in the minds of men.'—διαρρεά, said in fr. 787, 9 of the waning moon; διαρρεά κατι μηδὲν ἐξρέχαι. Cp. 533 ἄποροι μενότισι...προδοῦσι ἄλλοικεται. Here χάρις τού παθάνοντο is that grateful memory of the dead which ought to abide in men's minds. When this memory deserts them, it is a traitor to the dead. Cp. Ant. 46 60 γὰρ ἃ προδοῦσι ἀλώσωμαι. 1268 οὖν] επί σμικρῶν λόγων. In El. 415 συμπολ λόγοι mean 'few' or 'brief' words. Probably the sense here is, 'not even in brief words.' This use
bring hither some one else,—a freeborn man,—who shall plead thy cause for thee before us. When thou speakest, I can take the sense no more; I understand not thy barbarian speech.

CH. Would that ye both could learn the wisdom of a temperate mind! No better counsel could I give you twain.

ΤΕΥ. Ah, gratitude to the dead—in what quick sort it falls away from men and is found a traitor, if this man hath no longer the slightest tribute of remembrance for thee, Ajax,—he for whom thou didst toil so often, putting thine own life to the peril of the spear! No—’tis all forgotten,—all flung aside!

Man who but now hast spoken many words and vain, hast thou no more memory of the time when ye were shut within your lines,—

τώνων. Reiske conj. ἔτι σμικρῶν λόγων, as Blaydes and Wecklein read: Wunder writes ἔτι σμικρῶς λόγως. Jäger conj. ἔτι σμικρῶν χρόνων. 1269 ἰσχεὶ ἐνὶ Γ', Ι'. 1271 πάντας ταύτ' Ι', A, and Ald.: ταύτα πάντες τ' ἐρμημένη] In Λ the second p has been added by S. 1272 κανόνη τ' Ι' (but with v written above v by a later hand), A, and others: κανόνη τ', and Ald. Cp. 758. 1274 οὕτῳ ἐπώτος Ι', as Musgrave and Bothe conjectured. This variant was probably suggested by the schol., ἐρνέων. λείπει ἐπώτος.—ἐγκεκλείσμονος Elmsley: ἐγκεκλείσμονον Ι': ἐγκεκλείσμονον τ', and Ald.
ΣΟΦΟΚΛΕΟΥΣ

ηδή το μηδέν οντας εν τροπ' δορός, ερρύσατ' ελθών μούνως, ἀμφι μὲν νεῶν ἄκρουσιν ἡδὴ ναυτικὸς ἐδωλίως πυρὸς φλέγοντοι, εἰς δὲ ναυτικα σκάφη πηδωντος ἀρδῆν Ἐκτορος τάφρων ὑπέρ; τίς ταῦτ' ἀπείρζην; οὐχ οὖς ἦν ὁ δρῶν τάδε, ὃν οὐδαμοῦ φής, ὅσι σὺ μή, βὴναι ποιῇ; ἄρ' ύμων οὖτος ταῦτ' ἐδρασεν ἕνδικα; χωτ'/ ἀδίκες αὐτὸς Ἐκτορος μόνος μόνου, λαγὼν τε κάκελευστος, ἦλθ' ἐναντίος, οὐ δραπέτην τὸν κλήρον ἐς μέσον καθεῖς,

1276 μούνος in L has been added above the line by S. 1277 ναυτικὸς. Bothe and others add θ'. Wecklein writes ναυτήλον θ'. Bergk conj. τευκρίνον θ': G. Wolff, ναυτικοῖς, or παγκαρτοῦν. 1280 ἀπείρζην made in L from ἀπείρζην by the 1st hand. 1281 οὖδε συμβῆραι ποτὶ MSS.: Madvig conj. οὐ ὁ μή, κρύμβα,—the crowning ensigns' (ἀφλαστα, απλυτρία) at the sterns. ἄκρουσιν might also mean 'topmost,' —the ἐδωλία being a raised deck. This, however, would suggest rather flames shooting up to a great height; but in ll. 15. 716 f., where Hector grasps the ἀφλαστα, it appears that even this can have been only some 7 to 9 feet from the ground, and that the ἱκρα at the stern (the HOMERIC equivalent of ἐδωλία here) can have stood only about 5 feet from the ground. (See Dr E. Warr in Smith's Dict. of Ant., 3rd ed., vol. II. p. 211 b, art. Nauτίς.) (3) ναυτικὸς, after νεῶν, is pleonastic, if ἐδωλία be explained as above; whereas, if ἐδωλία meant the rowsers' seats, ναυτικὸς could mean, belonging to the ναυτα. This is a fair objection to the interpretation given above. But in reply to it we may observe:—(1) the word ἐδωλία means 'dwellings,' 'abodes' in El. 1393, Aesch. Ch. 71, Theb. 455. The nautical sense occurs (apart from Her. 1. 24) only here, and in Eur. Helen. 1571, Cycl. 238. Hence the distinctive epithet is intell.-2. Further, as the purport of the passage is to mark the urgency of the danger to the ships, on which the ultimate safety of the Greeks depended, there is excuse for the emphatic iteration, νεῶν —ναυτικὸς—ναυτικάν. Other views of the passage, and some emendations which have been proposed, will be found in the Appendix.

1277 Σ. δέ Εἰ ναυτικὰ σκάφη...τάφρων ὑπέρ. The situation described here
when ye were as lost in the turning back of your battle,—and he came alone and saved you,—when the flames were already wrapping the decks at your ships’ sterns, and Hector was bounding high over the trench towards the vessels? Who averted that? Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?

Would ye allow that he did his duty there? Or when, another time, all alone, he confronted Hector in single fight,—not at any man’s bidding, but by right of ballot, for the lot which he cast in was not one to skulk behind,


does not exactly correspond with anything in the Iliad. Ajax, indeed, distinguishes himself in repulsing the Trojans after they have come over the wall, and on one occasion wounds their leader Hector (II. 14, 409 ff.); but this happens before any ship has been set on fire. The supreme crisis in this part of the Iliad is the moment when the Trojans set fire to the ship of Protesilaus (16. 123); but just then Ajax is driven back (χάρειρ' δ' ἐκ βελῶν ιθ'); it is Patroclus who, urged by Achilles, then comes to the front, and finally beats back the foe. Nor has the Iliad directly furnished the picture of Hector ‘leaping high’ over the trench.

Sophocles may have had some other source, epic or lyric. But it seems equally possible that he wrote from a general recollection of the Iliad, without caring whether he reproduced its details. Indeed, two verses of the Iliad might alone have sufficed to suggest the picture which he has drawn,—that which says of Ajax, Τρώας ἄμυνε νέων, δότας φέροι ἀκάματον πύρ (15. 731),—and the verse which describes Hector leading the Trojans from the Greek wall towards the ships,—ὑ  δ' ἐκ δομοῦδην φλογι εἶκος ἦμερον (13. 53).

1281 οὖν μὴ, βίραι ποτέ. This excellent emendation (by Madvig) of the obscure οὖν δυσβιβαίον ποτέ is irresistibly commended by those very words of Agamemnon to which Teucer refers (1237), τοῦ βαύτος ἓ τοῦ στάτος, ὡσπέρ οὖν ἐγώ; The origin of the corruption may have been the effacement of the η in μη, giving rise to ΣΤΜΒΒΗΝΑΙ, when ΟΤ would be altered into ΟΤΑΕ to satisfy the metre. συμβαίνων ποτέ has been explained: (1) ‘to come and join thee’ on the field of danger. But, even if συμβαίνων ποτέ could bear this sense, Agamemnon could not say that Ajax had never fought on his side at Troy. (2) ‘To meet’ the foe, sc. τοῖς πολεμός: which is plainly untenable. Agamemnon had asked merely, ‘what has Ajax done that I have not done?’ Teucer has replied by referring to the crisis at the ships; and now drives his point home.

1282 ὅς...ἀνδρικά, just in your eyes (ethic dat.): cp. O. C. 1446 ἄνδρας γὰρ πάνιν ἐστε ὑμῖν: Eur. Ph. 495 σοφοὶ καὶ τοιοὺς φαίνειν ἔχοι, ὥστε έμοι δοκεῖ. 1288 σ, αὐτός, ‘by himself, ‘alone’: cp. Ar. Ach. 504 αὐτός γὰρ ἔσωμεν.—μόνος μόνον: though αὐτός has preceded, μόνος is added to emphasise the idea of single combat. Cp. 467 μόνος μόνοι: Dem. or. 18 § 137 τῷ ὑπὸ τῶν πολεμόν πεμφθέντι μόνος μόνοι συνέχει.

λαχών τὸ κακέλευστος: i.e., simply because, among the Greek warriors who had offered to meet Hector, he was the one who drew the lot; not because he had been urged to undertake the task. λαχών implies ἐκω, since lots were drawn only for those who had volunteered.

This combat between Hector and Ajax is told in Iliad 7. 38—312. Hector having challenged a Greek champion, nine Greek chiefs offered themselves; lots were cast, and the honour fell to Ajax. Hector and Ajax fought till nightfall, when they were parted by heralds, and exchanged gifts (1029 n.).

1288 σ, σο δραπέτης κ. τ. λ. The
ἡγάρας ἀρούρας βάλλων, ἅλλ' ὃς εὐλόφους κυνῆς ἐμέλλε πρῶτος ἀλμα κοῦφεως, ὡς ἢν ἦν ἡ πρόσων ταύτα, σύν ὃς ἐγὼ παρὼν, ὁ δουλος, οὐκ τῆς βαρβάρου μητρος γεγος. δύστηρε, τοί βλέτων τοῖς αὐτὰ καὶ θρείς; οὐκ οἷον σοῦ πατρός μὲν ὃς προῦφυ πατήρ ἄρχαίων ὡστά Πέλοπα βάρβαρον Фρύγα; Ἀτρέα δ', ὃς αὐ τῷ ἐστιν, τούτους ἰσιετάτων προβείν, ἀδελφο ἐπικόνν οἰκείων τέκνων; αὐτὸς δὲ μητρος ἐξέφυς Κρήσσης, ἐφ' ἢ λαβών εὐκότων ἄνδρ' ὃς φιόφυς πατήρ ἑφήκει ἐλλοις ἰχθυίων διαφόρων.

ordinary εὐρως was a stone or a potsherd, which its owner marked (II. 7. 175 εὐρως ἐμφανίζετο ἐντούτω). Ajax did not seek to avoid being drawn by putting in, as his εὐρως, a piece of damp earth, which would stick to the bottom of the helmet or fall to pieces. Such a εὐρως is called ὑμνίστις, 'a reminiscence,' because it eludes the ordeal. The allusion is to the story of Crepsilontes. After the Dorian conquest of the Peloponneseus, he, Temenus, and the heirs of Aristodemus agreed to cast lots. The first was to have Argos; the second, Lacedaemon; the third, Messenia. Crepsilontes wished to have Messenia. He therefore put a lump of earth, as his εὐρως, into the voting urn. It broke to pieces, so that only the two other εὐρως came out. (Apollod. 1. 8. 4 γῆς ἐσθαλε βάλων, ταύτης δὲ διαλυόνθη χάνει τοὺς δύο εὐρως ἀναφηγόμει.) The scholiast remarks on the anachronism (ἀνέπεκται τοις χρόνοις ἡ λογοτητή ἢ περὶ Κρῆσσῆτος): so, too, does Eustathius (p. 361. 26).

ἐς μέσων καθαῖρ. μέσων has been suspected; Nauck writes κρῶσσεν ('urn'). But the literal sense is simply, 'having cast down into the midst' - the competitiveness being imagined as standing round the -σωμα. Cp. the phrases εἰς μέσων τιθέναι, εἰς τὸ μέσων φέρειν, etc.

κυνῆς: II. 7. 182 ἐς δ' θροφειν εὐρως κυνης, τοι δ' ἤθελον αὐτός, | Δυστηρε.- ἀλμα κοῦφιων-ἀλμα κοῦφων ἀλείθεια.

Cr. Eur. El. 860 οφίλου | τίθημα κοψφίων.

ordinary εὐρως was a stone or a potsherd, which its owner marked (II. 7. 175 εὐρως ἐμφανίζετο ἐντούτω). Ajax did not seek to avoid being drawn by putting in, as his εὐρως, a piece of damp earth, which would stick to the bottom of the helmet or fall to pieces. Such a εὐρως is called ὑμνίστις, 'a reminiscence,' because it eludes the ordeal. The allusion is to the story of Crepsilontes. After the Dorian conquest of the Peloponneseus, he, Temenus, and the heirs of Aristodemus agreed to cast lots. The first was to have Argos; the second, Lacedaemon; the third, Messenia. Crepsilontes wished to have Messenia. He therefore put a lump of earth, as his εὐρως, into the voting urn. It broke to pieces, so that only the two other εὐρως came out. (Apollod. 1. 8. 4 γῆς ἐσθαλε βάλων, ταύτης δὲ διαλυόνθη χάνει τοὺς δύο εὐρως ἀναφηγόμει.) The scholiast remarks on the anachronism (ἀνέπεκται τοις χρόνοις ἡ λογοτητή ἢ περὶ Κρῆσσῆτος): so, too, does Eustathius (p. 361. 26).

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1289 τοι ἢν ταυτα, σὺν τοι ἐγὼ παρών, ο δ ουλος, οὐκ τῆς βαρβάρου μητρος γεγος. δύστηρε, τοι βλέτων τοίς αὐτα καὶ θρείς; οὐκ οἷον σοῦ πατρός μὲν οδ προυφυ πατήρ ἄρχαίων ὡστά Πέλοπα βάρβαρον Фρύγα; Ἀτρέα δ', οδ αὐ τῷ ἐστιν, τοὺ ὅτους ἰσιετάτων προβείν, ἀδελφο ἐπικόνν οἰκείων τέκνων; αὐτὸς δὲ μητρος ἐξέφυς Κρήσσης, ἐφ' ἢ λαβών εὐκότων ἄνδρ' ου φιόφυς πατήρ ἑφήκει ἐλλοις ἰχθυίων διαφόρων.
no lump of moist earth, but such as would be the first to leap lightly from the crested helm! His were these deeds, and at his side was Ι,—the slave, the son of the barbarian mother.

Wretch, how canst thou be so blind as to rail thus? Knowst thou not that thy sire's sire was Pelops of old,—a barbarian, a Phrygian? That Atreus, who begat thee, set before his brother a most impious feast,—the flesh of that brother's children? And thou thyself wert born of a Cretan mother, with whom her sire found a paramour, and doomed her to be food for the dumb fishes?

region. (Cp. Ant. 824 where Niobe, daughter of Tantalus, is in Φυργαλ.)

In Her. 7. 11 Xerxes speaks of Πέλον ὁ Φρός.

1208 ff. Δωσεβέστατον could go with (i) Ατρέα, (z) σε, or (3) δεινόν. As the guilt of Ατρέα is the point, (z) is less relevant, and (3) is perhaps best.—δεινόν Θυσετας. Atreus, seeking revenge for certain grievous wrongs, feigned to have forgiven him, and bade him to a feast at Mycenae. There the flesh of three of his sons was set before Thystes. In Aesch. Ag. 1591 Aegisthus (a son of Thystes) says: "Ατρέας προδίσμω μάλλον ή φίλος πατρί | τομαμ, κρεοφάγων ήμαρ εύδωμος ἄγεν | δοκεώ, παρεξιέ δαιτα παδελων κρεόν."

Schol. Eur. Or. 812 (alluding to the Ατρέας ή Μυκηναίας of Sophocles), τοις τρεις υἱοι τοῦ Θυσατοῦ, Ἀγίων Όρχιμαν καὶ Κάλλων, αποκείμενα παρέθηκεν εἰς πράτεα τῷ πατρί.

1208 ff. Κρήσσα: Αἰρόπη, daughter of Catreus, king of Crete, a descendant of Minos. According to the legend which Sophocles follows here, Catreus found Αἰρόπη with a paramour (a slave), and sent her to Nauplius, king of Euboea, charging him to drown her. Nauplius, however, spared her life, and she afterwards married Atreus. The scholiast on 1297 says that this was the story treated by Euripides in the Κρήσσα (Nauck Trag. Frag. p. 501); with the difference, however, that Αἰρόπη married Pleisthenes, not Atreus. The Κρήσσα was produced in 438 Β.Ε. (Argum. Eur. Alc.)

1208 επακόω, 'imported,' 'alien'; Tr. 259 επακόω...επακόω, cp. O. C.

1525 n.: Eur. Ion 592 πατρός τ' ἐπακόω

Hermann writes σ' Ἀτρέας: G. Wolff conj. σ' ἂν ἦρ 'husband,' as opp. to ἐπακόων ἂν ἦρ.

13
τοιώντος ὄν τοιώνδ' ονειδίζεις στοράν; δὲ έκ πατρὸς μὲν εἰμὶ Τελαμώνος γεγώς, ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν ἴσχει ξύνευνον μητέρ', ἢ φύσει μὲν ἢ βασίλεια, Λαομέδοντος: ἐκκριτον δὲ νων δώρημ' ἐκείνῳ δωκεν Ἀλκμήνης γόνος. ἂρ' ὅδ' ἀριστος εξ' ἀριστεύον δυνών βλαστῶν ἂν αἰσχύνομι τους πρὸς αἴματος, ὅσ νῦν σὺ τοιὼνδ' ἐν πόνοισι κείμενον ὥθεις ἀθάπτους, οὐδ' ἐπαυχύνει λέγων; εὖ νυν τόδ' ἠσθ', τούτοι εἰ βαλείτε ποι, βαλείτε χήμας τρεῖς ὁμοῦ συγκειμένους. ἐπεί καλῶν μοι τούδ' ὑπερτονυμενέων θανεῖν προδήλως μᾶλλον ἢ τῆς στῆς ὑπὲρ γυναικὸς, ἢ τοῦ σοῦ *γ' ὅμαιμον λέγων;

1298 τοιώνδ'] τοιώνδ' Mosq. b.—ονειδίζεις [In L the last letter (written c) has been added by S. 1801 μητέρ'] μητέρα L. 1808 δώρημ' εκείνῃ Brunch: δώρημα κείσω L, with most ms., and Ald.: δώρημα κείσω r.—δωκεν Heath: δωκεν MSS. and Ald. 1804 ἀριστος] Porson conj. ἀριστεύον.—ἀριστέων] made in L by the 1st hand from to a well-known fact (cp. O. T. 560 ἔρρει: Ph. 727 θεοὶ πάλαι.—φύσι μὲν: the antithesis is with ἐκκριτον δὲ: as her birth was royal, so her beauty marked her out to be his prize.

1802 βασίλεια: for the initial anaepaest, cp. 1172.—Δαομέδοντος, his daughter; cp. 172 Δίδω Ἀρτέμις (n.). For the anaepaest in the proper name, cp. Ant. 11, O. C. 507.—Apollo and Poseidon having been defrauded by Laomedon of their recompense for building the walls of Troy, the sea-god sent a dragon into the Troad. Hesione, the false king’s daughter, was doomed to be sacrificed to the monster, when Heracles slew it, and saved her. He, too, was cheated by Laomedon of his promised reward (the horses given to Tros by Zeus); he sacked Troy, and gave Hesione to Telamon. (II. 5. 538 ff.: Pind. Ἰ. 5. 27 ff.) ἐκκριτον, chosen out of the spoil, and reserved as a special meed of honour: cp. Aesch. Ag. 954 (of Cassandra) ἀφη δὲ, τολλῶν χρημάτων ἐκαίρετον | ἀνδρός, στρατοῦ δώρημ', ἐμὸν ξενοπέτρο. So in Latin exors., Verg. Aen. 8. 552 Duumv. exors. Aeneae (equum). 1804 ἀριστος combines the ideas of τὸ γενναῖον and τὸ εὔγενες: cp. 636 ἐκ

ομεν ύμας' πολεμίου β' ἑθραφάμην | ομαμα κάτιχαρα καὶ διαφοράν. ἐλλατις, traditionally explained as 'mute,' is a word of unknown origin. In Athen. 277 this verse is quoted, and the question is raised whether any one before Sophocles had used the word: the answer is a quotation from a Τιτανωμαια (variably ascribed to Eumelus or Arctinus), εν β' αυτὴ πλωτῳ χρυσώνιοι ιθυσεν ελλατις: with the comment, ἐχαμε δὲ Σοφοκλῆς τῷ Ἑπικῷ κέλωμ. The form ἠλλατις occurs in Hes. Scut. 312 (ἐλλατις ἰθήναι), and as a subst. ('fish') in the Alexandrian poets (Lykopron 598, 1375: Nicander Alex. 481). A third form, ἠλλοτος, is the epithet of ἵθης in Empedocles, v. 12. A desperate etymology is suggested in Athen. 307 c, from ἄλεθος (as ἐρευνᾶσθαι) and ίς, 'debarred from utterance.' Cp. Aesch. Pers. 578 σκόλλονται πρὸς ἀμάλκον, ἐν | παίδων τὰς ἀμάλκων.

1299 ἐκ πατρὸς μὲν, as if ἐκ δὲ μητρὸς were to follow, but the constr. changes; cp. ἦχ. 6 ἦταν πατρὸς μὲν κ.χ.λ. (where no δὲ follows). 1800 ἄρησ with causal force, 'one who', 'τὸ πρῶτ', an adverbial cognate acc. like παρι' ἀρτέσιας (Ant. 195). 1801 ἴσχε, historic pres., referring
Being such, makest thou his origin a reproach to such as I am? The father from whom I sprang is Telamon, who, as prize for valour peerless in the host, won my mother for his bride, by birth a princess, daughter of Laomedon; and as the flower of the spoil was she given to Telamon by Alcmena’s son.

Thus nobly born from two noble parents, could I disgrace mykinsman, whom, now that such sore ills have laid him low, thou wouldst thrust forth without burial,—yea, and art not ashamed to say it? Now be thou sure of this,—wheresoever ye cast this man, with him ye will cast forth our three corpses also. It beseems me to die in his cause, before all men’s eyes, rather than for thy wife,—or thy brother’s, should I say?

