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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART VI.
THE ELECTRA.
SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

R. C. Jebb, Litt. D.,

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CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:
HON. D.C.L. OXON.: HON. LL.D. EDINBURGH, HARVARD, DUBLIN, AND GLASGOW:
HON. DOCT. PHILOS., BOLOGNA.

PART VI.

THE ELECTRA.

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PREFATORY NOTE.

A commentary on this play, intended chiefly for young students, was contributed by me in 1867 to the series entitled *Catena Classicorum*. After a second edition of it had appeared in 1870, it was stereotyped, and since that date I have had no opportunity of further revision. The present work is not an enlargement of that book, but, as the different plan and scope required, a new one throughout.

R. C. J.

Cambridge,
March, 1894.
CORRIGENDA.

In the Greek text.

Page 96, verse 681. For κοινὸν read κλεινὸν.
" 142, v. 1045. For πολὴσω read ποὴσω.

In the translation.

" 159, line 5. For ‘wert’ read ‘wast.’

In the notes.

" 25, critical n. on v. 128, line 3. For 1813 read 1814.
" 79, commentary, column 1, last line. For 530 read 537.
" 98 , col. 2, l. 6 from bottom. For 833 D read 833 A.
" 111 , col. 1, l. 5 from bottom. For ‘Sparta’ read ‘Tegea.’
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INTRODUCTION.

§ 1. The story of Orestes the avenger was complete in every essential particular before it came to the earliest of those three Attic dramatists, each of whom has stamped it so strongly with the impress of his own mind.

In the Iliad there is no hint that the house of Pelops lay under a curse which entailed a series of crimes. The sceptre made by Hephaestus for Zeus, and brought by Hermes to Pelops, is peacefully inherited by Atreus, Thyestes and Agamemnon. Yet the Iliad makes at least one contribution to the material which Aeschylus found ready to his hand. It is the figure of Agamemnon himself, with eyes and head like those of Zeus, in girth like Ares, in breast like Poseidon; ‘clad in flashing bronze, all glorious, and pre-eminent amid all.’ As Helen stands with Priam on the walls of Troy, and watches the Achaeans warriors moving on the battle-field, she asks who this one may be:—‘There are others even taller by a head, but never did I behold a man so comely or so majestic (γεράπον); he is like unto one that is a king.’ This is the royal Agamemnon, ὁ παντόσεμνος, who lives in the Aeschylean drama, and whose image reappears in later poetry. For the rest, the Iliad gives us just one far-off glimpse of the king’s home beyond the Aegaean, where Orestes is a child in the fortress-palace at Mycenae, with three sisters, Chrysothemis, Laodice, and Iphianassa, children of that Clytaemnestra to whom, in the opinion of her lord at Troy, the damsels Chryseis was ‘in no wise inferior, in beauty or in stature, in wit or in skill.’

1 II. 2. 100 ff.  2 ib. 478 f.  3 ib. 578 f.  4 II. 3. 168 ff.
5 Aesch. Eum. 637.  6 II. 9. 143 ff.  7 II. 1. 113 ff.
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The *Odyssey* tells the story as follows. Agamemnon, before going to Troy, charged a certain minstrel (ἀοιδός) to watch over¹ Clytaemnestra at Mycenae. The precaution implies a sense of possible danger, but not necessarily distrust of Clytaemnestra. Presently a tempter came to the lonely wife in the person of her husband’s first-cousin, Aegisthus, son of Thyestes, who, while his kinsmen were fighting at Troy, dwelt ‘at peace, in the heart of Argos.’ For some time Clytaemnestra ‘refused the shameful deed; for she had a good understanding.’ Meanwhile the gods themselves, by their messenger Hermes, warned Aegisthus against the course of crime upon which he was entering. But Hermes spoke in vain⁴. Aegisthus removed the minstrel to a desert island, and there left him, a prey to dogs and birds. He then took the ‘willing’ Clytaemnestra to his home; while he sought to propitiate the gods by burnt-offerings on their altars, and by hanging up in their temples ‘many gifts of embroidery and gold.’

Agamemnon, after a stormy voyage from Troy, landed on the coast of Argolis at a point not far from the dwelling of Aegisthus; who, apprised by a watcher, came in his chariot, and invited the king to a banquet; after which he slew him, ‘as a man slays an ox at the manger’⁶.

In this narrative (given by Menelaüs to Telemachus) Clytaemnestra is not even named; though Menelaüs had previously spoken of her ‘guile’ as aiding the crime⁵. It is only in a part of the *Odyssey* which is of later origin than the ‘Telemachy’ in books I—IV,—viz., the *Nékuiα* in the eleventh book,—that Clytaem-

¹ ἀρνεθαὶ ἄκουτω, Od. 3. 268. Nothing could better illustrate the social consideration enjoyed by the Homeric ἀοιδός, or the reverence felt for his office. Athenaeus (p. 14 ε) conceives this guardian minstrel of Clytaemnestra as a sort of cultivated domestic chaplain, whose function was not merely to keep her mind agreeably occupied, but also to edify her with examples of female excellence (δρεπάς γυναικῶν διερχόμενος).

⁴ Od. 3. 263.

⁵ ἰβ. 265 f. ἡ δὲ η̃ τὸ τῷ πρῶτον μὲν ἀναλυστὸ θρησκεύον ἀδελφός, ἡ δὲ Κλυταιμνηστήρ’ φρεσί γὰρ κέρυγις ἀγάθὑρσι.

⁶ Od. 1. 35—43.

⁷ Od. 3. 269 ff.

⁸ Od. 4. 514—533.

⁹ Od. 4. 92 (Aegisthus slays. Agamemnon) λαβρη, ἄνωστι, δόξω οὐδομένης ἀλήχου.
nestra appears as actively sharing in the horrors of the banquet, where she slays Cassandra with her own hand. And, even there, it is by the sword of Aegisthus alone that Agamemnon is slain.

The young Orestes fled, or was conveyed, to Athens. For seven years Aegisthus and Clytaemnestra reigned at Mycenae. In the eighth, Orestes returned, and slew Aegisthus. Clytaemnestra died at the same time, but how, we are not told; and Orestes 'made a funeral feast,' for both of them, 'to the Argives.'

Two points distinguish this Homeric legend from later versions. First, Aegisthus is the principal criminal. Clytaemnestra's part is altogether subordinate to that of her paramour. Secondly, the vengeance of Orestes is regarded as a simple act of retributive justice. It is not said that he slew his mother; the conjecture is left open that she may have died by her own hand. Nothing comes into the Epic view which can throw a shadow upon the merit of the avenger. The goddess Athena herself exhorts Telemachus to emulate the example and the renown of Orestes.

§ 2. In the interval between the Odyssey and the Lyric age, legends connected with the house of Pelops were further

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1 Od. 11. 404—434 (the shade of Agamemnon tells the story to Odysseus).
2 Od. 3. 304—308. Orestes returns ἄψ ἄτρ ἄλθην (v. 307). Zenodotus wished to reconcile the Odyssey with the later account by writing ἄψ ἀπὸ Φωκῆων.
3 ib. 309 f. ἂ τί τὸν κτείνας δαίμον τάφον Ἀργελαί | μετρός τε στυγερής καὶ ἄν- ἀλκίδος Ἀγαθέοιο. According to the scholia in several MSS. (M, Q, R, T) these two verses were absent from some of the ancient εἰκόνες. But Aristarchus, at any rate, must have thought them genuine, since he remarked (as we learn from the same source) ἢ τι διὰ τούτων παραπομφαίνει δι' εὐκακώλετο Ἀγαθέθη ἡ Κλασσαμήστρα, το δὲ εἶ καὶ ὑπὸ Ὀρεστοῦ, ἀδηλον εἶναι.

The fact that the funeral feast was given 'to the Argives' implies that they welcomed Orestes as a deliverer, and also that (whatever had been the manner of his mother's death) they did not regard him as resting under any defilement which incapacitated him for religious acts.

4 The conception of the murder (no less than the execution) is always attributed to him in the Odyssey (3. 194 Ἀγαθός ἔμμενατο: 4. 529 Δέη. δολίνη ἐφράσαστο τέχνην: 11. 409 Δέη. τεθένται ἀνάτω τε μορον τε).
5 Od. 1. 298 ff. Cp. Nestor's comments on the good deed of Orestes, in his speech to Telemachus, Od. 3. 196 f. ἦς ἄγαθον καὶ παϊδα καταφθημένου λυτέθαι | ἀνήρ, κ.τ.λ.
INTRODUCTION.

developed in some of the Cyclic epics\(^1\). The *Cypria*\(^2\), ascribed to Stasinus of Cyprus (*circ. 776 B.C*), related the immolation of Iphigeneia at Aulis,—a story unknown to Homer,—and distin-
guished her from the Iphianassa of the *Iliad* (9. 145). A new source of poetical interest was thus created, since it could now be asked (as Pindar asks\(^3\)) how far Clytaemnestra was actuated by resentment for the sacrifice of her daughter. In another epic, the *Nostoi*\(^4\) (by Agias of Troezen, *circ. 750 B.C*), Clytaem-
nestra aided Aegisthus in the murder, though probably in a subordinate capacity. Further, Pylades was associated with Orestes. And the name of Pylades at once points to Delphi\(^6\),—the agency by which the primitive legend of Orestes was ultim-
ately transformed.

\(^*\) Influence of Delphi.

§ 3. The influence of the Delphic priesthood rose and spread with the power of the Dorians. It did so, not merely because that power was an apt instrument for its propagation, but also because in Hellas at large the time was favourable. The religion of Apollo, as his Pythian interpreters set it forth, was suited to an age which had begun to reflect, but which retained a vivid faith in the older mythology. Here we are concerned with only one aspect of the Apolline cult, that which relates to blood-guiltiness. The Homeric man who has killed another

\(^1\) The Epic Cycle (*Επικος κόλπος*) was a body of epic poems by various hands, arranged in the chronological order of the subjects, so as to form a continuous history of the mythical world. One part of this Cycle consisted of poems concerning the Trojan War. A grammarian named Proclus (*circ. 140 A.D.*?), in his *Χρησιμοδοθεα*, or ‘Manual of Literature,’ gave short prose summaries of the poems in the Trojan part of the Cycle. The Manual itself is lost, but fragments have been preserved by the patriarch Photius (9th century) in his *Bibliaeca*.

\(^2\) The *Cypria* related the origin of the Trojan war, and its progress down to the point at which the *Iliad* begins. (Cp. my *Introduction to Homer*, p. 153.)

\(^3\) *Pyth*. 11. 22. See below, § 8.

\(^4\) The *Nostoi* described the adventures of some Greek heroes on their return from Troy,—especially those of Menelaus, who visited Egypt, and of Agamemnon, who was slain by Aegisthus and Clytaemnestra. (*Intro. to Homer*, p. 154.)

\(^5\) There happens to be an independent proof (if any were needed) that the religion of Delphi animated the *Nostoi*. The poem related how Calchas committed suicide, because Mopsus, whom he met at Colophon, proved to be a greater seer than himself. Mopsus belongs to the traditions of the Apolline *μαντικ*; he is sometimes called the son of Apollo by Manto, a daughter of Teiresias.
may either pay a fine to the kinsfolk, or go into exile\(^1\); but in Homer there is no idea that he can be purified by a ritual. In other words, there is the notion of a debt in this respect, but hardly of a sin; of quittance, but not of absolution. It was a somewhat later stage when men began more distinctly to recognise that in cases of homicide there are kinds and degrees of moral guilt which cannot be expressed in the terms of human debtor and creditor. Clearly a man ought to do what the gods command. But what if a god tells a man to do something which most men think wrong? If the man obeys, and if his conduct is to be judged aright, the tribunal, like the instigation, must be divine. Nor is this so only when the opinion offended is that of men. A god may command a mortal to do an act by which some other god, or supernatural being, will be incensed. Suppose, for instance, that a man receives a divine mandate to slay a guilty kinsman; if he obeys, nothing can save him from angering the Erinyes, who resent every injury to kinsfolk.

For questions such as these the Pythian creed provided an answer, or at least a mystic compromise. Apollo, the god of light, is the all-seeing arbiter of purity. A man who commits homicide displeases Apollo, who abhors every stain of blood. But Apollo can estimate the degree of guilt. And he has empowered his servants to administer rites by which, under certain conditions, a defiled person may be freed from the stain. In later days the critics of Apollo could object that he had encouraged crime by thus far alleviating its consequences. But in the age when the doctrine was first put forth, it must have been, on the whole, beneficent. It tempered the fear of capricious or vindictive deities by trust in a god who, as his priests taught, never swerved from equity, and who was always capable of clemency. At the same time it laid the unabsolved offender under a ban worse than mere out-

---

\(^1\) In \textit{H.} 9. 632–636 the payment of the fine is indicated as the ordinary course, though \textit{H.} 24. 480 ff. suffices to show that cases of exile were also frequent. In Homeric society the blood-feud is in process of being extirpated by these compromises; and, further, there is already a moral pressure of public opinion on the kinsmen of the slain man to accept the payment of the fine when tendered. See Mr Leaf’s paper in the \textit{Journal of Hellenic Studies}, vol. VIII. pp. 122–132.

J. S. \(\$1\)
lawry, for it cut him off from the worship of the temple and of the hearth, and, indeed, from all intercourse with god-fearing men. It made his hope depend on submission to a religion representing the highest spiritual influence which ever became widely operative among the people of pagan Hellas.

The ritual of Apollo the Purifier had already a place in the Cyclic epic called the *Aethiopis*, said to have been composed by Arctinus of Miletus, about 776 B.C. More than a century elapsed after that date before Lyric poetry was matured; and meanwhile the worship of the Pythian Apollo, with its ritual of purification from blood, was diffused throughout the Greek world. It was to be expected, therefore, that, when the story of Orestes began to receive lyric treatment, the influence of Delphi should be apparent. If, in avenging his father, Orestes killed Clytaemnestra as well as Aegisthus, the Pythian priesthood had a text than which they could desire none, more impressive. For, according to the immemorial and general belief of Hellenes, Orestes did well to avenge Agamemnon. If, however, he slew his mother, the Erinyes were necessarily called into activity. Who, then, was to vindicate the avenger? Who was to assert, even against the Erinyes, that his deed was righteous? Who but Apollo, the supreme judge of purity? And then it was only another step to represent Apollo himself as having prescribed the vengeance. A Greek vase-painting portrays him in the act of doing so. The scene is in the temple at Delphi. Apollo, laurel-crowned, is sitting on the omphalos; in his left hand is a lyre; with the stem of a laurel-branch, held in his right, he is touching the sheathed sword of Orestes, who stands in a reverent attitude before him; he thus consecrates it to the work of retribution. Behind Apollo, the Pythia sits upon the tripod, holding a diadem for the brows of Orestes, when he shall have done the deed; and near her is Pylades.

1 The *Aethiopis* took up the war of Troy where the *Iliad* left off. It included the death of Achilles; also the contest for his arms between Ajax and Odysseus.
2 On an amphora found in South Italy (Lucania), and now in the Naples Museum. It is reproduced by Baumeister, p. 1110 (from Rochette, *Mon. indi.*, pl. 37), and by Michaelis in Jahn’s *Electra*, p. 37 (cp. ib. p. vii).
§ 4. Stesichorus, of Himera in Sicily, flourished towards the close of the seventh, and in the earlier part of the sixth century B.C.¹ The Choral Lyric, which Alcman had already cultivated under the Dorian inspirations of Sparta, received a new development from Stesichorus. He applied it to those heroic legends which had hitherto been the peculiar domain of Epos. In style and in dialect, no less than in choice of themes, he was here essentially an epic poet employing the lyric form.² This character, and the popularity which he won by it, are significantly attested in the words of Simonides³,—‘Thus Homer and Stesichorus sang to the people.’ One of his most celebrated poems was that in which he told the story of Orestes (Ὅρεστεια). It was of large compass, being divided into at least two books or cantos.⁴ The direct sources of information concerning it are meagre, consisting only of a few small fragments (less than twelve lines altogether), gleaned from the passing allusions of later writers. But archaeology comes to the aid of literature. The supplementary evidence of Greek art makes it possible to reconstruct, if not with certainty, at least with high probability, a partial outline of the once famous poem. This has been done by Carl Robert, in an essay on ‘The death of Aegisthus,’—one of the series of essays, entitled Bild und Lied, in which he brings archaeological illustration to bear upon the heroic myths.⁵ The substance of his results may be briefly given as follows.

§ 5. A red-figured Attic vase,⁶ belonging to the first half of the fifth century B.C., depicts a scene which does not come from any extant literary source. Orestes, wearing a cuirass, has

¹ Apollodoros (ἀπὸ Ἡσεύχιος) places his birth in Ol. 37 (630 B.C.) and his death in Ol. 56 (556 B.C.). Cp. Prof. Hans Flach, Geschichte der griechischen Lyrik (1884), p. 316.
² Quintilian (10. 1. 62) describes him as epicī carminis onera lyra sustinentem.
³ Frag. 53. 4 οὖσιν γὰρ ὅμερος θὸς Στρησίχορος δότης λαοῖς.
⁴ Gramm. ἀπὸ Bekker Anecd. II. p. 783, 14 Στρησίχορος δὲ ἐν δευτέρῳ 'Ὀρεσταὶ.
⁵ Bild und Lied: Archaeologische Beiträge zur Geschichte der archaischen Helden-
sage (Berlin, 1881). The fifth essay is ‘Der Tod des Aigisthos,’ pp. 149—191.
⁶ Found at Cervetri (Caere), and now in the Museum at Vienna: published in Monumenti dell’ Inst., vol. VIII. pl. xv, and described by Benndorf, Annal. dell’ Inst. (1865) pp. 212—216. Reproduced in O. Jahn’s Electa, p. 175 (cp. the note by Michaelis, ib. p. vii). The vase has been designated as a πελικη.
plunged his sword into the breast of Aegisthus, who is falling from
his seat,—the throne that once was Agamemnon's. Meanwhile,
something has startled Orestes; his face is turned away from
Aegisthus; he glances over his right shoulder at a woman who
hurries up behind him. This is Clytaemnestra, as an inscription
certifies. She grasps the handle of an axe with both hands;
she is coming to the rescue of Aegisthus. But an old man,
wearing the conical hat of a herald, has overtaken her; his left
hand grasps her right arm, his right, the axe; her purpose is
baffled. Between her and Orestes stands a maiden whose
uplifted hands express horror; this (as the artist informs us) is
Chrysothemis. Vase A (as we shall call this one) must next be
compared with vase B,—another red-figured Attic vase\(^1\) of the
fifth century, but of later date than the other. The subject on B
is fundamentally the same as on A, but it is curiously abridged,
or rather mutilated. Orestes—who here is in full armour, with
helmet and greaves as well as cuirass—has dealt the mortal wound
to Aegisthus, and is looking straight at him. Clytaemnestra,
furiously brandishing her axe, is close behind Orestes,—so close,
that nothing can now save him from her blow. Electra (the
name is inscribed) stands behind the dying Aegisthus; her out-
stretched right hand points at Clytaemnestra, her left is raised
to the back of her head with a gesture of bewilderment and
terror; evidently she is uttering a cry of warning to Orestes.
The painter of B was led by considerations of style or conven-
ience to omit a vital feature of A,—viz., the old man who stops
Clytaemnestra at the critical moment.

Now A and B belong, as Robert shows, to a small group
of vases which must have had a common archetype; and while
A has preserved the meaning of the whole scene more truly
than B, the latter has preserved some details which A has
lost. The scene represented by the archetype was probably
as follows:—Orestes, in full armour, slays Aegisthus, who falls
from his throne; Clytaemnestra rushes up behind Orestes, with
an axe; Electra, standing at the back of Aegisthus, cries out

\(^1\) A stamnos found on the site of Volci in Etruria, and now in the Berlin Museum
(no. 1007). Published by Gerhard, \textit{Etrusk. und Campamische Vasenbilder}, pl. xxiv.
It may be seen in Baumeister's \textit{Denkmäler}, p. 1113; and in Jahn's \textit{Electra}, p. 148.
to warn her brother; but already the aged herald has seized Clytaemnestra, and defeated her intent. Who is this old man, the herald, who interposes so opportune? He appears along with Orestes in another work of art, earlier than these vases,—viz., a marble relief, in the developed archaic style, found at Melos. The scene there is as follows:—Electra sits in deep dejection at her father's tomb; the aged Nurse stands behind her. Three travellers have just arrived together; the foremost is the old man with the herald's hat and stave, who is accosting the Nurse; behind him a youth of noble mien (Orestes) stands beside a horse, his left hand resting on its back; a third person (Pylades, or a servant?) follows. The question is answered when it is observed that, according to a widely-spread legend, the person who saved Orestes from the murderers, by carrying him away from Mycenae, was Talthybios, the faithful herald of Agamemnon. Talthybios is here returning to Mycenae with the rightful heir, and preparing the way for the recognition by speaking to the old Nurse, who will remember him. He is the original of the Paedagogus in the Electra of Sophocles, and of the Old Man (πρέσβυς) in the Electra of Euripides; he also accounts for the prominence given to the herald in the Agamemnon of Aeschylus.

§ 6. The scene described above, in which Talthybios once more saves Orestes by foiling the armed Clytaemnestra, must have been taken from some familiar literary source. It was essential for a vase-painter's purpose that his version of a story should be popularly known. What, then, was this source? Certainly not Aeschylus. Vase A is assigned on grounds of style to an earlier date than 458 B.C., the year of the Aeschylean Oresteia. But,

1 Published by Conze in Monum. dell' Institut. vol. vi. pl. 57. Reproduced in Roscher's Lexikon der gr. und rom. Mythologie, art. Elektra, p. 1138.
2 Nicolaüs Damascenus (flor. circ. 10 B.C.) fr. 34 (Müller, Frag. Hist. vol. III. p. 374) τούθ᾽ ὄρατος Ἡλθε τὸν Ασακᾶς καὶ ἔβδειγεν οὖς ἰδίῳ τοὺς θεοὺς πολλὰς ἑγξηρεῖ. The legend appears also in the so-called 'Dictys Cretensis,' bk. 6, c. 2, Talthybius Oresten Agamemnomis filium manibus Aegisthi creptum Idomeneo, qui apud Corinthum agetat, tradidit. This work, written probably in the fourth cent. A.D. by one Septimius, purports to be translated from a history of the Trojan war by a Cretan contemporary with that war, named Dictys. See Teuffel, Hist. Rom. Lit., vol. ii. § 416.
3 Robert, Bild und Lied, p. 160.
INTRODUCTION.

even apart from this fact, it is evident that the scene has not been suggested by anything in the *Choephoroi*. Clytaemnestra there calls, indeed, for an axe, when she hears that Orestes has slain Aegisthus (v. 889):

\[
\text{δοῖη τ' \ ένδροκμήτα πέλεκυν \ ώς \ τάχος·}
\]

\[
\text{εἴδωμεν \ ε\ ν \ νικώμεν \ ε\ ν \ νικώμεθα.}
\]

But there is no time for her to obtain the weapon; at that moment Orestes confronts her. Her futile cry rather indicates that Aeschylus had in mind some earlier version which actually armed her with an axe at a similar crisis. And in Sophocles, too, we find that the axe is prominent. The murder of Agamemnon by the guilty pair is thus described (v. 99): *σχίζουσι κάρα φονῷρ πελέκει*. Still more significant is the passage in which Sophocles describes the axe itself as resenting the deed of which it was made the instrument (482 ff.):

\[
\text{o\ ν γάρ ποτ' \ ἀμναστεῖ γ' \ ὁ φύσας σ' \ Ἑλλάνων \ ἀναξ,}
\]

\[
\text{oδ' \ ἀ \ παλαιὰ \ χαλκόπλακτος \ ἀμάντητος \ γένος,}
\]

\[
\text{ἀ ν \ κατέπφην \ ἀιρχίστατο \ εἰ \ αἰκίας.}
\]

Some Roman sarcophagi\(^1\), on which the story of Orestes is treated, show three Erinyes sleeping at the tomb of Agamemnon. Among them lies the axe of Clytaemnestra,—a symbol, as with Sophocles, of the crime which calls for vengeance.

The *Oresteia* of Stesichorus was popular at Athens in the fifth century B.C. There is a striking proof of this. Aristophanes, in the *Peace* (775 ff.), has adopted some verses from the beginning of that *Oresteia*\(^2\), without naming Stesichorus. He could reckon on his playful allusion to so famous a poem being at once recognised by an Athenian audience. Between the *Odyssey* and Aeschylus, no other handling of the subject seems to have rivalled the work of Stesichorus in celebrity. In the epic

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\(^1\) Robert, *Bild und Lied*, p. 177, n. 23. One of these sarcophagi, that in the Museo Pio-Clementino in the Vatican, is reproduced (from Visconti, Mus. Pio-Clem. v. 21) in Baumeister's *Denkmäler*, p. 1115. The three sleeping Erinyes, with the axe, occupy the left part of a relief of which the centre represents the slaying of Clytaemnestra and Aegisthus. Michaelis (*Arch. Zeit.* 1875, p. 107) was the first to point out that these Erinyes form a separate scene.

\(^2\) The scholiast on Ar. *Pax* 775 and 800 informs us that the quotations are from Stesichorus, and in 797 refers to the *'Oreseia*. They are fragments 31—34 in Bergk.
Nostoi, where the deed of Orestes was only one of many episodes, it would be treated, one may suppose, on a relatively small scale.

Now it is known that Stesichorus made Clytaemnestra kill her husband by wounds on the head,—probably, therefore, with the axe, as Sophocles describes in the passages quoted above. This appears from the nature of the dream which terrified the Clytaemnestra of Stesichorus just before the retribution. A serpent approached her with gore upon its head, and then changed into Agamemnon:—

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\text{τῷ δὲ δράκων ἐδόκησε μολέων κάρα βεβρωτωμένος ἄκρον·}
\]
\[
\text{ἐκ δὲ ἄρα τοῦ βασιλείας Πλευθένιδας ἐφάνη.}
\]

Such a dream would necessarily (according to Greek ideas) act upon her mind in the manner described by the Attic dramatists. In the Oresteia of Stesichorus, just as in the Choephoroi and in the Sophoclean Electra, the guilty and terrified woman must have sent propitiatory offerings to the grave of her murdered husband. But, like the dramatists again, the lyric poet would make her send them by the hands of some one else; even her hardihood could not dispense with an intermediary in this case. Whom did Stesichorus choose as her emissary? It is a notable fact that Electra, who is unknown to Homer, appears in the fifth century B.C. as a central personage of the story. And it seems that Aeschylus was not the first poet who had spoken of her. The earliest writer recorded as mentioning her is a lyric poet named Xanthus, who said that her original name was Laodicè, and that she was called Electra because she was so long unmarried (Ἄλκτρος); an

1 Frag. 42 (ed. Bergk), preserved by Plut. De sera Numinis vindicta, c. 10.

Robert (Bild u. Lied, p. 171) thinks that these two verses give only the first part of the dream as imagined by Stesichorus, and that the rest may be inferred from Aeschylus. When the serpent changed into Agamemnon, the offspring of his renewed union with Clytaemnestra was the serpent who, as she dreams in the Choephoroi, drew blood in sucking her breast.