1806 δραστών. 1807 λέγων] Burges conj. γελῶν (Eldike, γγελῶν): Erfurt, γέλων (as Blaydes and Hartung read); Schneidewin, βλέπων: Seyffert, πατών: Bergk, λέων (i.e., the Greek army).

1807 ὑπερτηνομένων] γρ. ὑπερτηνομένων id. 1810 καλόν] Nauck would make this word change places with καλόν μοι in 1310.—For τὴν στῆς (which Nauck suspects), G. Wolff conj. βησσαίος (‘in the glens,’ referring to 720), ἀετῷ] deep L., etc., and Ald. 1812 ἡ τοῦ σου θ’ ἡμιμαῖως MSS. For τοῦ ὑπὸ θ',

παρασχόντας τικάνας ἄματος. The conjecture ἄραστες is needless, and is also less suitable, since it would imply a recognised rank which Teucer did not actually hold. ἄραστες is probably right; but δραστών (see cr. n.) would be tenable (cp. 237 δύω, χρώμα, El. 701 δύω, Δίβης).

τοῦ πρὸς αἰματος: cp. El. 1125 ἢ φίλον τις ἢ πρὸς αἰματος (n.). Agamemnon had told Teucer to bring some free man to plead the cause of Ajax (1260 l.). Teucer asks, ‘Why should it dishonour Ajax to have his cause pleaded by the son of Telamom and Hesion?’ For the allusive plur., cp. 734. 1992.

1808 έγγενιές τοι. The three μικαλένων, ‘laid low (dead), amidst such troubles,’—i.e., self-slain, amidst circumstances of such horror. For κειμένων cp. Ant. 1174 καὶ τις φοβεῖται; τίς θ’ ὑμεῖς. δένοι: cp. 1064 ἢ μψι χλωράν ψάμαθον ἐκβεβηλμένος.—οὖν ἐπανεισέχειν λέγον, sc. δει ωθῆναι. Agamemnon had not expressly repeated the prohibition of burial, but the whole drift of his speech was to confirm the doom pronounced by Menelaüs. It seems strange, then, that λέγων should have been so much suspected (cr. n.).—Cp. Ph. 929 οὖν ἐπανεισέχειν μ’ ὄρων.

1808 βαλείτι ποι. Though ποι would better bring out the notion of ‘casting forth,’ ποι is also correct; cp. Ph. 181 ἐμβαλοῦν μ’ δην θέλειν (not δια, though ei διείλαι etc. follows).—χίμαρ τριας, Tecmessa, Euryaces, and himself; all three are ready to perish in defence of the corpse. The child is still kneeling as a supplicant beside the body, and clinging to it (1180); his mother is near him. A scholiast in L understands the ‘three’ to be Agamemnon, Menelaüs, and Teucer—a theory which the word ἱμας itself refutes. One of the later scholia, however, gives the right explanation.——ὑπερτηνομένων, i.e. prostrate in death at his side (cp. 1306).

1810 καλὸν μοι, as in Ant. 72 θάυμα: καλὸν μοι τοῦτο ποιεῖσθαι βαθεῖν.——ὑπερτηνομένων: the only instance of this compound in the middle (as προστηνομένως in O. T. 685 is also unique). The active ὑπερτηνομένων occurs in O. C. 345.——προδίδειες: cp. 229 προσδίδατο...θαυμάτων. It is better to die in making a public protest against the wrong to Ajax, than to fall in battle for Helen’s sake.

τῆς στῆς...ἡ τοῦ σου γ’ ὑμιμαίων λέγω; ‘thy wife—or should I rather (γε) say, thy brother’s?’ Teucer speaks, with bitter scorn, as if he did not know or care to which of the brothers Helen belonged: at any rate, it is their war, and she is the pretext of it. Eustathius (p. 754. 21) thinks that this touch was suggested to Sophocles by the scornful phrases in which Achilles refers to the
σοφοκλέος

πρὸς ταῦθ᾽ ὅρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σῶν·
ὡς εἰ μὲ πημανεῖς τι, βουλήσει ποτὲ
καὶ δειλὸς εἶναι μάλλον ἢ ἥ ἐμοί θρασύς.

ΧΟ. ἀνάξ 'Οδυσσεῦ, καιρὸν ἵσθ' ἐξηλυθώς,
εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει.

ΟΔ. τί δ' ἔστω, ἄνδρε; τηλθένι γὰρ ᾠσθόμην
βοήν 'Ατρείδων τῷ ἔπ' ἀλκίμω νεκρῷ.

ΑΓΑ. οὐ γὰρ κλύοντές ἔσμεν αἰσχύστους λόγους,
ἀνάξ 'Οδυσσεῦ, τοῦδ' ὑπ' ἄνδρος ἄρτιώς;

ΟΔ. ποιοῦσ; ἐγὼ γὰρ ἄνδρι συγγνώμην ἔχω
cλύοντι φλάορα συμβαλέω ἐπὶ κακᾶ.

ΑΓΑ. ἥκουσεν αἰσχρά· δρῶν γὰρ ἢ τοιαύτα με.

ΟΔ. τί γὰρ σ' ἔδρασεν, ἀστε καὶ βλάβην ἔχεν;

ΑΓΑ. οὖ φῆσι' ἐπάσεως τόν νεκρὸν ταφῆς
ἀμοίρων, ἀλλὰ πρὸς βιαν βάψεων ἐμοῦ.

ΟΔ. ἔξεστιν οὖν εἰπόντι τάληθη φιλω
σοὶ μηδὲν ἤσσουν ἢ πάρος *ζιωπηρεῖν;

Bothe conj. τοῦ σου γ' (and so Seyffert, with the further change of λέγω to λέχων):
Bergk, σοῦ τοῦ θ' : Dobree and Martin, σοῦ τοῦθ'. Hermann writes, ἢ σοῦ σοῦ θ' (and
so Hartung, with μετα for λέγω). Weeklein (Art p. 77) would omit λέγω, and write
ἢ τοῦ σοῦ τοῦτ' ἢ ἄμαλμοι: but in his ed. he gives, with Dindorf, ἢ τοῦ σοῦ

Atreidai, when he speaks of himself as ἄνδρας μαραμένοι δάρων ἔσκα σφετερᾶς, 'for their lady-loves' sakes,'—and
asks, ἢ μοῦν δέλνου ἀλόχους μερῶν ἄνθρωπῶν 'Ἀτρείδαι; Teucer speaks, at
any rate, in the same vein. The words of Eustathius prove that he read τῆς σῆς,
and that he understood the text in the manner explained above: ὁ Σοφοκλῆς... τοιεὶ τὸν Τεῦκον λέγοντα τῷ Ἀγαμέμνονι
ὅτι ὁ Ἀδα δὴ τὴν άντον γυναῖκα ἐν Ἰταλίᾳ ἐμάχετο, ταῦτα τὸ λογισμένον τὸ διὰ τῆς
αὐτοῦ καὶ διὰ τῆς τοῦ Μενελάου τοῦ ἀδελ-

For ἢ. λέγω (subjunct.), cp. Aesch.
Chor. 1073 νῦν δ' αὖ τράτος ἠθὸν συντρή, ἢ μόροι εἶκω;
1810 τομῷν, 'my interest': cp. El.
251 τὸ σώμα στεφάνου ἄμα καὶ τοῦμον.
1816 ἐν ἑοί: cp. 1916 ἐν ἑοῖν ὁμότητι.

1818 τομῷ, 'my interest': cp. El.
251 τὸ σώμα στεφάνου ἄμα καὶ τοῦμον.
1816 ἐν ἑοί: cp. 1916 ἐν ἑοῖν ὁμότητι.

1818 τομῷ, 'my interest': cp. El.
251 τὸ σώμα στεφάνου ἄμα καὶ τοῦμον.
1816 ἐν ἑοί: cp. 1916 ἐν ἑοῖν ὁμότητι.

1818 Τευκρ. adv.: 34 f.—The
sense of κλινόντως here is shown by that of
συνάσπων: i.e., the one means 'to help
in tying a knot'; the other, 'to help in
loosing it.' 'If thou hast come, not to
make the tangle worse—not to embroil the
feud—but to aid in solving it.' συνάσπων
is also said of bringing opponents into
conflict: Eur. Suppl. 479 ἔλεις βρατος
κάκωσαι, ἢ πολλὰς πόλεις ἐζηγήσε: but
here the metaphor is from a knot. Our
word 'embroil' exactly fits συνάσπων
here, since its primary sense is 'to en-
tangle' or 'perplex' (embrouiller, in-
brariar). (The phrase in Ἀντ. 40 ἱδαν
. ἢ φάστουνα cannot properly be com-
pared: see n. there.)

1818f. The conciliatory temper of
Odysseus is marked at once by the
courteous form of address, ἄνδρε;—by the
honourable patronymic 'Ατρείδων,—and
by the designation of Ajax as Ἀλμος.

'Βοήν Ατρείδων: he had first heard the
voice of Menelaüs (who made his exit at
v. 1160), and then, after an interval, that
of Agamemnon.

1820 αὐτῷ often introduces an
indignant retort: Ἀντ. 20 ἸΣ. τι δ' ἦτο;
... Λ. αὐτῷ ἡ τάφον νῦν, κ.π.λ. Cr.
Ajax. 576, Pl. 856, ν.τρ. 826.—κλι-
νόντες ἔτομαν = κλινόμεν: cp. 1083 ἐτήλ.
σωμα: 1324 δρῶν... ἢ: 1330 εἵπ... φορ-
ών.—Ἀρτέμις is joined with the present
Be prudent, therefore, not for my sake, but for thine own also; for, if thou harm me, thou wilt wish anon that thou hadst been a very coward, ere thy rashness had been wreaked on me.

Enter Odysseus.

CH. King Odysseus, know that thou hast come in season, if thou art here, not to embroil, but to mediate.

OD. What ails you, friends? Far off I heard loud speech of the Atreidae over this brave man's corpse.

AG. Nay, King Odysseus, have we not been hearing but now most shameful taunts from yonder man?

OD. How was that? I can pardon a man who is reviled if he engage in wordy war.

AG. I had reviled him; for his deeds toward me were vile.

OD. And what did he unto thee, that thou hast a wrong?

AG. He says that he will not leave you corpse ungraced by sepulture, but will bury it in my desolate.

OD. Now may a friend speak out the truth, and still, as ever, ply his oar in time with thine?

έναλμας λέγω: Gomperz suggests ή τοιαύτα' υπέρ | γνωσίας ολαίς των δύναμισι λέγω. 1818 ή 'ε] made in L from ή. 1820 κλώστες ἀκον] κλώστες ἐκεῖν L (the same accent in Ald.). 1828 φαβίρα] φαβίλα Γ. 1826 τί γάρ σ') In L the σ' has been added by S, who altered γάρ to γαρ.—Μπάβεν] Nauck conj. μμφήν. 1828 After τάλρη a letter has been erased; perhaps s, as Dindorf thinks, comparing L's έναλμι in O.T. 656, σαφή in Ant. 405. 1829 ξυνηρευέω Lobeck: ξυνηρεύει Γ, L² (=Lb), Lc, T: ξυνηρεύειν L, not altered, I think, by S from ξυνηρεύειν, as

tense as in El. 347 λέγεις... ἀρτίως ('you have just been saying').

1838 φαβίρα. In phrases denoting censure or disparagement, writers of the classical age regularly use the form φαβίρος, not φαβίλος: e.g., Her. 7. 10 § 7 φαβίρων ἀκόνε: Αρ. Nub. 834 καὶ μὴν ἐπὶ τῆς φαβίρον ἄρσεις δείδων, Lys. 1044 φαβίρον εἰκὼν οὖσαν: Antiphon or. 5 § 30 οὖσα μὲν οὖν ἀπὸ περὶ ἐμοῦ φαβίρον: Xen. Cyr. 8. 2. 12 μυθήθαις... περὶ Κόρου φαβίρων τι: Isocr. or. 5 § 76 οὖσαν ἀκόν περὶ αὐτοῦ φαβίρων: Dem. or. 20 § 13 οὐκ οὖν οὖν οὖν λέγω φαβίρων οὖσαν, 10 § 101 οὖσαν γάρ φαβίρον ἢρ τ' εἴη: or. 21 § 208 περὶ ἀν οὖν οὖν ἐπὶ εἰκόμου πρὸς ἡμᾶς φαβίρου ἢρ τ' εἴη: or. 22 § 13 οὐκ οὖν οὖν οὖν φαβίρων.—συμβαλλέν ἐκκάκα, to pit taunts against taunts, like συμβαλλέν μάχης, ἢρν (Eur. Med. 521), etc. Cp. Eur. I.Α. 830 καλορόν δὲ μοι γνωσίας συμβαλλέν λόγους. —κακά, instead of repeating φαβίρα: cp. 22 n: O.C. 1501 σαφῆς μὲν αὐτῶν, ἐμφανὶς δὲ τοῦ ἕρων.
ΣΟΦΟΚΛΕΟΥΣ

ΑΓΑ. εὐπ· ἢ γὰρ εἴην οὐκ ἂν εἰ δρονῶν, ἐπεὶ φίλων σ' ἐγὼ μέγιστον Ἀργείων νέμω.

ΟΔ. ἀκοῦε νῦν· τὸν ἄνδρα τόνδε πρὸς θεῶν μὴ τῆς ἀθαντον ὁδ' ἀναλγήτως βαλείν· μηδ' ἡ βία σε μῦθαμος νικησάτω τοσόνδε μυσέων ὡστε τὴν δίκην πατεῖν. κἀκιμοῖ γὰρ ἦν ποθ' οὕτος ἔχιστος στρατοῦ, ἐξ' οὗ ἀνάγησα τῶν Ἀχιλλείων ὄπλων· ἀλλ' αὐτὸν ἔμπας οὔτ' ἐγὼ τοιοῦτ' ἐμοὶ οὐκ ἀντατιμάσαμι' ἂν, ὡστε μὴ λέγειν ἐν' ἄνδρ' ἰδεῖν άριστον Ἀργείων, ὅσιον Τροίαν ἀφικομένθα, πλὴν Ἀχιλλεώς. ὥστ' οὐκ ἂν ἔνδικος γ' ἀταμαίοιτο σοι· οὐ γὰρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμουs φθείρους ἄν· ἄνδρα δ' οὐ δικαιοῦ, εἰ τάνοι, βλάπτειν τῶν ἐσθλῶν, οὐδ' ἐὰν μισῶν κυρῆς.

1330
1335
1340
1345

Dindorf reports; the τ seems clearly due to the 1st hand: see Autotype facsimile, p. 164, line 1. Above ξυνηρτέων is the gloss συμφωνεῖν. Ξυνηρτέων is also the reading of A and the other mss., and Ald. 1880 εἰπ' ἢ γαρ] made in L from εἰπέν 'γαρ in the margin. ἢ τοῦ γ' ἂν (with γρ. εἰπ' ἢ 'γαρ ἂν εἴην Δ.) 1882 νῦν] γοῦν Lips. b. 1886 τοσοῦτον] τὸ σῶν δὲ L (sow corrected from σῶν). It has been reported that L's original reading was τὸ σῶν δὲ: but (as can be seen in the Autotype facsimile, p. 164, line 7).

Ξυνηρτήμος, which does not occur, but which would be like εὐθρήμος, etc. (ἔρημος, oar.). Ξυνηρτέων is formed from Ξυνηρτής (ἔρημος, oarsman), a word recorded by Photius, who explains it by συμφωνος, and compares ἀντρήτης (Aesch. Thes. 283 ἀντρήτης ἐχθρῶν). In Eur. fr. 776. 3 (from Stobaeus Flor. 93. 2), τ' ἀλάσοντος τῷ τυφλῷ συνηρτεῖ. Meineke restored συνηρτεῖ. In Eur. fr. 282. 7 the best texts of Athenaeus (413 D) have οὐδ' αὐτὸν τῷ τυφλῷ συνηρτεῖν, though Schweighäuser, following Valckenär, gave συνηρτεῖ. The true reading there, however, is found in Galen's quotation of the verse (vol. 1. p. 23), viz., καζυρτεῖν. [Hesychius gives ξυνηρτέταιςιν σωθεῖσας συγκάθεισαι. Lobeck proposed to read ξυνηρτέταιςι: but the interpretation by συγκάθαι seems rather to favour a conjecture (Ruhnken's?) mentioned in Alberti's ed. of Hesychius, vol. 11. p. 707, ξυναρτεῖσι.]

For the metaphor, cp. Arti. 541 ξυνηρτλοισ (n.). In Aesch. Ag. 842 the king says of Odysseus, ξυνηρτήσας έφοιτον ἦν έμοι συναιμφόρο. 1880 ἢ γαρ εἴην οὐκ ἂν εἰ δρονῶν, sc. εἰ μὴ ξείη σοι εἴην. For the elliptical use of οὐ γαρ, cp. O. T. 7. 54, 318 (and Append. to O. T., p. 321); Thuc. 1. 11, § 4 δόθην δέ (sc. δί Φίλα μέγιστον)· τὸ γὰρ ἐργα.. οὐκ ἂν ἐπεχειρήτω. —For the place of οὐκ after εἴην, cp. 1140. 1881 ἐφοιτ. μέγιστον, as in Ph. 585 οὕτω δέ μοι | φίλοι μέγιστοι: Et. 46 μέγιστοι... δοφέβων. 1882 τοίη· cp. 411 ἐφνη, and 1384. —Βαλεῖν = προσβαλεῖ, as in 1308. 1884 η βία. The definite article indicates that βία is a half-personified agency, as νικησάτοι also implies: 'violence' is here the impulse which may tempt a strong man to abuse his strength. A parallel to this use of ἡ βία occurs in a fragment of the tragic poet Moschion (fr. 6. v. 15 in Nauck Trag. Frag. p. 814),
Ag. Speak: else were I less than sane; for I count thee my greatest friend of all the Greeks.

Od. Listen, then. For the love of the gods, take not the heart to cast forth this man unburied so ruthlessly; and in no wise let violence prevail with thee to hate so utterly that thou shouldst trample justice under foot.

To me also this man was once the worst foe in the army,—from the day that I became master of the arms of Achilles; yet, for all that he was such toward me, never would I requite him with indignity, or refuse to avow that, in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles. It were not just, then, that he should suffer dishonour at thy hand; 'tis not he, 'tis the law of Heaven that thou wouldest hurt. When a brave man is dead, 'tis not right to do him scathe—no, not even if thou hate him.

there has been no erasure of an accent on de. 1887 'krat'pe/a] kratpe/a mss. and Ald.—Nauck thinks this v. spurious. 1888 In L the e of ήμυσο has been added by S.—εμ'ης τ. 1889 οὖν ἀνταμάσαι' Bothe: οὖν οὖν ἀνταμάσαι' L (οὖν made from δι by an early hand). A few mss., including Τ and Pal., have οὖν δι' ἀνταμάσαι', which Trichinian corrected by reading οὖν δι' γ'. But the prevalent reading was οὖκοιν (as A and Ald.), or οὖν οὖν. 'Döderlein proposed οὖ καν ἀνταμάσαι': Elmsley, οὖ τάτω, as Seyffert and Blaydes read: Rauchstein, οὖ χ'. 1844 έλ θάνων] Wunder writes ελ θάνη.

where he is describing the primitive life of mankind;—ἡν δ' ὢν τώμοι | πατεψό, ἡ δια δε σύνθος Δι. — πατεψύ: cp. Αντ. 745 τιμάω γε τὰς θεν πάτων. 1888 εὐθυς, 'my worst foe,'—the active and passive senses being blended.—'κράτησα: cp. 398 θ'θ'ενε. 1888 εὐματ = διμος, as in 122, where καισ'ρ is added to the participle.

ἀνταμασαι'. The choice lies between this correction by Bothe of L's οὖν δι' ἀνταμάσαι', and Elmsley's οὖ τών ἀνταμάσαι'. The best reason for preferring ἀνταμάσαι' is a palaeographical one, viz., that a change of ὈΤΚΑΝ into ὈΤΚΑΝ (T into K) is rather less probable than a loss of T in ὈΤΚΑΝ("ΛΑΤΙΜΑΣΑΙΜ, seeing that ἀντιμασίς was a familiar word, while ἀνταμασίς was unfamiliar. There is no force in the objection that ἀντι— in the compound is unfitting (since Ajax had not 'dishonoured' Odysseus); the reciprocity marked by ἀντι— is simply that of overt hostility. As to the οὖκοιν (or οὖν οὖν) of the later mss., it was evidently a makeshift, only less feeble than the Trichinian οὖν δι' γ'.—ἀνταμασι' occurs nowhere else, but is formed like ἀνταθυειν.

1840 έν ένδρ' ἄρσον: cp. Ph. 1344 'Ελλήνων ἦν | κράτων' ἄρσον. See also O. T. 1380 (n.), O.C. 563 (n.).

1841 πλην Ἀχιλλεος. The rank of heros ab Achille secundus (Hor. Sat. 2. 3. 103) is ascribed to Ajax in the Illad (2. 768 l., 17. 279 l.), and by later poets; Alcaeus fr. 48 Αλαρ, τὸν ἄρσον τεΰ' Ἀχιλλεος: Pind. Ν. 7. 27 κράτιστον Ἀχιλλεος ἀτερ.'

1842 τοὺς θεῖν νόμου. The injury done will not be to the senseless clay, but rather to the νηρετον δειν, to whom the dead belong (Ἀντ. 1070), and to their unwritten laws, 'which live for ever' (ib. 456). Cp. 1129 l.

1844 τόν κτόλον άνθρα is object to βλέπειν. Some take τόν κτόλον as subject, and άνθρα alone as object. But (a) the merit of the dead man comes into account here; cp. 1355: and (b) οὖ δικαιων puts the precept on the broadest ground; it is not merely a point of honour for the κτόλος.—ελ θάνοι: for the opt. in general statement, cp. 521 ελ...πάθο (n.).
ΑΓΑ. οὐ ταῦτ᾿, ὁ Θυτσεῖν, τοῦτο ὑπερμαχεῖς ἐμοὶ; ΟΔ. ἔγωγέ· ἐμίσουν δ’, ἡμίκ’ ἢ μισεῖν καλὸν. ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεβήναι σε χρῆ; ΟΔ. μὴ χαιρ’, Ἀτρείδη, κέρδεσιν τοῖς μὴ καλοῖς. ΑΓΑ. τῶν τοι τύραννον εὐσεβεῖν οὐ βέβαιον. ΟΔ. ἄλλα εὖ λέγουσι τοῖς φίλοις τιμᾶς νέμειν. ΑΓΑ. κλέυει τὸν ἀσθον ἄνδρα χρῆ τῶν ἐν τέλει. ΟΔ. παύσαι: κρατεῖς τοῖς τῶν φίλων νικώμενοι. ΑΓΑ. μέμνησόμεθα ὅπως φωτί τὴν χάριν δίδομι. ΟΔ. ὁδ’ ἐξήρθος ἄνηρ, ἀλλὰ γενναίος ποτ’ ἦν. ΑΓΑ. τί ποτε ποησεῖς; ἐξήρθον ὁδ’ ἄδει νέκυν; ΟΔ. νικᾶ γὰρ ἀρετή με τῆς ἐξήρασιν πολύ.

1846—1860 Nauck thinks with Leeuwen that the order of the verses in this stichomathy was originally as follows: 1346, 1347, 1358—67, 1348—57, 1368, 1369. 1847 ἔγωγέ· ἐμίσουν δ’, καλὸν; ἔγωγέ· ἐμίσουν ἡμίκ’ ἢ μισεῖν δέων Lips. b. 1848 σε χρῆ] Leeuwen conj. με χρῆ, which Nauck and Meckler receive. 1852 Eustath. p. 800. 9 quotes thus, τὸν ἀσθον ἄνδρα χρῆ κλέυει τῶν ἐν τέλει. So, too, schol. on Η.
AG. Thou, Odysseus, thus his champion against me?
Od. I am; yet hated him, when I could honourably hate.
AG. And shouldst thou not also set thy heel on him in death?
Od. Delight not, son of Atreus, in gains which sully honour.
AG. 'Tis not easy for a king to observe piety.
Od. But he can show respect to his friends, when they counsel well.
AG. A loyal man should hearken to the rulers.
Od. Enough:—the victory is thine, when thou yieldest to thy friends.
AG. Remember to what a man thou showest the grace.
Od. Yon man was erst my foe, yet noble.
AG. What canst thou mean? Such reverence for a dead foe?
Od. His worth weighs with me far more than his enmity.

1855 ἄρης] ἄρης MSS.—Brucken, ἄρηι δ' ἔχθρας. 1857 ἀρη] In L the 1st hand wrote ὧ ἄρη: this has been corrected into ὧ ἄρη. Other MSS. have ὧ ἄρη (Τ, etc.), or ὧ ἄρη (A, etc., and so Ald.).—με G. Wolff conj. γε, or τά: Blaydes adopts the latter.—πολόν πλέων Lips. b.—Nauck conj. πάρος: Mekler, νικά γὰρ ἄρηθ με' τις δ' ἔχθρας ἔλις.

glance at the alleged disloyalty of Ajax.

Cp. Αντ. 666 ἄλλ ὑπ' ἑκάς στήθεις, τοῦτο ἔρη κλάσων. Pl. 925 τῶν γὰρ ἔν τῆι κλάσων ὧ τ' ἐπικακαὶ με καὶ τὸ οὐγράφων ποτὲ.—For τῶν ὑπ' ἑκάς, see Αντ. 67 n. 1858 παθον is said in a gentle and kindly tone: 'Be content: you have the best of it,—it is your own true interest that prevails,—when you allow yourself to be overruled by a prudent friend.'

Cp. 330, 484: Arist. Ag. 941 Κλ. τοῦ δ' ὑδάτιος γε καὶ τὸ νικάθαι πρέπει. ΑΓ. ἡ καὶ σὺ νίκη σήμερον δήκος τίς; ΚΛ. παθοῦ ἐρατεὶς μέντοι παρεῖς ἐκών ἔμοι [vulg. κράτος...πάρες γ']. Isocr. or. 9 §44 πολλὰ μὲν τῶν χρωμάτων ἑπτάμενοι (often yielding to his familiar friends), πάντα δὲ τῶν ἐχθρῶν περιγενέσθωσι. —τῶν φίλων: for the gen., cp. Eur. Med. 315 κρείσσων καθ' ἑμοί: Αγ. Νικ. 1087 ἦν τούτο νικήθος ἐμοί.

1855 ποτὲ refers to ἔχθρας as well as γνώσιμος. The feud dated, indeed, only from the διόλων κράτος (1337): but ποτὲ means merely, 'in his lifetime.'

1856 ἔχθρον δ' αλέτε νικεν; Agamemnon's case is now hopeless; he has allowed Odysseus to narrow the argument down to a personal question,—just as Teucer did with Menelaüs (1134 n.).
1858 έμπληκτοι...έμπληκτοι Ien., and so Ald.—βροτών L (with ους written above by a late hand), Pal., T, etc., and Ald.: βροτοίς A, with D, Harl., and several others.—Wecklein conj. τρόπων (as a gen. of relation, 'in their character'). 1860 δήτα] made in L from δή, by a later hand.—συν κτάσθαι Aug. c.—For δήτα συν κτάσθαι Nauck conj. δή συν κτάσθαι (κτάσθαι). 1862 διελθώ] L has εί in an erased ('from').—τῷ θεῷ[... τῷ θεῷ L (the ι subscript from a late hand). Cp. 756.—τῇ' εν ήμερᾳ Erfurt.—φαείς made in L by a late hand from φαείς.—G. Wolf writes φαείς (interrogative.). 1866—1869 These four verses are suspected by Morstadt. 1868 ομοία L (corrected by a late hand from ομοία), with most MSS., and

1858 τουϊδέ...φάτε...βροτών: 'such men, however, are the unstable of mankind';—such, namely, as relent like Odysseus. βροτών, L's reading, is strongly confirmed by the exactly similar pleonasm in O. C. 280 f., φυγὴν δὲ τοῦ μέτω γενέσθαι φωτὸς ἀνοικίας βροτῶν. Cp. also Od. 17. 587 οὐ γὰρ ἐκ τῶν ὠδὲ καταθηκήν ἀνθρώπων (ἀδέρες κ.τ.λ.): 23. 187 ἀνδρῶν δ' οὖ κέν τις τίς βροτός. The u. l. βροτοί would be an ethic dat., 'in men's judgment' (cp. 1363). It has more point than its rival: but this seems a case in which a tenable reading, with the stronger evidence on its side, should be preferred to a more attractive variant. έμπληκτοι (from έμπλησαν, to 'rush' or 'dash' in), 'impulsive,' with the notion of 'inconstant': Eur. Τρό. 1205 (αὐτάχα) έμπληκτός ὡς άνθρωπος, Ἀλξον' ἄλλοσ τ' ήργῳ. Plat. Λυσ. 214 c μηδὲντο όμοιον μηδ' αὖτόιν αὐτῶι εἶναι, ἀλλ' έμπληκτον τέ καὶ ἀσταθμίωτον. Plut. Εὔμενες ζ έμπληκτον ὡσα καὶ φοβάσ μεστὸν ἀβεβαιοι καὶ ἰδείς.


Odysseus is here replying to the taunt that he is έμπληκτος, inconstant. 'It is common enough for friendship to turn into bitterness. When, therefore, I forget the later enmity of Ajax, and remember only his good service, I am merely condemning a very ordinary change.' There is also a gentle hint that Agamemnon, who had professed so much φίλα (1331), is becoming a little πυκρός.

1860 τουοδή. Agamemnon retorts: 'Do you recommend, then, friends who change as Ajax did?'—ταυαυ with inf., as in Εἰ. 1323, O. C. 664 f.

1881 ἐπανείς: Odysseus borrows the other's word only in order to parry his question.—σκληραν...ψυχήν: this phrase denotes the stubborn fortitude of Heracles in Τρ. 1260 (n.).

1862 διελθώ...φαείς, make us appear so to men. Cp. 1090 φαείς (n.).—τῷ θεῷ...: 756 n. He is now ready to yield, and hesitates only from fear of public opinion.

1868 μὲν οὖν, immo: O. T. 705.—Εὐλογία, ethic dat.: 1283 (n.).

1865 ἐγγε: cp. 104, 1347.—ινθέδε′
AG. Nay, such as thou are the unstable among men.
Od. Full many are friends at one time, and foes anon.
AG. Dost thou approve, then, of our making such friends?
Od. 'Tis not my wont to approve a stubborn soul.
AG. Thou wilt make us appear cowards this day.
Od. Not so, but just men in the sight of all the Greeks.
AG. So thou wouldst have me allow the burying of the dead?
Od. Yea: for I too shall come to that need.
AG. Truly in all things alike each man works for himself!
Od. And for whom should I work rather than for myself?
AG. It must be called thy doing, then, not mine.
Od. Call it whose thou wilt, in any case thou wilt be kind.

Ald.: διῶμαι Ien., Mosq. b.—ποτέ] φρονεῖ Γ: φαλεῖ Ien., Mosq. b. 1867 πονεῖ L has φρονεῖ. written above, but with a line drawn through it. φρονεῖ Γ. 1868 ἄρα Α, etc., and Ald.: ἄρα L.—Porson (on Eur. Ph. 1366) conj. σὺν γ' ἄρα (some of the later mss. having σῶν γ' ἄρα): Elmley, σῶν τά τα (and so Hermann). 1869 κυνήγερα] κυνήγερα L, etc. πανταχὼ Λ, etc., and Ald.—χρήστος γ' ἄρα] In L the 1st hand wrote χρήστος ἄρα: an early hand (perhaps S) has inserted γ', but without altering the accent on ἄρα, which is, indeed, a mere dot. (Γ, Harl., and others also omit γ')—F. W. Schmidt conj. ὅτι ἐν ποίησιν (not -η): πανταχῷ χάρις γε σή: Wecklein (Ars) p. 29), ὅτι τοιοῦτο, πανταχῶς χρήστος σῷ γ' εἴ.

Πολύς, εκ τοῦ δόκτερας. Cr. O. T. 1158 ἄλλες τῶν Ἀξίων, εκ τοῦ διάδοχου. Eur. H. F. 1356 ἂς τεθήκει αὐτῶν, διάκυρί ἄρης ὅματων βαδεῖν. Here ἄνθρωπος = ἐκεῖς: cp. Ph. 304 αὐτὸν ἐπιθυμεῖ οἷς καλοί (= δείκτη). 1868 ἢ ποτέ[ι] δομαι. Many editors place a colon after δομαι, explaining the phrase as a proverb: 'It is always so; every man works for himself.' One of the later scholia gives this view: δομαι τάντα τὰ ἀνθρώπων δομαῖα: καὶ γὰρ ἄνθρωποι τῆς ἀναγκαίας πράξεως σωτήριαν. (Cp. Terence Phormio 164 ete autem similis omnibus: omnes congruent etc.) This may be right; but the somewhat homely proverb seems rather too abrupt here for Sophocles. I still prefer the simpler view that δομαι is adverbial: 'in all things alike every man works for himself.' Even in the matter of giving burial to another man a selfish motive enters. For αὐτῷ as dat. of interest with ποτει, cp. Eur. H. F. 388 Μαντηρῷ δομῶν τυφάνην.—Some understand, 'every man does deeds like himself,'—works in his characteristic way,—meaning that Odysseus is, as usual, φαλαινός. This seems too artificial.

1867 τῷ γὰρ με μάλλον κ.τ.λ. Odysseus frankly accepts the imputation of selfishness, which helps his cause by making the favour seem done to him. Cr. Ant. 736 ἄλλως γὰρ ἐστι μοι χρή μὲ τρόπον ἀρχειν χρόνον: 1868 σῶν appears better than σῶν γ' here: the σῶν γὰρ ἄρα in a few of the inferior mss. was probably a conjectural attempt to restore the metre, when ἄρα had become ἄρα.

1869 ὅτι ἐν ποίησις, ἢς, whether you make the deed your own, or merely consent to others doing it. For ὅτι ἐν 'in whatever way,' cp. Plat. Legg. 881 δ κολαζοῦσιν ἄντων ὥσπερ ἐκεῖ όπως ὁμαλός: Symp. 181 έν τῇ πράξῃ, ὥσπερ ἐν πραξεῖ θαυμάζω ἄνθρωπος: Crat. 424 E ὅτι διὰ δικαίως ἐπικύρωσεν ἀκούσαν τοῦ νομίσματος. Apoll. Rhod. 2. 345 καὶ τὰ μὲν οὐ κακὰ τῶν ἐμναῖς. Elsewhere in Sophocles ὅτι ἐν ὁράτοισιν: ὅτι ἐν ὁρώσιν: 655; O. T. 329; O.C. 71; Ant. 215; Ph. 129, 826; fr. 816; fr. 1019. 11. —πανταχῷ, 'in every case': cp. 1241; Ant. 634 πανταχὼς δρώτεις, 'however we act' (n.).—χρήστος γ', good and kind, at least,—even if only passive in the matter.
ΣΟΦΟΚΛΕΟΥΣ

ΑΓΑ. ἄλλ' εἰς γε μέντοι τοῦτ' ἐπίστασα', ὡς ἐγὼ σοὶ μὲν νέμομι ἀν τίσις καὶ μὲλῶς χάρων· ὅτι δὲ κακεὶ κανθάμ· ἂν ἐμοὶ ὃμως ἔχωστο ταῦτα· σοὶ δὲ δρᾶν ἐξεσθ' ἂ *κρῆς.

ΧΩ. ὅστις σ', 'Οδυσσεύ, μὴ λέγη γνώμη σοφῶν φύσιν, τουτέσταυ ὃντα, μῶρος ἕστ' ἄνωρ.

ΟΔ. καὶ νῦν γε Τεύκρῳ τάπο τοῦτ' ἀγγέλλωμαι, ὅσον τὸν ἐχθρὸς ἁ, τοσοῦτον εἶναι φίλος. καὶ τὸν θανόντα τούντες συνθάπτεις θέλω, καὶ ἐξευπανεῖν καὶ μηδὲν ἐλλείπειν *ὁδόν χρῆ τοὺς ἀρίστους ἀνδρῶν ποιεῖν βρότους.

ΤΕΤ. 'Αριστέ. 'Οδυσσεύ, πάντ' ἔχω σ' ἐπαινέσαι λόγους· καὶ μ' ἐμφυεσάς ἐλπίδος πολύν. τοῦτο γὰρ ἢν ἐχθρίος ὧραννὸν τινὸς χαροῦν, οὐδ' ἐτῆς παρὰνθανόντες τάδε ζῶν ἐφύβρωσα μέγα, ὡς ἐπιστηρήγη σφιχτρόντος μολὼν αὐτὸς τοις τινί χελώνοις ἤθελεντίνην.

1972 ἐμοῖς'] ἐμοὶ δ' Γ., Δ.—ἀδώνις Α., with most mss. and Ald. (in L ὃδος has been made by a late hand from δωμα). 1978 χρῆς Dindorf: χρῆς ms. 1974 δος τα'] In L the first hand wrote δοσι (without σ') an early hand has inserted a very small σ after τα, and added an apostrophe.—γνώμη] γνώμη L, γνώμη̣ Παλ., Dresd. b. 1976 νῦν γε] νῦν ἂ (δ.—ἀγγέλλωμαι) In L the

1970 ἄλλ' εἰς γε μέντοι. Here ἄλλα = 'well,' μέστοι = 'however,' and γε emphases εἰς. Cp. Tr. 1107 ἄλλ' εἰς γε τὸν τόδ' ἐστι. We find ἄλλα...μέντοι in Ph. 524. The combination γε μέντοι is frequent (O. T. 442 n.).

1972 κάκα κάναδ' ἄν, in the shades, as upon earth: for ἐκεῖ, cp. 855 (n.). All. 75 (πλείων χρόνον) ὁ δὲ μ' ἀράκενες τοῖς κάτω τῶν ἐνθάδε. For the parataxis (= 'there, as he was here'), cp. Ar. Ran. 82 ὁ δ' ἐθελομεν μέν ἐνθάδ' ἐθελομεν δ' ἐκεῖ.

1978 χρῆς. For χρῆς, χρῆς, see on All. 887 ἑτε χρῆς θαυμίν ἐν τήν τοιαύτην ζώσα τυμβρεῖν στήγη (where ζώσα excludes χρῆς). Here, as in E. 6ος ἀηδοὺς μ' εἰς ἄπαντα, ἑτε χρῆς καθήρ, χρῆς is not impossible, but is so much less suitable than χρῆς that the latter may be considered certain.

1979 τάτο τοδός = τάτο τοῦτ' δότ' 1852 Thuc. 2. 15. 2 ἁ τό τὸ τοῦτ' ('formerly'): Plat. Gorg. 512 E τοῦ τοῦτον ('next')—ἀγγέλλωμαι (midd.)...ἀγκαίρος φίλος, announce that I am ready to be a friend. This use of the simple verb does not occur elsewhere; but cp. Eur. Herac. 531 καθαγγέλλωμαι ἀπόκρετον· 'offer to die.' In O. T. 148 εὐαγγέλλεται (with acc.)=to offer a thing spontaneously. The ordinary word in this sense was εὐαγγέλλωμαι.—τοῦτ', ὁλίμη 650 n.—ἡ, the older Attic form (for ἐκ): O. T. 1113.

1979 ἐξευπανεῖν, in preparing and conducting the obsequies.—μηδὲν ἐλείπο- 

1979 ἐλείπων δοσι = μηδὲν τοῦτους, δόσι: for ἐλείπων with acc., cp. Plat. Politicus 565 C λέγε μηδὲν ἐλείπων: Xen. Cyr. 1. 1. 14 ἔτος ἐλείπτην τις τῶν νομίμων (μηδὲν could also be adv., 'in nothing,' as in 115 φεῖδον μηδὲν ὑπέρ ἄνεος, since ἐλείπειν with gen. could mean, 'to fall short in,' but that constr. is less fitting in this context.)—The reading of the ms., δοσι, is clearly an error; the plural number is needed here. Cp. Ant. 156 τά πάντ', ἐφαγάσθαι ἦ τοῖς ἄριστοις ἔρχetai κάτω νεκροῖς.

1981 ἀριστ': the first word marks his gratitude. (Nauk, however, would
AG. Nay, be well assured that I would grant thee a larger boon than this; yon man, however, as on earth, so in the shades, shall have my hatred. But thou canst do what thou wilt.

[Exit AGAMEMNON.

CH. Whoso saith, Odysseus, that thou hast not inborn wisdom, being such as thou art, that man is foolish.

OD. Yea, and I tell Teucer now that henceforth I am ready to be his friend—as staunch as I was once a foe. And I would join in the burying of your dead, and partake your cares, and omit no service which mortals should render to the noblest among men.

ΤΕΥ. Noble Odysseus, I have only praise to give thee for thy words; and greatly hast thou belied my fears. Thou wast his deadliest foe of all the Greeks, yet thou alone hast stood by him with active aid; thou hast found no heart, in this presence, to heap the insults of the living on the dead,—like yon crazed chief that came, he and his brother, and would have

second λ has been added below the line by a later hand. 1877 iginal MSS.—φιλότις] made in L from φίλων. φίλων r. 1879 διος Porson (Adv. p. 198), and Elmsley: διος MSS.; but L has οι written above by an early hand, and Δ has ω. 1880 αὐράζων] αὐράζω Λ and r. 1885 ζωτικόν] Porson conj. ζωτικόν (i.e., 'thou didst not tolerate that the living should insult the dead').

change it to ἀναξ;)—λόγως, causal dat., for thy words.' Cp. T. 1127 οὖ δήτα (sc. σιγων πρέπει) τοῖς γε προσέτα ἡμιρημένως, 'in view of her past crimes.' Thuc. 3.98 § 5 τοῖς περαγμένωι φοβολής τοῖς ἄθρωσα (on account of what had occurred).—The objection to taking λόγως as = 'in my words' is that the implied reservation ((xpathos δὲ σε τιμᾶν οὐκ ἔχω) would be premature and ungraceful here. It would foreshadow the exclusion of Odysseus from an active part in the funeral rites (1934).

1888 έκτός οὐκίδος, cheated me of (agreeably disappointed me in) my foreboding: cp. O. T. 1432 οὐκίδος μ' ἀπεστασα (n.), where, as here, ἀπεστασα is a dark presentiment. Xen. H. 7. 5. 40 οὐκ ἐφεύθη τῆς ἐλπίδος.

1884 ζ. παράστης χροιν: schol. συνειδήγας έγραφ, οὐ λόγως. He has given active interest by coming to the spot, and withstanding the resolve of the Atreidae. The peculiarity consists in the figurative sense of χροιν (= 'effectually'): but to a Greek the word would at once suggest ἔργος, as opp. to λόγος.—Εἶπε: 411, 1333.—παράστης, in the presence of the dead: cp. 1156 n. —θανάτῳ...ἔφιδρας: the dat. as with ἐπεγγλαθι:
λαβητόν αὐτῶν ἐκβάλειν ταφῆς ἀτερ. τοιγάρ σφ 'Ολυμποὺ τοῦ ν' ὁ προσβεῖοι πατήρ ἀνήμων τ' Ἐρμύς καὶ τελεσφόρος Δίκη 1390 κακοὺς κακῶς φήμεραν, ὡστερ ἥθελον τὸν ἄνδρα λύβασις ἐκβαλεῖν ἀναξίως.