It has struck me that the missing link between the Stesichorean and the Aeschylean dream—viz., the renewed conjugal union—may be traced, as a reminiscence, in the language of Sophocles, where Chrysothemis describes her mother's vision (417 f.):—

\[
\text{λόγοι τις αὐτὴν ἔστω ελευθέρων πατρὸς τοῦ σοῦ τε κάμοι δευτέραν ἄκρον ζῆλοντος εἰς φῶς.}
\]
etymology which points to a Dorian source (Ἀλέκτρα). Stesichorus, we are told, mentioned Xanthus as a lyric predecessor, and adapted much from him. The Oresteia is especially named as a work in which Stesichorus was thus indebted to Xanthus. How far, and in what sense, that statement is true, cannot now be known; but it is at least certain that Xanthus remained wholly obscure, while Stesichorus was widely popular. The introduction of Electra may be one of the points in which the Stesichorean Oresteia was indebted to Xanthus: and the fact of her figuring in that poem would fully explain her later prominence. Let us suppose, then, that Stesichorus, like Aeschylus, sent Electra with Clytaemnestra's offerings to Agamemnon's tomb. Orestes, on his return, would hasten to make his offerings there—as is assumed by all the three Attic dramatists. At the tomb the brother and sister would meet and recognise each other, as they do in Aeschylus. We know that Stesichorus brought in the nurse, whom he called Laodameia. Pindar makes a nurse save Orestes from the hands of Clytaemnestra, but he does not say that she carried him out of Argolis. The Laodameia of Stesichorus may have done likewise—giving Orestes to the trusty Talthybius, who carried him forth, and

1 Aelian Var. Hist. 4. 36 Σάνθος ὁ ποιητής τῶν μελῶν, ἐγένετο γὰρ ὁδὸς πρεσβύτερος Στησιχόρου τοῦ Ἱμεραν, λέγει τὴν Ἡλέκτραν τοῦ Ἀγαμέμνονος οὐ τούτο ἔχειν τόνομα πρῶτον, ἀλλὰ Δαοῦκεν. ἐκεῖ γὰρ Ἀγαμέμνων ἀνθρῆθη, τὴν γὰρ Κλυταιμένταν ὁ Ἀγασίδος ἔγειρε καὶ ἔβασιλευεν, ἀλέκτρον οδον καὶ καταγγείλαν παρθένον Ἀργείων Ἡλέκτραν ἐκδόειν διὰ τὸ ἀμορφὸν ἄδρος καὶ μὴ πεπεράθην σέκτρον.

2 Athen. 12. p. 513 A (quoting from Megacleides, who wrote περὶ Ὀμήρου, and was, as some think, a peripatetic): καὶ Σάνθος δ' ὁ μελωπός, πρεσβύτερος ὤν Στησιχόρου, ὡς καὶ αὐτὸς ὁ Στησιχόρος μαρτυρεῖ, ὡς φησιν ὁ Μεγακλέδης, οὐ ταῦτην αὐτῷ (Heraclcs) περιθῆκε τὴν σολην, ἀλλὰ τὴν Ὀμηρικῆν, πολλὰ δὲ τῶν Σάνθου παραπειτοίκες ὁ Στησιχόρος, ὡσπερ καὶ τὴν Ὀστειάν καλουμένην.

The meaning of παραπειτοίκες seems to be 'adapted.' It certainly need not mean 'spoiled in copying,' as Schweighäuser takes it ('dum mutatus est, mutavit et corruptit').

Robert, Bild und Lied, p. 174 f. thinks that Megacleides was the source of Aelian also (see last note), and thus is our sole authority for the existence of this Xanthus. That Stesichorus mentioned some one named Xanthus cannot be doubted; but whether his debt to an earlier lyric poet of that name was such as Megacleides affirms, is (the critic thinks) very questionable. It is certainly strange that, if Xanthus was so important a source to Stesichorus, absolutely nothing should have come down to us concerning him, beyond the two meagre notices above quoted.

Schol. on Aesch. Cho. 733.

4 Pyth. 11. 17.
in due time came back with him. After the recognition of Orestes by Electra at the tomb, Stesichorus may have related the vengeance in the manner depicted on the Attic vases above mentioned. We know that Euripides was following Stesichorus in representing Orestes as defending himself against the Erinyes with the bow and arrows given by Apollo. And the fact that the Stesichorean Orestes was pursued by the Erinyes shows that he slew Clytaemnestra as well as Aegisthus.

§ 7. A combination of literary with artistic evidence leads, then, to the hypothesis that the Orestes of Stesichorus was planned somewhat as follows. Clytaemnestra slew her husband by striking him on the head with an axe. The nurse Laodameia saved the young Orestes, and entrusted him to his father’s faithful herald Talthybius, who carried him away,—probably to Phocis. After some years, Clytaemnestra has the alarming dream, and sends Electra (accompanied by the nurse) with gifts to Agamemnon’s tomb. Orestes arrives there with Talthybius, and is recognised by his sister. He then enters the house, while Talthybius keeps watch near the doors. Clytaemnestra, hearing the shriek of the dying Aegisthus, rushes to his aid with an axe; a cry from Electra warns Orestes of the peril; but Talthybius has already seized Clytaemnestra; who is presently slain by her son. The Erinyes then appear to Orestes, who defends himself with the bow and arrows given by Apollo.

1 The relief from Melos has already been noticed, in which Talthybius and Orestes find Electra and the nurse at the tomb (p. xvii). The period indicated by the style of that work is the latter part of the sixth century B.C., when the Orestes of Stesichorus was already well-known; and nothing is more likely than that the artist of the relief was indebted to that source.

2 Schol. on Eur. Or. 268 δός τέξα μοι κερουλκά, δώρα Λοξίου.

3 The influence of Delphi on the poem of Stesichorus appears in the fact that Apollo provides Orestes with the means of defence against the Erinyes; and it is therefore not unlikely that the refuge of Orestes was with Strophius at Crisa. Whether Stesichorus brought in Pylades, there is nothing to show.

4 As the Paedagogus does in Sophocles (El. 1331 f.).

5 There is no clue to the manner in which Stesichorus managed the sequel. He may have followed the local Peloponnesian legend, which assigned a refuge to Orestes at the Arcadian town of Orestheion (Thuc. 5. 64) in Parhassia, the primitive home of the Orestes-myth. Robert (Bild und Lied, p. 181, n. 30) finds a possible trace of this in Eur. Or. 1643 ff.
If this hypothesis be even approximately correct,—and I, at least, am persuaded that it is so,—the result is of considerable interest, not merely in relation to Stesichorus, but also in its bearing on the Attic dramatists. It would appear that Aeschylus followed the general outlines of Stesichorus pretty closely; while Sophocles, who did not do so, has retained at least one Stesichorean trait, the part of the old man. Aeschylus did not need him, since his Clytaemnestra herself sent Orestes to Strophius; on the other hand, he retains the part of the nurse, which for Sophocles was superfluous. But even if the hypothesis be rejected, there remains that fragment of the Stesichorean poem which describes Clytaemnestra's dream. This proves that Stesichorus conceived her in a manner which was much nearer to the Aeschylean than to the Homeric. And this change—whether first made by him or not—was connected with another of still larger scope. Stesichorus related in the Oresteia that Tyndareus had incurred the anger of Aphrodite, who doomed his daughters, Helen and Clytaemnestra, to evil careers. Here is the tendency—wholly absent from the Iliad—to bring crimes into the house of Pelops. The Dorian conquerors of Peloponnesus envied the renown which the old local lore, worked up by Ionian art in the Iliad, had shed around their Achaean predecessors, the ancient masters of Mycenae and Sparta. Under Dorian influences, the story of the Pelopidae was interwoven with those dark threads which appear in Attic Tragedy, while brighter traits were given to the legends of Heracles and the Heracleidae.

§ 8. Between Stesichorus and Aeschylus, the only poet who illustrates the story of Orestes is Pindar. In the eleventh Pythian ode (478 B.C.), he describes a victory in the Pythian games as won 'in the rich corn-lands of Pylades, host of Laconian Orestes; whom, when his sire was murdered, the nurse Arsinoe rescued from the violent hands of Clytaemnestra and from her deadly guile.' That 'piteless woman' slew Aga-

1 Frag. 35. It was from Hesiod that Stesichorus derived this story. It is probable that the Kardhoxos of Hesiod contained references to the crimes in the house of Pelops: see Robert, Bild u. Lied, p. 189.
memnon and Cassandra. What, asks Pindar, was her motive? Was it 'the slaying of Iphigeneia at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood.'

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides, that Amyclae in Lacedaemon was the place where Agamemnon was slain. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the Nostoi (circ. 750 B.C.), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it. (3) Clytaem-

2 Schol. on *Eur. Or.* 46.
3 *Pyth.* 11. 31 θῶν μὲν αὐτῶ ξυός ἄρηθας ἢ κω φρόνη κλητοῖ ἐν Ἀμύδαυς. Pausanias (3. 19. 5) saw at Amyclae memorials of Agamemnon, Clytaemnestra and Cassandra.

The dominant influence of Sparta on the early development of the Dorian Choral Lyric may possibly help to explain how, in the lyric age, the local tradition of Lacedaemon could prevail over the Homeric version on a point of such importance. It is certainly a curious illustration of Dorian influence in modifying the Achaean legends of the Peloponnesus—though, in this case, the influence was not permanent, as it was in blackening the family history of the Pelopidae.

In his brilliant and suggestive Introduction to the *Chorophori*, Mr Verrall holds (p. xix, note 1) that Pindar gives no countenance to the legend followed by Euripides, that Pylades was the son of Strophius. Pindar, he thinks, suggests no connection between them. "The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on 'the foot (spur) of Parnassus,' that is to say at Crissa."

Is this so? Pindar first designates the Pythian festival by the words Δηλι... Κιρρασ (Pyth. 11. 12), and presently adds that the victory of which he sings was won &ν σφενις Αρέστασις Πυλάδα (ib. 15). In *Pyth.* 10. 15 f. the Pythian festival is similarly designated as Βαθυλέμων ὁπδ Κιρρασ Δηλι | πέτραν: where Κιρρασ...πέτραν is clearly equivalent to the Κρυσαίοι λόφοι of *Pyth.* 5. 35, and the Κρυσαίοι ἐν πυρακεῖ Πυθ. 6. 18. It is the spur of Parnassus under which Cirrha was situated: there was no such πέτρα ορ λόφος near the site of Cirrha on the gulf. And, by adding Βαθυλέμων, Pindar interprets this large sense of Κιρρασ. In his time the town of Cirrha no longer existed (see n. on *Sophr. El.* 180). The plain in which the Pythian games were held extended from the site of Cirrha on the south to that of Crissa (the seat of Strophius) on the north. It was called 'Cirrhaean' as well as 'Crisaean.' Hence the festival could be called 'the contest of Cirrha,' and its scene could also be identified with 'the cornlands of Pylades.'

Was Euripides (in *I. T.* 917 f.) the first poet, as Mr Verrall suggests, who made Strophius a brother-in-law, and Pylades a nephew, of Agamemnon? It seems hardly
nestra, not Aegisthus, is in the foreground; and the speculations as to her motive reminds us that the myth had now grown into a shape which was ready for dramatic handling. Twenty years after this ode was written, Aeschylus produced his Oresteia.

§ 9. A poet imbued with the ideas of Aeschylus could never have accepted the view presented in the Odyssey, that the vengeance of Orestes was a simply righteous retribution, by which the troubles of the house were closed. To the mind of Aeschylus the version which Stesichorus had followed would naturally commend itself: Orestes, the slayer of a mother, could be saved from the Erinyes only by divine aid. And the trilogy, the distinctively Aeschylean form of work, was a framework perfectly suited to such a conception. Clytaemnestra's crime is the subject of the Agamemnon; the vengeance of Orestes fills the Choephoroi; and the judgment upon him is given in the Eumenides.

The Agamemnon is pervaded from first to last by the thought of the hereditary curse upon the house: Clytaemnestra, indeed, identifies herself with this 'ancient, bitter Alastor'; and the Argive Elders recognise that this dread power, though it does not excuse her, has presumably helped her. She is the principal agent in the crime. Her dominant motive is not love of her paramour, but hatred of the husband who slew Iphigeneia. Aegisthus is a dastard, 'the wolf mated with the lioness'; at the close he blusters, and threatens the Elders, while the strong woman treats them with a cold scorn. The shadow of the vengeance is cast before. Cassandra predicts the return of the exiled heir; 'for the gods have sworn a great oath.' And the Chorus reply to the menaces of Aegisthus by reminding him that Orestes lives.

probable. Anaxibia, daughter of Pleisthenes by Aëropè, and sister of Agamemnon, was mentioned by Hesiod (Tzetzes, Exeg. in Illiad., p. 68, 20); and as her only mythological function was to be the wife of Strophius and the mother of Pylades, it may be supposed that Hesiod knew those relationships. As we have seen, the association of Pylades with Orestes dates at least from the Nestoi (circ. 750 B.C.).

1 Agam. 1500—1508.
2 ib. 1415 ff.: 1431—1447: 1526: 1555.
3 ib. 1258.
4 ib. 1280 ff.
5 ib. 1646, 1667.
The *Choephoroi* begins with a scene at Agamemnon's grave, near the palace. Orestes, who has just arrived from Phocis, enters with Pylades, and lays a lock of his own hair on the tomb. A train of women, dressed in mourning, approaches. These are fifteen Trojan captives, now domestics of the palace, who form the Chorus. They escort Electra. Orestes thinks that he recognises his sister, and draws aside, with Pylades, to observe the procession.

The Chorus chant the parodos, and we learn that they have come with libations to the tomb. 'The impious woman' has been alarmed by a dream; and the sooth-sayers declare that the dead king is wroth. But such offerings, the Chorus add, cannot atone for her deed. Agamemnon inspired reverence by his majesty; the usurpers rule by fear alone. How long will justice tarry?

Electra asks the Chorus what prayer she is to utter in pouring the libations. Can she ask the dead to receive these gifts from the murderess? Or shall she present them in silence? Guided by the counsel of her attendants, she prays to Hermes, and to her father's spirit,—with a special petition that Orestes may return.

In pouring the drink-offerings on the tomb, she finds the lock of hair, and turns in excitement to the Chorus. It resembles her own, and she surmises that it is the hair of Orestes,—not brought by him, of course, but sent. Presently she notices foot-marks, which have a resemblance to her own. Orestes now steps forward, and, after a short dialogue, reveals himself. She at first fears an imposture, but is convinced by his appeal to the signs which she had already seen, and also to a third,—a piece of work embroidered by her own hand.

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1 Mycenae is not named by Aeschylus, but is not excluded by his mention of 'Argos' (*Ag.* 44, etc.), where it may mean the land, as in Soph. *El.* 4 (n.). See on this point W. G. Clark, *Peloponnesus*, pp. 70 ff. (1858).

2 Electra enters with the Chorus at v. 22, but it is not till v. 84 that she speaks. Aeschylus knew the dramatic effectiveness of such silence. In the *Persae*, when the Messenger first announces the disaster at Salamis, he is interrupted by the Chorus, but Atossa is mute till v. 290 (σὲ μαρτυρεῖν). In the *Prometheus Vinctus* it is only at v. 88 that the sufferer's voice is heard. Cassandra is long dumb before Clytaemnestra (*Ag.* 1035—1071). The Aristophanic Euripides criticises this device, but the god Dionysus reproves him:—εἶπεν τινὶ σοιτὰ (Ran. 911 ff.).
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She welcomes him as 'the hope awaited with tears, the heir and the deliverer'\(^1\); to her, at once father, mother, sister\(^8\), and brother. Orestes responds with a prayer to Zeus for Electra and himself. He then declares the oracle of Apollo, commanding him, under terrible penalties, to avenge his father. 'Must not such oracles be trusted? In any case, the deed must be done\(^4\).'

Then comes one of the most characteristic and magnificent passages of the play,—a prolonged lyric chant or dirge (kommos), in which the Chorus, Orestes, and Electra take part by turns. It is a solemn litany, addressed to the divine powers who are to aid the vengeance, and to the spirit of the dead.

After the lyric chant, Orestes and Electra continue in iambic verse the same strain of supplication. Then Orestes asks why his mother had sent gifts to the tomb? She dreamed—the Chorus reply—that she gave birth to a serpent, and was suckling it, when it drew blood from her breast. Orestes accepts the omen: the part of the serpent shall be his own.

He announces his plan. Electra is to enter the house. He and Pylades will arrive at the outer gate\(^4\), wearing the garb of travellers, and imitating the Phocian accent\(^8\). Electra now goes within, while Orestes and Pylades withdraw to prepare for their enterprise.

The Chorus, left alone, comment on the power of passion over women; Althaea wrought the death of Meleager, and Scylla, of Nisus; the Lemmian women slew their lords. And this house, too, has known such a deed. But now 'the anvil of Justice is firmly set, and Fate is forging the sword.'

Here ends the first of the three main chapters or 'acts' into which the drama falls.

Orestes and Pylades are courteously received by Clytaemnestra. He describes himself as a Phocian from Daulis. With his companion, he was on his way to Argos, when a Phocian

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1 Cho. 236 δακρυτός ἔλικις σφέρματος σωτηρίου.
2 In the Choephoroi no living sister of Electra is mentioned.
3 Cho. 297 f. τοιοίτε άρα χρησμοί ἕχεις ἐκεῖ ηλικίας; καὶ μή τέκνα, τοβργόν ἐστ’ ἑργαστέω.
4 Cho. 561 ἔρχελοι πόλας, as distinguished from those of the women’s apartments mentioned in 878 (γυναικεῖας πόλας).
5 Cho. 563 ἀμφοὶ δὲ φωνὴν ἀγομένον Παρθενίδα, ἀγάθος δὲ ψωκίδος μμνομένω.
named Strophius—a stranger—asked him to carry the news that Orestes was dead, in case the youth's friends should wish to fetch the ashes home.—Clytaemnestra speaks, or rather declaims, as the afflicted mother, and then has the two visitors ushered into the guest-chambers, saying that she will break the sad news to 'the master of the house.'

A short choral ode follows. It is time that deceiving Persuasion should help the avenger, and that Hermes of the shades should be his guide.

An old slave-woman, who had been the nurse of Orestes, then comes forth, having been sent by Clytaemnestra to summon Aegisthus. She mourns for Orestes,—recalling, with quaint pathos, all the trouble that the child had given her.—It seems that the queen has ordered Aegisthus to come with armed attendants. The Chorus prevail on the nurse not to give this part of the message, but to summon Aegisthus alone. At the same time they give her a hint that Orestes still lives, and that all may yet be well.

In the second stasimon the Chorus invoke Zeus, Apollo and Hermes. Next, apostrophising Orestes as though he were present, they exhort him to answer his mother's cry, 'my son,' with the name of 'father,' and to bear a heart like that of Perseus when he slew the Gorgon Medusa.

Aegisthus enters. The report that Orestes is dead seems to him doubtful. Women are credulous. He must see the messenger, who will not impose on him. And so he enters the house.

A moment of suspense is marked by the short third stasimon. Now is the struggle that must bring ruin or freedom. May Orestes succeed!

The shriek of the dying Aegisthus is heard within. A slave runs out, crying that his master is slain; and, knocking at the door of the women's apartments, summons Clytaemnestra. She knows that she is lost; but her spirit never quails; she calls for a battle-axe—'let us see if we are to conquer or to fall.' But, before she can obtain a weapon, Orestes comes forth:—'Tis for thee that I am looking;—with him, 'tis well enough.'

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1 Cho. 769 ἄγειν κελεύει δορυφόρους δίδωνας.
2 Cho. 827 ff.
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She appeals to her son by the breasts that suckled him. For one instant he falters, and asks Pylades what to do. Pylades (who speaks only here) briefly reminds him of Apollo’s command, and adds; ‘better the enmity of all men than of heaven.’ Orestes wavers no more. In vain Clytaemnestra pleads that Fate shares the blame for her deeds; in vain she speaks of Agamemnon’s sins, and threatens her son with the avengers of a mother. How, he retorts, can he escape a father’s, if he spare her? She cries that her dream has come true; this is the serpent that she suckled. He drives her into the house, to slay her where Aegisthus fell.1

The Chorus exult in the retribution and the deliverance. Here ends the second ‘act’ of the play.

Then the spectators are shown the corpses of Clytaemnestra and Agamemnon, with Orestes standing beside them. He is prepared to seek the protection of Apollo, and bears in his hand the emblem of supplication, an olive-bough twined with wool. He denounces the crime of the murderers who have been slain, and displays the robe which Clytaemnestra cast over Agamemnon, ‘like a net,’ when she slew him in the bath. Let the Sun-god behold it, that he may bear witness for the avenger in the day of trial. But, as he proceeds, a strange vehemence and a strange anguish begin to trouble his speech; ‘woe is me for my deeds, and for my doom, and for all our house; woe is me for my victory—and my defilement.’ He is going mad, and in terrible words he says that he knows it; he feels like a driver whose horses are running away. But, before his mind fails, he will protest that his deed was just, and was commanded by Apollo...Now he cries out that he sees forms clad in dusky robes, with snaky locks,—the avengers, of his mother. ‘Ye cannot see them,’ he exclaims to the Chorus, ‘but I see them...They drive me forth.’—and so he rushes from the scene. The Chorus pray that Apollo may protect him. ‘What shall be the

1 Cho. 904 ἔπου, πρὸς αὐτὸν τότε ὑπὸ σφάζει βῆλω. The short dialogue follows, and v. 930 marks the moment when she is slain: ἔκανες δὲν οὗ χρῆν, καὶ τὸ μὴ χρείων πάθει.
2 ib. 1033 εἰς τῷ δὲν βαλλω καὶ στέφει.
3 ib. 1015 ἀλών μὲν ἔργα καὶ πάθος γένος τε πᾶν, ἀσηλυτικὴ τῆς δ' ἐχων μισοματα.
THE CHOEPHORI.

consummation? Whither shall the fury of disaster go, ere it finish its course, and be laid to rest?'

§ 10. The leading characteristic of the Choephorí is the tremendous importance of those invisible and supernatural allies who assist the vengeance. Zeus, Apollo, Hermes, Hades, the spirit of Agamemnon, are felt throughout as if they were present with the human agents. This is the significance of the prolonged scène at the tomb, which forms more than one half of the play. It is not properly a suspension of action, but rather a dramatic prelude, emphasising the greatness of the issues involved in the action to come. It brings out the heinousness of the crime which calls for retribution, the appalling nature of the divine mandate to Orestes, and the supreme need of arousing and marshalling those superhuman forces which alone can secure the victory. The human strategy, as subsequently developed, is not especially skilful. The story told to Clytaemnestra by the pretended Phocian, who mentions the death of Orestes as a bare fact casually learned from a stranger, was not well fitted to find ready credence with the astute woman whose fears had just been quickened, as the conspirators knew, by a warning dream,—even if they assumed that she had missed the meaning which her dream at once conveyed to Orestes. And that Clytaemnestra did, in fact, suspect the 'Phocian's' story appears from her wish that Aegisthus should bring his body-guards. But then again the old nurse of Orestes was hardly the safest person to whom a message of such critical moment could be entrusted. The gods indeed justify the maxim of Pylades; they are the worst enemies of the guilty.

From the moment when the two 'Phocians' enter the house, the swiftness of the concentrated action is unchecked, save by that brief pause in which the tragic interest culminates,—the dialogue between Clytaemnestra and her son. She holds the same place in the retribution which she held in the crime. Her death is the climax; it is by her Erinyes that Orestes is driven forth to seek refuge with Apollo. The fate of Aegisthus is a subordinate incident. Though Clytaemnestra's longest

1 In Cho. 989 f. Orestes says:—Alexandrou γὰρ ὁ ἔλεος μόρον ἅ | ἔχει γὰρ αἰχμῆττρως, ὃς νόμος, δίκης.

J. S. VI.
speech is limited to twelve lines, and her whole part to forty-six, Aeschylus has been marvellously successful in continuing that sense of horror, hard to describe or to define, which she produces in the _Agamemnon_. When she welcomes the strangers, there is in her language a ghastly reminiscence of another welcome which she had given beneath that roof; they will find, she tells them, 'warm baths, a couch to give rest from toil, and the presence of just eyes'; this is a house in which travellers arriving from a long journey find—'what is fitting'.

The attitude of the Aeschylean Orestes is illustrated by the nature of the command which he obeys. In the play of Sophocles the oracle briefly directs that he shall take the just vengeance without the aid of an armed force. But in the _Choephori_ he speaks of reiterated admonitions from the god, full of explicit threats as to the penalties which await him if he refuses to act. Spectral terrors shall haunt him in the night; leprous ulcers shall rise upon his flesh; his whole body shall be shrivelled and blasted with torturing disease; he shall be an outcast, under a ban cutting him off from human fellowship and from the altars of the gods. Oracles of such a tenor plainly intimate that the task prescribed was one from which even a brave man might recoil. Apollo's purpose is to make Orestes feel that disobedience is the greater of two evils. It is dreadful to shed a mother's blood, but worse to leave a father unavenged. In the _Choephori_ Orestes is indeed resolute; not, however, because the duty before him is simple, but because the god's messages have braced him to perform it. Once—at the moment when a mother's claim to pity is presented in the most pathetic form—he does hesitate;—Πυλάδη, τι δράσω; μητέρ' αἰδεσθῶ κτανεῖν; But Pylades reminds him of the god's word. It will presently be seen how marked is the contrast here between Aeschylus and Sophocles.

Electra.

The Electra of Aeschylus appears to have no sister living. She performs the errand which Sophocles assigns to Chrysothemis, by carrying her mother's gifts to the tomb; she could not refuse, for she is virtually a slave. Turning to the real

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1 _Cho._ 668—671: 710 f. 2 _Cho._ 899. 3 _Cho._ 135 ἄρρησθικος.
slaves, her companions, she appeals to the common hatred which unites them, and asks what prayer she is to make. The Sophoclean Electra would hardly have sought advice on that point; yet the question is in place here, since her action, if contrary to the queen's orders, might compromise her unhappy escort. The heroic fortitude and bold initiative of the Sophoclean Electra are qualities which Aeschylus, with his different plan, has not desired to portray; but he has done full justice to her steadfast and affectionate loyalty. And with regard to the actual mechanism of the plot, she is, in one sense, even more important with Aeschylus than with Sophocles. It rests with her alone to decide whether the young stranger is her brother, and, if she is convinced, to aid his plan within the house. The latter service is assigned by Sophocles to the old man, who could also have established the identity of Orestes, if there had been need. When the 'recognition' has been effected, and the prayers at the tomb are over, the Aeschylean Electra can be dismissed from the scene. Orestes directs her to go in, and watch events in the house. She does not speak after verse 509, and is not seen after verse 584; that is, she appears only in the first of the three 'acts' into which the play may be divided.

The part of Aegisthus is notably brief, even allowing for the indifference with which his fate is treated. He merely passes across the scene; fourteen verses are all that he has to speak. The part of the Nurse is a masterpiece in its kind. And we note the happy inspiration by which Pylades is made to break silence once—at the supreme moment—as the voice of Apollo.

Nearly a third of the play is lyric. The Chorus have their share in the action; at the outset they are the counsellors of Electra; they persuade the Nurse to help the plan; and they send Aegisthus forward to his doom. But their function is, above all, to interpret the sense of reliance upon divine aid. 'Justice may delay, but it will come;' is the burden of the choral song; 'the sinner shall suffer' (δράσαντι παθεῖν); 'even now, Destiny is preparing the sword.' And when, at the close, a dark cloud gathers over Orestes, it is with unwavering faith that

1 Cho. τοις κοινοὶς γὰρ ἔχεις ἐν δήμοις νομίζομεν.
INTRODUCTION.

The Chorus commend him to Apollo, though no human eye can pierce the gloom which rests upon the future.

No one of the three Greek plays on this subject takes its name from Orestes, though his deed forms the central interest. Aeschylus calls his play the Choephoroi, because that title suggests the claim of the murdered father—as Eumenides expresses that of the mother slain by a son—and therefore suits the link in the trilogy. On the other hand, if the story was to be treated in a single play, the antecedents of the vengeance became especially important. Electra, the daughter who, remaining at home, had been faithful to her father's memory throughout the interval between the flight and the return of Orestes, was the character best fitted to supply the needful background. Thus far, Sophocles and Euripides had the same motive for describing their subject by her name.

In the case of Sophocles there was a further reason.

He reverts to the epic view that the deed of Orestes is simply laudable, and therefore final. It suited this aim to concentrate the sympathies of the spectators against Clytaemnestra as well as Aegisthus. And nothing could be more effective for that purpose than to show how their long oppression had failed to break down the heroic constancy of Electra. We will now trace the plot of Sophocles.

The scene is laid before the palace of the Pelopidae at Mycenae. Three persons enter,—on the left of the spectator, for they are travellers from a distant place. These are, Orestes, who is about twenty years of age; his Phocian friend Pylades (son of Strophius, king of Crisa near Delphi—from whose home they come); and an old man, a faithful retainer of Agamemnon, who had been the paedagogus of Orestes, and had secretly carried him, as a child, away from Mycenae to Crisa, at the time when Agamemnon was slain.

The old man points out to Orestes the chief features in the landscape before them, and then exhorts the two youths to concert their plan of action without delay; already it is the hour of dawn, and the morning-song of the birds is beginning.

Orestes, in reply, states the purport of the oracle given to
him at Delphi. Apollo commanded him to ‘snatch his righteous vengeance by stealth,’ without the aid of an armed force. He then sets forth his plan. The old man is to enter the palace in the guise of a messenger sent by Phanoteus, a Phocian prince friendly to Clytaemnestra and Aegisthus. He is to announce that Orestes has been killed in a chariot-race at the Pythian games. Meanwhile Orestes and Pylades will make offerings at the tomb of Agamemnon near the palace. They will then present themselves in the house, bearing a funeral urn. They, like the old man, will pretend to be Phocians, who have brought the ashes of Orestes to Mycenae.

A female voice of lament is now heard in the house (v. 77). Orestes asks if it can be Electra’s, and proposes to wait and listen; but the old man dissuades him. All three now leave the scene (v. 85).

Electra comes out of the house; she is alone, for the Chorus have not yet appeared. Greeting the ‘pure sunlight and the air,’ to which her sorrow has so often been uttered at dawn, she speaks of the grief which ceases not, day or night, for her father, whom the wicked pair struck down, ‘as woodmen fell an oak.’ She invokes the Powers of the nether world to avenge him,— and to send her brother; for her own strength is well-nigh spent.

The Chorus, composed of fifteen Mycenaean women, had entered as Electra’s lament was closing. They sympathise with her; and they do not conceal their abhorrence of the deed which she mourns. But they remind her that grief cannot restore the dead to life: they urge her to be calm, trusting in the gods, and hoping for the return of Orestes. She must not aggravate her lot by waging a fruitless strife with the rulers.

Electra replies that to abandon her grief would be disloyalty. If her father is not to be avenged, there will be an end to reverence for gods or men.

The Chorus say that they spoke only for her good; she knows best, and she shall be their guide. Electra then justifies her conduct by describing what she has to see and suffer daily in the house;—Aegisthus in her father’s place; her mother living with Aegisthus, and keeping the death-day of Agamem-
non as a festival. Hardship and insult are her own portion continually. The Chorus cautiously inquire if Aegisthus is at home; and, on learning that he is absent in the country, ask Electra whether she thinks that Orestes will return. 'He promises,' she answers, 'but does not keep his promise.' 'Courage,' they reply: 'he is too noble to fail his friends.'

At this moment Chrysothemis approaches, bearing funeral offerings. She begins by sharply chiding her sister for this 'vain indulgence of idle wrath,'—in public, too, at the palace-gates. But she admits that she herself feels anger against the tyrants; were she strong enough, she would let them know it. Electra has right upon her side: only, if one is to live in freedom, one must yield to the stronger.

Electra tells her that the choice is between loyalty to the dead and worldly prudence. 'Canst thou, the daughter of Agamemnon, wish to be only the daughter of Clytemnestra?' The Chorus timidly deprecate a quarrel. Chrysothemis says that she is used to Electra's vehemence. She would not have spoken, but that she had to convey a warning. As soon as Aegisthus returns, Electra is to be imprisoned in a dungeon, at a distance from Mycenae—unless she becomes more docile. Electra declares that she would welcome such a doom;—'that I may escape,' she says, 'far from you,'—thus identifying her sister with the oppressors.

Chrysothemis, finding her counsels repelled, is about to proceed on her errand, when Electra asks her whither she is taking those offerings. 'Our mother sends me,' is the answer, 'with libations to our father's grave.' It then appears that Clytemnestra has been terrified by a dream. Agamemnon returned to life; he planted his sceptre at the hearth; a branch blossomed from it, and overshadowed the land.

Electra feels a sudden joy. This dream, she believes, has been sent by the gods below, and by the spirit of the dead. 'Dear sister,' she cries, 'cast those impious offerings away; take, instead of them, such gifts as we can give,—and pray at the tomb that our father's spirit may come to help us, and that Orestes may live to conquer.'

Chrysothemis is touched and subdued. She agrees to
do as her sister bids; only Electra and the Chorus must keep the secret; she dreads her mother's anger.

The Chorus, encouraged by Clytaemnestra's dream, predicts the vengeance. Agamemnon's spirit is not forgetful. The Erinyes, now lurking in ambush, will come. The curse upon the house of Pelops claims yet more victims.

Clytaemnestra enters, followed by a handmaid bearing offerings of various fruits for Apollo Lykeios, whose altar stands in front of the house. 'At large once more, it seems!' is her greeting to Electra;—'since Aegisthus is not here to restrain thee.' She defends her murder of Agamemnon. 'Justice slew him, and not I alone.' Had he not slain her daughter, Iphigeneia, in the cause of his brother Menelaus?

Electra replies that her father acted therein under constraint from the goddess Artemis; but that, even if he had been a free agent, Clytaemnestra's plea would not avail. Then, passing from argument to reproach and defiance, Electra avows her wish that Orestes might come as an avenger; though she also shows the anguish which she feels at the attitude towards a mother which is forced upon her.

An angry dialogue ends by Clytaemnestra enjoining silence, in order that she may make her offerings to Apollo. She prays that the god will rule the issues of the vision for her good, and for the discomfiture of her foes. Other wishes, too, she has, but will not utter them; the god can divine them...

Here the Paedagogus enters, disguised as a Phocian messenger from Phanoteus. He relates how the young Orestes, after wonderful feats at the Pythian games, was killed in the chariot-race. Other Phocians are on their way to Mycenae with his ashes.

Clytaemnestra hears the news with feelings in which joy is crossed by at least a touch of natural grief; but the joy quickly prevails, and she openly recognises that the news is good. At last she will be safe from Orestes—and from Electra, who has been even a worse foe.

Electra invokes Nemesis to avenge her brother; while Clytaemnestra cruelly taunts her, and then conducts the Phocian messenger into the house.
Left alone with the Chorus, Electra gives free vent to her anguish and despair. She will enter that house no more, but cast herself down at the gates, and await death—which cannot come too soon.

In the lyric dialogue which follows, the women of Mycenae gently endeavour to suggest comfort. Was not the seer Amphiaraüs betrayed to death by a false wife? And is not his spirit now great beneath the earth? Alas, Electra answers, there was a son to avenge him, and to slay the murderess; but Agamemnon can have no such avenger. Orestes has perished, in a foreign land, without receiving the last offices of sisterly love.

Chrysothemis enters hurriedly, in a flutter of joyful excitement. On reaching the tomb, with her sister's gifts and her own, she found that unknown hands had just been honouring it. Libations of milk had been poured there; the mound was wreathed with flowers; and on the edge of it lay a lock of hair. These gifts can be from no one but Orestes!

With pitying sorrow, Electra breaks to her the news which has come from Phocis. Probably the gifts at the tomb were brought by some one in memory of the dead youth. And now, as the delusive hope vanishes from her sister's mind, Electra seeks to replace it by a heroic resolve. Will Chrysothemis aid her in the purpose which she has formed—to slay the two murderers with her own hand? Electra reminds her of the joyless lot which otherwise awaits both Chrysothemis and herself; and pictures the noble renown which such a deed would achieve.

To Chrysothemis this is sheer madness. She foresees only certain failure and a terrible death. In vain she seeks to dissuade Electra, who declares that she will make the attempt unaided. With a parting word of compassionate warning, Chrysothemis enters the house. Electra remains outside.

The Chorus lament the weaker sister's failure in that natural piety which the very birds of the air teach us. A sorrowful message for Agamemnon in the shades will be this quarrel between his daughters. How noble is Electra,—all alone, yet unshaken, in her loyalty! May she yet win the reward which she has deserved!
THE ELECTRA OF SOPHOCLES.

Orestes enters, with Pylades, followed by two attendants, one of whom carries the funeral urn (v. 1123). He asks for the house of Aegisthus, and, on learning that he has reached it, requests that their arrival may be announced. The Chorus suggest that Electra should do this. A dialogue ensues between Electra and the disguised Orestes. She learns that the strangers come from Strophius, king of Crisa, with her brother's ashes; and she is allowed to take the urn into her hands. She then utters a most touching lament, recalling the memories of her brother's childhood,—the close affection which bound them to each other,—her care for him, and her bright hopes, which have thus ended. 'Therefore take me to this thy home, me, who am as nothing, to thy nothingness... When thou wast on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave.'

The disguised Orestes finds it hard to restrain himself. In the dialogue which follows, he gradually prepares her mind for the discovery,—leading her through surprise, conjecture, and hope, to conviction. The scene is one of exquisite art and beauty (vv. 1176—1226).

In lyrics, Electra now utters her joy,—which reaches the height, when Orestes tells her that he has been sent by Apollo. He endeavours to check her transports (though he is loth to do so), lest she should be overheard.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

1 This was the scene in which the famous actor Polus, when playing the part of Electra, used an urn which contained the ashes of a son whom he had recently lost (Aulus Gellius 7. 5). See O. T., Introd., p. xxxi (3rd ed.).
INTRODUCTION.

The Chorus, now alone, sing a short ode. The Erinyes have passed beneath the roof; the Avenger is being led by Hermes, in secrecy, to his goal.

Electra rushes forth to tell the Chorus that Orestes and Pylades are about to do the deed. Clytaemnestra is dressing the funeral urn for burial, while the two youths stand beside her. In another moment her dying shrieks are heard. Orestes, with Pylades, then comes out; and, in answer to his sister's question, says: 'All is well in the house, if Apollo's oracle spoke well.'

Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened; a corpse, hidden by a veil, lies on a bier; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaemnestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length; though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain. The Chorus rejoice that the house of Atreus has at last found peace.

§ 12. When this play is compared with the Choephoroi, the first difference which appears is broader than any that could arise from divergent views of the particular story. It concerns the whole stamp of the drama, and illustrates the difference, in bent of genius, between the two poets. Aeschylus exhibits in grand outline the working of an eternal law, full of mystery and terror. Justice, Destiny, the Erinys, are the paramount agencies. The human agents are drawn, indeed, with a master's hand, but by a few powerful strokes rather than with subtle touches or fine shading. Nor is much care shown for probability in minor details of the plot. With Sophocles the interest depends primarily on the portraiture of human character. The opportunities for this are contrived by a series of ingenious situations,
fruitful in contrasts and dramatic effects. We have seen that the Greek art of the sixth century B.C. knew a version of this legend in which Talthybius, the herald of Agamemnon, saved the young Orestes from murder,—receiving him, doubtless, from the hands of the nurse—and in due time conducted the heir home again; a version which Stesichorus had probably popularised. It suited Aeschylus to leave out Talthybius, while keeping the part of the nurse. Sophocles revives the old herald in the person of the trusty Paedagogus, who received the child, not from a nurse, but from Electra herself, and carried him to Crisa. This change is a source of large advantage to the plot. It is a weak point in the Choephoroi that the story told by Orestes was not likely to impose upon Clytaemnestra, and does not, in fact, disarm her suspicion. The Sophoclean stratagem is of a different order. When the old man, as an envoy from Phanoteus, gives Clytaemnestra his circumstantial account of her son's death, he plays his part to perfection. He evinces some natural feeling for the tragic death of a brilliant youth, but at the same time shows that he is disappointed when the queen hesitates whether to rejoice or to mourn. 'Then it seems that I have come in vain,' he says, half aggrieved; and she hastens to re-assure him. A little later the two 'Phocians' arrive with the urn, as envoys from Strophius, the old ally of Agamemnon. This device of two independent missions, each from an appropriate quarter, was really fitted to win belief. It also provides a keen interest for the spectator, who is in the secret. The Aeschylean Electra is from the outset the accomplice of the avengers. But here she is herself deceived by them. And from the belief that her brother is dead springs the resolve which shows her spirit at the highest—to execute the vengeance without aid. In the Choephoroi, again, Electra is still trembling between hope and doubt, when Orestes steps forward, and almost at once reveals himself. Here, she is convinced that his ashes are in the urn which the young Phocian permits her to handle; the irresistible pathos of her lament over it compels him to shorten her probation: and then comes the dialogue, so characteristic of Sophocles, which gently leads up to the recognition.

Like the poet of the Odyssey, Sophocles regards the venge-
ANCE AS A DEED OF UNALLOYED MERIT, WHICH BRINGS THE TROUBLES OF THE HOUSE TO AN END. CYLTEAEMNESTRA'S PART IS MUCH LARGER THAN IN THE CHOEPHORI; BUT IT IS THE DEATH OF AEGETHUS WHICH FORMS THE CLIMAX. SOPHOCLES REVERSES THE AESCHYLEAN PLAN. HERE IT IS CYLTEAEMNESTRA WHOSE DYING SHRIEK IS HEARD; IT IS AEGETHUS WHOSE DOOM IS PRECEDED BY A DIALOGUE WITH ORESTES.

§ 13. THROUGHOUT THE PLAY, THERE IS NOT A HINT THAT A SON WHO SLAYS HIS MOTHER IS LIABLE TO THE ERINYES. THIS SILENCE CANNOT BE EXPLAINED BY THE PLEA THAT SOPHOCLES WAS CONCERNED ONLY WITH THE VENGEANCE ITSELF. FOR, ALTHOUGH THE PURSUIT OF ORESTES BY THE ERINYES WAS NOT TO BE INCLUDED IN THE PLOT, STILL THE PLAY SHOWS HIM BOTH WHEN HE WAS MEDITATING THE DEED, AND AFTER HE HAS DONE IT. YET HE NEITHER SHRINKS FROM IT IN PROSPECT, NOR FEELS THE SLIGHTEST UNEASINESS WHEN IT HAS BEEN ACCOMPLISHED. FROM FIRST TO LAST, HIS CONFIDENCE IS AS CHEERFUL AS THE MORNING SUNSHINE IN WHICH THE ACTION COMMENCES. WHEN HE COMES FORTH WITH DRIPPING SWORD, THIS IS HIS COMMENT; 'ALL IS WELL IN THE HOUSE, IF APOLLO'S ORACLE SPAKE WELL.' HOW COULD AN ATHENIAN POET OF THE FIFTH CENTURY B.C. VENTURE THUS TO TREAT THE SUBJECT BEFORE AN ATHENIAN AUDIENCE, Whose GENERAL SENTIMENT WOULD ASSUREDLY BE THAT OF THE CHOEPHORI, AND IN THE FOREFRONT OF WHICH SAT PRIESTLY EXONENTS 1 OF THE RELIGIOUS VIEW WHICH WAS SO SIGNALLY IGNORED? EURIPIDES IS HERE, AT LEAST, AT ONE WITH AESCHYLYS. TRUE, SOPHOCLES HAS BEEN CAREFUL TO REMIND US, AGAIN AND AGAIN, HOW COMPLETELY CYLTEAEMNESTRA HAD FORFEIT ED ALL MORAL CLAIM TO A SON'S LOYALTY. THE QUESTION HERE IS, HOWEVER, NOT MORAL BUT RELIGIOUS; A MATTER, NOT OF CONDUCT, BUT OF KINSHIP. IT MAY ALSO BE GRANTED THAT THE SOPHOCLEAN ORACLE OF APOLLO

1 The θρόνος of Pentelic marble which form the lowest row of seats in the Dionysiac theatre are generally referred to the Roman age, and no view has made them older than the time of Lycurgus (c. 330 B.C.). The inscriptions upon them are unquestionably of the Roman age. We cannot appeal to them, then, as certain evidence for details of arrangement in the time of Sophocles. But they must embody, in the main, an old tradition: and they show a large representation of the Apolline cult. The priest of Dionysus Eleuthereus has (as in the fifth century B.C.) the central place of honour. The θρόνος on his right is inscribed Πυθοσθήσεως θήτωρ, the interpreter of the sacred law, appointed by the Delphic oracle. Other seats are those Απόλλωνος Πατρίων, Απόλλωνος Λυκηφ, Απόλλωνος Δηλίου. Cp. A. Müller, Lehrbuch der Griech. Bühnenalterthümer, p. 93 (1886).
differs from that in the *Choephoroi*. It is a brief command to do a righteous deed; it threatens no penalties, and so implies no reason for reluctance. Still, that does not alter the fact of the matricidal stain upon Orestes. I do not know any adequate solution of this difficulty, which seems greater than has generally been recognised: I can only suggest one consideration which may help to explain it. The Homeric colouring in the *Electra* is strongly marked; thus the *Odyssey* is followed in the version of Agamemnon’s murder as perpetrated at the banquet,—there are even verbal echoes of it; the chariot-race in the *Iliad* (book xxiii) has furnished several traits to the narrative of the disaster at the Pythian games. Sophocles seems to say to his audience, ‘I give you, modified for drama, the story that Homer tells; put yourselves at the Homeric stand-point; regard the act of Orestes under the light in which the *Odyssey* presents it.’ The Homeric Athena declares that Orestes has won universal praise by slaying the villainous Aegisthus. The final scene of Sophocles is designed to leave a similar impression; the tyrant is exhibited in all his baseness,—insolent and heartless; he is driven in to meet his just doom; Orestes points the moral; and the Chorus welcome the retribution. Having resolved to limit his view by the epic horizon, Sophocles has executed the plan with great skill. But his plot labours under a disadvantage which no skill could quite overcome. He could not, like his Homeric original, dispense with Apollo: the Apolline thread had long ago become so essential a part of the texture that he could not get rid of it. But, the moment that Apollo is introduced, the thought of the stain upon Orestes becomes impor-
tunate, since the very purpose for which Apollo first came into the story was that of showing how the supreme arbiter of purity could defend his emissary against the claim of the Erinyes. Stesichorus and Aeschylus had deeply impressed this on the Greek mind; and it would have been hard for Athenians, familiar with the lyric and the dramatic *Oresteia*, to feel that the story, as told by Sophocles, reached a true conclusion. His Chorus might, indeed, close the play by describing the house of

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1 See commentary on v. 95, and on vv. 193—196.
2 See on vv. 712, 721 f., 748.
INTRODUCTION.

Atreus as

τῇ νῦν ὄρμῃ τελεωθέν.

But would not many spectators have ringing in their ears the last words of the Choephoroi?

ποι δῆτα κρανεῖ, ποι καταλήξει
μετακομισθέν μένος ἄτης;

§ 14. The Sophoclean Electra resembles Antigone in heroism and in loyalty to the dead, but the modes in which their characters are manifested differ as widely as the situations. Antigone is suddenly required to choose between omitting a sacred duty and incurring death; within a day she has chosen, and died. The ordeal of Electra is that of maintaining a solitary protest through years of suffering. Her timid sister's sympathy is only secret; the tyrants ill-treat her, and she witnesses their insults to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution; when she hears of Clytaemnestra's dream, it at once occurs to her that he has helped to send it. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger. There are moments when she can almost forget her misery in visions of his triumph. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene; her instincts are right, and respond to the appeal of Electra, whom she loves; only she is not heroic. The stronger nature, when brought into conflict with the feeble, almost inevitably assumes, at certain moments, an aspect of harshness: yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one

1 Vv. 459, 460.
2 Vv. 1220 f. Electra (to the disguised Orestes), πῶς εἴπας, ὅ παρ; OP. ψεύδος οδέν ὄν κέιμω. | ΗΛ. ἡ ἐγὼ γὰρ ἀνήρ;
3 See on v. 814.
passage of exquisite beauty. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman. But when Orestes is restored to her, she submits herself in all things to his wishes. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole.

§ 15. The cause which she holds sacred is elaborately arranged and defended in the scene with Clytaemnestra. Sophocles portrays the queen in a manner very distinct from that of Aeschylus; a difference due not merely to the general tendencies of the poets, but also to the dramatic setting. Aeschylus created his Clytaemnestra in the Agamemnon, where she is seen just before and just after the murder. There is a fascination in her dreadful presence of mind; what an adamantine purpose can be felt under the fluent eloquence with which she welcomes her husband! How fearful, again, is her exultation in the deed, when she tells the Argive elders that she rejoices in the blood upon her robe 'as a cornfield in the dews of spring,' or when she imagines Iphigeneia advancing to greet Agamemnon in the shades, and kissing him! Sophocles had to show Clytaemnestra, not at a crisis of action, but as she lived and felt in the

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1 See especially the kommos, 823—870; and her lament, 1126—1170.
2 997 γυνὴ μὲν οὐδ' ἄνήρ ἔφυ.
3 1301 ff.
4 Electra played the chief part in another play also of Sophocles,—the ΄Αλκήστις, to which Attius was probably indebted in his Agamemnonidas and Erigona. A sketch of the plot is conjecturally recognised in Hyginus Fab. 122. Aletes, son of Aegisthus, sends Electra a false message to the effect that Orestes (who is in exile) is dead, and that Aletes therefore accedes to the throne at Mycenae. Electra goes to consult the oracle at Delphi. She there meets a woman who (she is told) has slain Orestes; and is about to blind her with a brand snatched from the altar, when Orestes rushes between them—reveals himself—and tells her that the woman is her sister Iphigeneia. Orestes slays Aletes, whose daughter Erigona goes to Attica; and Pylades marries Electra. (Cp. Roscher, Lex. p. 1238.)

The time supposed in the ΄Αλκήστις was apparently just after the year of exile (ἀναβιβασμὸς) imposed upon Orestes by the slaying of his mother. Here, then (as in the presence of Iphigeneia), would be proof that in his Aletes the poet followed a different conception of the story from that which he adopts in his Electra.

5 Ag. 855—913.
6 ib. 1390 ff.
7 ib. 1555 ff.
years which followed her crime. Electra's fortitude was to be illustrated by withstanding and denouncing her. The Clytaemnestra of Aeschylus was ill-suited to such a situation. If she had been confronted with a daughter who impugned her deed, scorn and hatred would have flashed from her; but she would not have argued her case in detail, and then listened to a reply. The almost superhuman force of that dark soul would have been fatal to the dramatic effect of any woman opposed to her. In the Choephoroi Aeschylus has taken care that Electra shall have no dialogue with Clytaemnestra. Sophocles clearly felt this. The Clytaemnestra whom he draws is strong and wicked, but her temperament is not one which separates her from ordinary humanity. She feels at least a pang of maternal grief when she first hears that Orestes is dead ¹, even though a little later she can address heartless taunts to Electra. She has not the Aeschylean queen's cynical contempt for public opinion; thus she complains that Electra misrepresents her, and seeks to justify herself ². When she meets her daughter in argument, she is forcible, but the better cause has the advantage which it deserves ³. A desire to avenge Iphigeneia is the plea which she puts forward, and which Electra refutes; but the women of Mycenae had already given voice to the popular belief that guilty love was the true motive of the crime ⁴. Sophocles has thus avoided investing Clytaemnestra with a tragic interest which would have required that her punishment, rather than her paramour's, should form the climax.

The function of the Chorus is naturally to some extent the same as in the Choephoroi,—viz., to sympathise with Electra and to assert the moral law: but there is a difference. The Trojan slave-women of the Aeschylean Chorus hate the tyrants and are friendly to Electra's cause, but have no further interest in the vengeance. The Sophoclean Chorus consists of freeborn women, belonging to Mycenae, but external to the palace. They represent a patriotic sentiment in the realm at large, favourable to

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¹ El. 766 ff. Contrast her hypocritical rhetoric at the corresponding moment in Aesch. Cho. 691 ff.
² El. 520 ff.
³ id. 516—609.
⁴ id. 197 δόλος ἤν ὃ φράσας, ἔρος ὃ κτεινας.
the son of Agamemnon, and hostile to the usurper. The city is sympathetic with the family¹.

§ 16. While the strictly human interest predominates in the Electra, we must not undervalue the dramatic importance which Sophocles has given to the supernatural agency, or the skill with which it is carried through the texture of the play. In the opening scene we hear the oracle which Apollo has given to Orestes. The enterprise is presently placed under the protection of the Chthonian powers by those ceremonies at the tomb which, as the old man urges, must precede everything else. Then Electra comes forth, and invokes the deities of the underworld. A little later it appears that Clytaemnestra has had an ominous dream; Electra sees in it an answer to her prayer, and the Chorus express the same conviction. Next, the queen makes her offerings and half-secret prayers to Apollo; the very god, though she knows it not, who has already sent Orestes home. With a similar unconsciously, in her joy at the news from Phocis, she declares that Nemesis has heard those who deserved to be heard, and has ordained aright. The last act of Orestes and Pylades before entering the house is to salute the images of the gods; while Electra makes a short prayer to Apollo. Lastly, in the moments of suspense before the deed, the choral song reminds that the Erinyes have passed beneath the roof, and that Hermes is guiding the avenger to the goal.

Thus the whole drama is pervaded by an under-current of divine co-operation; the gods are silently at work; step by step the irresistible allies advance; the very effort of Clytaemnestra to bespeak Apollo's favour is a new impiety, which only makes his wrath more certain. In the Choephori darkness broods over all; the shadow of the curse rests upon the murderers, and then the menace of the Erinyes comes upon the avenger. In the Electra of Sophocles it is the bright influence of Apollo that prevails from the first. Those sights and sounds of early morning with which the play opens are fit symbols of his presence;

¹ Cp. the words of the Chorus in v. 1413, ἡ πόλις, ὃ γενέα κ.τ.λ. In v. 1227 Electra addresses them as πολιτέας. Their feeling towards Orestes as the heir is seen in 160 ff.: cp. too 251 ff. (n.).

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The powers of the nether world are also, indeed, active, but here they are making common cause with the Pythian god of light and purity.

§ 17. Let us now see how the subject is treated by Euripides.

The scene is laid before the cottage of a husbandman, or small farmer (αιτουργός), who lives in Argolis, but near the borders (v. 96), and far from the city of Argos (v. 246). The time is dawn.

The play is opened by a speech of the farmer. Aegisthus and Clytaemnestra have given him Electra in marriage; fearing that, if she wedded a richer spouse, he or his offspring might avenge Agamemnon. The worthy man adds that respect for the family has forbidden him to regard the union as more than formal.