σὲ δ', ὦ γεραιύν στέρμα Δαέρτου πατρός, τάφων μὲν ὁκνῷ τοῦ ν' ἐπιβάλειν εὖν, μη' τῷ θανόντι τούτῳ δυσχερέσ ποιώ.
tὰ δ' ἄλλα καὶ ἐξύμπρασσε, κεί τινα στρατοῦ θείες κομίζειν, οὐδὲν ἀλγος ἔξομεν. εὖς δὲ τάλλα πάντα ποροσω' σὺ δὲ ἀἰτήρ καὶ ήμᾶς ἐσθλὸς ἀν ἐπίστασο.

ΟΔ. ἀλλ' ἥθελον μὲν' εἰ δὲ μη' 'στι σοι φίλον πράσσειν τάδ' ἴμας, εἴμ', ἐπανεσάς τὸ σόν.

ΤΕΤ. ἅλις' ἥδη γὰρ πολὺς ἐκτάται

1888 λαβητὸν αὐτῶν] In L λαβητὸν and the αὐτῶν of αὐτῶν are written small, in an erasure. The erased letters were probably λωθ, the scribe having at first omitted αὐτῶν. 1890 ἐρμύς made in L from ἐρμύς. 1891 φήμεραν] el made from ἡ in L, where two or three letters have been erased after the word. 1892 Δαέρτου] Δαρπίου τ (Δαρπίου Γ). 1895 το δ' Λ. The space would suggest that ι has been erased, but, if so, the erasure has left no trace. 1896—1898 Nauck brackets

often occurs when the mention of the other person or persons is an afterthought: O.C. 492 αὐτῶν τε παίδες θ' ἀλή (n.).

1889 'Ολυμποὺ τοῦ] cp. O.C. 1654 γάρ τε προσκυνοῦσθ' ἄμα | καὶ τῶν θεῶν 'Ολυμποὺ: Ant. 718 τοῦ 'Ολυμπού (by the heaven above us').—προσβεῖοι: cp. fr. 246 (Ἴναξε) μέγα προσβείον | Ἄργους τε γοάντ' ἐκείνου ταύται.

1890 μημένων] so Aesch. P.V. 516 μημένως τ' Ἐρμύς: Esch. 381 εὐμήχανοι | τε καὶ τέλεια κακῶν | τε μημένων Σεμιλα.

—Δίκη the avenger is here associated with the Erinyes, as in Tr. 808 ων σε τοινύφος Δίκη τελεσι' Ἐρμύς τ', and Aesch. Ag. 1432 f.—τελεσφόρος, the epithet of Μοῖρα in Aesch. P.V. 511.

1891 f. κακοῦς κακῶς: 1177 n.— 

tὸν ἄνδρα. It seems needless to write 
tὸν', since a reference to Ajax has just preceded (v. 1388 αὐτῶν).—λάβαισι, a modal dat. like φοιάσι in Ant. 1003.

1892 Δαρπίου: cp. 1 Δαρπίου (n.). The mode of address is honorific, like Ἀγρείπη in 1349.

1893 καὶ ταφοῦ... ἐπιβάλειν. Odysseus cannot be allowed to touch the body, or to assist in carrying it to the grave, or to join in pouring the χοῖα at the time of interment. It is this intimate participation which is poetically expressed by the phrase τάφου ἐπιβαίνειν. (Morstadt wished to read νεκροῦ instead of τάφου, but this would unduly narrow the sense.)

On the other hand, Odysseus is at liberty to assist in protecting the funeral from interruption by the Greek army. He may be a spectator of the rites, though not a participant; and he may bring with him (κομίζειν) any one he pleases. This is what seems to be meant by τα δ' άλλα καὶ ἐξύμπρασσε: where it should be noted that καὶ is not 'both' (as if answering to the καὶ in καὶ τινα στρατοῦ), but emphasises the verb,—'in all else do cooperate'—as you wish to do. That is, ἐξύμπρασσε alludes to the request of Odysseus in 1378 f., σωθάπτεσσι... καὶ ἐγκυνοῦνειν, and must therefore refer, in part at least, to something connected with the obsequies—not solely to friendly offices of a different kind, such as care for Tecmessa and Euryaces; though it may include these.

μὴ τῇ δακτύλῳ κ.τ.λ. It might be unpleasing to the spirit of the dead if Odysseus were allowed to touch the body,
cast forth the outraged corpse without burial. Therefore may the Father supreme in the heaven above us, and the remembering Fury, and Justice that brings the end, destroy those evil men with evil doom, even as they sought to cast forth this man with unmerited dispute.

But, son of aged Laertes, I scruple to admit thy helping hand in these funeral rites, lest so I do displeasure to the dead; in all else be thou indeed our fellow-worker; and if thou wouldst bring any man of the host, we shall make thee welcome. For the rest, I will make all things ready; and know that to us thou hast been a generous friend.

Od. It was my wish; but if it is not pleasing to thee that I should assist here, I accept thy decision, and depart.

[Exit ODYSSEUS.

ΤΕΥ. Enough: already the delay hath been long drawn

these three verses, the first two of which had already been rejected by Schneidewin. As ἀρπ in 1399 then becomes untenable, Nauck would write ἄρπ, with Leeuwen Comment. p. 158. 1898 εὐκαρπαζομεν Bruck; εὐκαρπατη MSS. 1898 τᾶλαλα Rauchenstein conj. τὰῦλα: Schneidewin and Morstadt, τὰῦτα. 1402—1413 Nauck brackets this passage, from ἑνοχ to μένος (both words included), so that the first verse would read, ἔλισ· ἄλλ· ἄγε k.t.l.

or to have any active part in the rites. So in Εἰ. 442 ff. the spirit of Agamemnon is conceived as refusing Clytaemnestra’s χοῖρος at his grave; and in the same play, when (1123) Electra is allowed to handle the funeral urn, the pretended Phocian justifies the boon by saying that she is evidently not διαυγείη to the dead. The wrath of Ajax against Odysseus was conceived as enduring in the world below: ἀφ’ Ἀλαντος ψυχὴς Τελαιομονίδαος γάρ κορονάφνετε (Od. 11. 543)—when Odysseus approached.

1898 τᾶλαλα ΠΑΝΤΑ: all that pertains to the funeral rites (including the preparations described in vv. 1402 ff.). The phrase is purposely brief and vague, to avoid a second mention of the τάφος. —καθ’ ἡμᾶς, in regard to us; Her. 7. 158 τὸ τε καθ’ ἡμᾶς (‘as far as you are concerned’): Eur. Αἰας. 740 καθ’ … τὸ λοιπὸν ἡ σοῦ τιμῆς καθ’ ἡμᾶς, σοῦ φύσεων αὐτηλήσεται.

1400 ἄλλ’ ἔθελον μέν: sc. ἔθελον μοι συνεθάνετε. This impf. (without ἄρ) states a wish which has not been fulfilled; i.e., a wish that something were now true which is not true. It is usually joined with μέν (implying the contrast with the actual fact): so Ar. Ran. 866 ἐβουλώμην μὲν οὐκ ἔρχετο ἐπιθάδε (‘I would that I were not contending here—as I am’): Andoc. or. 5 § 1 ἐβουλώμην μὲν, ὡς ἀνδρεῖς, τὴν δύναμιν τοῦ λέγειν. . . ἐξ ου οὐ καθομάζει τῇ . . . συμφορᾷ: Isae. or. 10 § 1 ἐβουλώμην μὲν, ὡς ἀνδρεῖς. . . τάλθη πρὸς ὑμᾶς . . . εἰσέθη δυσπηθήματι: Aeschin. or. 3 § 2 ἐβουλώμην μὲν οὖν, ὡς ἀνδρεῖς, τὴν βουλήν . . . ἄρθον διακείσθαι. So μάλιστα μὲν ἐβουλώμην, Isae. fr. 4 (Scheibe). This usage is analogous to that of the imperss. ἔδει, χρῆσθαι, etc., with inf. (Ο. Τ. 256 n.). On the other hand, ἔθελον ἄρ (88 n.), ἐβουλώμην ἄρ, with inf., means that the wish would have been made (or would now be) formed, if it had not been (or were not now) vain to form it.

1401 οὐκαίστως: cp. Ar. Αὐ. 1616 οὐκαίστως χοίτος (‘assents’): Thuc. 4. 65 § 2 ἐπανεσάκτων δὲ αὐτῶν ἐκοινώσατο τὴν ὠμολογίαν. So αὐθέντη in poetry, as Aesch. Eum. 409 πράσα τὰ ψυχὰ τὸν Πατριακὸν αὐθέντα.—τὸ σῶν: cp. 99 ὡς τὸ σῶν ἐγῶ (‘thy saying’). 1402 ἔλισ· ἔλισ· τῷ γαρ k.t.l. During his brief absence from the scene (vv. 1185—1222), Teucer has fulfilled the charge given by the Chorus (1163), and has chosen the spot where Ajax is to be buried. He now directs some of the
χρόνος. ἀλλ' οἱ μὲν κοίλην κάπτενον χερσὶ ταχύνετε, τοι δ' υψιματον τρίποδ' ἀμφιτυρνον λουτρῶν οὐσίων θέσθ' ἐπικαίρον· μία δ' ἐκ κλωσίας ἀνδρῶν ἱλη τὸν ὑπαστίδων κόσμων φερέτω· πάλι, σὺ δὲ πατρός γ', ὄσον ἰσόγεις, φιλότητι θιγών πλευρᾶς σὺν ἐμοὶ τάσδ' ἐπικούφιζ· ἐτὶ γὰρ θερμαί σύριγγες ἀνώ φυσώσι μέλαν

1404 χερσὶ L, with the sign "above", and an erasure.—ταχύνετε L, A, with most MSS., and Ald.: ταχύνατε Pat., Δ, Aug. a, Dresd. a, and others.—τοι δ' In Suidas s.v. ἀμφιτυρνον the MSS. vary between τοι δ' and τοι δ': Elmsly wished to read τοι δ'. 1404—1408 L divides the vv. thus:—θέσθ' | ἀνδρῶν— | κόσμων φερέτω}

Salamianian sailors to go and dig the grave; others are to place the tripod near it; a third detachment is to bring thither the hero’s armour from the tent. Tecmessa and Euryaces are still kneeling beside the corpse (1171 ff.). Verses 1400 ff. mark the moment when the body is lifted from the ground. Then it is borne forth (probably by Teucer and one or more πρόσωπα), the Chorus following before, they separate to their several tasks.

τὸλος ἐκτέταται χρόνος, the delay caused by the Atreidae. Cp. Eur. Suppl. 1109 ἐκτείνεις βίον: ἵππον δ' αἰώνα τείνει. (It is difficult to comprehend why the phrase χρόνος ἐκτείνει should be thought suspicious, as by Morstordt and Nauck: the former proposed λόγος.)

1408. ἀλλ' οἱ μὲν κ. κ. λ. The threefold command (οἱ μὲν—τοι δ'—μίλα δ'. ἀνδρῶν ἔνα) may have been the signal for some corresponding movement on the part of the Chorus; perhaps for the usual change from the formation in three ranks (κατὰ ἱφάντας), facing the actors, to that in three files (κατὰ στόχους), preparatory to the final exit. Wecklein thinks that the three divisions of the Chorus made separate exits (right, left, and in front of the spectators). This seems less probable, as the closing scene would be more effective if the whole Chorus went out in procession after the body of Ajax.

κάπτευς: 1165 π.—ταχύνετε has better MS. authority than ταχύνατε. The latter may, indeed, have been read by the scholar (μετὰ σπουδῆς ὁριστεί); but it can derive no support from θέσθι (1405), since the process of digging is fitly expressed by the pres. imper., while the aor. imper. better suits the act of placing. ταχύνω is not elsewhere transitive.

1404 π. τοι δ'. The Doric (and Homeric) τοι occurs in tragic lyrics (Aesch. Pers. 584 etc.), and once in a trimeter, Pers. 424 τοι δ' ὡσεθι δύσων κ.κ.λ., where it is a trait of epic style in the narrative. Sophocles uses it only here. The v. τοι δ' is not only weaker, but untenable, since a pronoun is needed which shall answer to οἱ μὲν: the λουτρά are to be prepared while the grave is being dug.

ψυβατον τρίποδ', the caldron, supported on a high three-legged stand. (Cp. Pind. N. 10. 47 Ἀχαϊών ψυβατοὶ νόλει, built on lofty sites.) The stand was the τρίτυρον proper, while the caldron was λέβης, but the former term is often used so as to include the latter: Aesch. fr. τῶν μὲν τρίτυρον ἐδέξατ', αἰκίοις λέβης; | αἰτὶ φυλάσσειν τὴν ὑπ' ἀυτὸν πυρὸς στάσιν. The fire was kindled in a brazier under the λέβης, as may be seen on a vase in the British Museum, which represents Medea boiling a ram in a lebes or χόρτα (Smith’s Dict. Ant., new ed., vol. I. p. 436).

ἀμφιτυρνον...θέσθι, place it so that the fire shall rise all round it from beneath: cp. II. 18. 344 ἀμφὶ πυρὶ στῆσαι τρίτυρα μέγαν, and ib. 348 γάστρην μὲν τρίτυρος πῦρ ἀμφιέτε. I. 23, 70 τρίποδ' ἐμπυρα-βυθην.—λουτρῶν . . ἐπικαϊρον: a genitive of relation; cp. Xen. Cyr. 4. 6. 9 γῆν ἡγεῦμαι. οἰκεῖοι or ἀλλότριοι τινος. —ὅτως, i.e., prescribed by piety (El.
out. Come, haste some of you to dig the hollow grave,—
place, some, the high-set cadron girl with fire, in readiness
for holy ablation; and let another band bring the body-armour
from the tent.

And thou, too, child, with such strength as thou hast, lay
a loving hand upon thy sire, and help me to uplift this
prostrate form; for still the warm channels are spouting up-
toward their dark tide.

1409 παι, σὺ δὲ παρός γ' | σὺ δὲ παι τοῦ παρός (without γ') Dresd. a. That
reading was adopted by Turnebus (ed. 1553) and by subsequent editors before Brucken.
Hartung writes, ω παι, σὺ παρός δ': Wecklein, παι, σὺ δὲ παρός—τόσον λαγόνις—
φιλάγητι κ.λ.
1410 εἰς πελευδα...ταῦτα L, with most MSS., and Ald.: πελευδα
ταῦτα'. Elmsley conj. πελευδα (or πελευδαν) ταῦτα',—ευκούητος' L has the letters μ',
in an erasure.
1412 σφοβός] σφοβίσιν L.

433 n.). Cp. Ant. 1201 λόφωστες ἄγραν
λαυρῆς: and ib. 901 (n.). The caldron
used for this purpose is called λαυρηχός
πρωτοῦ in II. 18. 346. After the washing
of the dead, unguents were usually applied
(as in the case of Patroclus, II. 18. 330).
Verg. Aen. 6. 218 Pars calidios lados et
aëna undantia flammis—Expedientum, cor-
pusque lavant frigidis et unguent.
1407 άνη, band, troop, from rt.
θηλ, elw, to press: cp. δυ-λο-ς (Curt.
Etym. § 660). The Ionic form is ελη
(Her. 1. 73 etc.). Its poetical use is as
free as that of Lat. manus (e.g., Pind.
N. 5. 38 εθφορες Ιαλι): but it had also
a technical military sense, Xem. An. 1. 2.
το κατ Πλας καὶ κατά τέξεις ('troops of
cavalry and 'companies' of infantry').—
τον υπαστικὸν κόσμον, the armour
'under the shield,' i.e. the body-armour,
as the ὁδοῖα and the κοίνων. Ajax had
directed that all his armour except his
shield should be buried with him (577).
υπαστικὸς occurs only here and in [Eur.]
Rhes. 740 τὸν υπαστικὸν κοίτων.
1409 παι, σὺ δὲ παρός γ': for σὺ
δὲ after the vocative, cp. O. T. 1907, El.
150: for the combination δε...γε, O. T.
1030 (n.). The emphasis of γε belongs
here to the whole clause ('do thou, lōw,
raise'), and not to the word παρός. For
other instances, in which the stress of γε
does not fall on the word next before it,
but on a whole phrase or clause, see Ant.
213, 648, 747; O. C. 1278; El. 1506—
πελευδα: Elmsley (on Eur. Herac. 94)
held that the m. plur. πελευδα was not
used in tragedy: here he wished to read
πελευδα (dual), or πελευδα. But, as Herm.
mann observed, this view would involve
some very improbable changes; e.g., in
Eur. I. 7. 298 παίγει εὐθρόλ λαγόνϊ, εἰς
πελευδα ιεῖς (where Elmsley suggested
λαγόνας εἰς μένας).
1411 άνω θερμαλ κ.λ. In vv.
918 f. blood was said to be issuing from
his nostrils, and from the wound. There,
in the phrase φυγόντοι άνω πρὸς ἄπαντα,
the context shows that άνω means 'upward
(from the lower part of the body) to the
nostrils.' Here, however, άνω seems to
have a more general sense,—'upward to
the surface' (whether through the nostrils,
or from the mouth of the wound). As
Ajax must now have been dead for about
an hour, the thing described seems im-
possible.

σφρυγγες, a vague term (= 'channels'),
seems to mean φλέβες, a word which
down to the time of Aristotle (and later)
denoted arteries as well as veins;—ἀρτηρία
meaning the bronchial tubes. (See Append.
on Tr. 1554.) Now in Empedocles 344
σφρυγγες certainly mean air-passages;
ωδί άναπτκ τάτα καὶ ἐκκέντ ταίς
λίφαιμοι | σαρκὸν σφρυγγες τίμων κατά
σώμα τέπαται,—where the epithet 'blood-
less' points to the reason why the ancients
took the arteries for air-passages,—viz.
because, after death, they were found
empty, while the veins were filled with
blood returning from the heart. But here
Sophocles cannot have meant by σφρυ-
γγες the bronchial tubes; the epithet θερμαλ
clearly points to φλέβες. In Apoll. Rhod.
4. 1647 σφρυγγες αιματόκοσα κατά σφρου
means 'a vein.' Another explanation of
σφρυγγες, viz. the 'nostrils,' may be rejec-
ted. Aristotle uses σφρυγγες for the pores
of the lungs: αἰείου τοίον ἀνακτίνον ο πνεῦ-
μαν αρμόσιν ώ | καὶ σφρυγγέων
πληρής, De respir. 15 (p. 478 σ.13).

μέναν μένος: cp. Aesch. Ag. 1067 πρὸν
αἰματηρὸν ἐξαφρίζοντα μένος.
μένος. ἀλλ' ἂγε πᾶς, φίλος ὑστὶς ἀνήρ
φησὶ παρεῖναι, σοῦθοι, βάτω,
τῷ ἄνδρι ποιῶν τῷ πάντ' ἀγαθῷ
κοὐδενὶ πω λῷοι θνητῶν.
[Aἰαντος, ὃτι ἣν, τότε φωνῆ.]

ΧΩ. ἢ πολλὰ βροτοῖς ἐστιν ἴδον ὅν
γνῶναι πρὶν ἰδεῖν ὃ συνέδει μάντες
τῶν μελλόντων, ὃ τι πράξει.

1414 φησὶ] φησίν L. 1415 In L the words τῷ πάντ' ἀγαθῷ belong to the next v.
1416 κοὐδενὶ πω λῷοι θνητῶν mss. (except that βροτῶν replaces θνητῶν in a few, as

1414 2. φησὶ: i.e., if he says that he
is a friend, let him now prove it—σοῦθοι:
for the form, see on Τρ. 6.45 σοῦθαι.—
βάτω: of this 2nd aor. imperat. we find
also εἴμα (Εἰρ. Ελ. 113), κατάβα (Ἀρ.
Νεόρ. 979), βάθι (Σοφ. Φ. 1196), βάτε
(Ο. Β. 1547).—πάντ' ἀγαθῷ: cp. 910 ὃ
pάντα κωφῶσ.
1416 κοὐδενὶ πω λῷοι θνητῶν. If
the text is sound, we must supply πορή-
σας, as πω indicates: lit., 'toiling for this
heroic man, and never yet (having toiled)
for a worthier.' This is a harsh kind of
compression; but, as the general sense
is so clear, it might be tolerated. The
phrase cannot be explained by 'attraction,'
as if πάντ' ἀγαθῷ, κοὐδενὶ πω λῷοι θνη-
τῶν, could mean, πάντ' ἀγαθῷ, καί ὃ
οὐδεὶς ὅ τω λῷοι ἣν θνητῶν. Blaydes
writes, κοὐδενὶς ὃ λῳον θνητῶν. As to
metre, the verse is a correct paroemiac,
i.e., an anaepastic dimer short of one
syllable ('catalectic'); the only pecu-
liarity is the dactyl in the first foot, which
in that place of a paroemiac is less usual
than a spondee or an anaepast.
1417 [Αἰαντος, ὃτι ἦν, τότε φωνᾶ.] Either this verse is spurious (as is now
generally thought), or else both it and
verse 1416 are corrupt. If v. 1416 is a
Come, each one here who owns the name of friend,—haste, away, in service to this man of perfect prowess; and never yet was service rendered to a nobler among men.

CH. Many things shall mortals learn by seeing; but, before he sees, no man may read the future, or his fate.

Ien., Mosq. b, and Lips. b.). 1417 τὸν] ποτὲ (or ποτὲ) τ. —Dindorf, in his ed. of 1825, was the first to reject this verse.

1418—1420 These three verses are rejected by Fr. Ritter (PhiloL. xvii. 438 f.). 1418 ιδοῦσιν L: ιδοῦς ι, and Ald.

paroemiac, it cannot be followed by a paroemiac. If, then, v. 1417 is to be retained, v. 1416 must be made into an anapaestic dimer. Further, v. 1417, as it stands, yields no satisfactory sense. It must be taken in one of two ways: (1) by itself, a colon or stop being placed after 
θητῶν:—'I speak of Ajax, in the days when he lived' for the genitive, cp. 1236. Or (2) in connexion with v. 1416, a colon being placed after Αίαντος, but no point after θητῶν:—'and never yet (having toiled) for a worthier man than Ajax;—I speak of the time when he lived.' (Cp. Meleager σφίγγ. 22 ἡν καλὸς Ἡράκλειτος, ὅτ’ ἐν ποτὲ.) The interpolation of v. 1417 may have been prompted by the comparative λόγω, and by a wish to find the name of the hero at the close of the play. No emendation yet proposed is probable: see Appendix.