Electra comes out of the cottage, poorly clad, with her hair cut short (in sign of mourning), and bearing a water-jar upon her head. She is not forced, she says, to do these menial tasks, but she wishes to show the insolence of Aegisthus to the gods (v. 58). The farmer deplores such work for her, and she expresses her grateful esteem for him. Then she goes on her way to the spring, and he to his plough.

Orestes enters, with Pylades (who is a mute person throughout). An oracle of Apollo (he says) has sent him. He does not dare to go within the walls of the city. But in the night he has secretly sacrificed at Agamemnon’s tomb, and has placed a lock of hair upon it. He has now come to find Electra,

1 Euripides seeks to soften the strangeness of the alliance by vv. 37 f., where the αἰτουργός says that his ‘Mycenaean fathers,’ though poor, were λαμπροὶ ὁι γένος.

No doubt the invention of the αἰτουργός was primarily suggested to the poet’s mind by his feeling that Aeschylus had violated probability when he made Orestes adventure himself in the lion’s (or wolf’s) den, by going to the palace. But, if Orestes was not to do that, his meeting with Electra could be managed only by fixing her abode somewhere else, at a safe distance from the palace; and how was this to be done?

2 Vv. 43 f.: ὃς οὖσθος ἄνηρ δέ, σύνωδε μοι Κόμπρας, ἡ δὲ χειμερεί νένη παρθένος δ’ ἔτη ἐστὶ δή, ἀληθῶς γὰρ ἄλλων ἄνθρωπῳ τέκνα λαβὼν ὑβρίζειν, οὐ κατάξας γέγοι.

3 Though Pylades is with him, Orestes is not supposed to come, directly at least, from Crisa; he is a wandering exile (1233 f.), on whose head Aegisthus has set a price (v. 33).
of whose marriage he has heard, and to seek her co-operation. —He now sees a woman, apparently a slave, approaching, and proposes to seek information from her. This is Electra, returning with her water-jar from the spring. In a lyric lament she speaks of Agamemnon's fate and her brother's exile. Orestes, listening, soon learns who she is, for she introduces her own name.

The Chorus enters. It consists of fifteen maidens from the neighbourhood, who hold a lyric dialogue with Electra. They invite her to a festival of the Argive Hera, but she excuses herself, on the ground of her sorrow, and also of her poor attire. They offer to lend her better clothes, but she replies by reminding them of the unavenged wrongs which she is mourning.

Electra now perceives that two armed strangers are near her cottage, and is disquieted. Orestes does not reveal himself, but says that he has come to bring her news of her brother. Having heard his tidings, she speaks of her own fortunes. If Orestes returned, she would help him to slay their mother (vv. 278 f.). She describes how Aegisthus insults Agamemnon's tomb, and mocks at Orestes.

The farmer now reappears, and is somewhat disconcerted at first, but quickly recovers himself, and gracefully offers hospitality to the strangers. Orestes accepts the invitation, after moralising on the nobility of nature which may lurk under a rustic exterior. The two guests having gone in, Electra reproves her husband for having invited them, when he knew the poverty of the household. He must now go, she says, and look for a certain old man in the neighbourhood, who is capable of bringing some better fare for the visitors. This old man, it seems, had been an attendant of Agamemnon when the latter was a boy (v. 409). The farmer obeys, and goes forth—to be seen no more.

1 This Parodos has been made famous by the story in Plut. Lysander 15. After the surrender of Athens in the spring of 404 B.C., the Peloponnesian leaders were deliberating on its fate, when they chanced to hear this ode sung, and were softened towards the city which had produced such a poet. (παρά πόλεως τοῦ Φυκίδος δείξοντο ἐκ τῆς Εὐρυτίδοιον Ἑλέκτρας τὴν πάροδον, ἦ δὲ ἄρχῃ Ἀγαμέμνονος ὁ κόρα... πάντας ἐπικλεασθήναι κ.τ.λ.)
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The Chorus sing of the voyage of the Greek heroes to Troy, and the shield of Achilles. They end with imprecations upon Clytaemnestra, who slew the leader of such a host.

The old retainer of Agamemnon, for whom the farmer went, now arrives, bringing lamb, cheeses, and some good wine for the guests; but, though he can provide these comforts, he is clad, after Euripidean fashion, in rags (v. 501).

On his way he has visited Agamemnon’s tomb, and has been surprised by finding recent offerings there. One of these, a lock of hair, he brings with him, and suggests that, since it is like Electra’s, it may be from the head of Orestes. She ridicules his surmise; and here follows the well-known satire on the other signs used by Aeschylus for the ‘recognition’.

Orestes and Pylades come out of the cottage. Electra introduces the old man to the strangers as one who formerly saved her brother’s life. The old man recognises Orestes by a scar over one eyebrow (v. 573), caused by a fall in childhood, when he and Electra were chasing a fawn. The joy of the recognition is compressed into very narrow limits; but the Chorus sings a short ode (vv. 585—595).

Orestes now consults the old man as to a scheme of vengeance. It would be impossible (says the old man) for Orestes to enter the guarded stronghold of the usurpers (645 ff.). But Aegisthus is in the country, about to sacrifice to the

1 Eur. El. 524—544. The fact that two locks of hair are δυστρεποι—by which she means, ‘of the same colour’—is, she reminds him, no proof of kinship. When he suggests that she should go and see whether the footprints tally with her own, she observes that (1) the soil is too hard to receive a footprint, and (2) a brother’s foot is likely to be larger than his sister’s. When he lastly suggests that Orestes may have a garment woven for him long ago by his sister, she replies that by this time it must be much too small for him.

Mr Verrall (Choephor. pp. xxxv ff.) thinks that the meaning of Aeschylus was subtler than that fixed upon him by Euripides. (1) The resemblance between the hair of Orestes and that of Electra was not in colour merely, but in some Asiatic quality by which the foreign race of Pelops could be distinguished from Achaeans. (2) So as to the footprints: the resemblance meant was not in size, but in the character of the outline. (3) The δραμα was not a garment, but a small specimen of Electra’s work which the brother had with him.

Euripides himself seems to make a slip here. Electra reproves the old man for suggesting that Orestes would have deigned, through fear of Aegisthus, to conceal his visit to the tomb (524—526). That, however, is what Orestes had done (90).
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Nymphs. He has no guards with him,—only servants. Orestes must present himself at the sacrifice, and take his chance of being asked to assist. Clytaemnestra is at Argos. But Electra undertakes to send her a message which will bring her to the cottage (v. 652). It was customary that, ten days after the birth of a child, offerings should be made to Eileithyia. The old man must tell Clytaemnestra that her daughter entreats this pious office at her hands, as she herself is unacquainted with the ritual (v. 1125).

The old man promises to take this message. He will also guide Orestes to Aegisthus. The brother and sister pray to the gods. Electra then enters the house, while Orestes sets forth with his guide.

The Chorus recite the legend of the golden lamb, the cause of the quarrel between Atreus and Thyestes.

A messenger tells Electra how Orestes has slain Aegisthus. The tyrant welcomed the youth and his comrade (Pylades), who described themselves as Thessalians going to Olympia. Orestes was asked to assist in dismembering a bull; and, while Aegisthus was stooping to scan the omens, felled him from behind. The slaves, on hearing the name of Orestes, acclaimed him as their rightful king.

The Chorus and Electra express their joy. Orestes enters (v. 880) with a ghastly trophy—the body\(^1\) of Aegisthus, carried by attendants. Electra expresses her hatred in a long speech over the corpse (vv. 907—956).

Clytaemnestra now approaches from Mycenae (v. 963), in a chariot, with a retinue. Orestes is seized with shuddering at the thought of slaying his mother. Electra nerves him; reminds him of his duty to his father, and of Apollo's oracle. He enters the cottage—resolved to do the deed, and yet shrinking from it.

The Chorus briefly greet Clytaemnestra with pretended reverence. She bids her Trojan handmaids assist her to alight, but Electra claims the office, remarking that she herself is virtually a slave. Then follows a dispute between

\(^1\) M. Patijn doubts this, *Sophocles*, p. 355. But it is proved by v. 959 (*τοῦδε σῶμι*), and by 1178 ff. *idem...μηνα* σώματα.
mother and daughter as to the fate of Iphigenia and of Agamemnon (1011—1099). But the queen is presently touched by Electra’s misery, and expresses regret for the past. Electra, however, is not softened. Then Clytaemnestra enters the house, to perform the rite on behalf of the (supposed) child. Electra bids her be careful that in the smoky cottage her robes are not soiled—and presently follows her in (v. 1146).

The Chorus recall the death of Agamemnon, and foretell the vengeance. In the midst of their chant, Clytaemnestra’s dying shriek is heard from within.

Orestes and Electra are now shown (by the ecyclema) standing by the corpse of Clytaemnestra; that of Aegisthus lies near.

Orestes is full of anguish and despair. He describes how he drew his cloak over his eyes as he slew his mother. Electra, on the contrary, is in this scene almost a Lady Macbeth. She tells how she urged her brother on, and even guided his sword when he covered his eyes. Then she throws a covering over her mother’s body.

At this moment the Chorus greet the apparition of two bright forms in the air. These are the Dioscuri. Clytaemnestra, they say, has been justly slain, and yet Orestes is defiled. Apollo gave him an unwise oracle; though, as that god is their superior, they will say no more. Electra is to marry Pylades, and go to Phocis—taking with her the good farmer, who is to receive a large estate (v. 1287). Orestes is to go to Athens, where, under the presidency of Pallas, he will be tried and acquitted; he will then settle in Arcadia. Aegisthus will be buried by the Argives; Clytaemnestra, by Menelaüs and Helen, who have just arrived at Nauplia from Egypt.

The play ends with a most curious dialogue in anapaests between the Dioscuri and the other persons. The Chorus bluntly ask the demigods why they did not avert murder from their sister Clytaemnestra? Well, they reply, the blame rests

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1 1244 f. Η Δ. εγὼ δὲ γ’ ἐπεκέλευσά σου, ἵνα τ’ ἐφηψάμην ἀμα.
2 1245 ἄλλ’ ἄνακ γὰρ εὐτ’ ἔμοι, ἵνα τ’ εὐτ’ ἔμοι ἔχοις τ’ ἐκ οὐ σοφά.
3 1273 f. οτ’ Ἀρκαδίων χρῆν πόλιν ἐπ’ Ἀλκείου βοαις ὦ ὁλίγον Δυκαίου πλησίον σηκώ
ματος. The city meant is Tegea, where there was a temple of Zeus Δυκαῖος, and where the supposed relics of Orestes were found (Her. i. 68).
on Fate, and on the unwise utterances of Phoebus. Electra then asks why she—to whom no oracle had been given—was involved in the guilt of matricide? The only answer which occurs to them is that she suffers through the hereditary curse upon the whole house of Pelops. Orestes changes the awkward subject by taking leave of Electra, whom he is not to see again. The Dioscuri have words of comfort for each. And then they warn Orestes to hasten away; already dark forms can be seen approaching, with snaky arms. The Dioscuri themselves 'will go with speed to the Sicilian sea, to save the ships.'

§ 18. It is in this closing scene, where the Dioscuri are cross-examined, that the drift of Euripides is most patent. The dialogue is equivalent to an epilogue by the dramatist, who, in effect, addresses the audience as follows:—'I have now told you this story in my own way—adhering to the main lines of the tradition, but reconciling it, as far as possible, with reason. And now, having done my best with it, I feel bound to add that it remains a damning indictment against Apollo, and a scandal to the moral sense of mankind.'

Euripides could not relieve Orestes from the guilt of matricide; tradition forbade; but he has sought to modify that guilt. He has divided the responsibility between Orestes and Electra in such a manner as to make the sister appear the more cold-blooded of the two. It is she who plans the snare into which her mother falls. While Orestes wavers and falter, Electra never hesitates for a moment. She unflinchingly bears her part in the murder, when her brother is fain to cover his eyes while he strikes. Yet (as is brought out in the dialogue with the Dioscuri) she had not his excuse. No oracle had been given to her. Her ruling motive appears as an inflexible hatred of her mother. The Electra of the two other dramatists has in—

1 1303 Φοίβου τ' ἀσοφός γλώσσης ἐνοπαί. 2 1305 ff. κωναὶ πράξεις, κωναὶ δὲ πότῳ: ἡ μὲ δ' ἄμφοτέρους ἢ γὰρ πατέρων διέκυιοι. 3 1345 χειροδράκοντες, χρώτα κελαναί. This description of the Erinyses is exactly illustrated by a vase-painting given in Baumeister's Denkmäler p. 1116. They grasp the snakes, which are coiled round their arms, near the head, so that snake and arm are, as it were, one. 4 1347 ff. The play was probably produced at the great Diqnyisia of March, 413 B.C.
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deed that feeling, but the noble and gentle side of her character is far more prominent. The general result, then, is this:—Euripides gives up Apollo, who told Orestes to commit matricide, as indefensible; while, by a skilful contrast with a more odious person, he contrivies to increase our commiseration for Orestes, the hapless instrument of the god.

The play was unduly depreciated by Schlegel, and a reaction has long since made itself felt. Yet a critic who is second to none, either in appreciation for the genius of Euripides or in power of interpreting it,—Professor von Wilamowitz-Möllendorff,—has said that, when one passes from Aeschylus to the Euripidean Electra, it is like turning from Goethe to Heine,—not merely to a less elevated strain, but rather to a wholly different tone,—sordid, trivial, and (from a Greek point of view) blasphemous. We may recognise to the utmost the bold originality of Euripides, the inventive power, and the skilful execution; but his Electra, viewed as a Greek tragedy, cannot be pronounced a success.

§ 19. It has hitherto been generally held that the Electra of Sophocles belongs to an earlier date than its Euripidean namesake. A contrary view is however maintained by v. Wilamowitz, who further thinks that the Electra of Euripides was the stimulus which moved Sophocles to treat the subject. Certain relations (the able critic contends) exist between the two plays which show that one of them was influenced by the other, and a closer scrutiny proves that the play of Euripides was the original. I propose to examine this view.

1 The Electra of Sophocles, standing outside of the house, hears the shriek of Clytaemnestra, whom Orestes is at that moment slaying within; and exclaims, παίσον, εις οἴνθης, δικαίη (v. 1415). That is, to modern feeling, the most repellent trait which Sophocles has given to her. But it is as nothing in comparison with the part which the Euripidean Electra bears in the actual deed; and it is also an isolated utterance at a moment of extreme tension.

2 Among the earlier exponents of this reaction may be mentioned Hartung (Euripides restitutus, vol. II. pp. 305 ff.), and Halévy (Græce Tragique, vol. I. pp. 90 ff.). See also Patin, Sophocle, p. 340.


The first resemblance to which the critic points is between the openings of the two dramas. In the Euripidean prologue Orestes appears and speaks (vv. 82—111). Then Electra sings a monody (112—166); and she is presently joined by the Chorus (167). In the Sophoclean prologue also Orestes appears; then there is a monody for Electra (86—120); and she is joined by the Chorus (121). Such a coincidence, it is argued, cannot be accidental. And there is internal evidence that Euripides was the model. For, with him, the appearance of Orestes at that early moment is necessary; while, with Sophocles, there is no reason why Orestes should be seen until he is ready to enter the house. Again, the Chorus of Euripides have a motive for their visit; they invite Electra to a festival. But the Sophoclean Chorus come without any special cause. Nor has Sophocles the reason of Euripides for composing his Chorus of persons external to the palace; indeed, it is hard to see how such persons could have established such intimacy with Electra, who was almost a prisoner.

In reply to this argument I wish to point out, first, that the likeness between the two openings, in the particular points just noticed, is immeasurably less striking than the general contrast. The play of Sophocles begins with a dialogue between the old man and Orestes, after which they and Pylades leave the scene. Electra then comes forth and sings her monody. Euripides opens with a speech by the farmer, who next has a dialogue with Electra. They depart. Orestes enters with Pylades, to whom he makes a speech. Presently he sees a slave, as he thinks—i.e. Electra—approaching. He and Pylades draw aside; and Electra then sings her monody. Is it not manifest that, so far, the openings are fundamentally different? But, it will be said, the Parados, at least, is, in each play, shared between Electra and the Chorus; is not this suspicious? Even here the contrast is stronger than the likeness. The Sophoclean Parodos is a long ode of 129 verses, containing a discussion of Electra's wrongs and hopes, and of the course which she ought to pursue. The Euripidean Parodos consists of only 35 verses. The maidens briefly invite Electra, and she declines.

It seems to me, then, that the openings of the two plays
entirely fail to support the critic's major premiss, viz., that one of them must have been imitated from the other. But let us assume, for the sake of argument, that such imitation could be proved. Is it true that internal evidence points to Sophocles as the imitator? His Orestes, we are told, has no reason for appearing at the house before he is prepared to enter it. In defending a dramatist on such a point, it suffices, I suppose, to show that the action is natural and probable; we are not required to prove that it is necessary. Orestes and his companions have just arrived, and have hidden the urn somewhere near the house: the time is day-break. Is it strange that they should reconnoitre the ground on which they will soon have to act, or that the old man should point out the chief features of the scene? As to the poet's motive, that is evident. His invention of the double embassy from Phocis was a novelty, and he wished to give a clue to it at the outset, since the spectator, who is thus in the secret, will enjoy the play more. Again, it is said that Sophocles bewrays his model when he composes his Chorus of persons external to the house. A desire to vary from Aeschylus would account for this as easily as a desire to copy Euripides; but why should not the poet's motive have been independent of both? The free-born women of Mycenae are exponents of the public good-will towards the rightful heir. But how, we are asked, had they become friends of Electra? Chrysothemis and Clytaemnestra tell us, it may be answered, that Electra frequently passed beyond the doors. Lastly, it is objected that the Chorus come to Electra without a definite reason. Is there not reason enough in their purpose of consoling and counselling her,—the purpose which she gratefully acknowledges?

Thus, even if the openings of the two plays could justly be regarded as showing a debt of either to the other, still there would be no presumption that Sophocles was the debtor.

A further argument is, however, adduced in support of the view which we are discussing. Both Sophocles and Euripides bring Electra into controversy with Clytaemnestra. In the play of Euripides, the tenor of this controversy is such as to mitigate the odiousness of Clytaemnestra, and to emphasise the hardness of Electra. This was what Euripides meant to do. The aim of
Sophocles was the opposite, to concentrate our sympathy upon Electra. But, says Prof. v. Wilamowitz, Sophocles has involuntarily given the advantage in dignity and self-command to Clytaemnestra; and this shows that he has (unskilfully) imitated Euripides. Is it true that the Clytaemnestra of Sophocles appears to more advantage than his Electra? Every reader must judge for himself; I should not have said so, nor, indeed, do I find it easy to understand how any one could receive that impression. But, even if this were granted, the inference of an imitation would still be unwarranted, since the controversies in the two plays respectively differ both in topics and in style.

Finally, let us consider the more general ground upon which it is argued that Sophocles was stimulated to write his Electra by the work of Euripides. The Euripidean Electra is certainly a play which Sophocles would have viewed with repugnance. He would have thought that both the divine and the human persons were degraded. The earlier scenes, with their homely realism, approximate, in fact, to the stamp of the Middle Comedy. The whole treatment is a negation of that ideal art to which Sophocles had devoted his life. It is perfectly conceivable that such a piece should have roused him to make a protest,—to show how the theme could once more be nobly treated, as Aeschylus long ago had treated it, and yet without raising the moral and religious problem of the Choephoroi. But is such a hypothesis more probable than the converse? Suppose that the Sophoclean Electra was the earlier of the two. Is it not equally conceivable that Euripides should have been stirred to protest against the calm condonation of matricide? Might he not have wished to show how the subject could be handled without ignoring, as Sophocles does, this aspect of the vengeance, and also without refraining from criticism on the solution propounded by Aeschylus? This, in my belief, is what Euripides actually did wish to do. But assume for a moment that the other theory is right, and that the Euripidean Electra was the earlier. Then, surely, when Euripides had just been renewing the impression left by Aeschylus,—that matricide, though enjoined by a god, brings a fearful stain,—Sophocles would have
chosen a peculiarly unfortunate moment for inviting Athenians to admire the unruffled equanimity of his Orestes.

I cannot, then, see any valid reason for supposing that Euripides preceded Sophocles in treating this subject. On the other hand, the new line taken by Euripides is the more intelligible if he had before him the pieces of both the elder dramatists.

§ 20. There are, however, strong grounds of internal coincidence for believing that the Electra is among the later plays of Sophocles. It cannot, on any view, be placed more than a few years before the Euripidean Electra, of which the probable date is 413 B.C. The traits which warrant this conclusion are the following. (1) The frequency of ἀντιλαβή, i.e. the partition of an iambic trimeter between two speakers. The ordinary form of such partition is when each person speaks once, so that the trimeter falls into two parts (a, b). Taking the two latest plays, we find 22 such examples in the Philoctetes, and 52 in the Oedipus Coloneus. The Electra ranks between them, with 25. Next comes the Oedipus Tyrannus, with only 10. Further, verse 1502 of Electra is so divided between two persons that it falls into three parts (a, b, a). The other Sophoclean instances of this are confined to the Philoctetes (810, 814) and the Oedipus Coloneus (832).

(2) Anapaestic verses (1160—1162) are inserted in a series of iambic trimeters. The only parallel for this occurs in the Trachiniae (v. 1081, vv. 1085 f.), a piece which may be placed somewhere between 420 and 410 B.C. (Introd. to Trach., p. xxiii). It was an innovation due to the melodramatic tendency which marked the last two decades of the century. In the earlier practice, a series of iambic trimeters could be broken only by shorter iambic measures, or by mere interjections.

(3) The 'free' or 'melic' anapaests in El. 86—120 are of a type which can be strictly matched only in plays of a date later than circ. 420 B.C., such as the Troades, the Ion, and the Iphigenieia in Tauris.

(4) The actors have a notably large share in the lyric element of the play. (a) Thus the anapaests just mentioned
are delivered by Electra as a μονόφθαλια. Such a monody can be paralleled only from the later plays of Euripides. It is characteristic of the new music—satirised by Aristophanes in the Frogs—which came into vogue circ. 420 B.C. (b) Again, the Parodos of the Electra is in the form of a lyric dialogue (κομμός) between the heroine and the Chorus. Here, too, it is only in the latest plays that we find parallels. A 'kommatic' parodos occurs also in the Oedipus Coloneus. That of the Philoctetes has something of the same general character, although there Neoptolemus replies to the Chorus only in anapaests. (c) Another illustration of the same tendency is the lyric duet between Electra and the coryphaeus in vv. 823—870, which may be compared with similar duets in the Philoctetes (e.g. 1170 ff.), and the Oedipus Coloneus (178 ff., 1677 ff.). (d) In the μέλος ἀπὸ σκηνῆς between Electra and Orestes (1232—1287), the Chorus take no part. On the other hand, the songs given to the Chorus alone are of relatively small compass (472—515; 1058—1097; 1384—1397).

(5) The Parodos shows different classes of metre (the γένος ἱσον and the γένος διπλάσιον) combined within the same strophe; and, at the close, the epode re-echoes them all. This πολυμετρία is a further sign of a late period.

When all these indications are considered, there seems to be at least a very strong probability that the Electra was written not earlier than 420 B.C. There is only one point that might seem to favour an earlier date. The long syllables of the trimeter are here resolved more rarely than in any other of the seven extant plays. But, though a very great frequency of such

1 See Metrical Analysis, p. lxiii. These lyric criteria for the date are searchingly examined by Prof. v. Wilamowitz in Hermes, vol. xviii. pp. 241 ff.
2 The statistics are given in G. Wolff's Elektra (3rd ed., revised by L. Bellermann), p. 123, n. 1. The ratio of the number of resolved feet to the whole number of trimeters in each play is stated as follows:—

1. Electra, 1 to 30½.
3. Trachiniae, 1, 18½.
4. Ajax, 1, 18.
5. Oedipus Coloneus, 1, 18.
6. Oedipus Tyrannus, 1, 14½.
7. Philoctetes, 1, 9½.

The extraordinarily high proportion in the Philoctetes (409 B.C.) must be considered
resolution (as in the Philoctetes) has a clear significance, a negative application of the test would be, as the statistics show, most unsafe; and, in this instance, all the other internal evidence is on the opposite side. Those, then, who hold (as I do) that the play was produced before the Electra of Euripides (413 B.C.), will conclude that the years 420 and 414 B.C. mark the limits of the period to which it may be referred:

§ 21. The Electra of Sophocles was a favourite with Greek and Roman readers, as traces in literature indicate. It was translated into Latin by a poet named Atilius, who lived probably in the early part of the second century B.C. This version, though it is unfavourably judged by Cicero, seems to have acquired some popularity, since, according to Suetonius, it was one of two pieces from which the verses sung at the funeral of Julius Caesar were adapted,—the other being the Armorum Iudicum of Pacuvius.

as indicative of the poet's latest period, and showing the influence of Euripides. But the danger of inference from a comparison of lower ratios is evident. The ratio in the Oedipus Colonus is lower than in the earlier Tyrannus, and only the same as in the Ajax, which is the oldest play after the Antigone.

1 Cephisodorus (circ. 340 B.C.), the pupil of Isocrates, alludes to verse 61 of the Electra (Athen. p. 122 c). Machon of Corinth (circ. 270 B.C.), who became eminent at Alexandria as a comic poet, tells a story of which the point turns on the first two verses of the play (Athen. p. 579 b). Dioscorides (circ. 230 B.C.), in a well-known epigram (Anthol. Pal. 7. 37), imagines the tomb of Sophocles surmounted by the figure of an actor, holding in his hand a tragical mask of the type called ἦ κούρμως παρθένος (Pollux iv. § 139), i.e., with the hair clipped in sign of mourning. Of this mask, the actor says:—

ἐτε σω 'Αντιγόνην εἶπείον φιλον, ὅκ ἢ ἄμφρος,
ἐτε καί Ἡλέκτραν ἄμφοτερα γὰρ ἄκρον.

Cicero's judgment (De Fin. i. 2) is cited below.

The Electra of Propertius (3. 6. 5 f.) is the Sophoclean:—Electra, salvum cum aspexit Oresten, | cuius falsa temens fleverat ossa soror (Sopha. El. 1126 f.f.).

2 Teuffel, Hist. Rom. Lit. vol. 1. § 96, identifies this Atilius with the writer of palliatae in the time of Caecilius.

3 Cic. De Fin. 1. 7 A quibus (viz., the depreciators of Latin literature) tantum dissertio ut, cum Sophocles vel optime scripterit Electram, tamen male conversam Attilii mihii legendam putem. In the same passage Atilius is described (by a critic whom Cicero quotes) as a 'ferreus scriptor,' and in Epp. ad Att. 14. 20, § 3, as 'poeta durissimus.'

Cicero's brother Quintus wrote an Electra—one of four tragedies which he finished in sixteen days (Ad Qu. Fr. 3. 5, § 7).

4 Suet. Iul. Caes. 84.
§ 22. Two modern plays on the subject,—the *Oreste* of Voltaire and the *Oreste* of Alfieri,—so directly invite a comparison with the Greek dramatists, and especially with Sophocles, that they claim a brief notice here. Each is, in its own way, the work of one who has endeavoured to seize the spirit of antiquity; who appreciates the charms of the Greek treatment; and who wishes to preserve the beauty of Greek outline, while telling the story in a new manner, such as he deems more effective for the modern theatre. Each play thus becomes a suggestive criticism on the antique.