1418 ιδοῦσιν, by experience: cp. El. 205 τοῖς ἔγος θεοῖς παθήρ θανάτουσ.—μάντις: Αἰτ. 1160 καὶ μάντις οἴδεις τῶν καθεστώτων βροτός.—έ τι πράξει, how he (himself) will fare: fr. 531 τοῦτο κατειδήτας ἢς ὁδὸν ἔστιν | πλὴν Δίῳ οἴδεις τῶν μελλόνων | ταῦτα δ' τι χρῆ τετελέσθαι (verses which probably closed the poet's Τετελεῖν).

14—2
APPENDIX.

15 καὶ ἄποτος ἡς ὅμως. In his Lehrbuch der griechischen Bühnenalterthümer, p. 151, note i, Dr Albert Müller holds that this clause is to be understood as merely a general remark (‘als allgemeine Bemerkung zu fassen ist’). He supposes that Athena appears, not in the air (on the θεολογεῖον), but on the λογεῖον itself, and is visible from the first to Odysseus. It is true that Greek Tragedy furnishes several instances in which a deity, who opens the first scene, must be conceived as appearing on the λογεῖον,—or let us say (since there are those who deny the existence of a stage), on the place from which the actors ordinarily spoke. This is the case with Apollo in the Alectis; Hermes in the Ion; Dionysus in the Bacchae; Poseidon and Athena in the Troades; and possibly Aphrodite in the Hippolytus (though this last is an instance in which the θεολογεῖον may well have been used). But here it is surely inconceivable that, if Odysseus saw Athena standing near him, he should say to her, ‘How clearly I hear thy voice, even when thou art unseen.’ Such a general remark would be too weak.

17 κῶδωνος ὡς Τυρσηνικῆς. The scholiast on Iliad 18. 219 enumerates six kinds of trumpets,—the first being Ἡ Ἑλληνική, μακρὰ τὸ σχῆμα, ἥν Τυρσηνοὶ εὑρήκεν ἡ 'Αθηνᾶ,—which is the kind meant in this verse. Yet, though the scholiast speaks of this trumpet as Athena’s gift to the Tyrrenian, he reserves the distinctive name of Τυρσηνική for his sixth and last kind of σάλπιγξ, which is curved at the end,—the bell being turned up like the bowl of a tobacco-pipe (τὸν κῶδωνα κεκλασμένον ἔχουσα). Whatever his authority may have been for treating this last kind as distinctively ‘Tyrrenian,’ there can be no doubt that it was the sacerdotal trumpet, called ἱερατική σάλπιγξ by a Byzantine writer of the sixth century, Joannes Lydus (περὶ μηχανῶν συγγραφῆ, iv. 6, ed. Bekker, 1837). It was the Roman litus, of which a drawing may be seen in Smith’s Dict. of Antiquities, 3rd ed., vol. ii. p. 69.

75 οὐ σίγ’ ἀνέχει μηδὲ δειλίαν ἀρεῖ;

I. NOTE ON THE CONSTRUCTION.

Prof. W. W. Goodwin, in his Syntax of Greek Moods and Tenses (new ed. 1889), § 299, gives a view of this passage which requires
discussion here. As a preliminary, it is necessary to state the theory held by Prof. Goodwin, and expounded by him in Appendix II. to the work above-mentioned, concerning the origin of the constructions of οὐ μὴ with the subjunctive and with the future indicative. It is briefly as follows. (1) The Greeks could say μὴ ποιήσῃ as meaning ‘I suspect (or fear) that he will do it’: this is ‘the independent subjunctive with μὴ,’ in which the negative force of μὴ is ‘in abeyance’; i.e. the phrase is an affirmative proposition, cautiously expressed. (2) The next step was when they said οὐ μὴ ποιήσῃ, as the negative form corresponding to the affirmative μὴ ποιήσῃ: ‘he will not do it.’ (3) Then, in Attic Greek, the future indicative came to be used in place of the subjunctive; for, as οὐ μὴ ποιήσῃ had become ‘a simple future denial,’ it seemed natural to say οὐ μὴ ποιήσει in the same sense.

It will be seen that Prof. Goodwin’s theory differs from the older views in two main points. (1) In οὐ μὴ ποιήσῃ he does not suppose an ellipse, after οὐ, of δεῖς ἄττιν or the like, but derives this construction directly from the ‘independent subjunctive with μὴ:’ [It must, however, be admitted, I suppose, that this ‘independent subjunctive’ itself had its origin in an ellipse: i.e. μὴ ποιήσῃ, as = ‘I suspect that he will do it,’ implies some verb of ‘suspecting’ or ‘fearing’ which is mentally supplied. The real distinction of Prof. Goodwin’s view here is, then, that he supposes οὐ μὴ ποιήσῃ to have arisen after all consciousness of such an ellipse had been lost through the familiarity of the idiom.] (2) Elmsley explained οὐ μὴ with fut. indic. by supposing that οὐ is interrogative, and that μὴ retains its separate negative force: e.g. οὐ μὴ διατάξῃς meant, ‘will you not not-delay?’ i.e., ‘do not delay.’ Prof. Goodwin explains it as simply an equivalent for οὐ μὴ διατάξῃς (the fut. indic. being substituted for the aor. subjunct.): in both alike the force of μὴ is ‘in abeyance’; both alike mean simply, ‘you will not delay.’

I do not propose here to enter upon the historical question as to the origin of these constructions. What I wish to do is to consider Prof. Goodwin’s application of his theory to a particular class of sentences; those, namely, in which a command to do something is coupled with a command not to do something else. In this class of sentences we find two different types, which I will call A and B.

(A) In the first type, the positive command stands first, and is introduced by the interrogative οὐ (‘will you not do it?’ = ‘do it’). The negative command which follows is introduced by μηδὲ (or καὶ μὴ):—

Aï. 75 οὐ στῇ ἀνέξει μηδὲ δείλιαν ἀρεί;

According to Prof. Goodwin, the construction of οὐ μὴ with the fut. indic. does not come in here at all. The interrogative οὐ affects the first clause only: μὴ in the second clause asks an independent question. Thus on Aï. 75 he says (§ 299), ‘μὴ δείλιαν ἀρεί for he reads ἀρεῖς] is an independent question, will you be a coward? = do not be a coward.’

This explanation ignores the fact that the prohibition is introduced, not by a simple μὴ, but by μηδὲ, or καὶ μὴ. If the words had been, οὐ στῇ ἀνέξει; μὴ δείλιαν ἀρεῖ; then, indeed, we could construe them
in Prof. Goodwin's way; though, even then, the interrogative μή with fut. indic. would be somewhat too mild for the context. But the actual words are, οὖ μή τὸν ἡμέραν ἄρα; Here μηδὲ links the second question to the first in such a manner as plainly to require that the force of οὖ should be carried on from the first clause to the second. This effect of μηδὲ is unquestioned in those cases where it follows οὖ μή, as Eur. Hêpp. 606 οὖ μή προσούσεις χεῖρα μηδὲ ἄφει πέπλων; where, as Prof. Goodwin recognises (§ 298), the οὖ of οὖ μή is continued with μηδὲ. When it is not μηδὲ but καί μή that links the second clause to the first, the necessity for carrying on the force of οὖ is, if possible, clearer still; as in O. T. 637 f.:

οὖκ εἶ σὺ τῷ οἴκου σὺ τῷ, Κρέον, κατὰ στέγας,
καὶ μή τὸ μηδὲν ἄλογον εἰς μέγ’ οἶστε;

On Prot. Goodwin's view, καὶ μή...οἴστε is a question independent of the interrogative οὖ in the first clause:—'Wilt thou not go into the house, and thou, Creon, to thy home? And will ye make much of a petty grief?' But the καί then becomes utterly intolerable. Plainly the καί links the positive to the negative command in such a manner that the force of οὖ is carried on, just as the force of οὖ μή is carried on by καί in Tr. 978 f.,

οὖ μή ἔγερεις τὸν ὑπνό κάτοχον,
κάκκινησεις κάναστήσεις κ.τ.λ.

In regard to sentences of type A, then, my conclusion would be as follows. The interrogative οὖ of the first command must be taken also with the μή of the second command; and here, at least, οὖ μή with the future indicative is interrogative, being the form of prohibition answering to the positive command with interrogative οὖ and fut. indicative. But, if this be so, it is, after all, only a fact of developed idiom, a trait of actual usage in the maturest period of the language. It can prove nothing against Prof. Goodwin's theory as to the historical genesis of οὖ μή with the future indicative. An emphatic interrogative οὖ in the first clause of such a sentence would have a natural tendency to bring the second clause under its influence; and would suffice to account for an interrogative οὖ μή in this particular case, even although the original and normal use of οὖ μή with fut. indic. was of a different kind.

(B) The second type of sentence is that in which the negative command stands first, being introduced by οὖ μή, and the positive command is linked to it by ἄλλα or δέ, e.g.

Ar. Nûb. 505 οὖ μή λαλήσεις ἄλλα ἀκολούθησεις ἵμοι.
Eur. Med. 1151 f. οὖ μή δυσμενῆς ἔσει φίλους,
παῖς δὲ θυμοῦ καὶ πάλιν στράφης κάρα.

It has generally been held that such sentences are interrogative, and that the force of οὖ extends to the clause introduced by ἄλλα or δέ ('will you not cease to prate, and follow me?'). Prof. Goodwin, on the other hand, holds that the effect of οὖ is confined to the first clause, and that the fut. indicative after ἄλλα or δέ is to be taken independently of οὖ as an imperative. Thus οὖ μή λαλήσεις κ.τ.λ. means literally, 'you
shall not prate, but you shall follow me.' Now it is true, of course, that in Greek as in other languages a future indicative is sometimes virtually equivalent to an imperative (as, for instance, a person giving instructions to a messenger might say, 'you will deliver this letter'). But the question here is whether such an equivalent for an imperative is brisk enough for the lively urgency of command or exhortation which marks such passages as those just quoted. Prof. Goodwin illustrates this use of the fut. indic. by Ar. *Nub. 1352 πάντως δὲ τούτῳ δράσεις*, rendering, 'by all means do this': but surely that phrase is not so directly imperative; it is rather, 'no doubt you will do this.' So in *Eur. Med. 1320 λέγ', εἰ τι βούλεις χειρισθείς ὁ οὖ νασίεις ποτέ*; (quoted in *Moods and Tenses* § 69 as an example of the same use,) οὖ νασίεις cannot properly be regarded as imperative. Let us grant, however, that the future indicative might sometimes be so used; still the interrogative οὖ with fut. indic. expresses a command with greater force and animation, and therefore in a manner much better suited to most passages of the type with which we are dealing. Consider, in the next place, how this view of the simple future indic. as an imperative will bear the test of such a passage as the following, *Eur. Bacch. 343 f.*:—

οὖ μὴ προσοίης χείρα, βακχεύοντες δ' ἰῶν,
μηδὲ ἑξομορφέονταί τὴν στὴν ἴμοι.

Here, on Prof. Goodwin's view, βακχεύοντες is the future indic. used as an imperative, and not affected by the preceding οὖ: but this οὖ does affect μηδὲ ἑξομορφέον: for, as he says, 'μηδὲ continues the original prohibition as if there had been no interruption' (§ 208). Now there would be nothing awkward in this 'interruption,' if οὖ affected βακχεύοντες: if it does not, however, then οὖ has to transmit its force from the first clause to the third without affecting the second.

In sentences of this type we cannot (I think) avoid the conclusion that the future indicative introduced by ἄλλα or δέ depends on the interrogative οὖ. The command conveyed (e.g.) by βακχεύοντες δ' ἰῶν is manifestly in the same peremptory tone as οὖ στι' ἀνέξει; οὖ δάσσον οίσεις; and the like. But, in that case, οὖ must be interrogative also in the first clause with οὖ μὴ (as in οὖ μὴ προσοίης χείρα). This is quite intelligible if we consider sentences of type B in the light afforded by sentences of type A. The development of the idiom was, I conceive, as follows. (1) Interrogative οὖ with fut. indic. was familiar as a mode of expressing a peremptory command, οὖ στι' ἀνέξει; (2) When the speaker wished to link a prohibition with this positive command, the negative force of the verb denoting the forbidden act was marked by prefixing μη to it, and the result was the sentence of type A, οὖ στι' ἀνέξει μηδὲ διαλίων ἄρει; (3) In cases where the order of the positive and negative commands was reversed, i.e. where the negative command was to come first, the dominant influence on the idiom was still the interrogative οὖ with fut. indic., the familiar mode of expressing the positive command. That is, the formula established for type A was retained, with a mere transposition of the positive and negative clauses. Thus arose the sentence of type B, οὖ μὴ λαλήσεις ἄλλ' ἀκολουθήσεις.


APPENDIX.

It has been made clear, I hope, that I am not here impugning Prof. Goodwin's theory as to the origin of the \( \omega \mu \eta \) constructions. That theory is indeed plausible, and has the especial recommendation of bringing \( \omega \mu \eta \) with subjunctive and \( \omega \mu \eta \) with future indicative under a single principle. My aim has been limited to examining his mode of working out that theory in its bearing on a particular class of sentences. And it seems to me that, in regard to both the types of that class which we have been considering, he has been led to an improbable explanation by the same general cause. Holding that \( \omega \mu \eta \) with fut. indic. was not originally interrogative, he has felt bound to show that in actual usage it was never interrogative. Hence, on the one hand, his view that \( \mu \nu \delta \ \delta e i \lambda i a n \ \dot{a} \rho \varepsilon i \) is an independent question, and, on the other, that \( \dot{a}k o l o u \theta i s e i s \ \dot{e}m o i \) is equivalent to an imperative. Assuming, however, that his hypothesis as to the origin of \( \omega \mu \eta \) is correct, we should still have to remember that the growth of idiomatic speech is not always or necessarily controlled by a consciousness of the manner in which the formulas which it employs first arose. Such passages as the following may justly be claimed by Prof. Goodwin as entirely consonant with his view respecting the origin of \( \omega \mu \eta \):—El. 1052 οὐ σοι \( \mu \nu \eta \) μεθέψωμαι πατέ: O. C. 176 f. οὐ τοι \( \mu \nu \eta \) ἄρηστε ό έκ των \( \epsilon \delta rα\)νων, άλ γέρον, ἀκοντά τις \( \dot{e} \dot{e} \varepsilon i \): Ar. Ran. 508 f. οὐ \( \mu \nu \eta \) σε \( \epsilon \gamma \dot{w} \) περιφέρομεν ἀπελθοῦντ: which cannot be explained on any 'interrogative theory' of \( \omega \mu \eta \). And yet it may consistently be held that, in passages of the class discussed above, where a positive and a negative command are combined, the associations of idiom had led to the same formula being applied in a different way.

II. Note on the Future and Aorist Forms from \( \dot{a}e i \rho \o \), \( \dot{a}i \rho \o \), \( \dot{a}rνμμαι \).

A. Future Forms.

I. The Future Active, \( \dot{a}r\\acute{\omega} \), has \( \dot{a} \), as being contracted from \( \dot{a}e i \rho \o \), fut. of \( \dot{a}e i \rho \o \).

Aesch. Pers. 795 ἄλλ' εὔσταλη τοι λεκτόν \( \dot{a}ρν\)μεν στόλον.

Eur. Heracl. 322 ὄψηλον \( \dot{a}ρ\)ω καὶ λέγων τάδ' εὐφρανω.

I. T. 117 ἐκ τεράτων δὲ νόστον \( \dot{a}ρν\)μεν πάλιν.

Suppl. 772 ἄλλ' ἐμ', ἐταρω χείρ' ἀπαντήσας νεκρῶς.

Tro. 1148 γῆν τῶδ' ἑπαμπυκχόντες \( \dot{a}ρν\)μεν δόρυ.

Ar. Ran. 377 f. ἄλλα ἐμβα χάπως \( \dot{a}ρ\)έεις τὴν σώτεραν γενναίως.

(Hence in Ai. 75 \( \dot{a}ρ\)ω, the reading of the mss., is impossible.)

The sense of \( \dot{a}ρ\)ω is 'lift' (or, with στόλον, etc., 'set in movement').

II. The Future Middle, \( \dot{a}ρνμμαι \), has \( \dot{a} \). Pind. P. 1. 75 \( \dot{a}ρν\)μαι πάρ μὲν Σαλαμίνος 'Ἀθαναίων χάριν κ.τ.λ.: Soph. O. C. 460 σωτηρ' \( \dot{a}ρ\)εύειτε.

In both places it means 'win,' 'gain.'
APPENDIX.

B. Aorist Forms.

I. The First Aorist ἀρα has initial α in its unaugmented forms. This is seen in Aesch. Ch. 262 κόμης, ἀπὸ σμικροῦ δ ἀν ἀρέας μέγαν: and, as regards the partic. ἄρας, in Soph. Tr. 80, 795. The sense is parallel with that of the Fut. Act. ἄρω.

II. The First Aorist Middle, ἡράμην (which also, of course, has initial α in its unaugmented forms), regularly means 'to take upon one's self,' especially 'to take up a burden.' Thus:

Soph. Ai. 129 μηδ' ἀγκὼν ἄρη μηδέν'.
Eur. Or. 3 ἵς οὐκ ἀν ἄρατ' ἀχθος ἀνθρώπων φύσις.
Cycl. 473 ὥς κἀν ἀμαξόν ἐκατόν ἄραμην βάρος.
Ar. Ran. 1406 οὐς οὐκ ἀν ἄραντ' οὐδ' ἐκατόν Αἰγύπτιω.
ib. 32 ἐν τῷ μέρει σὺ τὸν ὄνον ἄραμενος φέρε.


The indicative mood of ἡράμην does not occur, it may be observed, in Attic writers (though Attic poets use the other parts of it); perhaps because it was liable to be confused with ἡροῦμαι, aor. of ἱροῦμαι. The indicative mood of ἡράμην, however, was in Attic use (Plat. Rep. 374 e, etc.).

We see, then, that these forms fall into two groups, distinguished (a) by the quantity of α, and (b) by meaning:

I. ἄρα, ἡρα, ἡράμην have initial α in the unaugmented forms, and express the idea of raising or taking up. The present tense of the verb to which they belong is ἄρως, contracted ἄρω: stem ἄρω (for ἄρωπ).

II. ἄρομαι and ἡρόμην have initial α in the unaugmented forms, and express the idea of acquiring, winning. The present tense to which they are related is ἄρνμαι, from the stem ἄρη. The use of ἄρνμαι in this sense is not confined to poetry (as Soph. Ant. 903, Tr. 711, Ph. 838), but is frequent also in classical prose (Plat. Prot. 349 η, μοῦθον... ἄρνσθαι, cp. Rep. 346 c, Legg. 813 e, 944 c: Arist. Pol. 3. 16. 7). On the other hand, the present ἄρομαι seems never to occur in the sense of 'acquiring,' 'winning.' As regards poetry, this circumstance is the more noteworthy since ἄρομαι and ἄρνμαι are metrically equivalent. The fact would be difficult to explain, if it were true, as has generally been assumed, that in ἄρομαι and ἡρόμην the sense of 'winning' was derived from that of 'taking up for oneself,' 'carrying off.'

There are, indeed, a very few instances in which ἡρόμην and ἡράμην seem to trespass upon each other's provinces. The most striking of these is the unique use of ἄρεσθαι in Ai. 247, ποδῶν κλέπαν ἄρεσθαι, where we should have expected ἄρωσθαι, the phrase being evidently
modelled on ἀρεσθαί φυγῆν (Aesch. Pers. 481). By ἀρεσθαί here the poet clearly meant, 'take up,' 'betake oneself to.' This implies that he conceived the ordinary sense of ἀρεσθαί, as = 'to win,' to be derived from that of 'taking up for oneself,' and that he accordingly felt warranted in substituting ἀρέσθαι for ἀρασθαί when he found it metrically convenient,—i.e. when the initial a was to be short. But such an experiment in poetic diction is sufficiently explained by the close resemblance between the two forms, and by the ease with which their respective meanings could be connected; it cannot be held to prove that the original meaning of ἀρέσθαι was 'to take up.' Mr A. Sidgwick would add Il. 20. 247 ἄχθος ἀροστὸ to the exceptions which show contamination.

The rare examples of the converse kind, where ἕραμη seems to pass into the sense of ἕραμη, are of a different order; they imply, not a poetical use of ἕραμη which its etymological sense did not warrant, but merely the deflection of its literal meaning to a special figurative meaning which it did not commonly bear. That is, when the Homeric poet says, ἄνθραγγί' Ἀχαῖων ἔραστο (Il. 14. 509 f.), 'he won spoils,' the literal sense is, 'he took up for himself'; the peculiarity depends merely on the fact that ἀρασθαί regularly means 'to take upon oneself,' as in ἀρασθαί ἄχθος. The same remark applies to Ai. 191 f. ὑγ.κακάν φάτνιν ἀρη (ἄρη), where, indeed, the deviation from the proper sense of ἕραμη is slighter still; for, though ἕρη may fitly be rendered 'win,' 'acquire,' the word may primarily refer to 'taking up the burden' of an evil name. It can scarcely be doubted, however, that in both these exceptional instances (Il. 14. 509 f. and Ai. 191 f.) the poetical use of ἀρασθαί was influenced by the associations of ἀρεσθαί.