Voltaire was not the first French dramatist who had handled this theme. Crébillon, whose *Électre* appeared in 1708, had followed the precedent set in the *Œdipe* of Corneille (1657), by interweaving love-affairs with the tragic action: the son of Aegisthus has won the heart of Electra, and his daughter is beloved by Orestes. Longepierre, whose *Électre* was acted in 1719, failed for a different reason; he preserved the classical simplicity, but lacked knowledge of the stage and charm of style. Voltaire’s *Oreste* was produced in 1750. In the letter of dedication prefixed to it, he says that his aim is to restore a purer taste; and he thus describes the relation of his work to the Sophoclean. ‘I have not copied the *Electra* of Sophocles,—far from it; but I have reproduced, as well as I could, its spirit and its substance.’ This is true; it is only in general outline that his plot resembles the other; the details are his own. The scene is laid near the tomb of Agamemnon, on the shore of the Argolic Gulf. Thither, from Argos, come Aegisthus and Clytaemnestra, to hold a festival; bringing with them Electra, their slave, with fetters on her wrists. On the same day, Orestes and Pylades are driven ashore at a neighbouring spot, and fall in with Pammène, a faithful old retainer of the house, who becomes their accomplice. The disguised Orestes, with Pylades,

1 ‘Je n’ai point copié l’*Électre* de Sophocle, il s’en faut beaucoup; j’en ai pris, autant que j’ai pu, tout l’esprit et toute la substance.’ *Épitre à la Duchesse du Maine*, in Beuchot’s *Œuvres de Voltaire*, vol. vi. p. 157.
2 A touch borrowed from Soph. *El. 278 ff.*
3 As Pammène answers to the Sophoclean Paedagogus, the Sophoclean Chrysothemis has a counterpart in Iphise, who has been allowed to dwell apart, in an old palace near the tomb.
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presents himself to Aegisthus, bearing a funeral urn. It contains, he says, the ashes of Orestes, whom he has slain at Epidaurus. There are, in fact, human ashes in the urn; but they are those of Plistène, the son of Aegisthus, whom his father had sent to kill Orestes. Presently Aegisthus learns by a message that his son is dead. He promptly arrests the two young strangers, and Pammène also. Meanwhile Orestes has met Electra at the tomb, and, overcome by affection and pity, has made himself known to her; though the oracle of Delphi had strictly forbidden him to do so. Electra now appeals to Clytaemnestra—tells her the secret—and persuades her to intercede with Aegisthus, but without divulging her son's identity. Clytaemnestra complies. Aegisthus—now certain that Orestes is in his hands—spurns her prayer, and sends the two youths to instant death. They are saved by a popular rising at Argos. The people acclaim Orestes as their king. He then takes vengeance. Electra hears Clytaemnestra's cry of supplication (behind the scenes), and, believing that her mother is pleading for Aegisthus, cries to her brother, 'Strike!' 1 The next moment Clytaemnestra is heard crying, 'My son, I die by thy hand!' Electra is overwhelmed with horror; and the play ends with the anguish of Orestes, who prepares to go forth into exile.

The feature which Voltaire himself regarded as most distinctive of his work is the character of Clytaemnestra. He has caught up the hint given by Sophocles (vv. 766 ff.), and carried further by Euripides, that the murderess of Agamemnon may remain capable of tenderness for Orestes and Electra. The Clytaemnestra of Voltaire can be touched by the entreaties of her children, though she replies to their taunts with anger and scorn2. 'The germ of this personage,' he says, 'was in Sophocles and Euripides, and I have developed it.' In doing so, he has

1 Act v, Sc. 8. The trait is borrowed from Soph. El. 1415, ΚΛ. άμ α πέληγμα. ΗΛ. παίγων, ει σβίνεις, διπλήν: but the new setting given to it by the French dramatist is admirably ingenious.

2 Épitre (prefixed to the Oreste), p. 157. 'Rien n'est en effet plus dans la nature qu'une femme criminelle envers son époux, et qui se laisse attendrir par ses enfants, qui reçoit la pitié dans son cœur altier et farouche, qui s'irrite, qui reprend la dureté de son caractère quand on lui fait des reproches trop violents, et qui s'apaise ensuite par les soumissions et par les larmes.'
VOLTAIRE'S NEW POINTS.

gone a little too far; the 'cri du sang' is somewhat too obtrusive and theatrical. Greek Tragedy, with its severe sanity, would have felt that there was extravagance in making Clytaemnestra intercede with Aegisthus for the life of one who could return only as an avenger. Nevertheless, the French dramatist has derived many touches of real beauty and pathos from this motive. His other chief innovation consists in rendering the course of the stratagem less smooth. Orestes and Pylades are placed in deadly peril. Our hopes and fears alternate almost to the end. The demand for this kind of interest is modern. An old Greek audience, familiar beforehand with the main lines of the story, could feel no anxiety for the safety of the hero. Voltaire's treatment of the urn-scene is noteworthy. He saw that here it was impossible to reproduce the Sophoclean pathos; that was only for people who had this custom in respect to the relics of the dead,—a custom surrounded with sacred and tender associations. Voltaire substituted an interest of a different kind,—the thrill felt by the spectators who know that the urn presented to Aegisthus contains the ashes of his son. The device is ingenious, but reduces the incident to a lower level; it is no longer a dramatic beauty, but rather a stroke of theatrical effect. A more serious departure from the ancient model is involved in his attempt to vindicate the gods. He refuses to conceive that they could have commanded an innocent man to slay his mother, however guilty she might be. In his version, they ultimately doom Orestes to do so; but only as a punishment. And for what? For having failed, through love and pity, to persevere in obedience to their arbitrary command against revealing him-

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1 As in the scene between Clytaemnstra, Electra, and Iphise (the Chrysothemis of the play), Act i, Sc. 3; and in the scenes where Clytaemnstra pleads with Aegisthus for Orestes (Act i, Sc. 5; Act v, Sc. 3).

2 'Il a fallu suppléer au pathétique qu'ils [i.e. les anciens] y trouvaient par la terreur que doit inspirer la vue des cendres de Plistène, première victime de la vengeance d'Oreste.' This remark occurs in an essay published in the same year as Voltaire's play (1750),—Dissertation sur les principales Tragédies anciennes et modernes, qui ont paru sur le sujet d'Électre, en particulier sur celle de Sophocle. It appeared under the name of M. Dumolard, a critic of the day; but it clearly reveals the mind, if not the pen, of Voltaire, among whose works it has long been included: see Benchot, Œuvres de Voltaire, vol. vi. p. 255. The words quoted above are on p. 279.

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self to his sister. This surely does not exhibit their justice in a more favourable light. So perilous is it to tamper with Greek Tragedy on this side,—as Euripides, indeed, was the first to show. The inscrutable destiny interwoven with the legend is a thread which cannot be removed without marring the whole texture.

§ 23. A lesson of a different kind is taught by the Oreste of Alfieri. More rigorous than the ancients themselves in limiting the number of the characters, he employs only five persons,—Aegisthus, Orestes, Pylades, Clytemnestra, and Electra. Sophocles is the classical poet who has chiefly influenced him in detail; but he owes still more to Voltaire. His Clytemnestra is a woman broken down by misery and remorse; despised by Aegisthus; upbraided by Electra; vacillating between hysterical tenderness for her children and returns of the old passion for her paramour. Orestes arrives, with Pylades, and is recognized by Electra merely through the emotions which he manifests at the tomb of Agamemnon. The youths then announce, first to Clytemnestra and afterwards to Aegisthus, the news that Orestes has been killed in a Cretan chariot-race. Aegisthus detects the fiction owing to the folly of Orestes, who, throughout the play, is incapable of self-control; he is perpetually reproved, or helped out of difficulties, by the more prudent Pylades. Aegisthus orders the young men to be executed, and dooms Electra to the same fate. They are saved, as with Voltaire, by an insurrection of the Argives. Orestes then takes the righteous vengeance. He slays Aegisthus, and at the same moment, in his blind fury, unconsciously deals a death-wound to Clytemnestra, who is endeavouring to protect the tyrant. The play closes with his incipient madness, when he learns from Electra and Pylades that he has shed a mother's blood.

Alfieri has a genuine, though limited, sympathy with the classical spirit, and, unlike most of his modern predecessors in the treatment of such themes, avoids everything that is positively incongruous with that spirit. It is the more instructive

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1 *Dissertation*, etc. p. 281: 'Oreste est certainement plus à plaindre dans l'auteur français que dans l'athénien, et la divinité y est plus menagée.' The Orestes of Voltaire is indeed to be pitied; but precisely because the divine caprice is so frightful.

2 It was published in 1783, when the poet was thirty-four years of age.
to observe the reason why he fails, in this Oreste, to be truly classical. An Attic tragedy, though severely simple in outline, owes much of its artistic charm to those minor incidents which diversify the plot, and to those secondary persons who serve as foils or contrasts to the chief actors. The part of the Nurse in the Choephoroi is a small one, and yet how much the play would lose if it were omitted! In the Electra of Sophocles, the Old Man is not merely a link in a chain of agency, but a source of dramatic interest: and the portraiture of the heroine herself is the more vivid because Chrysothermis is placed at her side. It is this variety and relief, this skilful use of undertones, that we miss in the work of the Italian dramatist. He has cut out everything that is not indispensable. Without deviation or pause, the action pursues its direct, but somewhat monotonous course. There are occasional beauties, but the general effect is not that of a Greek drama; it

1 Charles Lloyd, in the preface to his English translation of Alfieri's Tragedies (vol. i. p. xxvii; Lond. 1815), quotes some remarks of Madame de Stael (in Corinne):

"Alfieri, par un hasard singulier, était, pour ainsi dire, transplanté de l'antiquité dans les temps modernes; il était né pour agir, et il n'a pu qu'écrire... Il a voulu donner à ses tragédies le caractère le plus austère. Il en a retranché les confidens, les coups de théâtre, tout, hors l'intérêt du dialogue."

'Austerity' is indeed the word which best describes the general stamp of his tragedies. He represents a reaction from the extravagance of Italian drama in the seventeenth century; but his endeavours after classical form is that of a mind which had more force and passion than sensibility or imagination.

2 Conspicuous among these is the scene at the tomb, where Electra divines the identity of Orestes by overhearing his outburst of grief and vows of vengeance, while Pylades (fearing a recognition) pretends to her that his friend is of unsound mind (Act ii, Sc. 2). A few verses, which immediately precede the discovery, will serve to give some idea of the style:—

**ELETTAR**

Gli sguardi
Fissi ei tien sulla tomba, immoti, ardenti;
È terribile in atto...—O tu, chi sei,
Che generoso ardischi?...

**ORESTE.**

A me la cura

Lasciane, a me.

**PILADE.**

Già più non t'ode. O donna,
Scusa i trasporti insani: ai detti suoi
Non badar punto: è fuor di se.—Scoprirti
Vuoi dunque a forza?
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is rather that of an abridgement from such a work. Thus both Voltaire and Alfieri—the two moderns who, in treating the story of Electra, have been most closely studious of the classical models—have, in their different ways, something to teach us with regard to those qualities which distinguish the Greek masterpieces.

§ 24. We have already seen how the lyric Oresteia of Stesichorus is related to certain works of Greek art. It may be interesting, in conclusion, to observe how far the dramatic versions of the story can be traced in that province. As might have been expected, the Aeschylean trilogy has been the most influential.

ORESTE.
Immergerò il mio brando
Nel traditor tante fate e tante,
Quante versasti dalla orribil piaga
Stille di sangue.

ELETTRA.
Ei non vaneggia. Un padre...

ORESTE.
Sl, mi fu tolto un padre. Oh rabbia! E inueto
Rimane ancora?

ELETTRA.
E chi sarai tu dunque,
Se Oreste non sei tu?

PILADE.
Che ascolto?

ORESTE.
Oreste!

Chi, chi mi appella?

PILADE.
Or sei perduto.

ELETTRA.

Elettra
Ti appella; Elettra io son, che al sen ti stringo
Fra le mie braccia.

1 M. Patin (Études sur les Tragiques grecs, vol. ii. pp. 382 ff.) notices, among other plays on this subject, two which present certain points of interest. One is the Clytemnestre of Alex. Soumet, produced in 1822, when the part of Orestes was acted by Talma. The influence of the Greek dramatists is mingled with that of Alfieri. Unlike his modern predecessors, the author makes use of Clytaemnestra’s dream, to which he gives a new and striking form. From the Oreste of Alex. Dumas (produced in 1856) is cited a beautiful lament of Electra (Act ii, Sc. 6), an echo of several passages in Sophocles.
Thus the *Choephoroi* has helped to inspire a vase-painting in which Electra, Orestes and Pylades, with some other figures, are seen at the grave of Agamemnon,—the god Hermes (whom Orestes invokes at the beginning of that play) being also present. The passage of the *Eumenides* which alludes to the purification of Orestes by the blood of swine (*καθαρμὸς χοιροκτόνων*, v. 283) is illustrated by another vase; Apollo, at Delphi, is holding a slain sucking-pig over the head of Orestes, while the ghost of Clytaemnestra seeks to arouse the slumbering Furies. In a third vase-picture, also indebted to the *Eumenides* (187—223), we see the Furies now awake, and about to resume their chase of Orestes; Apollo, at his side, sternly reproves them; while the benign figure of Athena, to whom Orestes looks up, typifies his approaching acquittal at Athens. Lastly, the crisis in the trial on the hill of Ares, when the goddess places her pebble in the urn, is depicted on a vase of the later Roman age. The *Electra* of Sophocles has suggested the subject represented on an Apulian vase; Orestes, wearing a chlamys, and carrying a spear in his left hand, shows a funeral urn to Electra; Pylades, also with chlamys and spear, follows him. The moment is that at which the two youths, disguised as Phocian messengers from Strophius, arrive before the gates of the palace, and inform Electra of their errand (1113 f.):

φέροντες αὐτὸν σμακὰ λείψαν ἐν βραχεί τεύχειθανόντος, ὡς ὀρᾶς, κομίζομεν.

A marble group, now in the Museum at Naples, represents a youth standing at the right side of a maiden whose outstretched

1 The vase is from Lower Italy, and is now at Naples: Rochette, *Mon. indit.* pl. 34. It is reproduced in Baumeister's *Denkmäler*, p. 1111, with Overbeck's interpretation of it.


4 Found at Kertsch: Baumeister, *Denkm.* p. 1119, where Stephani's explanation of it is given.

5 Reproduced by Prof. A. Michaelis at the head of the Preface to his revision of Otto Jahn's *Sophoclis Electra* (3rd ed., p. iii, Bonn, 1893). He refers (p. vii) to the publications and interpretations of the vase by Laborde (*Vases Lamberg I.*, pl. 8), J. de Witte and C. Lenormant (*Étude céramogr.* II. pl. 79), and Overbeck (*Bildwerke* pl. 29, 61).

6 Reproduced in Baumeister's *Denkm.* p. 1192; and by Michaelis in Jahn's *Electra*, p. 31.
right arm encircles his neck, the hand resting on his right shoulder. This work, remarkable for a grave and chastened beauty, is suggestive of an elder sister with her brother; and, according to a probable interpretation, the persons are Electra and Orestes. We are reminded of the sequel to the recognition in the play of Sophocles, where the sister says, ἔχω σε χερσίν; and Orestes answers, ὅσ τὰ λοίπ᾽ ἔχοις ἀεί (v. 1226); though the moment imagined by the sculptor is one when the first transport of joy has subsided into a calmer happiness. It remains to notice a slight but significant testimony to Sophoclean influence on the treatment of this subject in the art of the Imperial age. Lucian describes a picture in which Orestes and Pylades are slaying Aegisthus, while Clytaemnestra, already slain, is seen on a couch. He commends the skill which fixes attention on the doom of a wicked man, but leaves in the background the vengeance taken on a mother by a son. Now, among the extant literary sources for the story, the Electra of Sophocles is the only one in which the death of Clytaemnestra precedes that of Aegisthus; and the effect for which Lucian gives credit to the painter is the same which is obtained, in a subtler form, by the dramatic perspective of the poet.

1 This view is accepted by Prof. Michaelis (op. cit. p. vii). According to others, the persons are Merope and her son Ctesphontes (from the Ctesphontes of Euripides); or Deianeira exhorting her son Hyllus to go in search of Heracles (Soph. Tr. 82 ff.); or Penelope and Telemachus.

The group is the work of Stephanus, a pupil of Menelaus, himself the pupil of Pasiteles, a sculptor and versatile artist of Lower Italy, who lived in the earlier half of the first century B.C. See Dr C. Waldstein's article on Pasiteles in Baumeister's Denkmäler, p. 1190.

2 Lucian Peri τοῦ αἰκον, § 23.

3 Ἱβ. σεμών δὲ τι ὁ γραφεῖς ἐπεπόθησον, τὸ μὲν ἄσβες τῆς ἐπιχειρήσεως δεῖξας μόνον καὶ ὃς ἤδη πεπαγμένον παραδραμὼν, ἐμμεβαδονότας δὲ τοὺς νεανίσκους ἐργασάμενος τῷ τοῦ μοιχοῦ φίλῳ.

4 With regard to the authority followed by the painter, Lucian remarks, τὸ ἀρχέτυπον ὁ γραφεῖς παρ' Ἐυριπίδου ἢ Σοφοκλέους δοκεῖ μοι λαβεῖν, forgetting that no situation even distantly similar occurs in the play of the younger dramatist. Indeed, so far as I can discover, the Euripidean Electra is nowhere traceable in ancient art, to which it offered no specially suitable material. It will be observed that the picture described above does not agree in detail with the closing scene in the play of Sophocles; it is the order of the retributive acts, and the prominence given to them respectively, which unmistakably shows his influence.
§ 1. The Electra was one of the most popular plays in Byzantine MSS. as in older times, and ranks second only to the Ajax in respect to number of MSS. This popularity bears upon another fact which is illustrated by the scholia (see below, § 3)—viz., the frequency of variants indicating a text, or texts, inferior to that represented by the better codices. On the other hand, though the great mass of the later MSS. are of no independent value, and teem with errors due to carelessness or to feeble conjecture, yet it happens now and again that some one among them preserves or confirms a true reading, offers a noteworthy variant, or presents some other point of interest. A few examples may be given:—Verse 187. Vindobonensis: ε written over the o of τοκέων.—305. Δ: μοι for μου.—445. Vat. a: κάρα (vulg. κάρα).—485. Ienensis and Vat. 45: χαλκόπλακτος (vulg. χαλκόπληκτος).—495. Aug. c adds θάρσος after ἕξει (with Γ and Pal.).—534. Aug. b: τίνων (vulg. τίνος).—581. D: τιθέντι.—941. Ambros. G. 56 sup.: ἐς τόδε for ἔσθο δ' γ'.—950. Monacensis: λειψιμεθα.—1251. Aug. c: παρησία (vulg. παροντία).—1275. Ienensis: πολύτονον (vulg. πολύτονον).—1403. Ienensis has ὶμας superscript (while the word has disappeared from the other MSS.).—1458. Ienensis: πύλαις (vulg. πύλαις).

Among the aids to the textual criticism of the Electra which have appeared within the last quarter of a century, none is more valuable than the Jahn-Michaelis edition. Subsequently to the publication of his Electra in 1861, Otto Jahn saw more and more reason to doubt whether the Laurentian MS. (L) was the source of all the others now extant, and took steps to procure further materials for a judgment on the question. At his request Dr H. Hinck made a complete collation of two Florentine MSS.; viz., Laur. xxxi. 10, commonly denoted as Lb, by Michaelis as 1, by Campbell as L*; and Laur. 2725 (formerly Abbat. 152), commonly denoted as Γ, by Michaelis as G. Hinck
also collated L, where he saw reason to question former reports, or where the original reading had been changed by correctors. From another friend, Dr E. Hiller, Jahn obtained a collation of the Vienna ms. of the Electra, Vindobonensis (phil. graec. 281, of the 14th or 15th century). The collations of the Paris mss. A and E made by Dr R. Prinz were also placed at his disposal. Shortly before his death, Jahn entrusted the task of re-editing his Electra to Prof. Michaelis, desiring that the critical apparatus should be much enlarged, and in particular should exhibit all the discrepancies from L of the Florentine mss. Lb and Π, and of the Parisian mss. A and E. The second edition of Jahn's work, thus amplified, was published by Prof. Michaelis in 1872. The third edition, with further improvements of detail, appeared in 1882.

Besides giving a full report of the four mss. above-mentioned (Lb, Π, A, and E), Prof. Michaelis has used the collation of the Vindobonensis largely enough to show the character of that ms., which, though abounding in errors and interpolations, contains a few ingenious corrections. A point which is placed in a clear light is the relation of Lb to L, of which Dr Hincck contributes a discussion. Lb is the nearest of all the known mss. to L, yet is not a transcript from it, as is proved by the number and nature of the discrepancies; as also by the fact that Lb has the list of the Dramatis Personae, which is wanting (for the Electra) in L. The archetype of Lb must have been a ms. copied from L at a time when the latter was either wholly or generally free from the corrections or conjectures made by later hands. Lb, again, contains some readings different from any, of any date, which occur in L. But, as a rule, Lb agrees with the text of L in its original form, and is thus occasionally a help to determining that text where the later correctors of L have altered or obscured it. With regard to the general relationship of the mss., Prof. Michaelis recognises that the collations used by him fully bear out the distinction between two principal groups, of which L and Paris A are respectively the types. As Lb is akin to L, so is E to A, while Π holds an intermediate position.

§ 2. In common with the later mss., L exhibits the interpolation αὐδαίς δὲ ποίον (856), first deleted by Triclinius. It shares also the interpolation παρέιπα, after γενναίον (128), first removed by Monk (Mus. Crit. i. p. 69, ann. 1814). But the general superiority of L is not less apparent in this play than in the rest. Thus in v. 174, where, like the other mss., it now has the corrupt ἵνα, it originally had the genuine reading, ἡμ. In 192 most mss. have lost ἀμφίστημα, but L has
at least ἀφικόταμαι, while the majority have ἀφικόταμαι. Some points of interest as to the readings of L may be seen in my critical notes on 783, 1275, 1298, 1396. Details characteristic of the ms. as such, and especially of processes traceable in the corrections, will be found at 164, 234, 363, 443, 852, 1368, 1378, 1449.

Verses 584—586, accidentally omitted from the text of L, have been supplied in the margin by the first hand. It is the first hand also which has inserted verse 993 in the text. But the addition of verse 1007 in the margin is due to the first corrector (S). A comparison of v. 993 with 1007 is instructive in regard to the difference between the two handwritings, which is often less clear than in this example. The addition of verses 1485—6 in the margin may also be attributed to the first corrector.

§ 3. The scholium in L on v. 272 preserves ἀποκόψεις, changed in Scholia. the MSS. to αὐτοφόροντης. The scholium on 446 confirms (by the words τῇ ἑαυτῷ κεφαλῇ) the true reading κάρα in 445, lost in almost all MSS. At v. 1281 the lemma of the scholium in L preserves ἀν, corrupted in the text of L, as in most MSS., to ἀν. Several of the variants recorded in the scholia are curious for the free indulgence in feeble guess-work which they suggest. A typical example occurs in the schol. on 1019, where οὔδεν ἤσον figures as a v. l. for αὐτόχειρ. Similarly the schol. on 303 records προσμένοντι ἀεὶ ποτε as a v. l. for τῶν ὑπ' προσμένοντος ἂν. In 232 a v. l. for ἀνάριβθος seems to have been ἀείνομος (corrupted in the scholium to ἀνάνομος). At 591 the scholiast mentions ἐπανέσωμεν as a v. l. (a very bad one) for ἐπανέσαμυ ἂν. Occasionally variants of this class have made their way into the text. Thus in 592 the miserably weak τυγχάνει (obviously generated by τυγχάνει in 586) was the original reading in L, where, however, it has been corrected to the genuine λαμβάνεις. In 676 the choice between νῦν τε καὶ πάλαι λέγω (L), and νῦν τε καὶ τότε ἐννέπω (A), is more evenly balanced; though few critics, I think, will refuse preference to the former.

The ἰπόμηνα mentioned by the schol. on 451 and 488 is doubtless the commentary of Didymus (circa 30 B.C.) on Sophocles,—one of the principal sources of our older scholia. (Intro. to the Facsimile of the Laur. MS. of Sophocles, p. 21: Lond. 1885.) The name of Didymus is supposed to be indicated by the letters Δι in the schol. on 28 (where see note).

§ 4. There are some gaps in the text. A trimeter has certainly been lost after v. 1264. In 1283 something has fallen out before ἔσχον of the text. In 1432 the latter part of the trimeter is wanting. Hermann assumes Lacunae.
also the following losses:—after 1427, an iambic tripod, and two trimeters: after 1429, a trimeter. On slighter grounds, lacunae are supposed by Leutsch after 344, 346, 351; by Morstadt after 35 and 530, and after the words ἐλθώντος εἰς φῶς in 419; by Jahn, after 316.

Many transpositions of single verses, or groups of verses, have been proposed. Thus:—Verse 68 to be placed after 70 (Morstadt). 651 after 652 (Nauck). 686 f. after 695 (Nauck). 720—722 after 733 (Burges), or after 740 (E. Piccolomini). 956 after 957 (Bergk). 1007 f. after 822 (G. Wolff), or after 1170 (Pflügel). 1049, 1048, 1047 to be read in that order (F. W. Schmidt). 1050—1057 to be re-arranged (Bergk: see cr. n. there). Bergk's view of vv. 1178—1184 (see commentary) supposes, besides a derangement of the order, a mixture of different recensions. In no one of these instances does there seem to be any justification for dislocating the traditional text.

The interpolations which have been supposed in the *Electra* are very numerous, though less numerous than in the *Trachiniae*. At least 110 verses have been suspected or condemned by various critics. I subjoin a list as complete as I have been able to make it:—

EDITIONS, ETC.

after λόγος in 1360. 1459 Herwerden and Nauck. 1485 f. Dindorf and others. 1505—1507 Dindorf. 1508—1510 F. Ritter.

In a vast majority of these instances, the suspicion or rejection appears wholly unwarrantable, being due to one or more of the following causes: (1) imperfect appreciation of the censored passage in its relation to the whole context; (2) intolerance of commonplaces,—such as 1170 and 1173; or (3) more generally, a disposition to restrict the artistic freedom of poetical and dramatic expression, by demanding that it should invariably conform (α) to rigid logic, and (δ) to the verbal usages of prose. It is surely a singular example of (1) and (3) in combination that Nauck should think fit to reject these beautiful verses (1129 f.), and thereby to impair also the beauty of their neighbours:—

νόν μὲν γὰρ αὐθεντὰ βαστάζω χρείαν.
δόμων δὲ σ’, ὡ παί, λαμπρὸν ἐξεπεμφε γᾶτω.

I confess that, so far as I am able to see, verse 691 is the only one in this play which affords reasonable ground for strong suspicion; and I can only hope that any students of the Electra who may consult this edition will examine each of the supposed interpolations on its own merits. Conjectural emendation (as the notes will show) has not left much to glean,—for those, at any rate, who conceive that the proper use of that resource is restorative, not creative; but, to mention two examples of small points, no one seems to have suggested that in 1380 προπίπτω ought to be προπίπτω, or that the halting verse, 1264, τότ’ ἐδεὶς ὅτε θεοί μ’ ἔπιστρεψαν μολεῖν, might be healed by the mere change of ὅτε to ὅτε.