The general result, then, is as follows. Notwithstanding a few exceptions (or apparent exceptions) in poetry, which admit of easy explanation, the distinction in meaning between ἕραμη and ἕραμη is well-marked. ἕραμη regularly denotes 'taking upon oneself,' and, with ἄρη and ἕρη, belongs to ἄειρω, ἄρω: while ἕραμη regularly denotes 'winning,' and, with ἄρομαι, belongs to ἀρνομαι. Curtius holds that in ἁρ, the stem of ἄειρω, ἄρω, which expresses the notion of 'raising,' the ἁ is prothetic, as in ἁ-γείρω (Greek Verb, p. 215 Eng. ed.). He regards it as wholly distinct from ἄρ, the stem of ἀρνομαι, which he connects with the Skt. root ar, 'to hit upon anything,' 'to attain' (Greek Etym., 5th ed., vol. i. pp. 410 f.). It may be doubted whether the available data suffice for a decision on this point. But at any rate the difference observable in actual Greek usage between the two groups of forms with which this note has been concerned is an element of the question which cannot be ignored.

143 f. The phrase ἵππομανής λειμών.—The proper analogy for ἵππομανής here, as an epithet of λειμών, is evidently that of such words as ὑλομανεῖν (Strabo 14. p. 684 ὑλομανούντων τῶν πεδίων), φυλλομανεῖν (Theophr. Hist. Plant. 8. 7. 4 πρὸς τὸ μῆκος φυλλομανεῖν . . ἐπικείρουσα τὸν σίτον). As, then, the Greeks said τὰ πεδία ὑλομανεῖ, 'the plains abound with wood,' or ὅ ἄλοι φυλλομανεῖ, so they could have said (in poetry, at least) ὅ λειμών ἵππομανεῖ, 'the meadow abounds with horses.' Doubt-
less, as Lobeck remarks, the parallel with ἀλομανεῖν is not exact (‘quia e campo equi non pullulant’); but it is near enough for poetry; the point is simply the ‘riotous abundance.’

Two other explanations are perhaps possible, but neither of them seems at all probable. (1) λειμῶν ἐν ψ ή ἰπτοῖ μαίνονται, ‘on which horses run wild,’ ‘disport themselves.’ Lobeck, who takes this view, compares Verg. G. 2. 487 virginibus bacchantis Lacanenis | Taýtota, remarking that Greeks could doubtless have said ὧς θηρομανή in the sense of montes feris bacchati; but surely, if a Greek poet had used that phrase, he would have meant by it rather montes feris scatentes. (2) λειμῶν ἐφ’ ψ ἰπτοῖ μαίνονται, ‘of which horses are madly fond.’ The name of the plant ἰππομανεῖς might be adduced in support of this view, if the meaning of the name was that to which Theocritus points (Idyll. 2. 48): ἰππομανεῖς φυτῶν ἀστι ἀρκαίς. τῶν ἐπὶ πᾶσαι | καὶ πάλα ἐπὶ μαίνονται ἀν ὄφεια καὶ βοι ἰπτοῦ. This explanation is noticed in the scholion on v. 143. But it seems far-fetched and forced.—The other interpretations mentioned by the scholiast are curiously inept. It appears that some took ἰππομανή, not with λειμώνα, but with σε (Ajax), as = τὸν μεγάλον μαίνομενον, or as = ‘madly fond of horses’! Others explained ἰππομανή λειμώνα as ‘greatly luxuriant’ (τὸν ἄγαν μεμνήστα καὶ ἀνδοῦντα).

167—171 ἀλλ’ ὅτε γαρ δὴ τὸ σῶν ὁμμ’ ἀπέδραν,

παταγοῦσιν ἄτε πτηνῶν ἀγέλαι.

μέγαν ἀλυσιδῶν ὑποδείσαντες

τὰχ’ ἄν εξαίφνης εἰ σὺ φανεῖς

στὶγὴ πτηξέων ἄφωνοι.

Such is the text of the mss. The views taken of it by modern critics fall into three classes.

I. Those who keep ὑποδείσαντες in its traditional place have to obtain a long syllable before it. G. Schneider did this by reading μέγαν ἀλυσιδῶν (like διὰ γυναικῶν), but this is plainly untenable. The best remedy is to insert σ’ after ἀλυσιν (with Dawes), and to take ἀλλὰ .. γάρ as elliptical (see commentary). The objection to σ’ (Toup) is that it is tamer and more prosaic. (If σ’ were inserted, then ἀλλὰ .. γάρ would not be elliptical.) As to γ’ (Heath), it is obviously too weak.

II. Moritz Seyffert (ed. 1866) transposes ὑποδείσαντες, and points as follows:—

ἀλλ’ ὅτε γαρ δὴ τὸ σῶν ὁμμ’ ἀπέδραν,

παταγοῦσιν ἄτε πτηνῶν ἀγέλαι.

μέγαν ἀλυσιδῶν, τὰχ’ ἄν εξαίφνης,

εἰ σὺ φανεῖς, ὑποδείσαντες

στὶγὴ πτηξέων ἄφωνοι.

With this punctuation, ἀλυσιδῶν depends on ἀπέδρας supplied from ἀπέδραν. But we might also place a comma after ἀγέλαι, and delete the comma after ἀλυσιδῶν, which would then depend on ὑποδείσαντες.
This transposition was first made by Lobeck, in his edition of 1809; but he afterwards rejected it, and read 'ἀγνιτῶν θυσίας,' with Dawes. The latter reading is greatly superior in force and spirit to that which the transposition affords; and this is the strongest objection to a remedy which would otherwise be attractive by its simplicity.

III. Dobree proposed to omit ὑποδείγματες. (Adv. Ill. p. 43); 'delenda est illa vox, quae irrepsit e scholio.' Now the words of the (Alexandrian) scholium in L (on 168) are, θηλικῷ τῷ ἀγέλαι ἐπῆγαγεν ἄρσενικην μετοχὴν τὴν ὑποδείγματα πρὸς τὸ νοητόν. Those words, so far from justifying a suspicion of ὑποδείγματες, confirm its antiquity in the text, by proving that the scholiast found it there. It is not as if the scholiast had given a paraphrase of his own, from which the participle could be supposed to have crept into the text. Nevertheless, Bergk, in his edition of 1858, bracketed ὑποδείγματες ('praeerunt, ut videtur, Dobreo,' p. xliii). It is omitted from the text by Nauck (following Schneidewin) and Wecklein. The passage then runs thus:—

ἀλλὰ ὅτε γὰρ δὴ τὸ σῶν ὄμμ' ἀπέδραν,
πατιγοῦν ὅτε πτηνῶν ἀγέλαι
μέγαν ἄγνιτῶν,
τάχι ἂν ἐξαιθήσης, εἰ σὺ φανείς,
σιγῆ πτηθέαν ἄφωνοι.

(So Nauck: Wecklein points thus, τάχι ἂν, ἐξαιθήσης εἰ σὺ φανείς,
κ.τ.λ.) ἄγνιτῶν then depends on ἀποδρᾶσαι supplied from ἀπέδραν, and ἀλλὰ...γὰρ is not elliptical.

172 Ταυροπόλα. The cult of Artemis Ταυροπόλος is exhaustively treated by Th. Schreiber in his article on Artemis in Roscher's Lexicon der gr. und röm. Mythologie, § 7, pp. 567 ff. To the facts noticed in the commentary it may be added that a shrine of the goddess, called Ταυροπόλου, at Samos, is noticed by Steph. Byz. s.v.; and in the island of Icaria, by Strabo 14. p. 639.

The originally distinct cult of Artemis Ταυρική or Ταυρό is dealt with by Schreiber in § 15 of the article above-mentioned (pp. 585 ff.). With regard to the development of this latter cult, and to the analysis of the legends concerning it, he is in general agreement with O. Müller (Dorians, vol. 1., pp. 385 ff., 2nd ed.). The following points may be noticed here. (1) Iphigeneia was once a title of this Artemis herself, in her character of a goddess rejoicing in human sacrifice. (At Hermione in Argolis Pausanias mentions Ἀρτέμιδος ἑπίκλησαν ᾿Ιφιγενείας τερών, 2. 35. 1.) Iphigeneia became a maiden sacrificed to the goddess; then, a maiden who, having been rescued by the goddess from immolation, served her as priestess among the Tauri, and brought her image home to Brauron in Attica. (2). The title Ὀρθια or Ὀρθωσια, also given to Artemis in this character, points to an orgiastic worship. (3) Lemnos, at the eastern verge of European Hellas, seems to have been one of the earliest Greek seats of this 'Tauric' cult, and a point from which it was propagated. But the primitive elements of the cult appear to have been
widely diffused, from a very early time, in Greece Proper; traces of it occur in Sparta, Arcadia, Elis, Megara, and Athens.

Schreiber is decidedly of opinion that Sophocles in this passage was thinking only of the Ἔνυάλιος proper, and uses the epithet merely because Ajax had slain bulls (p. 567). It might, I think, be fairly urged in support of this view that the poet presently alludes to the goddess in her character of Ἀγροτέρα, Ἐλαφρηβόλος (v. 178 ἔλαφρα-βόλαις), and that therefore the passage, as a whole, will be more harmonious if Ἐνυάλια refers to her merely as the goddess of ταῖροι. O. Müller, on the other hand, thinks that the reference is to the fierce Ταυρική, who delighted in bloody sacrifice (Dorians i. p. 391); and some of the more recent interpreters agree with him. As Euripides identifies the Ταυρική with the Ταυροπόλος (I. T. 1454—7), it can hardly be questioned that Sophocles, though writing at a somewhat earlier date, might have done the same.

Two things, at least, are clear. The use of the epithet Ἐνυάλια has been suggested by the slaughter of the cattle: and Artemis is thought of here as a fierce goddess. The Chorus surmise that Ajax has been goaded to his deed either by her or by the War-god. On the whole, I should incline to suppose that associations derived from both the cults of Artemis were blended in the poet's mind, as they probably were in the popular thought and language of his time.

179 Ἐνυάλιος.—This was originally an epithet for Ἀρρης (II. 17. 211), formed from Ἐνύω, and then came to be used alone, as another name for the War-god. In describing the chest of Cypselaus (a work of the 7th century B.C.) Pausanias says (s. 18. 5), ἐστι δὲ καὶ Ἀρρῆς ὁ τῶν ἔνδεικτος, Ἀφροδίτην ἄγων· ἐπίγραμμα δὲ Ἐνυάλιος ἐστίν αὐτῷ. With regard to the Attic use of the names Ἀρρης and Ἐνυάλιος in the fifth century B.C., the most important passages are the following.

(1) Pollux 8. 106. The oath taken by the Ephebi, as there quoted, ends with these words:—ἀστορεις θεοὶ τοῖς Ἀγαλαοσ, Ἐνυάλιοι, Ἀρρης, Ζεῦς, Θαλλώ, Λήσι, Ἡγαμών. Preller (Gr. Myth. i. p. 265, n. 6), followed by Stoll in Roscher's Lexicon (p. 1250) and others, treats Ἐνυάλιοι there as an epithet of Ἀρρης (and therefore deletes the comma after it). But, as each of the other deities is denoted by a single word, it is reasonable to suppose that Ἐνυάλιοι is here used as a separate name. (2) This view is confirmed by Ar. Pæx 456 f. TR. Ἐρμῆ, Ἡκαινιος, Ὀρασιος, Ἀφροδιτη, Πόθω. | XO. Ἀρρη δὲ μη; TR. μη. XO. μηδ Ἐνυάλιος γε; TR. μη. This passage is included by Preller (l.c.) and Stoll (l.c.) among those 'which prove nothing for the difference between Ares and Enyalios.' The correctness of that statement depends on the precise meaning attached to it. Neither the oath of the Ephebi nor Aristophanes suffices, indeed, to prove that the Athenian conception of Ares was essentially different from that of Enyalios. But those passages clearly indicate that, in the popular Athenian view, Enyalios had already become a distinct person from Ares, however closely akin to him in character and attributes. The War-god was worshipped at Athens under the name of Ἀρρης (Paus. 1. 8. 64), and there were also yearly sacrifices
to Ἐννάλιος (Pollux 8. 91). Although both names had originally denoted the same deity, the distinction of titles in the cult would inevitably lead to a popular distinction of the persons.

245 f. ὥρα τιν' ἡδή τοι κράτα καλύμμασι.

I. Brunck omitted τοι (which is wanting in Paris A and a few other mss.), and wrote κάρα, with Triclinius, instead of κράτα. This reading is adopted by Dindorf, Blaydes, Campbell, and J. H. Heinrich Schmidt. The scansion of the verse is then as follows:—

> — — — — — — — — — — — — — —

.metro: a τιν | ηδή | η καρ | a καλ | νυμμασ | i Λ

=221 f.

ὅτι: an | ἤθη | ωτας | ἀνδρός | αἰθων | os Λ

II. Wunder, while omitting τοι, retains κράτα, but in verse 221 changes ἕθηλωσας into ἔθησα, and ἀνδρός to ἀνέρος. His text then stands thus:—221 f. οιάν ἔθησες ἀνέρος αἰθιότης ἀγγείλαν = 245 f. ὥρα τιν' ἡδή κράτα καλύμμασι κρυφάμενων. Paley follows Wunder. Hartung also does so, except that, instead of ἔθησες, he gives ἐφηρας (an earlier conjecture of Wunder's).

257 f. ὀφείτεν· λαμπρᾶς γὰρ ἀτερ στεροπῆς ζέας ἄφος νότος ὃς λήγει.

The words λαμπρᾶσ ἀτερ στεροπῆς have been joined with ζέας, as if the sense were, 'He ceases to rage, like a south wind that has rushed up, sharply, indeed, but without the glare of lightnings.' (Hermann understood the passage thus, except that he took ζέας adverbially with λήγει, as = 'swiftly': cito furere desiti, ut Auster sine fulmine ortus.) The notion then implied is that a southern gale, if not accompanied at the outset by thunder and lightning, is likely to cease the sooner. But (even supposing the assumed fact to be true) the fury of Ajax, so fierce while it lasted, would not be happily compared to a storm not accompanied by lightning. (Ibycus likens the passion of love which sways him to Boreas ὄπο στεροπᾶς φλέγων, fr. 1. 6 ff.) Further, if the lightning were noticed only as absent, the addition of the epithet λαμπρᾶσ would be inappropriate.

Much use has been made, in connection with these verses, of a passage in the fragment of Theophrastus περὶ σημείων ὑδάτων καὶ πνευμάτων καὶ χειμώνων καὶ εἴδων, II. 32 (p. 394 ed. Wimmer) — θέρους ὅθεν ἂν αἱ ἀστραπαὶ καὶ βρονταὶ γίνωνται, ὑπενθέθην πνεύματα γίνεται ἰσχυρα· ἐὰν μὲν σφόδρα καὶ ἰσχυρὸν ἀστράπτη, βάττον καὶ σφοδρότερον πνεύσοντον, ἐὰν δ' ἤμια καὶ μανικ, κατ' ἀλάγον. τοῦ δὲ χειμῶνος καὶ φθινοπώρου τοῦναντιον· ταῦτα γὰρ τὰ πνεύματα αἱ ἀστραπαί· καὶ ὁσφρ ἐν ἰσχυροτέραι γίνονται ἀστραπαὶ καὶ βρονταὶ, τοσούτω μᾶλλον παύονται. There are two statements here. (1) In summer, frequent and vivid lightning is a prognostic of violent winds from the quarter in which it is seen. (2) In autumn and winter, on the contrary, lightning is followed by the cessation of winds; and the more violent the thunder-storm, the more quickly will the winds subside.
The first statement could be adduced in support of the view just discussed,—that a southern gale not attended by thunder and lightning will be less violent. The second statement has suggested various emendations of the words of Sophocles, all having the same object,—viz., to obtain the following sense:—'he ceases to rage, like a south wind which, after a sharp outburst, is laid by a thunder-storm' (παύοντι γὰρ τὰ πνεύματα αἱ ὀστρακαί).

1. One of the MSS. (Γ) having λαμπρᾶς γὰρ ἀστεροπᾶς (without ἀπ’), Lobeck conjectured, λαμπρᾶς γὰρ ἀπ’ ἀστεροπᾶς (ἀπό = ‘after’).


4. Moritz Seyffert: οὐκ: ἐν λαμπρᾶς γὰρ ἀπρ’ στεροπᾶς (taking ἐπι as = ‘accompanied by’). But οὐκέτι is evidently right.


405—409 The traditional text is as follows:—

εἰ τὰ μὲν φβίνει, φίλοι,
τοῦτον ὤμοι πέλας,
μωραίς δ’ ἁγροι προσκείμεθα,
πᾶς δὲ στρατός διπαλτός ἀν μὲ
χειρί φονεύσῃ.

And in the corresponding verses of the antistrophe (423—427):—

ζερέω μέγ’ ὦλον
οὗ τῶν
Τροία στρατοῦ
δέχθη χθονὸς μολόν’ ἀπ’
Ἐλλανίδωσ: ταῦν δ’ άτμιος
ώθε πρόκειμαι.

The above is the division of the antistrophic verses as given in L: but, for correspondence with the strophe, it should be

ζερέω μέγ’ ὦλον οὗ-
των Τροία στρατοῦ
δέχθη, etc.

G. Wolff retains the ms. text, without any change either in strophe or in antistrophe. He is thus compelled to assume that τοῦτον ὤμοι πέλας answers metrically to τῶν Τροία στρατοῦ: and, therefore, that the first syllable of Τροία is short, so that the syllables τῶν Τροῖ correspond with the trochee τοῦτον ὤμοι. He compares the οἱ of Πολύντος in Ph. 263 etc. But such a shortening of οἱ in Τροία is altogether improbable. It is, indeed, a fatal objection to his view.

The emendations have been of two classes:—I. Those which require no change in the antistrophe. II. Those which require such
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change. I. The first class may be subdivided into (a) those which keep the vocative φίλοι, and (b) those which alter it.

(a) Keeping φίλοι.

1. Hermann (formerly), εἰ τὰ μὲν φίλινει, φίλοι, τοιῶσθ' ὁμοῦ τέλας. This, as it is the slightest, seems also the best emendation, and I have adopted it in my text. (As has been said in the commentary, I suspect that τέλας is unsound; it may have displaced a substantive, perhaps βοτοῖς.)

2. Hermann afterwards struck out τέλας: inserted οἴ between τοῖσθ' and ὁμοῦ: and assumed the loss of a word (such as μέγιστα) between τὰ and μὲν (or between μὲν and φίλινει). He also changed προκείμενα to προκείμενα. His text then stood thus.—

405 εἰ τὰ...μὲν φίλινει, φίλοι,
406 f. τοῖσθ', οί' ὁμοῦ μῷραις ἄγραις προκείμενα,
corresponding metrically with

423 ἐξερεύ μέγ', οἶον {oú̅}ντινα
424 f. Τροία στρατοῦ δέρξης χθονὸς μολόντι' ἀπό.

He explained his own reading in 405 ff. to this effect:—‘If my chief object [τὰ (μέγιστα), the scheme of vengeance on the chiefs] is lost through these creatures (τοῖσθ', the slain cattle), such as are lying prostrate near me (ὁμοῦ προκείμενα, sc. αὐτοῖ), victims of an insane onslaught’ (μῷραις ἄγραις, instrumental dat.).

3. Lobeck: εἰ τὰ μὲν φίλινει, φίλοι, πῶς 8' ὁμοῦ τέλας: si honore et dignitate, qua olim florembam, privatus sum, ultio autem prope instat (the vengeance of the Greeks).

4. Dindorf gives the same emendation in his text of 1860, only with τέλα instead of τέλας. (Others suggest τελ.). Schneidewin (formerly): τῶν 8' ὁμοῦ μ' ἥλι.

5. Hartung changes τοῖσθ' ὁμοῦ το τοιαῦτα δὲ, dividing the verses thus:—

εἰ τὰ μὲν φίλινει, φίλοι, τοιαῦτα δὲ τέλας μῷραις ἄγραις προσκείμενα.

6. Elmsley: εἰ τὰ μὲν φίλινει, φίλοι, τάδε 8' ὁμοῦ τέλας (i.e. εἰ τὰ μὲν ἀγαθα φίλινει, τάδε δὲ κακὰ πάρεστι).


(b) Changing φίλοι.


3. Seyffert: εἰ τὰ μὲν φίλινει φίλοι τοῖσθ' ὁμοῦ τέλας, meaning, 'If the help of friends (τὰ φίλον, 'ea quae in amicitis sunt') is lost to me, through these creatures near me' (the slain cattle).

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4. Wecklein: εἰ τὰ μὲν φθίνει φθινοτο τοῖσ’ ὄμοι τέλας, ἢ, τὸ μὴ my former glory perishes along with these dead creatures near me.’

II. The following emendations require some change in the antistrophe.

1. Ahren: τοῖσ’ ὄμοι τέλας, instead of τοῖσ’ ὄμοι τέλας.

2. Thiersch: τοῖσ’ ὄμοι γῆλος (with μώραις γ’ instead of μώραις δ’).

3. Nauck (leaving the traditional reading in his text) proposes to read in the strophe (omitting τὰ μὲν),

   εἰ φθίνει, φίλοι, δόμοι κλέος,
   μόραις δ’ ἀγραίς προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπὸ),

   ἐξερεύνη, οἶον οὐτίνα
   Τροία ἔλθος δέρχεθη μολόντ’.

4. J. H. Heinrich Schmidt reads in the strophe,

   εἰ τὰ μὲν φθίνει, φίλοι, δόμοι
   κλέος, μώραις δ’ ἀγραίς προσκείμεθα,
   τὰς στρατὸς δισπάλτος ἀν μὲ
   χειρὶ φονείοι.

(He omits the δ’ after πᾶς.) In the antistrophe he reads (omitting στρατοῦ, and changing Ἐλλανίδος, with Gleditsch, to Ἐλλάδος),

   ἐξερεύνη, οἶον οὐτίνα
   Τροία δέρχεθη χθονὸς μολόντ’ ἀπὸ
   Ἐλλάδος· τὰ νῦν δ’ ἄτιμος
   ὁδε πρόκειμαι.