§ 5. Besides the various complete editions of Sophocles (O. T., 3rd Editions. ed., p. lxi), I have consulted F. A. Paley's commentary, in his volume containing the Philoctetes, Electra, Trachiniae (London, 1880); the 3rd edition of G. Wolff's Electra, revised by L. Bellermann (1880); and, above all, the 3rd edition of Otto Jahn's Electra, as revised and enlarged by Professor Michaelis, a work of which the value for textual criticism has already been indicated, and which contains also a well-digested selection both of the ancient materials for interpretation of the play, and of modern conjectures.
METRICAL ANALYSIS.

The lyric metres of the Electra are the following. (1) Logaoedic, based on the choree (or 'trochee'), −ο, and the cyclic dactyl −ο, which is metrically equivalent to the choree. A logaoedic verse of 4 feet (or 'tetrapody'), composed of one cyclic dactyl and three chorees, is called Glyconic; of the 'first,' 'second,' or 'third' order, according to the place of the dactyl. Glyconics occur in the first strophe of the second Stasimon. The 'Pherecric,' a logaoedic verse of 3 feet, occurs in the third strophe of the Parodos, per. iv., v. 3. A more detailed account of logaoedic verse will be found in O. C. p. lviii.

(2) Chorēic, based on the choree (trochee). This occurs chiefly in verses of 4 or of 6 feet, and is often used to vary logaoedics.

(3) Dactylic, esp. in the form of the rapid tetrapody (acatalectic), as used in the Parodos (first Strophe, periods i. and iv.; second str., per. ii.; and Epode, per. iv.).

(4) Dochmiac, ω:−−−ο−λ. Dochmiac dimeters occur in the earlier part of the μέλος ἀπὸ σκηνῆς (1232 ff.), and in the third Stasimon. See O. C. p. lix.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of Electra's θρήνος preceding the Parodos (vv. 86—120), these belong to the class which may be described as 'free' or 'melic' anapaests, in contradistinction to the march-anapaest; see W. Christ, Metrik, 2nd ed., § 287, p. 247. They are especially characterised by the frequency of spondees, which give a slow and solemn movement, suited to laments (whence the name 'Klaganapäste' has sometimes been applied to them); while they also admit the converse licence of resolving long syllables (cp. commentary on 88 f.).
METRICAL ANALYSIS.

(6) The 'paeon quartus,' ơ ơ ơ —, is appropriately introduced in
the first verse of the third Stasimon—that short ode which marks the
moment of suspense, just after the avengers have entered the house.
The paeon is suited to express agitation or excitement, especially in
earnest entreaty; thus the Danaides use it (in its 'cretic' form, — ω —)
in Aesch. Suppl. 418 ff., φρόντισον, καὶ γενοῦ | παιδίκως εὐσεβῆς πρὸ-
ξένος κ.τ.λ. In v. 1388, the paeon is replaced, and as it were balanced,
by a kindred measure, the bacchius, — — ω, often employed to denote
perplexity or surprise; as in Aesch. P. V. 115 τίς ἀχώ, τίς δὴμα προσέπτα
μ’ ἀφεγγής; ω: — — ω | — —, ω || — — ω | — — ||. (See J. H. H. Schmidt,
Rhythmic and Metric, § 11, p. 34.) Such interchange of the paeon and
the bacchius is not infrequent; it is employed with beautiful effect in
the strophes of Pindar's second Olympian.

The lyrics of the Electra have a special interest in regard to the
question concerning the period to which the play belongs. Down to
about 420 B.C. it is somewhat rare in tragic lyrics to find different
classes of metre combined within the same strophe. One class is the
γένος ἵσον, in which the time-value of the thesis is equal to that of the
arist, as it is in the dactyl, the spondee, and the anapaest. The other
class, the γένος διπλάσιον or ἄνυσον, includes the trochee and iambus,
with the measures based upon them. In plays of the earlier period, the
same strophe seldom represents both these classes. But in the Parodos
of the Electra a single strophe combines dactyls or anapaests with
choric or logaoedic verses; and the Epode unites all four kinds. Such
πολυμετρία was associated with the new tendencies in music which
began to prevail shortly before the Sicilian Expedition.

In the third Stasimon (1384—1397) we have an example, which
W. Christ cites as typical (Metrik, § 520), of dochiamics in combina-
tion with other elements, the paeon, bacchius, and iambic. Another
feature worthy of notice is presented by the μέλος ἄνω σκηνῆς in 1232—
1287, viz., the use made of the iambic trimeter in connection with
dochiamics. The combination occurs elsewhere, as in Aesch. Ag.
1136 ff., and Ar. Ach. 490 ff. But here the four successive couples of
trimeters, inserted at intervals, clearly mark a purpose of contrasting
the more animated or impassioned lyrics with this calmer measure.
Iambic trimeters, when thus interposed in a melic passage, were not
spoken, as in ordinary dialogue, but given in recitative with musical
accompaniment (παρακαταλογή). (Cp. Albert Müller, 
Griech. Bühnen-
alterthümer, p. 192, n. 2: W. Christ, Metrik, § 376, p. 321.)

In the subjoined metrical schemes, the sign — denotes that the
METRICAL ANALYSIS.

ordinary time-value of a long syllable, commonly marked —, is increased by one half, so that it becomes equal to ϑ or ϑϑϑ: the sign □ denotes that such time-value is doubled, and becomes equal to ϑ or ϑϑϑ. The sign ἀ means that an 'irrational' long syllable (συλλαβή ἄλογος) is substituted for a short. The letter ω, written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, Λ marks a pause equal to ϑ, Λ a pause equal to ϑ. 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 προφόδος, or prelude (marked as πρ.): or, if it closes it, an ἐπιφόδος, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the μεσοφόδος, mesode, or interlude.

I. Parodos, vv. 121—250.

In point of length, this song of 120 verses stands next to the parodos of the O. C., which contains 136; while that of the Philoctetes comes third, with 83. When Electra's monody (vv. 86—120) and this ode are taken together, they form the longest lyric passage extant in Sophocles (164 vv.).

First Strophe.—The measures of the several periods are as follows:—I. dactylic: II. dactylic: III. choreic (or 'trochaic'): IV. dactylic: V. logaoedic: VI. choreic. The dactylic verses, it will be seen, are almost exclusively tetrapodies, such as occur again in the second Strophe, and in the Epode.

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I. 1. ω πας | πας δυοτανοτας Λ ||
    αλλ ου | τοι των γ | εξ αιθ | α Λ

---

2. ηλεκτροσαματρος τιν αει | τακεις | ωδ ακορεστον | οιμωγ | αν Λ ||
    παγκου | ου λιμας πατεραν | οσαις | ουτε | γο | οισω | ουτ ευχ | αις* Λ

* γδουσ ωδ' ειχαίς is Erfurdt's conjecture: see on v. 139.
METRICAL ANALYSIS.

I.

1. тон палαι | ек дoler̂аs аθε̂ωταта ||
   аll аπο | тων μετρ̂ων επ αιμη̂χανων

2. ματρ̂ων αλ̂ωντ απατ̂αις αγαμ̂μένωνα
   αλγ̂ων α | еι στεναξ̂ουσα δι ολλουσαι ||

κακ̂:ς τε | λει̂ρι | προδοτ̂ον | ως ὁ ταδε πορ̂ων Λ ||
εν ὁισ αν | αλυσις | εστιν | ουδε | μια κακ̂:ς Λ ||

3. οδα τε | καὶ αυκτ̂ημί ται | ου τι με ||
   αλλ εμε γ | а στον̂:̂ος αραρ | еιν̂ φρενας

4. φυγγαναι | ουδ̂ εδελ̂ω ρολι̂π | ειν̂ τοδ̂ ||
   а иτων | аиев ἅτ | ун̂ ол̂о | фиρεται

5. μην ουν τον̂ еμον στεναξ̂ειν πατερ | αθλιον̂ ||
   ορνις а | τυζ̂ομεν | α διος | аγγελος

   аλλ̂: ω | παντ̂: οι | ασ̂ φιλο | τη̂τοσ αμειζ̂ομεναι̂ χαρ̂ | εν Λ ||
   ι: α | παν | τλαμ̂: | ωπ νιοβ̂ | а се δ εγ | ωγε νεμ | ω θε | ον Λ ||

I.

6. οτ̂: аτε μιω̂δ αλ | у | ειν̂ Λ ||
   ατ̂: еν̂ ταφ̂: ψ̂: πετρ | аи | ψ Λ

2. аи | аи уκν̂ουμαι Λ ||
   аи | еι δακρ | у | εις Λ
METRICAL ANALYSIS.

I. 4 )  
    5 = επ.

II. 4 )  

III. 6 )  
      4 = πρ.

IV. 6 )  
    4 )  
    4 )  
    4 )  
    4 )  

V. 4 )  
    4 )  

[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.]

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

I. οὐ : τοι | σοι | μον | τεκνον | αχιος | εφαν | η | βροτ | ον | Λ | ]

II. θαρσ : ει | μοι | θαρσ | ει | τεκνον | ετ | ι | μεγας | ουραν | ψ | Λ

II. 1. προσ : στι συ | των | ενδον | ει | περ | ισο | α | Λ | ]

2. ζευ : ο εφορ | ϕ | παντα | και | κρατ | νυ | ει | Λ

3. οια | χρυσοθεμ | ις | ξω | ει | και | ισιαν | ιασσα | ]

4. κρυπτ | κ | αχιον | εν | η | θεο | Λ | ]

5. χρων | o | γερευμαρ | ης | θεο | ]

6. ολβ | ιοσ | ον | α | κλειν | α | Λ | ]

7. ουτ | ε γαρ | ο | ταν | κριν | αν | ]

6. γα | ποτε | μικρη | αι | ον | Λ | ]

6. βου | νομον | εχ | νον | ακταν | Λ | ]

7. δεξετα | ευπατριδ | αν | διοσ | ευφρον | ]

8. παις | αγα | μεμονωδ | ι | ασπερτροπος | ]
METRICAL ANALYSIS.

8. \( \beta \eta : \mu \alpha i \mu o \lambda | \; \sigma n t \; \alpha \; t a v d e \; \gamma a v \; o p e t \; | \; a v \; \Lambda \; | \)
\( \sigma o u \; t \; o p a r a \; t o n \; a k h e p \; o n t a \; | \; \theta e o s \; a n \; a s o | \; \omega n \; \Lambda \)

9. \( \gamma n \; \varepsilon g w \; a \; \kappa a m a t a \; | \; \pi r o s m e n | o u s \; a \; | \; t e k n i o s \; \Lambda \; | \)
\( \alpha l l \; : \varepsilon m e \; m e n | o \; p o l y s \; | \; a p o l e \; | \; \lambda o u c e n \; | \; \eta \; \sigma | \; \eta \; \Lambda \)

10. \( t a l \; : \alpha i n \; a | \; n y m f | \; e v t o s \; | \; a i e n | \; o i x v | \; \omega \; \Lambda \; | \)
\( b i \; : \; o s o s \; a v | \; e l p \; | \; i s t o s | \; o u d e t | \; a r k | \; \omega \; \Lambda \)

II. 1. \( \delta a k r u s i | \; m u d a l e | a \; t o n \; a n | \; \eta n u t o n \; | \)
\( \alpha t i s \; a n | \; e n \; t e k e | o n \; k a t a | \; t a k o m a i \)

2. \( o i t o n \; e x | \; o u s a \; k a k | o w n \; o \; d e | \; \lambda a b e t a i | \)
\( a s \; f i l o s | \; o u t i s \; a n | \; \eta r \; u p e r \; | \; i s t a t a i \)

3. \( \omega n \; t \; e p a \theta | \; o w n \; t \; \varepsilon d a h \; t i \; g a r | \; o u k \; e m o i | \)
\( a l l \; a s e r | \; e i \; t i s \; e x | \; o i k o s \; a n | \; a z i a \)

4. \( e r x e t a i | \; a g g e l i | \; a s \; a p a t | o m e n o n \; | \)
\( o i k o n o m | \; \omega \; b a l a m | \; o u s \; p a t r o s | \; o d e \; m e n \)

IV. 1. \( a : e i | \; \mu e n | \; g a r \; p o \theta e i \; \Lambda \; | \)
\( a : \; e i | \; k e i \; | \; s u n \; a t o l | \; \sigma \Lambda \)

2. \( p o \theta : \; o w n \; o u k | \; a z i | \; o i \; f a v \; \eta n a i \; | \)
\( k e n : \; a i s \; d \; a m f | \; i s t a m | a i \; t r a p | i e s i m s \)

I. 4) II. 4) III. 4) IV. 4)

J. S. VI. 4)
METRICAL ANALYSIS.

THIRD STROPE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the πολυμετρία to which reference was made above (p. lxxviii). The 1st and 4th verses are still anapaestic dimeters; but v. 3 is a choreic tripod, and v. 3 a logaoedic tripod, of the form known as a ‘first Pherecratic’ (O. C. p. Iviii). In Per. V. we have choreic hexapodies.

I.  1. οικτρ: a μεν  | νοστοις  | αυθ: a  | a  
    φραξ: ου μη  | πορσώ  | φων: ειν  

2. οικτρ: a δ εν  | κοιταις  | πατρω: a  
    ου: γνωμαν  | ισχεις  | εξ: αι: | εν  

3. οτε: οι παγ:χαλκων  | ανταια  
    τα παρ: οντ οικ  | ειας  | εις αρ: | ας  

4. γενν: ον: ωρμ: αθη  | πλαγγα  
    εμ: πιπτεις  | ουτους  | αικ  | οις  

II.  1. δολος: ςν: ο φραγ:ας  | ερος  | o κτεν:ας  
    πολυ: γαρ τι  | κακ:ων  | ντερ  | εκτης  | ω  

2. δειν: αν: δειν:ος  | προφυ:τουσαντα:  | ες  
    σφ: δυσθυμ: | τικτ  | ουσ: α: | ει  

    ψυχ: ο πολεμ: | ους: τα: | δαι: | οις  

4. ςν: ο ταυτα  | πρασσο:ων  
    ουκ ερ: | ιστα  | πλαθ  | ειν  

III.  1. ω: πασιν: keina  | πλευν: αμερα  
    δειν: οις: ν: αγκαιοθ: | ν: δειν:οις  

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METRICAL ANALYSIS.

IV. 1. ὤ νῦς ὦ | δειπνών | ἀρρήτ | ὁν ἔλατα | ἀν
      αλλ.: εὖ γαρ | δεινοῖς | ὁν σχῆσί; ὄν ἔλατα

>  1  1

2. εκ: παγλ | ἀχθῇ ἔλατα | ἔλατα
       ταυτ.: ας | ας ἔλατα

>  1  1

3. τοὺς εμοὺς ἰδε πατηρ ἔλατα
       φορα με | βιοσ ἔκ ὑπ

>  1  1

4. θανατ.: οὐς αικ εἰς διδυμῶν χειρον ἔλατα
       τιν: γαρ ποταί | ὁς φίλη | α γεμεθτὰ ἔλατα

>  1  1

V. 1. αἱ: τοὺς εμοὺς ἐν | ἐν | ὁν βίον ἔλατα
       προσ: φορον ἀκ | ὁν | αμ ἐπὶ ὡς ἔλατα

>  1  1

2. προδοτὸν | αἱ μετὰ ὠλέον | ἔλατα
       τιν: φρον | ὁπτι | καίρε ἔλατο

>  1  1

3. αἰς: θεὸς ὡ | μεγας ὃλεωσ | ἔλατα
       αν: ετε μ αν | ετε | παραιγορ | ὦν ἔλατα

>  1  1

4. τους: ιμα παθεία παθεία | ποτον ἔλατα
       τα: δε γαρ αλύτα | κληστ | αἱ ἔλατα

>  1  1

5. μηδε ποτι | αγλαῖ | αὶ ἀποφαία ἔλατα
       οὐδε ποτ | εκ καματ | ὦν ἀπο | παύσομαι

>  1  1

6. τοι: ἀδ αἰνοσ | αντες | ἐργας ἔλατα
       αν: αριθμοῖ | ὁδε | βργ ὄν ἔλατα

I.  4  4
       4
       4
       4
       4
       4
       4 = έπ.

II.  4
       4
       4
       4

III.  4

f 2
EPODE.—I. Anapaestic dimeters (spondaic, as in per. I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic tripody. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

---

I. 1. αλλ : ουν ευνοια γ | αυδιω Λ

2. ματ : ἡρ ωσει τις | πιστια Λ

3. μη : τικτειν | σ αταν | αταις Λ]

II. 1. και τι μετρησεν κακοσικός ειφυ φερε |

2. πως επε | τοις φθιμενους αμελειν καλν |

3. εν τινι | τοιτ είβλαστ ανθρωπων []

III. 1. μητ : ειν | εντυμνος συντοις Λ |

2. μητ : ει τψ | προσκεμεναι κρηστη ευ Λ |
3. ξυν: ναιοιμ | ευκηλιχας γονεων \ L ||
4. εκ: τιμους | ισχονια πτερυγιας \ L ||
5. οξυνουν γονων \ ]

IV. 1. ει γαρ ο | μεν θανων \ || γα τε και | ουδεν \ ||
2. κεισται ταλμας || οι δε | μη παλμων \ ]

V. 1. δωσουσ | αντιφωνους δικας \ ||
2. ερρ: οι τι αν | αιδως απαντων \ \ || ευσεβει \ || \ θνατων \ ]

I. 4
II. 4
III. 4

IV. 3
V. 4

II. First Stasimon, vv. 472—515.

STROPHE.—I. Logaoedic. II., III., and IV., Choreic.

I. ει μη | γω παραφρων | μαντεος εφυν \ ||
ηξει | και πολυ | πους | και πολυχειρ \ ||
2. και: γροωμας | λειτομανα | σφαιας || ευσιν | α πρωμαντεος \ ]
α: δεινως | κρυπτωμεν | α λοχ ωσ | χαλκωτως ερ | in \ ]

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METRICAL ANALYSIS.

II. 1. δίκ: a δίκ | αία | φερομεν|a χερ|owν κρατ|η| Λ ||
     a :λεκτρ α| νυμβα | γαρ επε | βα μμ | αι | φον | ων Λ

   2. μετ : εισιν | ω | τεκνον | ου μακρ|ον χρον|ον Λ
     γαμ : ων αμ | ιλλ | ημαθ | οισιν | ου | θεμ|ις Λ

III. 1. υψ: εστι | μοι | θάρσος | αδ | νυν | κλυ|οισαν ||
      προ: τωνδε | τοι μ εχει | θαρσο|ος τι* | μη|σθ | ημν

   2. αρτ|ον ευρατ|ον Λ ||
      α|γεγερε Πελ|αιν περ|ιας Λ

IV. 1. ου : γαρ ποτ | μιμαστ|ει γ ο | φυσας || ι ελλ|αι|ων αλ|αιξ Λ ||
     τοις : δρωσι | και συν | δρωσιν | ή | τοι | μαυτ | ει | αι βρο|θων Λ

   2. ουδ : α παλ|ι αια | χαλκο|πλακτος | αμφι|ακ | η|σ γεν | νις Λ ||
     ουκ : εισιν | ειν δει|σις ον | ειροις | ουδ | ειν | θεσφατ | οις Λ

   3. α : νιν κατ|επε|φεν | αισχυστ|ιαν ευ | αικ | αισ Λ ||
     ει : μη το|δε | φασια | νυκτος | ευ | κατ|ασχο|σι ει Λ

I. 5 = πρ.  II. 6 )  III. 3 )  IV. (4
     4 )  6 )  4 = επ.  4 )

* θάρσος τι is a conjectural supplement. See cr. n. and commentary on 495 ff.
Another possibility is to write υπεστι μοι θάρσον (instead of θάρσος) in the strophe, and προ τωνδε τοι <θαρσος ικι ρεξ> in the antistrophe. In the latter case, the
metrical would read thus:—υψ : εστι | μοι | θάρσος | αδ | νυν | κλυ | ους | αω Λ ||,
and similarly in the antistrophe; the verse consisting of two tetrapodies, instead of
two tripodes.
METRICAL ANALYSIS.

EPODE.—Choreic, in verses of four feet, varied by two hexapodies.

1. ω : πελοπός | α | προσήλευμ πολύπυνος | ιππίεια A ||
2. ως : εμολεῖς | αλών|ης | τριδε | γρα Λ ||
3. ευ : τε γαρ ο | ποιν μουμαίεις μουρτίλος ε|κομμαθη Λ ||
4. παγ : χρυσείων | δισφρων δυσορ|τανοις | αικ | ι|αισ Λ ||
5. προ : προίς | εκριθμή|εις | ου τε | πω Λ ||
6. ε : λειπεῖν | εκ | τοuds οικ|ου πολύπυνος | ιππίεια A Λ ]]

III. Kommos, 823—870.

FIRST STROPHE.—Logaoedic. The general character of this strophe may be compared with that of O. C. 510—520, which, like this, is the first strophe of a kommos.

1. που : ποτε κερ|αν|ν|ωι διος η | που φαεθ|ων Λ ||
oiδ : α γαρ αν|ατ|αμφαρ|εων | χρυσόδετ |οις Λ
2. αλίος | ε | ταυτ εφορ|ων|τ|εις κρυτ|ου|σειν εκ|ηλ | οι Λ ||
erkeai | κρυ|θον | εντα γων | αικ | σων και | σων ντο |γαν | ασ Λ

In 844 the corypheus says δολο γαρ, and Electra interrupts the sentence with ἐδάμη. The pause seems sufficiently to explain how γαρ might stand for a long syllable here. J. H. H. Schmidt prefers the alternative of supposing that in the strophe the final of ἀδηπτ is ‘irrational,’ a long for a short.
METRICAL ANALYSIS.

SECOND STROPHE.—I. Anapaestic dimeters, with a trochaic penta-pody as prelude. II. and III., Logaoedic and Choreic verses. Thus here, again, as in the Parodos, the γένος ἵσων and the γένος διπλάσιων are combined.

---

I. δεσλαί ἀ | δεσλαί | μυρ | εἰς Λ ||
πασι | μαρτ | οἰς ε | φυ μορ | ος Λ

2. καγ: ὁ τονδ | αυτωρ | νπεριστ | ορ Λ ||
η: καλ | ξαργος | εν αμιλλ | ας Λ

3. παν: συρτφ | παμμην | πολλ | ουν Λ ||
ουτ: ως ως | κειν | δυνταν | φ Λ

4. δειν: ον στυρφ | ον τ αι | ουν ε | ι Λ ||
τμητ: οἰς άλκ | οἰς εγκ | ευροια Λ

---

II. ειδομεν | αθρ | ην | εἰς Λ ||
ακοτος | α | λωβθαι Λ
METRICAL ANALYSIS.

2. μη με ύνε | μηκετι | ει | ει | ει
   πως γαρ | ουκ | ει | ει | ει

3. παραγαγγει | ου τι | φης | ει
   ατερ | εριαν | χεριων | παται | ει

III. 1. παρ | εισιν | ελπιδων | ετι | ει
   κευ | κευ | ουτε | του ταφου | ει

2. κοινοτοκον | ει
   αρτιασις | ει

3. ευπατριδιαν | αριστη | ει
   ουτε | γοιων | παρημων | ει

I. 5 = πρ. II. 4  III. 4
   4  4  2  4
   4  4  4  4

IV. Second Stasimon, vv. 1058—1097.

First Strophe.—Logaoedic. A verse of six feet forms the prelude to a series of tetrapodies, which are chiefly first Glyconics, varied, however, by second Glyconics in I. 5, II. 1, 2, 3.

I. 1. τι | τους αριστη | φρονιμω | ωτατ | ους | οιων | ει
   ου | ει | σφι | ηδη | τα | μεν | εκ | δομων | νους | ει

2. ους | ευρη | ει | τροφιας | ει
   δη | τα | δε | προς | τεκνων | δέπλη | ει

3. κρδομενους | αφ | οι | τεβλαστ | ει
   φιλανθ | ουκετ | εξια | ου-
ΜΕΤΡΙΚΑ ΑΝΑΛΥΣΗ

4. -ωσιν αφ' ων τ' ου' ασι | ευρ- ||
   -ται φιλο' τασι | φει | αι- ||

5. -ωσι ταδ' ουκ επ ισ' ας τελ' ουμεν ||
   -τα προδος' δε μον' α σαλιενει

II. 1. αλλ ου' ταν διος' αστραπ' αν Λ ||
   ηλεκτ' α τον α ιτ' πατρι' ος

2. και ταν' ουφανι' αν θεμ' μιν Λ ||
   δειλαι | α στεναχ' ουν απ' οσ

3. δαρον' ουκ απον' ηττ' ου Λ ||
   α πανθυρτος α | ηδι' ον

III. 1. ω κθονια' βροτ' οισι' φα- ||
   ουτε τι του θανειν προμη-

2. -μα κατα' μοι βω' ασον' οικ- ||
   -θης το τε | μη βλεπειν ετ' οι-

3. -τραν στα' τους εν πρπ άτρ' ει- ||
   -μα δεδυμ' αν ειλ' ουσ ερβ'

4. -δαις αχορ' ευτα φερ' ουν ου' ειδη ||
   -νου τυς αν' ευπατρις | ωδε | βλαστοι

I. 6 = πρ.  

\[
\begin{align*}
\{4\} & \quad 4 \\
\{4\} & \quad 4 = \varepsilon\pi. \\
\{4\} & \quad 4
\end{align*}
\]
METRICAL ANALYSIS

SECOND STROPE.—I. Logaoedic. II. Choreic.

I. ουδείς | των αγαθόν | γαρ Λ
ζησι | μοι καθορεθ | εν Λ

2. ξων κακος | εν | κλειαν | αισχρον | αι θελει Λ
χειρ | και πλούτ | ψ | τε | ουν εχθρον | ου | ου Λ

3. νωνυμος | ω | παι | παι Λ
νν | υπο | χειρ | παι | εις Λ

II. ος | και ευ | παγγαυτου | αι | ωνα | κοινον | ειλ | ου Λ
επ | ει | σφρ | ειρ | ηκα | μοιρα | μεν | ουκ εν | εσθλ | ϕ Λ

2. το | μη καιν | καθοπλιστ | ασα | δυο | φερειν | εν | ενι | λογο | ου Λ
βε | βωσαν | α δε | μεγ | ιστ ε | βλαστε | νομιμα | τωνε | φερομεν | αν Λ

3. σοφ | α τ | αριστι | τε | παιν | κρητηδο | αι Λ
αρ | ιστα | τρ | ζηνοσ | ευσεβ | ει | ϕ

V. Lyrics for actors (μέλος ἀπὸ σκηνῆς), vv. I232—I286.

STROPE.—I. and II., Dochmiac. III. Choreic. IV. Logaoedic. Four pairs of iambic trimeters are interposed among the lyrics; viz., two pairs after period I., one pair after III., and one pair after IV. The words τι δ' ἔστιν in 1237 (= τι δρῶσα in 1258), which come between the first and second pairs of trimeters, are extra metrum.

I. i : ω γον | αι Λ
o : πας ἐμ | οι Λ

* For καθοπλισα ια. H. H. Schmidt conjectures ἀπολακτίσα: see 1087 n.
METRICAL ANALYSIS.

2. γον: αι σωματ|ων, εμ|οι φιλτατ|ων Λ ||
   ο: πας αν πρεκ|οι, παρ|ων ενεπ|ειν Λ

3. ε: μολετ αρτι|ως Λ ||
   τα: δε δικ ο χρω|οις Λ

[Here follow two iambic trimeters, vv. 1235, 1236 (ἐφορέτ...προμενε), corresponding with vv. 1256, 1257 in the antistrophe (μάλις γὰρ...σώζου τάδε).]

(Extra metrum.)

4. τι δ: εστ | υν Λ ||
   τι: δρωσ | α Λ

[Here follows a second pair of trimeters, vv. 1238, 1239 (σεγάν...Ἀρτεμίν), corresponding with vv. 1259, 1260 in the antistrophe (οδ μη στι...πεφηνότοι).]

II.

το: δε μεν υν ποτ | αξι|ωςω τρεσ|αι Λ ||
   μετ: α βαλοιτ αυ | ωδηλ σιγαν λογ|ων Λ

III. 1. περ: ωσον | αχθοι| ενδ | ον Λ ||
   επ: ει σε | νυν α |φραστ|ως Λ

2. γαν: αικ | ων ον | α|ει Λ ||
   α: ελπ|ως τ εσ | ειδ|ον Λ

[Here follows a third pair of trimeters, vv. 1243, 1244 (δρα γε...περαθείσα ποι), corresponding with v. 1264 in the antistrophe (τότ' είδες...), after which a trimeter has been lost.]

IV. 1. ο: τοτοτο | τοι το|τοι Λ ||
   ε: φρασας υπ | ερτερ | αν Λ

2. α: νεφελον|ενεβαλ|ες Λ ||
   τας: παρος ε|τι χαριτιοι Λ

3. ου: ποτε κατ|α λυσιμον Λ ||
   ει: σε θεος | επορισ | εν Λ

4. ου: δε ποτε | λησομεν | ον Λ ||
   α: μετερα | προσ μελαθρια Λ
METRICAL ANALYSIS.

5. ἀμ: ἐτερῶν | οἰον ἐφυ κακ|ον Λ ||

[Here follows a fourth pair of trimers, vv. 1251, 1252 (ἐξοόδα...χρεῶν), corresponding with vv. 1271, 1272 in the antistrophe (τὰ μὲν σ' ὁκνῶ...νικομένην).]

I. dochm. II. dochm. III. dochm. IV. dochm.

dochm. dochm. 4) 4) 3)

dochm. dochm. 3) 3)

dochm. 3) 3) 3)

4 = ἐπ.

ΕΠΟΔΗ.—Choreic, in verses of six, four, or two feet.

I. 1. ἵ: ὁ χρονῷ | φυλτατ|αν Λ ||

2. οδὸν εἰ|αξίωσ|ας | ὥδε | μοι φαν|ην|αι Λ ||

3. μη: τι με πολυπονον | ὥδ έ|διων Λ ||

II. I. τι: μη το|ησω | μη μ ατ|οστερ|ησ|γσ Λ ||

2. των: σων προσ|ωπων | αδον|αν μεθ|οσθ | αι Λ ||

[Here follows an iambic trimeter, v. 1279, ἦ κάρτα κ.τ.λ.]

III. I. εν: αι|εις Λ ||

2. τι: μην | ου Λ ]]

IV. I. ὠ φιλαι | εκλιν | αν εγ|ω Λ ||

2. ουδ αν | ηλπισ | αυδ|αιν Λ ]]

3. ουδ αν | εσχαν | ομμ | αν Λ ||
The Strophe of this short ode is noteworthy for the different elements combined in it. Verse 1 contains two paens, of the form known as the paean quartus, 烝烝烝. Verses 2 and 3 are dochmiac dimeters. In verse 4, instead of again using paens, the poet employs a kindred measure, the bacchius, 烝烝烝. Anacrusis precedes it, as was usually the case, and the second bacchius is syncopated: a:φυττοὶ κῶν | ἐς Λ, the pause being equivalent to 烝烝. In Ἀρ. 890 also, where the same measure is used at a moment of excitement, the second bacchius is curtailed, though not in the same manner: τίς : ἦν πῶς φερ | εἰπε Λ. With these lyric measures, iambic verses are combined, as in the μέλος ἀπὸ ἀκηνής (1232—1286).
METRICAL ANALYSIS.

3. μετ᾿ ἄδρομοι κακ[ων παν]ουργηματ[ων Λ]||
   νε : ακορητων | αιμα ||χειροιν εχιων Λ

4. α : φυκτοι κυνιες Λ
   ο : μειαες δεπιασ Λ

[Here follows an iambic dimer, v. 1389 (ὁστ’ ου μακραν ετ’ ἀμμενει), corresponding with v. 1396 in the antistrophe (Ἐρμής σφ’ ἀγει δόλων σκότω). Then an iambic trimeter, v. 1390 (τοῦμον κ.τ.λ.), corresponding with v. 1397 (κρύψας κ.τ.λ.).]

VII. Second Kommos, vv. 1398—1441.

The lyric verses which are in strophic correspondence are not all consecutive, as is shown by the numbering below. But the series constitutes a strophe and an antistrophe, in which each of the three groups of verses forms a rhythmical period. The first and third periods are choreic; the second is logaoedic.

I. Verse 1407 ηκ:ουσ αν | ηκ |ουστα | δυσ|τανος | ωστε | φριζαι Λ ||
   1428 παυο: | ασθε | λεευσ|ω γαρ | αγι|ισθον | εκ προ | δηλ |ου Λ

II. I. 1413 ω πολις | ω γενεαι ταλ | αιμα | νυν σοι ||
   1433 βατε κατ | αντιθυρ|ων οσον ταχ | ιστα

II. 2. 1414 μομρα καθ | αμερι | α φθινει | φθινει Λ ||
   1434 νυν τα πρω | εν θεμεν|ω ταδ |ωσ παλιν Λ

II. I. 1419 τελ : ουσ αρ | αι | ζωσιν | οι || γας υπαι | κειμεν | οι Λ ||
   1439 δι : ωτοι | αν | παυρα γ | ως || ηκιως | ερεπ | ειν Λ
METRICAL ANALYSIS

2. I420 παλόφρον γαρ αμφοτέροι καὶ πάντας τῶν κτανοντων ὁ νομισματικὸν
1440 πρὸς ανδρὰ τῶν δὲ τοὺς μερεῖς τοῖς λαβροὶ ὁμοῖος ὁ ὀρθομενος τὸν τιθαμένον

3. I421 οί παλαιότεροι
1441 πρὸς δικαιοσύνης ἡμῖν ὁ ὅμοιος

I. 4) II. 5) III. 4)

4 = ἐπ.
ΣΟΦΟΚΛΕΟΥΣ
ΗΛΕΚΤΡΑ

J. S. VI.

I
ΣΟΦΟΚΛΕΟΥΣ
ΗΛΕΚΤΡΑ

ΥΠΟΘΕΣΙΣ ΗΛΕΚΤΡΑΣ.

Υπόκειται δ' ὁ τροφεύς δεικνύς τῷ Ὀρέστῃ τὰ ἐν 'Αργεί. μικρὸν γὰρ αὐτὸν κλέψας ἡ Ηλέκτρα, ἤνικα ὁ πατὴρ ἐσφαζέτο, δέδωκε τῷ τροφεύι, φοβομένη μὴ καὶ αὐτὸν φονεύσωσι σὺν τῷ πατρί.

ἈΔΔΩΣ.

Τροφεύς ἐστιν ὁ προλογίζων προεβατής, παιδαγωγὸς ὁ ὑποκείμενος καὶ ὑπεκθέμενος τοῖς Ὀρέστην εἰς τὴν Φωκίδα πρὸς Στρόφιον καὶ ὑποδεικνύς 5 αὐτῷ τὰ ἐν 'Αργεί. μικρὸν γὰρ αὐτὸν κλέψας ἐκ τοῦ 'Αργοῦ ὁ παιδαγωγὸς ἔφυγεν καὶ διὰ ἐξοστὸν ἑτῶν ἐπανελθὼν εἰς τὸ 'Αργος μετ' αὐτοῦ δείκνυσιν αὐτῷ τὰ ἐν 'Αργεί.

These so-called ὑποθέσεις are merely notes, by two different commentators, explanatory of the situation with which the play opens. In the Laurentian ms. (L), p. 17 a, they are prefixed to the text, and run on continuously, the word ἀδῶς being absent. But in the Florentine ms., cod. Abbat. 2725 (late 13th cent.), the second is distinguished from the first by the heading καὶ ἀδῶς.

2 ἡ ᾿Ηλέκτρα] So L, and Ald. Several edd. omit ἡ.—δέδωκε] On the occasional use of the perfect instead of the aorist in later Greek, see my ed. of the Antigone, p. 3 (n. on ἀνέργηται in the first ὑπόθεσις to that play). Schaefer's conjecture, ἵδωκε, is therefore unnecessary. 3 φοβομένη] δείσασα Ald. 4 παιδαγωγὸς ὁ ὑπο-
κείμενος] These words may have been inserted, as Wecklein suggests, by another hand, for the purpose of defining τροφεύς. If so, καὶ ὑπεκθέμενος was originally ὁ ὑπεκθέμενος.

I—2
Dindorf (Schol. in Soph., vol. II. p. 243) has prefixed to the later scholia on the
Electra a metrical argument in four iambic trimeters, and a prose argument, both
preserved in the Florentine ms., cod. Abbat. 2788 (late 13th cent.). Both belong
to the feebler kind of late Byzantine work; thus one of the verses ends with καὶ
τῷ Πυλαδῷ, while the prose argument is meagre and inaccurate. It seemed enough,
therefore, to indicate where they might be found.

TA TOT ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.
ΟΡΕΣΤΗΣ.
ΗΛΕΚΤΡΑ.
ΧΟΡΩΣ.

ΧΡΥΣΟΘΕΜΗΣ.
ΚΛΥΤΑΙΜΝΗΣΤΡΑ.
ΑΙΠΙΣΘΟΣ.

The parts would be cast as follows;—


Fifteen women of Mycenae (πολύτιδες, 1227) form the Chorus. The
mute persons noticed in the text are, Pylades; a handmaid of Clytae-
mesthesia (634); and the πρόσπολοι of Orestes (1123).
Structure of the Play.

1. πράλογος, verses 1—120, including a θρήνος ἀπὸ σκηνῆς, 86—120.
2. πάροδος, in the form of a κομμός, 121—250.

3. ἐπισόδιον πρῶτον, 251—471.
4. στάσιμον πρῶτον, 472—515.

5. ἐπισόδιον δεύτερον, 516—1057, including a κομμός, 823—870.
6. στάσιμον δεύτερον, 1058—1097.

7. ἐπισόδιον τρίτον, 1098—1383, including a μέλος ἀπὸ σκηνῆς, 1232—1286.
8. στάσιμον τρίτον, 1384—1397.

9. ξόδος, 1398—1510, including a κομμός, 1398—1441.
ΣΟΦΟΚΛΕΟΥΣ

ΠΑΙΔΑΓΩΓΟΣ.

'Ω ΤΟΤ στρατηγήσαντος ἐν Τροίᾳ ποτὲ Ἀγαμέμνονος παῖ, νῦν ἐκεῖν ἔξεστι σοι παρόντι λέυσεω, δὲν πρόθυμον ἡσθ' ἀεί. τὸ γὰρ παλαιὸν Ἀργὸς οὐπόθεος τόδε, τῆς οἰστροπλῆγος ἀλῶσ τοῦ Ἰνάχου κόρης: αὐτὴ δ', Ὀρέστα, τοῦ λυκοκτόνου θεοῦ ἀγορὰ Δύκειος, οὐξ ἀριστερᾶς δ' ὃδε Ἡρας ὁ κλεινὸς ναὸς: οἶ δ' ἰκάνομεν,

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

Scene.—At Mycenae, before the palace of the Pelopidas. The Paideagous enters on the left of the spectators, with Orestes and Pylaides.

1—120 Prologue. Orestes explains his plan of action, and then goes with Pylaides to make offerings at Agamemnon’s grave (1—85).—Electra’s lament (86—120) properly belongs to the προθύμος, since it precedes the entrance of the Chorus (121).

3 δὲν, since πρόθυμος ἡσθ’—ἐπεθύμος.

4—8 Coming from Phocis, the travellers have reached Mycenae by the road from Corinth, and are now standing on the high ground of the Mycenaean citadel, in front of the palace.

The old man, looking southward, points out the chief features of the landscape. (1) The Argive plain, which lies spread out before them to the south and west. (2) The agora and temple of Apollo Lyceios in the city of Argos, distant about six miles to the south. This temple was the most conspicuous object in the town (Paus. 2. 19. 3); and it may be supposed that a person standing at Mycenae could see the building, or part of it. (3) The Heraeum, correctly described as being on the speaker’s left hand. Its site was S.E. of Mycenae, at a distance of somewhat less than two miles.

The poet’s aim was merely to group these famous places in one view. Neither he nor his Athenian hearers would care whether the topography was minutely accurate. W. G. Clark, in his Peloponnesus (p. 72), illustrates this presumable indiscernance by a stage direction in Victor Hugo’s Marie Tudor:—'Palais de Rich mond: dans le fond à gauche l’Église de Westminster, à droite la Tour de Londres.' But, in fact, there is only one error of detail. The Heraeum was not visible from Mycenae (v. 8, n.).

4 Ἀργος in prose usu. means the town only, the territory being ἡ Ἀργεία or ἡ Ἀργολίς. But poetry retained the larger sense which Homer had made familiar. Thus in Eur. I. T. 508 Orestes says, τοῦ κλεινοῦ Ἀργος πατρός,'ἐμὴν ἐπεθύμω' ἐν, adding that he comes ἐκ τῶν Μυκηνῶν. Cp. Eur. fr. 238. 6 (Danais) ἐδώρον ἐν Ἀργοὺς ὄρην Ἰνάχου πόλιν (came to Argolis, and settled in the town of Argos). Indeed Thuc. can say (6. 105), ἀκεδαμιῶνοι ἐτὶ ἀργοὶ καθισαμον. ἅπαντα refers not merely to the town, but to the associations of the land. The oldest legends of intercourse between Greece and Asia belonged to the shores of the Argive Gulf (cp. Her. 1. 1). Cp. Aristides Panath. p. 188 Ἀργεία παλαιότατοι τῶν Ἑλλήνων ἄξονας εἶναι.

5 τῆς οἰστροπλῆγος Ἰνάχου κόρης. The Inachus (now the Bonita) rises in the highlands between Arcadia and Argolis; flows N.E., and then S.E., through the Argive plain; and enters the Gulf on the east side of the town. This river-god figured as the earliest king of Argos. Cp. the Inachus of Sophocles, fr. 248 Ἰναχε νάτορ, παῖ τοῦ κρηνῶν | πατρός.
PAEDAGOGUS.

Son of him who led our hosts at Troy of old, son of Agamemnon!—now thou mayest behold with thine eyes all that thy soul hath desired so long. There is the ancient Argos of thy yearning,—that hallowed scene whence the gad-fly drove the daughter of Inachus; and there, Orestes, is the Lycean Agora, named from the wolf-slaying god; there, on the left, Hera's famous temple; and in this place to which we have come,

*στρατηγήσαντος* γρ. τυραννήσαντος the first corrector (S) in marg. of L. Ἄργος το γάρ τὸ τό ἢ ἃρπακτος, and so Bruck, who writes, τὸ γάρ παλαιὸν Ἄργος οὐκ ὁδεγεῖ,

*Οκεανοῦ, μέγα προβεβηθα* Ἀργοὺς τε γναῖν Ἡρας τε πάγοι καὶ Τυραννᾶς Πελαισοῦς.

His daughter Io, the first priestess of Hera, was loved by Zeus, and changed by the jealous goddess into a cow. The hundred-eyed Argus, charged by Hera to watch her, bound her to an olive-tree in the temenos of the Heraeum (Apollod. 2. 1. 3.). Hermes slew Argus; and Hera then sent the gad-fly which drove Io forth from Argolis on her wanderings. Cp. Aesch. *P. V.* 681 ὁστραφόληξ 8 ἐνοῦ χασταστίην θεά γῆν πρὸ γῆς θαλάσσαναι. Io, the horned wanderer, was originally, like Hera herself, a moon-goddess.

Δύκειος, the whole region, regarded as ground which her story has made sacred: Δυκείιν γὰρ πᾶν χωρὶν ἀμφιερωμένων θεών, κάν γυλᾶ φυτῶν ὁμοίως (schol. Pind. *O. 3. 31*). So *Apoll. 845* Ἡθόπια τ' εὐαρμαίων Δυκείων (n.): Pind. *N. 10. 19* Ἄργειοι... τιμιούς (the sacred Argive land'). In Aesch. *Suppl.* 538 ff. the Danaides at Argos say:—'We have come hither, into the ancient footsteps of our mother (Io), to the flowery meads of the watcher (Argus), where the cow was pastured, and whence, vexed by the gad-fly, she fled in frenzy.'

*Ε. The δύκειον Δύκειος in Argos lay at the eastern foot of the Larisa, or citadel; as Livy (32. 25) describes it, *subiectum arci forum*. The temple of Apollo Δύκειος was probably on the north side of the agora, opposite to a temple of Zeus *Nepheleos*. Before its eastern front stood a monument representing a wolf slaying a bull, in memory of the omen which had given the sovereignty to Danaus (Paus. 2. 19. 3).

Δύκειος must be ultimately traced to the root λυκ., λυξ, as designating the god of light. But it was popularly connected with λύκος. Sophocles here explains it by λύκοκτόνος, an attribute suitable to Apollo as protector of flocks and herds (νόμος, *O. T.* 1103 n.). The Δύκειος is invoked especially as a destroyer of foes (*O. T.* 203 n. = Aesch. *Theb.* 145). See Appendix.

*Ἡρα...ναός.* The site of the Heraeum, discovered by General Gordon in 1831, is about a mile and three quarters s.E. of Mycenae, and about five miles N.W. of Argos. It can be seen from Argos, but is hidden from Mycenae by a projecting spur of the hills. The temple stood on a rocky eminence under Mount Euboea, one of the heights which bound the Argive plain on the east. The streams *Eleutheria* and *Aktropion* flowed on either side of it. Beneath it was a grassy tract known as Προσωρω (Statius *Silvae* 3. 325 *deessa Prosymna*); whence the goddess was sometimes styled Προσωρωλα (Plut. *Fisc.* 18. 3).

This oldest and greatest of Argive shrines is fitly mentioned here; for within its walls Agamemnon was said to have taken the oaths of the chiefs whom he led to Troy (Dictys Cretensis, 1. 15. 6). Here, too, the Spartan Cleomenes received the omen which caused him to retire from Argolis (c. 496 B.C.: *Her. 6. 81*). The ancient temple was burnt down in 423 B.C. (Thuc. 4. 133). A new Heraeum was built on a lower terrace of the same hill; and could boast among its treasures a chryselephantine statue of Hera by Polykleitos (Paus. 2. 17. 4). The site of this later Heraeum has recently been excavated by members of the American School at Athens (1892).
φάσκεν Μυκήνας τάς πολυχρύσους όραν, πολύθρορόν τε δώμα Πελοπίδων τόδε, οθέν σε πατρός ἐκ φώνων ἔγω ποτε πρὸς σής ὁμαίμου καὶ κασιγνήτης λαβὼν ἱεροκά καξέσωσα καξεθρεφάμην τοσόνδι ἐς ἱήμα, πατρὶ τιμωρῶν φόνου, νῦν ous, Ὀρέστα, καὶ σὺ φίλτατε ἕξενων Πυλάδη, τί χρή δράν εν τάχει βουλευτέων ὡς ἣμιν ἥδη λαμπρὸν ἥλιον σέλας ἐφα κινιν φθέγματ' ὀρνίθων σαφήν, μέλαινα τ' ἀστρων ἐκλελούσεν εὐφρόνη, πρὶν οὖν των ἄνδρων ἐξοδοποίειν στέγης, ἐξυπνήπτευον λόγουσιν ὡς ἐν ταύθ' ἐμεν

tόδε, τής οἰστρ. Ἀθηναίκης κ. τ. λ. 10 τε] δε Τ. 11 φώνω] φώνων Dindorf. 18 καξεθρεφάμην] καὶ ' ἐθρεφάμην schol. Hom. Π. 2. 485. Steinacker conj. καςεθρεφάμην. 14 τιμωρῶν φόνου made from τιμώρων φόνου in L. 18 This verse was omitted in the text of L, and added in marg. by the 1st hand. Nauck brackets the words Ὀρέστα...Πυλάδη, thinking that Fylades had no place in the genuine play.

9 φάσκειν (infin. ās imperat.), = 'deem,' 'believe': O. T. 462 n. Μυκήνας. This plural form (the prevalent one) occurs in Π. 2. 569, 4. 376; but elsewheremetricalconvenience led the Homeric poet to prefer the sing. Μυκήνη, which allowed him to prefix εὑράγει (Π. 4. 53), and πολυχρύσου (Π. 7. 180, 11. 46: Od. 3. 305).
The site of Mycenae is in a deep recess of the Argive plain, at its northern end,—μυκήν ' Ἀργεῶν ἱπποβόσκου (Od. 3. 263). Between two peaks of Mount Euboea, a narrow glen runs out towards the plain, terminating in a rocky platform. This acropolis, naturally impregnable on three sides, was surrounded by Cyclopean walls, from 13 to 35 feet high, with an average thickness of 16 feet. Mycenae was to the plain of Argos much what Deceleia was to the plain of Athens,—a stronghold withdrawn from observation, but commanding the country below it.

τάς πολυχρύσους: the Homeric epithet (see above). It is illustrated by the number of golden cups, cylinders, diadems and other objects found in the graves at Mycenae by Schliemann; who estimated the amount of gold thus discovered at 'about 100 lbs troy' (Mycenae, p. 379).

Thucydides (1. 9) notices the old tradition that Pelops had gained his power by means of the wealth (πλήθει χρημάτων) which he had brought from Asia to a poor country. Helbig (Das hom. Epos aus den Denkm. erläutert, p. 50) thinks it certain that the precious metals became scarcer in the Peloponnesus after the Dorian conquest. When the Spartans, in the first half of the sixth century, required gold for a statue of Apollo, they had to procure it from Sardis (Her. 1. 69).

10 πολυθρόν, desolated by many deaths; so Tr. 477 ἢ πολυθρόν | ... Οὐχ ἀλλὰ. Atreus and Thystes slew their brother Chrysisppus; Atreus slew his own son Pleisthenes, and then two sons of Thystes; Aegisthus, son of Thystes, slew Atreus and Agamemnon.

11 πατρός ἐκ φώνων. For the plur. of φώνος, referring to one deed, cp. 779. O. C. 990: so ἐπιστρέφω, 206. In Tr. 558 the ms. φώνω is well corrected to φωνῷ, which denotes a bleeding wound. But here, where the reference is to the act of murder, φωνῆς should be kept.

ἐκ might be 'after': but is perhaps better taken as 'away from' the scene of slaughter. The boy's life, too, was in peril. Cp. 601: Pind. F. 11. 17 τὸν δ' (Orestes) φοινομένον πατρός Ἀρείου Κλαυμωνήτρας; ξέρων ὑπὸ τὸ κρατέραν καὶ δόλου τροφός ἀκελευθερωθηκέναι. Eur. El. 16 τῶν μὲν πατρός γεραίοι ἐκκλεῖται τροφῆς | μελ· λωτ' Ὀρέστην χερόν ὡς Ἀγλευτοῦ τανεῖν. 12 φώναίων, 'kinswoman,' is here
deem that thou seest Mycenae rich in gold, with the house of the Pelopidae there, so often stained with bloodshed; whereas I carried thee of yore, from the slaying of thy father, as thykinswoman, thy sister, charged me; and saved thee, and reared thee up to manhood, to be the avenger of thy murdered sire.

Now, therefore, Orestes, and thou, best of friends, Pylades, our plans must be laid quickly; for lo, already the sun's bright ray is waking the songs of the birds into clearness, and the dark night of stars is spent. Before then, anyone comes forth from the house, take counsel; seeing that the time allows not of

(For 3. 721.) 16 Βουλεύεται. Blydes reads Βουλεύεται, as Porson had conjectured (Tract., p. 221). 20 ἔξοδουτορεῖν Tournier conj. ἔξοδον τέραι: F. W. Schmidt, ἐξ ὠδοῦ περαί. —στήγησιστήγησιΣ L. —Nauck brackets this v. and the next.

21 ζυγάστεται ζυγάττεται E, and Toup Endend. 1. p. 116. Brunck, Erfurt and Hartung adopt this, because Pylades does not speak. —ἐμεῖν L, A, with most MSS.: defined by κασινήσεις: though Sophocles never uses ἴμαμος or ἴμαλων except of the fraternal tie (O. C. 330 n.). The emphasis is like that of κατων αὐτάδελφον (Ant. 1), or the Homeric κασινηστος καὶ διπτροσ (I. 12. 371). Cpr. 156.

18 ἠγεια is taken by the schol. to imply that Orestes was then a child in arms (οδ τι βαδοει δοιμανου); but this is to press it overmuch. Orestes was born before his father went to Troy, and so must have been more than ten years old at the time of the murder. —καδεμφαμεν: this aorist occurs also in fr. 355, and βεβαλμεν in O. T. 1143. In poetry the midd. of τρεῖς differs from the act. only as marking the interest felt by the τροφεσις. tosumv εις ἔμοι: cp. 961: O. C. 1138 τε τὸν ἑμᾶς: for the place of the prep., O. T. 178 n.: for τοσού, I. 9. 485 (Phoenix to Achilles) καὶ σε τοσονσμεν ἑθηκα. Aegisthus reigned seven years, and was slain in the eighth (Od. 3. 303 ff.). Orestes, then, is about nineteen or twenty.

18 οικ. The vocative σιδι is no argument for the conjecture βουλεύεται. —Pylades was the son of that Strophius, king of Phocis, in whose house the young Orestes had found a refuge. Thus Pindar speaks of a Pythian victory as won ἐν ἀφροις ἀδρομαισι Πολλάδα (P. 11. 15). Euripides notices the legend that Orestes bestowed the hand of Electra upon his friend (El. 1350: Paus. 2. 16. 7). His name recurs at v. 1373.

17 ἔρις cp. O. C. 25 n. —ἐρα. The sights and sounds of the spirit of this play, in which the πανοιχίδς (v. 92) of Electra's sorrow are turned to joy, and the god of light prevails.—κυνικ. ἑραβή (proleptic): cp. 1366 ταῦτα...δειλούσων σαβη: Ant. 475 n.

19 ἄστρων εὐρόδνη = εὐφόρνη ἀστερίσκα, the gen. of material or quality, like σῶμα...ποδοῦ (758), τόλμη προσω- πον (O. T. 533), χίλιοι πέτρει (Ant. 114, where see n.). —ἐξελουσιν, intrans. and absol., 'has failed': cp. 985, 1149.— Not, 'the dark night has lost its stars,' as one schol. construes, followed by Ellendt and others. In classical Greek ἐλείτω never takes a gen., as ἁλεῖτω does. (Plutarch, indeed, has ἀφεῖται σώματος ἐξελουσις, Marc. 17: but that may well be acc. plur. rather than gen. sing.) The sense also is against this, since it would imply that night itself had not yet wholly past away.

20 ἔξοδουτορεῖν (a compound which occurs only here) has been needlessly suspected. ἔξοδουτορεῖν in poetry is sometimes no more than ἕφοβαι or χωροῖν: e.g., O. C. 1251 ἅτι ὑδωροντείη: Ai. 1230 καὶ ἀκροὶ ὑδωροντείη. —They must concert their plans while their theatre is yet no risk of their conversation being interrupted.