5. Campbell would read in the strophe (changing τὰ to τάδε, and τοῖσ’ ὄμοι τέλας to τάλαι),

   εἰ τάδε μὲν φθίνει, φίλοι, πάλαι,
   μώραις δ’ ἀγραίς προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπὸ),

   ἐξερεύνη, οἶον οὐτίνα
   Τροία χθονὸς δέρχεθη μολόντ’.

6. Paley inserts κεῖμαι δ’ before τοῖσ’ in the strophe, reading thus:—

   εἰ τὰ μὲν φθίνει, φίλοι,
   κεῖμαι δ’ τοῖσ’ ὄμοι τέλας,
   μώραις [δ’] ἀγραίς προσκείμεθα.

In the antistrophe, he changes οὐτίνα to οὐδέπω τινά, reading

   ἐξερεύνη, οἶον οὐ.
   δέπω τινά Τροία στρατοῦ
   δέρχεθη χθονὸς μολόντ’ ἀπὸ (κ.τ.λ.).
575 f. The πόρπαξ and the ὀχάνον.—Herodotus (1. 171) says that ὀχάνον for ἀστίδες were invented by the Carians, and that previously ‘all men’ had managed their shields by means of leathern baldricks (τελαμώνες σκίττων), slung round the neck and over the left shoulder. The shield of the Homeric warrior is indeed suspended by such a τελαμών (Il. 12. 401): but it had also an equivalent for the ὀχάνον, according to the most recent interpretation (Dr Wolfgang Reichel's) of the κανώνες (Il. 8. 193, 13. 407). These appear to have been staves, probably of wood, one of which traversed the shield vertically, lying close to the leather, while the other ran across it horizontally, bulging out at the middle, so as to afford a handle. (See Appendix A to Leaf and Bayfield's *Ilid*, p. 548: London, 1895.) There is no allusion in the Homeric poems to a πόρπαξ. But the words of Sophocles here are to be interpreted with reference to the Greek shield of the fifth century B.C., and not in the light of Homeric archaeology. Eustathius (p. 995. 19) scented the anachronism: ὅρα δὲ ὦ τοῦ Ἀλαντος σάκος πόρπακα εἰχεν, ἀλλὰ τελαμώνος ἦργητο, ἵσως δὲ καὶ κανών μετήγετο (alluding to the horizontal κανῶν just mentioned).

The πόρπαξ is expressly distinguished from the ὀχάνον (or ὀχάνη) by Plutarch, who says that Cleomenes III. first taught the Spartans τὴν ἀσπίδα φορεῖν δι' ὀχάνης, μη δὲ πόρπακος (*Cleom. 11*). But, as ὀχάνη was a word of general meaning (‘handle’), it is not surprising to find it sometimes used as a synonym for πόρπαξ: thus ἀναβοίτοι τῶν πόρπαξιν in *Ar. Eq.* 849 is explained in the scholium by σῶν αὐτὰς ταῖς ὀχαναῖς.

601—603 The emendations here may be classified as (I) those which keep ποῖς, or πός, and (II) those which alter it.

I. 1. Bergk writes:

'Ἰδέαδι μέμνων χειμὼν πός τε μηνών
ἀνήρβιμος αἰεὶν εὐνάμας:

i.e., ‘remaining in the land of Ida, in winter and summer, through countless months’ etc. For this use of ποίς as = ‘the grass-season,’ ‘summer,’ cp. Rhianus *ap.* Paus. 4. 17; 6 χειμάτα τε ποιας τε δύο καὶ εἰκοσί πάσας: Callimachus *fr.* 182 ἐπ' ἐνείμα ποιας: *Anthol. 7.* 731 τέσσαρας ποιας. But this absolute use of ποίς is extremely harsh. And χειμώνι is improbable, for a reference to the λεμών on which they were encamped is most natural here (cp. Aesch. *Ag.* 559, quoted in the commentary).

Nauck adopts Bergk’s reading.

2. G. Wolff, accepting Ἰδέαδι from Bergk and λεμώνιδι from Erfurdt, reads,

'Ἰδέαδι μέμνων λεμώνιδι ποία μη-
λῶν ἀνήρβιμος αἰεὶν εὐνάμας.

The decisive objection to this is that, instead of the Ἐ of ποία, we require a short syllable, answering to the Ὠ of οἰοβάστας in 614. This objection is not met by making the verse end with the first syllable of μηλών. Wolff joins μηλῶν (the *ms.* reading) with ποία (‘grassy sheep-pastures’). He takes ἀνήρβιμος as = ἀναρήμητος in *Eur. Helen.* 1679,
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‘of no account,’ an explanation which is given by the scholiast here (ἐν οὖσιν ἀρετικῷ ταττόμενος ἀλλὰ περιερρημένος), but which is quite untenable.


II. Emendations which alter ποία.

1. Hermann (formerly):

'Ιδαία μίμων λαμώνι' ἀποινα μηνων
ἀντηρθμος αἰνέν εὐνώμα
χρονες τρυχόμενες,

i.e., ‘I await my reward for (bivouacking on) the meadows of Ida, through countless months, ever worn by the steady march of time.’ (εὐνώμα, the reading of Triclinius for the ms. εὐνόμα, = εὐκανήτω.) Dindorf adopted this reading (ed. 1860): but in the 6th ed. of his text (Teubner), Mekler gives μίμων...εὐνώμαι.

2. Hermann afterwards read:

'Ιδαία μίμων λειμώνα κῆλε ἀμώνων,
ἀντηρθμος αἰνέν εὐνώμα
χρονες τρυχόμενες.

The λειμώνα κῆλα here are ‘the arrows of the meadow-frosts,’ the πάγων ἐναθρεία...βέλη of Ant. 358.

3. Schneidewin (formerly):

'Ιδαία μίμων λειμώνα πτερ' ἀλγέων
ἀντηρθμος, αἰνέν εὐνώμα etc.

Cp. ll. 20. 9 πίσεα ποιήνετα: and for ἀλγέων ἀντηρθμος, El. 232 ἀνάρθμος...θρήνων.

4. Hartung:

'Ιδαία μίμων λειμώνα ποίμνα μηλῶν
ἀντηρθμος αἰνέν ἀρνύμα.

He explains this (p. 183) to the following effect: ‘remaining here, I am constantly engaged in capturing flocks without number on the meadows of Ida’ (ἀντηρθμος referring in sense to the booty): i.e., ample spoil is the only result of the campaign. To justify the metre, he supposes that in the antistrophe (614) Ἀρεά has ά, and changes οἰσβώτας there to οἰσβώτας (Hesych. άιόν· μάταν).

5. Wecklein reads:

'Ιδάδι μίμων λειμών πάγων Ὑλε—
ων αἰνέν εὐνώμα.

‘I remain encamped on the meadows of Ida, with endless sufferings from the frosts on the marshy ground.’ Cp. Aesch. Ag. 335 f. τῶν ὑπαθρίων πάγων | δρόσων τ' ἀπαλλαγέτες. [‘Ιδάδι is then an adj. of fem. form used with a masc. subst., for λειμών is never fem. It would seem better to take ‘Ιδάδι as = ’Ιδάδι γγ.]
6. Lobeck's conjecture, λειμώνι ἐπαύλα μήλων, is adopted by
(a) Moritz Seyffert, who reads μίμων and εὐνόμα, taking ἀνάρθμος as = 'of no account.' (b) Blaydes, who reads οὐλον (instead of μίμων) and εὐνόμα. He has μήλων in his text, but in his note μηρῶν, joining it with ἀνάρθμος. (c) Paley, who writes
'Iδαία μίμων λειμώνι ἐπαύλα μήλων ἀνάρθμος αἰὲν ἐναλων,' and renders, 'It is long since I have been waiting here, living all the time in the homesteads on Ida' [rather 'in quarters on the meadows of Ida'] 'amidst countless sheep.'

7. Campbell in his note proposes
'Iδαία μίμων λειμώνι ἐπαύλα μηρῶν ἀνάρθμος αἰὲν εὐνόμα,' which he renders, 'Abiding out-door hardships in moist Trojan fields, I make my bed there, months without number.'

650 f. καγώ γάρ, ὅτα δείν ἐκαρτέρων τότε, βαφή σιδήρου ὄς, ἠθελονθην στόμα πρὸς τόθε τῆς γυναικὸς.

An interesting discussion of this passage took place a few years ago between two German writers, each of whom possessed the advantage of being able to speak with authority on the technical aspect of the question. In 1885 Herr R. Paehler published at Wiesbaden an essay on the tempering of steel in antiquity (Die Löschung des Stahles bei den Alten). Holding that the words βαφή σιδήρου ὄς should be taken with ἠθελονθην στόμα, he objected to βαφή that it must denote a hardening, not a softening, process; and therefore proposed to read βαῦνος, 'furnace,' a word recorded by Hesychius, though βαῦνος or βαῦνος seems to have been the more usual form. The sense then would be, 'my keen edge has been softened, as iron is softened in the furnace.' (Cp. Verg. Aen. 8. 446 chalybs vasta fornace iquescit.)

The emendation thus suggested was discussed by Prof. Hugo Blümmer, in his Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern (Leipsic, 1887), vol. iv., pp. 345 ff. His main objection to it is of unanswerable force. If Ajax compares his altered mood to iron which has been softened in the fire, then the iron which was previously hard (the image of his former mood, implied in ἐκαρτέρων τότε) must be the iron ore, before it has been worked by the smith; whereas ἠθελονθην στόμα shows the comparison to be with a weapon, whose edge, once keen and hard, has now been dulled. But, while rightly defending βαφή, as the cold bath in which heated iron is plunged to temper it, Prof. Blümmer agrees with Herr Paehler in assuming that the words βαφή σιδήρου ὄς must refer to what follows, and so proposes to change ἠθελονθην into ἔθηγανθην, 'whetted.'Replying to his critic in the Neue Jahrbücher f. Philologie und Paedagogik (1887, pp. 171—194), Paehler has no difficulty in showing that ἔθηγανθην (from θηγάνω, given by Hesych. as = θηγώ) is not warranted here by such late forms as ἀνθαίθην or the dubious ἔθηγανθην. On this
point each of the disputants saw half of the truth; βαφή is right, but so is ἔθηλινθην: the words βαφή σιδήρου ώς must be referred, not to what follows, but to what precedes; not to ἔθηλινθην but to ἔκαψερον.

The chief interest of the discussion for students of Sophocles consists, however, in the clearness with which two points are brought out in the course of it. (1) βάπτεων and βαφή were familiar terms in reference to the tempering of iron by the cold bath. To the passages quoted in the commentary may be added Plut. Mor. 136 A ὁπερ τὸν βαπτόμαν σιδήρον, 'like hot iron when it is plunged in the bath.' Id. Alex. 32 μάχαραν...θυμαστὴν βαφή καὶ κοινότητι ('temper and lightness'). Pyrrh. 24 βαφῆς ἀρετή τοῦ σιδήρου ('the excellent temper of the blade'). The Latin word was tìngere; Ov. Met. 9. 170 gelido eae quondam lamina candens Tincta laco (cp. Verg. G. 4. 172, etc.). The ancients believed that much depended on the quality of the water used in this process. Martial's birthplace, Bibilis in Celtiberia, owed its reputation for steel blades partly to the supposed virtue in this respect of the Salo (Xalon) which flowed past it.—Armorum Salo temperator, as he calls it (Epigr. 4. 55. 15); cp. Epigr. 14. 33 (pugio) Stridentem gelidis hunc Salo tinnit aus.

(2) In the second part of the scholium on Ai. 651 it is suggested that βαφή could refer to an oil-bath, by which iron is softened: διός βάπτεται δ' σιδήρος. εἰ μὲν γὰρ μαλακῶν βούλονται αὐτὸν εἶναι ἡλιαβάπτομαν, εἰ δὲ σκιρὸν, ύδατι. But the oil-bath was never a softening process; it was merely a milder tonic, used for the finer kinds of steel-work, to avoid the danger of brittleness, which, in their case, might result from immersion in cold water. Hippocrates refers to it (vol. i. p. 294 ed. Kühn), σιδήρου βαφέντος εἶς ἡλιαβον: and Plutarch explains its use, De primo frigore 13. p. 950 c βελόνας δὲ καὶ πάρτας σιδηράς καὶ τὰ λοιπά τῶν ἑργῶν οὐκ ὑδατὶ βάπτομιν ἂλλ' ἡλιαβ, τὴν ἀγαν ψυχρότητα φοβοῦμενοι τοῦ υδατος, οὐς διαστερέουσαν. Plin. H. N. 34. 41. § 146 leniusa ferramenta oleo resteguim most es, ne aqua in fragilitatem durentur. Paechler, in the essay mentioned above (Die Lösung des Stahles p. 18), observes that even large steel objects are liable to be made brittle if plunged in cold water when they are at a great heat. With regard to the notion that the oil-bath could soften iron, he mentions that he has disproved it by experiment (Neue Jahrh., 1887, p. 172). Hence one result of the discussion, a result in which both the experts agree, is that the words βαφή σιδήρου ώς cannot possibly be taken with ἔθηλινθην.

656 ἔθηλινθην (from ἔθαλωκω) is the form given by Hesychius, who quotes it from this passage; while ἔθαλωκω (from ἔθαλω) is supported by L (with most mss.), and Suidas.

(1) From ἔθαλωκω we have the fut. ἔθαλω in El. 627, and its dual ἔθαλετον in Ant. 488. The aorist is frequent in Homer (ἥλυσε Od. 3. 297, ἥλυσε Π. 11. 476, ἥλυσε 10. 348, ἥλυσε 8. 243, ἥλυσες 12. 113 etc.). Aesch. Pers. 100 has ἥλυσεν: Eur. Hec. 1194 ἥλυσε, Bacch. 734 ἥλυσαμεν, El. 219 ἥθαλωμεν. Thus the aorist active, at least, was thoroughly familiar to Attic Tragedy. The aorist middle occurs only here.
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(2) From ἀλέου the fut. ἀλέυσω is quoted (Anecd. Bk. p. 383, 4) as used by Sophocles in the sense of φιλάξω. The aorist ἀλέωσα is used by Aeschylus, but only in the sense of averting: Theb. 87 ἀλέυσατε: ib. 141 and Suppl. 528 ἀλένειον. The only aorist middle which occurs elsewhere is the epic ἀλέναμην (Il. 13. 184 etc.).

These facts create the strongest probability that Sophocles would have written ἐξαλέυσωμαι rather than ἐξαλεύσωμαι.

679 ff. The maxim of Bias.—Diog. Laert. i. 5 § 87 (of Bias) ἐλεγε τι τὸν βίον οὐτῳ μετερίν ἢταν καὶ πολίν καὶ ἀλίγον χρόνον βιωσομένον, καὶ φιλείν ὡς μισήσοντας· τοὺς γὰρ πλείστους εἶναι κακοὺς. If Bias really assigned this ground for his maxim, then Sophocles is true to its original spirit when he makes Ajax give a similar reason,—τοὺς πολλοὺς γὰρ | βροτῶν ἀπίστος ἔσοθ' ἐταιρείας λυμὴ (682 f.). The prevalent sentiment of antiquity probably regarded φιλεῖν ὡς μισήσοντας as a cynical precept. Thus Aristotle recommends a speaker, if he desires to appear amiable, to say, οὐ δεῖ, ὡσπερ φασί, φιλεῖν ὡς μισήσοντας, ἀλλὰ μᾶλλον μισεῖν ὡς φιλεῖσοντας (Rhet. 2. 21 § 13). Cicero speaks very strongly, De Amic. 16. 59: ‘(Scipio) negavit ullam vocem intimiitorem amicitiac potuisse reperiri quam eius qui dixisset ita amare oportere ut si aliquando esset osurus: nec vero se adduci posse ut hoc, quemadmodum putaretur, a Biane esse dictum crederet, qui sapiens habitus esset unus e septem; impuri cuissam aut ambitiosi aut omnia ad suam potentiam revocantis esse sententiam. On this view, the thought underlying φιλεῖν ὡς μισήσοντας is, ‘human friendship is never trustworthy.’

But evidently the maxim is susceptible of another interpretation. It could be explained as a rule of prudence, not necessarily tinged with cynicism: then the thought would be, ‘It is a serious thing to put oneself unreservedly in any one’s power; therefore be careful whom you admit to your intimacy.’ This is the construction put upon the precept by Demosthenes, or. 23 § 122: ζτι γὰρ οὐχ υψιανόντων, ομαί, ἀνθρώπων οὔθ' ἦταν τινα υπελήφωσι φίλοιν, οὔτω πιστεύειν ὡστε, ἂν ἀδικίων ἐπιχείρη, τὸ ἀμίσθασθαι σφών αὐτῶν ἀφελέσθαι, οὔθ' ἦταν ἑχθρον τινα ἠγοντα, οὕτως ἂν μισεῖν ὡστε, ἂν πανοίκω πολιτείᾳ φίλον εἶναι, τὸ ποιεῖν ἐξείναι ταύτα κωλύσα: ἀλλ' ἀχί τοῦτο καὶ φιλεῖν, ομαί, χρή καὶ μισεῖν, μηδετέρων τὸν καρπὸν ὑπερβάλλοντος. (All this is compatible with unreserved confidence in proved friends.)

Bacon’s criticism is in a similar spirit, De Augm. Scient. viii. c. 2: Septimum praecipitum est antiquum illud Biantis; modo non ad perfidiam, sed ad cautionem et moderationem adhibeat: Et ames tanquam inimicus futurus, et oderis tanquam amaturus. Nam utilitates quasque [? quasdam] mirum in modum profid et corrupti, si quis nimium se immerserit amicitis infelicibus, molestis et turbidis odios, aut puerilibus et fulcilibus amulationibus. That is, the precept is not to be understood as excusing disloyalty to friends (perfidiam), but merely as a warning against rashness in forming ill-chosen intimacies, which may afterwards prove embarrassing.

Montaigne, in referring to the maxim, draws a like distinction: ‘Ce précepte, qui est si abominable en ceste souveraine et maistresse amitié,
il est salubre en l'usage des amitiez ordinaires et costumieres (Essais, i. c. xxviii.). La Bruyère's comments are curious (Caractères, c. 4, §§ 55, 56, vol. i. p. 208 in the edition of M. Servois, 1865):—'Vivre avec ses ennemis comme s'ils devaient un jour être nos amis, et vivre avec nos amis comme s'ils pouvaient devenir nos ennemis, n'est ni selon la nature de la haine, ni selon les règles de l'amitié; ce n'est point une maxime morale, mais politique.' He then gives his own rule:—'On ne doit pas se faire des ennemis de ceux qui, mieux connus, pourroient avoir rang entre nos amis. On doit faire choix d'amis si sûrs et d'une si exacte probité, que venant à cesser de l'être, ils ne veuillent pas abuser de notre confiance, ni se faire craindre comme ennemis.' But, as Spedding remarks (Bacon's Works, vol. i. p. 788, n. 2), this might be paraphrased, 'Treat no man as your enemy until you are sure that he can never deserve to be your friend, make no man your friend unless you are sure that he will never become your enemy': and, since such certainty is unattainable beforehand, La Bruyère's own precept comes to much the same thing as that which he is criticising.

It may be observed that the version by Publilius Syrus (in Gellius, Not. Att. 17. 14), Ita amicum habeas, posse ut fieri hum inimicum putes, makes the maxim more definitely cynical than it is in its Greek form, φιλεῖν ὡς μισηόντας.

869 κοινές ἐπίσταται μὲ συμμαθεῖν τόπος.

I. The following conjectures keep συμμαθεῖν (or merely modify it to συμμαθαῖν).

1. Campbell: κοινές ἐφισταται μὲ συμμαθεῖν τόπος. 'And no spot arrests me that I may share its secret.' (For this causal sense of the middle ἐφισταμαι, see my note on Tr. 339.) So Meineke also, but with συμμαθαῖν.

2. Moritz Seyffert: κοινές ἐφιστα του μὲ συμμαθεῖν τόπος. 'And no place invited me to pause, that I might learn its secret.' (ἐφιστα imperf. του...συμμαθειν, gen. expressing the aim or object.) Wecklein adopts this.

3. Dindorf: κοινές ἐπίσταται σφι συμμαθαῖν τόπος. (Meaning, apparently, 'No place is conscious that it shares the secret concerning him.')

II. Conjectures which substitute some other verb for συμμαθεῖν.

1. Hartung: κοινές ἐπίσταται μὲ συμβαλεῖν τόπος (sc. τῷ Αἰαντῷ, 'that I have met with him').

2. Linwood: κοινές ἐπίσταται σφι συμβαλεῖν ὅπου. ('No one can conjecture where he is.')


5. Herwerden: κοινές ἐφιστασθαί μὲ συμπαθεῖ τόπος.
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966—973

966 ἐμοι πικρὸς τέθνηκεν ἡ κείνος γλυκὺς,
967 αὐτῷ δὲ τερπνός· ὅν γὰρ ἡράσθη τυχεῖν
968 ἐκτῆσαθ' αὐτῷ, θάνατον ὅπερ ἡθελεν.
969 τι δήτα τοῦτο ἐπεγεγέλθεν ἀν κατά;
970 θεοῖς τέθνηκεν αὐτός, οὐ κείνους, οὐ.
971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
972 Αἰας γὰρ αὐτοῖς οὐκέτ' ἔστιν, ἀλλ' ἐμοί
973 λιπῶν ἀνίας καὶ γόνως διώχεται.

(1) R. Enger (in Rhein. Mus. 14. 475 ff.) proposes to strike out verses 969, 970, 973, and to arrange the remaining five verses in the following order:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς υβριζέτω.
972 Αἰας γὰρ αὐτοῖς οὐκέτ' ἔστιν· ἀλλ' ἐμοί
966 πικρὸς τέθνηκε <μᾶλλον> ἡ κείνος γλυκὺς,
967 αὐτῷ δὲ τερπνός· ὅν γὰρ ἡράσθη τυχεῖν
968 ἐκτῆσαθ' αὐτῷ, θάνατον ὅπερ ἡθελεν.

(2) A. Zippmann (Atheteeson Sophocl. specimen, p. 34, Bonn, 1864) would strike out vv. 966, 969, 970, and arrange the rest as follows:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς υβριζέτω.
972 Αἰας γὰρ αὐτοῖς οὐκέτ' ἔστιν, ἀλλ' ἐμοί
973 λιπῶν ανίας καὶ γόνως διώχεται.
967 αὐτῷ δὲ τερπνός· ὅν γὰρ ἡράσθη τυχεῖν
968 ἐκτῆσαθ' αὐτῷ, θάνατον ὅπερ ἡθελεν.

Others would be content simply to strike out three verses, without changing the order of the five which remain. Thus:—

(3) Leutsch and Dindorf would omit vv. 966, 967, 968.
(4) Schneidewin, 969, 972, 973.
(5) A. Schöll, 971, 972, 973.

All the above-mentioned critics, whether they change or do not change the order of the verses which they spare, have the same object in view, viz., to get rid of three verses here, so that Tecmessa’s speech of ten lines in vv. 915—924 may correspond in length with her speech in this place, which now consists of thirteen lines (961—973). For they regard vv. 879—924 as forming the strophe of the κομμός, to which vv. 925—973 form the antistrophe.

Nauck’s view is peculiar. As he rejects two verses (918, 919) in Tecmessa’s former speech, thus reducing it to eight verses, so here he has to get rid, not of three, but of five verses. He accordingly brackets 966, 967, 968, 969, 970.

The truer view seems to be that the strophe consists of vv. 879—914, to which vv. 925—960 form the antistrophe. There is no necessity, on this view, that Tecmessa’s speech of ten lines in 915—924 should be balanced by one of the same length here.

The diversity of opinion among the critics as to which verses should be deleted curiously illustrates the arbitrary character of such processes.
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As to the objections which have been made to verses 966—973, on the ground of their alleged incoherence, see the note in the commentary, where the train of thought is traced.

1028—1039 σκέψασθε...καί γιώ τάδε.

NOTE I. R. Morstadt (Beiträge zur Exegese u. Kritik d. Soph. Ajax, pp. 30 f., 1863), and Nauck, reject these twelve verses on several grounds. (1) It is far-fetched and forced to compare the girdle, by which Hector was dragged till he died, with the sword on which Ajax fell.—The point of this objection is that Hector did not kill himself with the girdle. But, for a poet desirous of illustrating the maxim, ἐχθρῶν ἀδώρα δώρα, it was enough that the girdle had been instrumental in the death of Hector, as the sword in the death of Ajax. (2) The analogy, incomplete as it is, obtained only by supposing, in contradiction to the Iliad, that Achilles, instead of slaying Hector in fight, took him alive, and tortured him to death.—It is true that this divergence from the Iliad is remarkable; of that I shall speak in Note II. But such divergence is not in itself a legitimate reason for questioning that Sophocles wrote these verses. (3) πρωθείς in v. 1030 is unintelligible; and the active μηχανῶν in v. 1037 is suspicious. These points are dealt with in my commentary. (4) Verses 1036, 1037 are a tame commonplace; and vv. 1038, 1039 are very strange (in Nauck's words, 'klingen sehr wunderlich').—It is difficult to comprehend this objection. The four verses in question are perfectly in harmony with the style of Greek Tragedy; nor is anything in their composition unworthy of Sophocles. (See commentary.)

NOTE II. The account of Hector's death given in vv. 1029—1031—The Iliad is, so far as we know, the only Greek epic in which the circumstances attending the death of Hector were related. The Aethiopis took up the story from the point at which the Iliad left off, and began with the events which immediately followed Hector's funeral. The twenty-second book of the Iliad, which narrates the slaying of Hector by Achilles, is undoubtedly one of the oldest parts of the poem, as it is also one of the most splendid and the most famous: it is, indeed, the very climax of the epic. Nothing could be less probable than that another epic poet should have set himself to relate the story of Hector's death in a new fashion, representing Achilles as having spared the life of Hector on the battle-field, only that he might mangle him to death by dragging him after his chariot. Such a version, so dishonouring to the hero of the Iliad, would also stand in damning contrast with one of its greatest passages. A single circumstance may suffice to illustrate the fixity with which the Homeric ἔκτορος ἀναίρεσις was established in ancient Greek opinion as the one authentic version of the event. Euripides (Andr. 107 f.) makes Andromachè say of Hector,

τον περὶ τείχη
ἐλκωτε διφρενῶν παῖς ἀλίας Θέτιδος.

She does not say that he was dragged alive (on the contrary, the context implies that he was slain in battle): but the scholiast notes
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the incorrect detail, περὶ τεῖχη, in the tersely emphatic phrase, παρ' ἱστοπίαν. Achilles (he says) chased the living Hector round the walls of Troy, but dragged the dead Hector round the tomb of Patroclus. (Vergil perhaps had Euripides in mind when he wrote in Aen. i. 483, Ter circum Iliaos raptaverat Hectora muros.) If a deviation from Homer in such a detail was noted as παρ' ἱστοπίαν, we can estimate the audacity which would have been required, and the degree of acceptance which would presumably have been obtained, by a poet who set forth a narrative of Hector's death radically different from that of the Iliad.

On the other hand it is quite conceivable that a post-Homeric epic poet, who related the contest for the arms of Achilles and the death of Ajax, should have dwelt on the fact that the sword of Ajax was a gift from Hector, and should incidentally have attributed fatal consequences to the girdle which Hector received from Ajax. In doing so, he may have alluded to Hector's death as though it had occurred, not in combat, but as a result of the captive being dragged after the chariot. His memory may have been at fault. Or he may have risked this deviation from the Iliad in a mere passing allusion, though he would not have ventured upon it in an elaborated account of Hector's death.

On this hypothesis, the verses of Sophocles here would have been suggested, not by a narrative contradictory of the Iliad, but by an allusive passage, similar in its context to these verses themselves, which the dramatist may have found in some earlier poem; possibly in the Aethiopis or the Little Iliad. In any case, it is evident that the account of Hector's death adopted by Sophocles cannot be regarded as his own invention; his manner of referring to it clearly implies some earlier source.

Leontius Scholasticus (circa 550 A.D.) is the reputed author of two epigrams in the Anthology (7. 151, 152), both of which refer to the sword and the girdle as having been gifts of fatal omen for Ajax and for Hector respectively. Both epigrams clearly imply the version followed by Sophocles,—viz., that the living Hector was dragged by the girdle:—

(151) Ἐκτωρ Διαντα ξίφος ὀπασεν, Ἐκτορὶ δ' Αἰας ζωστήρ: ἀμφοτέρων ἥ χάρις εἰς θάνατος.
(152) πικρὴν ᾠλήλως Ἐκτωρ χάριν ἕδε φέρασις Αἰας ἐκ πολέμου μηδ' ἐπορον φίλης. Ἐκτωρ χαρ' ζωστήρα λαβὼν ξίφος ἔμπαλι δῶκεν: τὴν δ' χάριν δώρων πείρασαν ἐν βασάνοι.

5 το ξίφος ἔλ. Διαντα μεμνήτα, καὶ πάλι ζωστήρ ἔλκυσεν Πριαμίδην δίφρα συρόμενον, οὕτως ἐξ ἐχθρῶν αὐτοκτόνα πέμπτο δῶρα, ἐν χάριτοι προφήτευε μούραν ἔχοντα μορόν.

The word αὐτοκτόνα in v. 7, though its use is inaccurate as regard Hector, shows that by δίφρα συρόμενον in v. 6 the writer meant, 'dragged alive after the chariot.'
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1129 ἀτίμα. By proscribing the verb ἀτιμάω, Nauck would make it necessary to alter the Homeric texts (including those of the Hymns) in about eighteen places. (a) Where the future or aorist forms of ἀτιμάω are now read, he would substitute the corresponding forms of ἀτιμάω with σῷ: e.g., in Il. 8. 163 ἀτιμάστοισι for ἀτιμήσοντοι: in 1.11 ἢτίμασον ὑπῆρξε for ἢτίμωσέν. (b) In other cases he would substitute forms from ἄτιζω: e.g., in Od. 21. 99 ἄτιζεν for ἄτιμα.

1135 ψηφοποιός. Others explain:—(1) ‘Making votes’ by tampering with the ψήφοι at the counting. This is a needlessly coarse interpretation, even if it could be supposed that one of the competitors could have had the opportunity for such a fraud. (2) J. van Leeuwen: ‘Making ψήφοι’ of clay, and giving them to those judges who were favourably disposed towards Ajax. These ψήφοι would never come out of the voting urn (which the critic conceives as having water in it). Cp. the δραπέτης κλήρως of v. 1285.

The word ψηφοκλέπτης was used in the sense of ψηφοποιός, a ‘juggler,’ who causes ψήφοι or balls to disappear (Athen. p. 19 B, etc.). Suidas gives ψηφολόγος in the same sense. Eustathius (p. 1601. 50) appears to associate that meaning with ψηφοποιός here. Cp. Lysias fr. 7 ψηφοποιήσεσθαι τὸ δίκαιον. It is very possible that Sophocles may have intended ψηφοποιός to suggest the idea of juggling, though the word could not be used as a synonym for ψηφοκλέπτης, ‘juggler.’

1190 ἀνὰ τὰν εὐρώδη Τροίαν mss. = 1197 ἐν τὸνοι πρόγονοι πόνων. I. Like the emendation of Ahrens, ἀν τὰν εὐρώδεα Τρωταν, which I have adopted, there are some others which require no change in v. 1197.

1. Wecklein: ἀν’ ἀνεμώδεα Τρωταν (the initial α of the adj. being long, as if it were Doric for ἄν). Cp. Philostratus Imag. 1 Σκύρος... ἂν ο θεῖος Σοφοκλῆς ἀνεμώδεα καλεῖ (fr. 509 Nauck). This conjecture would account for the fact that a few mss. add ἄνεμοστασαν after Τρωταν (see cr. n.). The drawback to it is the long α, for ἄνεμώδης seems a questionable form.

2. G. Wolff: ἀν’ ἀερώδεα Τρωταν. ἀερώδεα is the conjecture of Hermann (see below), who took it from the scholium (on εὐρώδη), σκοτεινή καὶ ἀερώδη τοῖς Ἑλλησιν. But as εὐρώδες was erroneously connected with εὐρίς by some of the later grammarians (see n. on 1167), so εὐρώδη might be erroneously explained by σκοτεινή καὶ ἀερώδη: for σκοτεινᾶ is one of the meanings given by Hesychius to εὐρώτατα.

3. M. Seyffert: ἀνατὸν εὐνεῦδα Τροία. (He supposes the oi to be short.)

II. Emendations which involve a change in the antistrophe, v. 1197.

1. Hermann: ἀν’ ἀλαν ἀερώδεα Τρωταν, and in 1197 ἐν τὸνοι, <πόνοι> πρόγονοι πόνων.

2. Dindorf: ἀν’ εὐρώδη Τρωταν, and in 1197 ἐν τὸνοι πρόγονοι.

4. Blaydes: ἢν τῶν εὕρετη Τροίαν, and in 1197 ὅ μοιχοι πρόγονοι μόχθων.

1252 ἄλλοι φρονοῦντες εἰ κρατοῦσιν πανταχοῦ. Michael Apostolius (circ. 1470 A.D.), quoting this verse in his Συναγωγὴ Παροιμιῶν, subjoins another to it, viz. δ’ γὰρ φρονῶν εἰ πάντα συλλαβῶν ἔχει, and adds Σοφοκλέους, as if that poet were the author of both. The error arose from his having found the two verses together in a collection of commonplaces and proverbs by the monk Maximus Confessor (born at Constantinople circ. 580 A.D.), who, however, had attributed only the first verse to Sophocles: see Paroemiographi Graeci, ed. Leutsch and Schneidewin, vol. ii. p. 765.

The verse δ’ γὰρ φρονῶν εἰ πάντα συλλαβῶν ἔχει is ascribed by Stobaeus (Flor. 3. 17) to the tragic poet Chaerémon (circ. 380 B.C.), among whose fragments it is included by Nauck (Trag. Graec. Frag., p. 788, 2nd ed.).

1276 ff. ἄμφι μὲν νεών ἀκρωτιῶν ἡτὶ ναυτικοῖς ἑωθιῶν πυρὸς φλέγοντος, ἐς δὲ ναυτικὰ σκάφη πηδώντων ἁρδήν Ἐκτορος ταφῶν ὑπερ.

1. ἑωθία as = a raised quarter-deck at the stern of the ship.—This meaning came through that of a sitting-place for those who were not employed, as ἑρέται or ναύται, in rowing or working the ship. It appears clearly in Her. 1. 24, where the passenger Arion, and the officers of the ship to whom he makes his request, are at first together on the ἑωθία at the stern. From the raised ἑωθία Arion springs into the sea. That passage is strikingly illustrated by one of Lycophron (295 ff.), where Cassandra imagines the scene which will ensue when the Trojans have set fire to the Greek ships. The Greeks, pressed by the victorious enemy, will spring from the high ἑωθία of their ships, either towards the ‘ensigns’ at the stern (ἀφλαστα καὶ κόρυμβα), or towards the rowers’ benches (κληθὼν βρόνους, the μέσην νεώ of Her. 1. 24), and will dye the foreign soil with their blood:—

ἀφλαστα καὶ κόρυμβα καὶ κληθὼν βρόνους πυκνοι κυβιστητῆρες εξ ἑωθιῶν πηδώτες αἱματούσιν ὄθειαν κόων.

(Lycophron, with his usual taste for rare constructions, means the accusatives ἀφλαστα καὶ κόρυμβα etc. to be taken with πηδῶντες, as denoting the points towards which they leap; an admissible usage, but not like πηδῶτα πεδία in Ai. 30). In the Thesaurus of Stephanus, where the words εξ ἑωθιῶν πηδῶντες are cited, Dindorf quotes a scholium which correctly explains ἑωθιῶν there as τῶν σανιδωμάτων καὶ καταστρωμάτων τῆς νεώς. The scholar, wishing to be explicit, added καταστρωμάτων, because the term σανιδώματα (‘planking,’ ‘plank-
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fittings’) was too vague; it could include the rowers’ benches. Thus Suidas distinguishes three senses of ἐδώλια:— (1) σανιδώματα, κυρίως τῶν πλοίων, ἐφ’ ὄν οἱ ἐκεῖνα καθέζοντα. For this sense, ‘rowers’ benches,’ he gives no reference to literature. (2) καθέθαι ἡ ἐδράσματα, τ.ε., σεδες, abodes, for which he quotes Soph. ᾽Ει. 1393, ἀρχαιόπλοντα πατρὸς <eis> ἑδώλια. (3) He then adds, καὶ ἐδωλίοις ποι’ Προδότην υποστρώμασι (here = καταστρώμασι) νησός: Σοφοκλῆς: ἀκροσιν ἤδη ναυτικοὶς ἐδωλίους. It would appear, then, that he regarded Ηερ. 1. 24 as the locus classicus for ἑδώλια as = ‘deck,’ and took that to be the meaning of the word in Αϊ. 1277. In ᾽Ελυμ. Μαγ. p. 455, 4 (cited by Dindorf on Steph. Θέου. l.c.) ἐδωλιον is identified with τίπον τῆς νεῶς βάσιν ἔχοντα, i.e., ‘a raised place in the ship’ (βάσις being the substructure on which the raised deck rests).

The passage of the Helena (1571), where Helen sits, apart from the rowers, ἐν μέσωι ἐδωλίου, perfectly suits this interpretation. In Cycl. 238 ἑδώλια denotes the place in the ship to which a prisoner is to be consigned (συνθόμαστε, ἐς ἀδώλια | τῆς νησὸς ἐμβαλόντες): and this might well be the raised deck at the stern, where he would be kept under guard, apart from the crew.

There is, then, ample warrant for interpreting ἐδωλίου as here as the raised decks of the ships.

2. The next question is whether ἀκρωσιν should be taken (1) as denoting the position of the ἑδώλια at the end, stern, of each ship; or (2) as = topmost, denoting that the ἑδώλια was the highest part of the ship. In the commentary I have given reasons for preferring for the first view: viz. (a) that Sophocles may have had in mind how the Trojans fired the first Greek ship at the stern (Π. 16. 124 ὧς τῇν μὲν πρώμην πῆρ ἄμφεσαι): and (b) that, on the other hand, the height of the raised decks of the Homeric galleys above the ground was not great enough to make ἀκρωσιν, in the sense of ‘topmost,’ appropriate,—as though the burning of some lofty structure were in question. If it be said that the word ἤδη rather favours the sense ‘topmost,’ we may reply that ἤδη is equally forcible as marking the critical moment when the flames had just taken hold on the ships at their sterns.

3. The epithet ναυτικοῖς remains to be considered. I have suggested in the commentary two considerations by which it may be defended,—viz., that, since ἑδώλια was a word of general meaning, a distinctive epithet, marking its technical sense here, is intelligible, though νεῶ has preceded; and that the iteration, νεῶν, ναυτικοῖς, ναυτικά, has some excuse in the emphasis which is here laid on the supreme peril to the ships, in which the ultimate safety of the Greek army was at stake. But I fully recognise that ναυτικοῖς is a difficulty. Could we join ἀμφί with νεῶν, and take ἀκρωσιν...ναυτικοῖς ἐδωλίους as a defining locative dative,—‘about the ships, at their quarter-decks’? The objection arises from the Sophoclean use of ἀμφί. In Ph. 554 ἀμφὶ σοῦ = ‘regarding thee.’ In fr. 410, ὁ ἀμφὶ ἐμοῦ στέιλαί, the sense may, indeed, be locative, but it is uncertain. And those are the only well-attested examples in Sophocles of ἀμφί with a genitive; for in Ph. 1354 we should read, with Λ, ἀμφὶ ἐμοί.
I would gladly adopt the simple remedy (proposed by Bothe and others) of reading ναυτικοίς θ', but for one consideration. The sense would then be, 'when the flames were already wrapping the extremities of the ships and the seats of the ναύται' (the rowers' benches). Now I doubt whether the phrase νεῶν ἄκρᾳ, meaning 'the extremities (here the sterns) of the ships,' is a phrase which an Attic poet would have used. (νεῶν...ἄκρᾳ κορμῷβα in II. 9. 241 is quite another matter.) If Sophocles had meant that here, would he not have rather written πρῶματιν;? (Wecklein, who adopts the insertion of θ', reads ναυτίλοις, comparing Aesch. Ag. 1442 ναυτίλων...σειμάτων.)

On the hypothesis that ναυτικοίς arose from ναυτικά in 1278, Bergk conjectures πευκίνως (adding, however, θ', which would then be needless); G. Wolff, ποντίος, or, which is less weak, παγκρατός: but none of these has any probability.

It may be noticed that, though Suidas and other grammarians give 'rowers' benches' as one meaning of ἑδώλα, that particular sense of the word does not seem to occur in classical Greek literature. The ordinary term for rowers' benches is ξυγά: in poetry we have κληῖδες (Odyssey), and σειματα. This circumstance, which may be accidental, could not safely be urged as an objection to taking ἑδωλίοις here as = 'rowers' seats.' At the same time it should be remembered that the well-attested sense of ἑδώλα as = 'quarter-deck' was derived from the primary sense of 'seats for passengers and other non-rowers; - seats, presumably, of another and more comfortable kind than the rowers' benches. The antithesis with ξυγά thus implied in that sense of ἑδώλα may help to explain why we do not, as a matter of fact, find ἑδώλα used to denote the benches of the oarsmen.

One remark in conclusion. I formerly acquiesced in the view that (without inserting θ' after ναυτικοίς) we should explain ναυτικοίς ἑδωλίοις as 'the seats of the rowers.' The decisive objection to that view, as I now think, is ἄκρουσιν. It must then mean 'topmost': but the rowers' seats could be so called only relatively to the planks lining the bottom and sides of the vessel. It is not conceivable that a poet so familiar with Homer should have imagined the Homeric ship as a trireme, and ἄκρουσιν, therefore, could not possibly be explained as intended to denote the benches of the ἀρανταί.

1416 f. κοίδειν πω λαύοις θνητῶν.

[Ἀλαντος, δι' ἦν, τότε φωνᾶ.] The attempts to expand v. 1416 from a paroemia into an anapaestic dimeter have not been very felicitous. (I should prefer the insertion of δὴ before πω to any of them.)

2. Erfurdt: κοίδειν πώποτε λαύοι θνητῶν.
3. Hermann (formerly):

κοίδειν γ' φτινι λαύοι θνητῶν.

But he afterwards preferred to leave v. 1416 untouched, and to delete v. 1417.
He meant the construction to be καὶ (πονηρὰς) ἄν. Lobeck suggested καὶ ἐπὶ οὐδενὶ κ.τ.λ.

5. Schneider: κοὐδενὶ τῷ πω λόφοι θνητῶν.

6. Musgrave: καὶ οὐδενὶ πω λόφοι θνητῶν
Αἰαντος ὑπάλλει τόθε φωνῶν.

I.e., ‘and saying (while he toils) that he never bore this toil for a better man than Ajax.’

7. Moritz Seyffert: κοὐδενὶ πω λωτον θνητῶν.
He takes Αἰαντος as depending on λωτον, and the words δὲ ἦν, τότε φωνῶ, as a pathetic after-thought,—‘I speak of the time when he lived.’ Almost alone among modern critics, Seyffert is strenuous in his vindication of v. 1417, which he designates as ‘unum ex pulcherrimis, ut nobis videtur, poetae ornamentis.’
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The number denotes the verse, in the note on which the word or matter is illustrated.

When the reference is to a page, p. is prefixed to the number. ⑹ means, 'as distinguished from.'

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