21 ἐξιστατητον, intrans., 'join,' as Eur. Ph. 702 ὅτι ἕσσαν ζυγώμα Πολυ- νεκεα. Here the modal dat. λαγουσιν takes the place of ἕσσαν. ὅσι ἐνταθο κ. τ. λ. See Appendix, where the proposed emendations are classified. The main points are, I think, these.

(1) ἕπων as = ἐσκει, found only in Callim. fr. 294, is undoubtedly corrupt. ἕπων, the easiest correction, is excluded by its sense. It could not mean, 'we are
ίν' οὐκέτ' ὁκνεῖν καιρός, ἀλλ' ἐργαν ἀκμή.

ΟΡΕΣΤΗΣ.

ὁ φίλτατ' ἄνδρων προσπόλων, ὡς μοι σαφῆ σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγος.

ὡσπερ γαρ ἑπτοս εὐγενής, κἂν ἦ γέρων,

ἐν τοῖσι δεινοῖσι θυμὸν οὐκ ἀπόλεσεν,

ἀλλ' ὥρθον οὖσ ἰστήσειν, ὡσαύτως δὲ σὺ ἡμᾶς τ' ὀτρύνεις καῦτος ἐν πρότοις ἔπει.

τοιγάρ τά μέν δόξαντα δηλώσω, σὺ δὲ ὀξείαν ἀκοὴν τοῖσ ἐμοῖσι λόγοις διδοῦσι,

εἰ μὴ τι καρυτὸν τυγχάνω, μεθάρμοσον.

ἐγὼ γαρ ἡμῖ' ἱκόμην τὸ Πυθικὸν

μαντείον, ὥς μάθοιμ' ὃτι τρόπῳ πατρὶ

δίκας ἀροίμην τῶν φονευσάντων πάρα,

χρῆ μοι τοιαῦθ' ὁ Φοίβος ὁν πενεύσει τάχα.

ἔκφραζεν τ. For conjectures, see comment. and Appendix. 27 In L ὡσαύτως has been made from ὡς ἄπτως. 28 ἡμᾶς τ'! In L τ' has been added in an erasure (from γ'?): some mss. (as A) omit it. Γ' has δ'.—εἰπεὶ G. Wolff, Kvicala, and Wecklein conj. επει (‘thou art at hand to help’): P. Leoparbus, πάρει: Nauck (formerly), ἐτ' ἐλ, or εν πρῶτοιιν ει: O. Hense, ἡμᾶς ὀτρύνεις καῦτος ἐν πρῶτοιιν ὡν

moving in a place where...,' we are thereabouts' (Campbell). It would mean, 'we are going to a place where... ' But he speaks of the present.

(2) Is, then, ἐνταῦθ' spurious? That is the crucial question. If it is spurious, then ἐμὲν may be a vestige of a longer 1st pers. plur., such as ἔσταμεν: but, if ἐνταῦθ' is genuine, all such conjectures are barred. Now, when the usage of Sophocles is scrutinised, two points favour the genuineness of ἐνταῦθ'. (a) It stands as antecedent to ἴνα in Ph. 429: to ἐνθα below, 380: and to δοξα in Tr. 800. (b) Sophocles is peculiarly fond of using it in that figurative sense which he would have here, as—under these circumstances,' in that situation': see, e.g., O. T. 582, 598, 720: O. C. 585: Ph. 429, 432: Tr. 47, 773, 926.

(3) Supposing that ἐνταῦθ' is genuine —as seems most likely—no account of the passage is more probable than that the poet wrote ὡς ἐνταῦθ' ἴνα | οὐκ ἐστ' ἔτ' ὁκνεῖν καιρός, and that ἐστ' dropped out before ἔτ' precisely as in Ph. 23 the words τοῦθ' ἔτ', ἔτ' have shrunk to τοῦθ' ἔτ' in L. Then, v. 22 being defective, ἴνα was shifted to it from the end of v. 21; and the gap after ἐνταῦθ' was filled with ἐμὲν,—a form which the later grammarians, at least, accepted, as will be seen in the Appendix.

ἐργαν ἀκμή: cr. 1338: Ph. 12 ἀκμή γάρ ὡς μακρον ἡμῶν λόγων: Ai. 811 ὡς ἔδρας ἀκμή.

28 ὡς φίλτατ' ἄνδρων κ.τ.λ. C. Shakesp. As You Like It, act 2, sc. 56 (Orlando to Adam): 'O good old man, how well in thee appears The constant service of the antique world.'—σμομα ἄκηνές (ἐν δήλος εἰ)...γεγος: cr. Lycurg. § 90 φανερον τάς ἐπικοίνων οὐκ ἴδια πολεμομένως.

29 ἐντάτερ γάρ ἑπτοσ εὐγνής: Philostr. Vit. Sophist. 2. 13. 4 καὶ εἶδον ἄνδρα παραπληγία τῷ Σοφοκλείῳ ἑπτοσ, νοθός γάρ ὅπηλα δοκοῦνεν νέψανεν ὁμοίως ἐν ταῖς στουδαῖς ἀκέντατο. Equally famous was the Ἰδίκειος ἑπτοσ (Plat. Parm. 137 Λ): Ibycus fr. 2. 3 (Bergk), ἦ μὲν τρομοῦ μν' (οἱ ὁμοίως ὑπηνείμην, ἢττε φερέντος ἑπτοσ ἀθελοφόρος τοῖς ἀγαθοῖς ἄκοιν ὅπως ἔσωσαν θνητοὶ ἐς ἀμάλλην ἔδα.

30 ἐν τοῖσι δεινοῖσι, in dangers: Thuc. i. 70 ἐπὶ τοῖσ δεινοῖσ εὐδελθίαι: ἵν.
delay, but is full ripe for deeds.

ORESTES.

True friend and follower, how well dost thou prove thy loyalty to our house! As a steed of generous race, though old, loses not courage in danger, but pricks his ear, even so thou urg'est us forward, and art foremost in our support. I will tell thee, then, what I have determined; listen closely to my words, and correct me, if I miss the mark in aught.

When I went to the Pythian oracle, to learn how I might avenge my father on his murderers, Phoebus gave me the response which thou art now to hear:

(as Blaydes also, but with αὐτοῖς).—The schol. in marg. of L has Δι Μη (sic) διὰ την ἀνδρὸν τοῦ γῆσι εὔθυκλέων. The compendium (prefixed also to the schol. on Δι. 1225) may mean Δίδυμος (the χ superscript being merely a mark to draw attention), as Elmsley (on Δι. 1225) and M. Schmidt (fragm. p. 270) hold. ἐσεὶ would then be a v. l. recorded or conjectured by Didymus: while the words διὰ την κ.τ.λ. would be an originally separate comment on the whole verse.—Blaydes cites Μη from P (cod. 40 Palat. Gr., Heidelberg). 38 σατρίπ was written by the 1st hand in L, and corrected to πατρίς by a later hand, as the form of sigma shows, being s, not σ. L3 (= Dind.‘s Lt, cod. Laur. 3. 10) preserves σατρίπ, but A and most mss., followed by the Aldine, have πατρίς. 38 τοιαύθι δ Φιδίτοι Blomfield conj. τοιαύθια Φιδίος (Mus. Crit. 1. p. 64).—A. Morstadt thinks that after this verse something has been

84 τών...ἐξετρινυτών ἡμὰς εἰς τὰ δειμά,— ἀπόλλειν, gnomic aor., combined with pres. ἱττητοι: II. 17. 177 διέ τε καὶ Δικυ- μόν ἄνδρα φοβεῖ καὶ ἀφελέτῳ ἑκείνῃ: Plat. Rep. 566 D, ἔ δισταται...ὑπαχνεῖται... ἡμεθυθρώσας...διένειμα...προσεπικαίεται: Dem. or. 2 § 6 ἤθελον...ἀφελάτους καὶ διά- λουσον.—Distinguish those instances in which the ordinary (and not gnomic) aor. is combined with the historic pres., as Ἀντ. 406 ὄρατα...ὑρέθη (n.).

δωτὰς δὲ: here δὲ introduces the apodosis; so οὕτω δὲ, Ἀντ. 416 (n.).

32 ἐν πρώτος ἐπεί. The image is from the case of leaders in battle, whose men follow them in several ranks; this old man is in the front rank. Cp. II. 8. 337 Ἐκτωρ β’ ἐν πρώτοις κεί. The military sense of ἐπομαί is frequent (e.g. II. 11. 795 ἀλλὰ σὲ πρὸ πρώτων, ἀμὰ β’ ἄλος λαὸς ἐπίθετο), in prose ἐν πρώτος is sometimes little more than imprimit (Plat. Rep. 523 C): but this would be tame here.

31 εί μὴ τί. This adverbial τί is frequent in such expressions of diffidence: Ph. 1779 εί μὴ τί πρὸς καμῷ λέγων καμῷ: Tr. 586 εί τί μὴ δοκῶ...πράσσειν μάταιαν: id. 712 εί τί μὴ συνεπῆς τίμιοι γνώμης.—καμῷ τυχάνω: cp. Plat. Legg. 687 Α τῶν...τοῦ καμῷ ἄν...ἐπιχοῦ; Pind. N. 8. 4 καμῷ μὴ πλαναθήντα.—μεθάμοσον: ἐπαναδρομοῦν schol.

32 ΠΤ. γαρ, merely prefatory (O. T. 277 n.).—πρὸμα, followed by the historic pres. χρῆ: cp. 425.—μαθημα: the elision gives quasi-causura, as in Ἀντ. 44, Ph. 276, etc.—ἀρομαί, opt. of 2nd aor. ἁρμαῖν (Ἀντ. 907, Ά. 247). The direct deliberative form is τίνι τρόπῳ ἄρμαι; The indirect, (a) after a primary tense, λευκάμαι ἄν μᾶθω ἀν ἄρμαι; (b) after a secondary tense, as above. Cp. O. T. 71 I. ἄν πῶλον δ τι | δραίν...μεσαίμαι πῶλν (n.). It is also possible to take ἀρομαί as opt. of fut. ἁρμαί: but it may be objected that, in such clauses, the fut. indic. was commonly retained, even after a secondary tense (cp. Goodwin, Moods and Tenses, new ed., §§ 130, 340).

For the sense, ‘win,’ ‘achieve,’ cp. Ἀι. 193, O. C. 460.

35 χρη: the pres. of this χρῆ occurs also in Ἡρ. (i. 55 χρη, etc.). In O. C. 87 we have the impf. ἐξερχεί: and the aor. pass. in O. T. 604, O. C. 325.—τοιαύθι (with ἄν, Ἀντ. 691)...ἀν (instead of οὕτω): cp. O. C. 1353 n.—ο Φιδίος. Blomfield wished to omit the art., which Sophocles has not elsewhere prefixed to
ΣΩΦΟΚΛΕΟΥΣ

[άσκενον αυτόν άσπίδων τε καὶ στρατοῦ ἄδολοι κλέματε χειρὸς ἐνδίκους σφαγάς. ὅτε οὖν τοιώνδε χρησμὸν εἰσηκούσάμεν, οὐ μὲν μολὼν, ἀτὰν σε καίρος εἰσαγή, δόμων ἔσω τῶν Ἰσθί πάν το ὑδράμενον, ὅπως ἄν εἰδὼς ημῖν ἄγγελής σαφῆ. οὐ γάρ σε μὴ γῆρα τε καὶ χρώμα μακρῷ γνώσι, οὐδὲ ὑποτεύσουσιν οὐδὲ ἱρυσμένον. λόγῳ δὲ χρώ τοιώδε, ὅτι ξένος μὲν εἰ Φωκείς, παρὰ ἀνδρὸς Φαντέως ἤκον· ο ἱπατέ 

έμοις οὐκοί τυχάναι δοξουζέων.

ἄγγελε δ' ὅρκον προστεθεὶς ὀδὸνεκα,

lost (Beiträge etc., Schaffhausen, 1864, p. 1). 38 στρατοῦ Meineke conj. ἄδολοι. 42 χρώμα μακρῷ] μακρῷ χρώμα t, preferred by Reisig on O. C, 7, p. 164. 43 ὑποτεύσουσιν t, with most MSS. A few (including T) have ὑποτεύσουσιν, and so the Aldine. Tunsbeor read ὑποτεύσουσιν, with one or two late MSS.—Blaydes conj.

this name; but ὁ Φοίβος occurs (e.g.) in Ar. Ec. 1104, 1094.—πέντε. The gen. after this verb usu. denotes the informant (as O. T. 333): but the thing heard is sometimes put in the gen., instead of the regular acc.: thus Od. 2. 255 ἄγγελιδον ἔς πέντε. So, too, with ἄδολον (O. C. 485, etc.), and κλώ (ib. 1174).

This verse might seem the preface to some longer recital (cp. Ph. 1.1418 n.). But in fact it is merely an emphatic prelude to the oracle: τάχα marks a momentary pause.

36 ο. αὐτοῦ, alone; cp. O. T. 221, O. C. 1650.—άσκενον...άσπίδων κ.τ.λ., "unfurnished with them" for the gen., cp. 1004: O. T. 191 άχαλκος ἄσπίδων: O. C. 577 ἄνθρεων...χειμώνων (n.). The adj. occurs also in O. C. 1029 οὐ ψυλον οὐδ' ἄσκενον, 'not without accomlice or resource.'—ἀσπίδων τε καὶ στρατοῦ = ἀπλημμένον στρατοῦ, a rhetorical hendiatys, like "without arms or numbers."—ἀδολος, in requital of the ἄδολος on the side of the murderers (v. 107) —χειρὸς goes with σφαγάς (476 διακόνα χειρῶν κράτη): the vengeance is to be won by his own right hand, not by means of allies. —κλάπειν, to effect by stealth: Ai. 1137 κλάφεσαι κακά.

38 ο. δέν καθαρις, = ἐπείδη; cp. 1318: O. T. 918 (n.): Ant. 170.—οὐ μὲν μολὼν κ.τ.λ.: for the absence of caesura, cp. Ph. 101, 1369, Ant. 121.—καρδός is almost personified here: cp. 75: Ph. 466 καρδὸς γάρ καλις: ι. 837 καρδὸς...πάντων γραμμῶν χειρων (n.).—λαθεῖ, in the pregnant sense of 'take care to know,' 'acquaint thyself with.' Similarly in O. C. 1149 εἰςει = μαθῇσει.

42 σ. γῆρα refers to the change in his appearance; χρώμα μακρῷ, to the lapse of seven years (v. 14), which may have caused him to be forgotten.—οὐδὲ ὑποτεύσουσιν follows οὐ μὴ γνώσι, as in O. C. 450 ff. οὐδὲ ἠξία ἡμῖν follows οὐ μὴ λάχωσιν. The latter example is so far less harsh that the verbs have different subjects; but it shows how these two forms of future statements could be strictly co-ordinated. No correction is probable. (ὑποτεύσουσιν would require, of course, μὴ.)

43 ξυρασμένον, with grey hair: Ο. T. 742 λευκαθαρῆς κάρα: Erina fn. 2 τωρη 

λόγοι πολιας, τα γῆρας ἄνθες ιπατοι. The schol., objecting that such a change would not suffice to disguise him, takes the word as = ἡκεκμένων (an impossible sense for it). Another view strangely refers it to a Phocean dress spangled with flowers' (Paley).

45 Φωκείς should not be changed to Φωκέως: it was desirable that the messenger himself should seem an alien. Similarly Orestes and Pylades come as Φωκέως ἄνδρες (1107).

ἀνδρὸς Φαντέως. ἄνηρ, thus prefixed to a proper name, serves either: (a) to introduce a person not previously men-
—that alone, and by stealth, without aid of arms or numbers, I should snatch the righteous vengeance of my hand. Since, then, the god spake to us on this wise, thou must go into yonder house, when opportunity gives thee entrance, and learn all that is passing there, so that thou mayest report to us from sure knowledge. Thine age, and the lapse of time, will prevent them from recognising thee; they will never suspect who thou art, with that silvered hair. Let thy tale be that thou art a Phocian stranger, sent by Phanoteus; for he is the greatest of their allies. Tell them, and confirm it with thine oath,
τέθνηκ’ ὦ Ὀρέστης ἐξ ἀναγκαίας τύχης, κἀθοισεν Πυθικοῦς ἐκ τροχηλάτων δύιφρων κυλισθείς· ὅδ’ ὁ μὺθος ἐστάτω. ὡμεῖς δὲ πατρός τύμβον, ἡς ἐφίετο, λοιμαίσθη πρῶτον καὶ καρατόμους χλιδαίς στέψαντες, ἐς’ ἄφορρον ἥζομεν πάλιν, τύπωμα χαλκόπλευρον ἠρμένοι χεροῖν, ὦ καὶ σὺ τάμνον όσθα που κεκρυμμένον, ὅπως λόγῳ κλέπτοντες ἠδείαν φάτιν φέρομεν αὐτοῖς, τούμον ὡς ἔρρει δέμας φλογιστὸν ἥθη καὶ κατηθρακωμένον.

τὸ γὰρ με λυπεῖ τοῦθ’, ὅταν λόγῳ θανόν ἔργουσι σωθὰ κάζενεγκωμαι κλέος;

δοκῶ μὲν, οὔδὲν ρήμα σὺν κέρδῃ κακῶν. ἥθη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς

1885).

48 Σ. ἀναγκαίας τύχης, an accident ordained by fate (O. C. 605). The phrase recurs, with a somewhat different context, in Aτ. 485, 803. ἀθλοσις (from άθλος) Πυθικοῦς. Here and at v. 682 the schol. notes the anachronism,—to which Attic Tragedy was wholly indifferent. From very early times there was an άγών at Delphi, but for music and poetry only. Athletic contests were first added when, on the conquest of Crissa by the Delphic Amyctyony, the festival was revived with a new splendour. The year Ol. 48. 5, 586 B.C. was that from which the Pythiads were dated (Paus. ιο. 7-3). Cr. Curtius, Hist. Gr. i. p. 266. τροχηλάτων implies ‘rapid,’ ‘whirling.’

51 Σ. τείτε (sc. ὃ Φοίβος, v. 35), like impf. ἐκνεὺς—λοιμαίσθη, a general word, which could mean either the χοαί poured to the νέρετος, or the στοιβαὶ to the ὄπατον. In this case, milk (perhaps mixed with honey) was poured on the mound (894).—καρατόμους χλιδαίς, ‘ornaments’ (luxuriant locks) ‘cut from the head.’ (This adj. elsewhere = ‘beheaded.’) Cr. Eur. Ph. 213 ἐπιμεῖνε με κόμης ἐμᾶς ἐπὶ δεδομένων χλιδάν. The phrase is of the same type as κτύποι διδόσσω (O. C. 1464) or αἶχμα εἰπών (id. 711). Cr. Aesch. Ch. 7, where Orestes brings a πλάκαμος πενθητόμος to his father’s grave.—στεψάνες: cr. 441: Ἀντ. 431 χοαίς τρι- στρώνυμοι τῶν τέκνων στέφει. Besides the offerings named here, flowers are mentioned below (896).

ἀφορροι...πάλι: O. T. 430 οὐ πάλι | ἀφορροι ἀκῶν τῶν’ ἀποστραφεὶ ἄπει.

44 τύπωμα, anything formed or moulded: Eur. Ph. 162 μορφῆς τύπωμα, ‘the outline of his form.’ The vague word is here defined by χαλκόπλευρον: which may be a reminiscence of the phrase used by Aesch. (Ch. 686) in the same context, λέβητος χαλκέου πεπλωματα. The cinerary urn is described below as πραξις χαλκὸς (757), τεύχος (1114), ἀγγος (1118), λέβης (1401). Cr. fr. 348 χαλκηλάτους λεβήσας. ἡρμένων pass., = ἡρμένων ἔχοντες (schol.).
that Orestes hath perished by a fatal chance,—hurled, at the Pythian games, from his rapid chariot; be that the substance of thy story.

We, meanwhile, will first crown my father's tomb, as the god enjoined, with drink-offerings and the luxuriant tribute of severed hair; then come back, bearing in our hands an urn of shapely bronze,—now hidden in the brushwood, as I think thou knowest,—so to gladden them with the false tidings that this my body is no more, but has been consumed with fire and turned to ashes. Why should the omen trouble me, when by a feigned death I find life indeed, and win renown? I trov, no word is ill-omened, if fraught with gain. Often ere now have I seen wise men

(with γρ. του), Γ. 66 κλέπτωντες κέπτωντες L, with λ added above by the 1st hand.—θυσίασις (with γρ. κλέπτωντες) T: noted also as a u. l. in E. 57 φέρωμεν 1 bounty φέρομεν L, with most mss., and Ald.

66-66 These eight verses are rejected by A. Schöll and Leutsch (Philol. xxxv. p. 429). Morstadt rejects 61—66: Wecklein (Ars Soph. em., p. 170), 62—66: Steinhardt, 61 only. But a reference to v. 61 occurs in a quotation from Cephalodorus of Athens (Horn. c. 350 B.C.), ap. Athen. p. 122 c; and that verse is rightly defended by Wilamowitz (Hermes xviii. p. 241, n. 1).

61 οὔδ' εἶναι ὡσ' οὔδ' L. The breach

Cp. Aeschin. or. 3 § 164 ἐπιστολάς ἐκ δὲ τῶν δακτύλων περίεσε (as Hor. Sat. i. 6. 74 suspensi liquido): Xen. Anab. 7. 4. 16 ἐπιστατόντως τὰ ἔργα: id. Cynt. 6. 3. 34 προβλητικῶς...τοῖς θυρηκύφων: Plut. Phoc. 10 πτῶγων...καθετόνων. See also Th. 157 n.

Others take ἵμηρον as middle. This use of ἵμηρον is not unknown to later Greek; e.g. Strabo 3 p. 150 has νῦν ἵμηρον = ἀρχαῖον. But there is no example of it in the classical period.

66 Join του with καὶ σῦ ("thou, too, doubtless knowest"): cp. 948 παροιτοῦμέν μὲν σάθα καὶ σῦ του φίλου, κ.τ.λ. Since he has a definite spot in mind, he would less fitly be taken with θάμων, as = 'somehere.'

The v. i. μοι is inferior. As an enclitic, it could not go with the following participle ('hidden by me'). It could only be a kind of ethic dat. with σάθα (as nearly = σῶ-


Φέρωμεν is clearly right: it depends on θαμών κ.τ.λ. (53), and continues the exposition of the plan which he is about to execute. Φέρωμεν could depend only upon κεκρυμμένον ('which was hidden in order that we might bring,' etc.). Similarly in O. C. 11 πυθόμεθα has been corrupted in the mss. to πυθολέμεθα.
λόγω μάτην θυγήσκοντας· εἴθ’ ὅταν δόμους ἐλθοσιν αὖθις, ἐκτετιμητὰ πλεόν· ἡς καὶ ἐπαυχtails τισδὲ τῆς φήμης ἀπὸ δεδορκοτ’ ἔχθροις ἀστρον ἡς ἁμήσεν ἐτι.: ἀλλ’, ὥ πατρὼ μή θεοί τ’ ἑγχώριοι, δέσασθε μ’ εὐτυχούντα ταῖσδε ταῖς ὁδοῖς, σύ τ’, ὥ πατρὼν δώμα· σοῦ γὰρ ἐρχόμαι δίκη καθαρτῆς ἀλὶς ὁδῶν ὀρμημένος· καὶ μή μ’ ἀτιμων τῆσδ’ ἀποστείλετε γῆς, ἀλλ’ ἀρχέπλουν καὶ καταιστάτην δόμων. ἔρικα μὲν νυν ταῦτα· σοὶ δ’ ἑδή, γέρων, τὸ σὸν μελέσθω βαντί φρουρήσαι χρέος. νῦ δ’ ἐξίμεν. καιρὸς γὰρ, ὄστερ ἀνδράσων μέγιστος ἐργον παινός ἐστ’ ἐπιστάτης.

ΗΛΕΚΤΡΑ.

ἰῶ μοί μοι δύστηνος.

of metre passed unnoticet.—σῶν κέρδει] made in L from ἐυκέρδει. 66 δόμους A, with most mss. and Ald.: δομος L, Γ. 66 ὡς] L has ὅως, corrected, in somewhat paler ink, from ὅως, either by the 1st hand or by S. The Aldine has ὅως, with a colon after πλων in v. 64. (This is also L’s punctuation, but the point has almost vanished.) Bruck wrote ὅς, which Nauck, Hartung, and Blaydes prefer. Hermann, Dindorf, and most of the recent edd., give ὅς. Matthiae on Eur. Ἱρ. 1051 noted that, with

of preliminary advertisement, it would seem, to his poem the Arimaspia (Her. 4. 14). It is vain to ask what particular story or stories Sophocles was thinking of; very possibly he knew those in Herodotus (cp. O. C. 337 n.); but it was enough for him that his hearers would accustom the allusion to stories of that type. Hartung thinks that the reference is to Odysseus; but, as Odysseus did not contrive the rumour of his own death, the case is not in point.

λόγω μάτην θυγήσκοντας: for μάτην as = 'falsely,' cp. 1298, Ph. 345.

ἐκτετιμηταῖα. The emphatic perf. might denote either (1) permanence,—'they are in greater honour henceforth'; or (2) the instantaneous result,—'forthwith.' Perhaps the usage of the perf. pass. of τιμῶν rather favours (1). Cf. O. C. 1304 τετιμηταὶ δοὺς (with Thuc. 2. 45, cited there): Od. 7. 69 (of Arête) τετιμηταῖα.—The finite verb, instead of ἐκτετιμημένος, by a frequent idiom; cp. 192 (ἀμφίστασαμι): O. C. 351 n.—ἐκτιμᾶω is rare in classical Greek. Arist. Οἰκ. 2. 33 (p. 1352 b 5) has ἐκτετιμημένα as = 'things on which a high price is set,' opp. to ἐσόμα, 'cheap.' 66 ὃς, 'as,' seems better here than ὅς, 'thus.' It gives a smoother transition; and it is also more in accord with usage. Except in the phrases ὃς ὃς (Ant. 1042), καὶ ὃς, etc., Attic writers seldom use ὃς, 'thus.' Among the rare instances are Aesch. Ag. 930 ἐι πάντα 8 ὃς πάροιμοι: Plat. P Leg. 326 δ ὃς τερ οὶ γραμματισταῖα... ὃς δὲ καὶ οἱ πόλεις: id. p. 338 οἱ ὃς (ο. ὃς) ὃν τούχετε: Thuc. 3. 37 ὃς ὃς ἡμὴν λυτωντας.

καὶ ἐπαυχῶ: for the accus. (though the pron. refers to the subject of the verb), cp. 470 τ., Tr. 706 n. ἀπα, not merely 'after' it, but as a result of it; cp. Ant. 695, Ph. 408 (ἀδορκοτ’ = βλέπων, living: Aesch. Eum. 322 ἀλαίοι καὶ δεδορκοῦν.—ἔχθροι) is best taken with ἁμήσει: 'alive, I shall shine as a star upon them,' i.e. to their terror.—ἀστρων: not specifically 'a basilisk star,'—as when Achilles (II. 22. 26 ff.) and Hector (id. 11. 62) are likened to Seirius. It is simply an image of splendour; but to his foes, of course, he
die in vain report; then, when they return home, they are held in more abiding honour: as I trust that from this rumour I also shall emerge in radiant life, and yet shine like a star upon my foes.

O my fatherland, and ye gods of the land, receive me with good fortune in this journey,—and ye also, halls of my fathers, for I come with a divine mandate to cleanse you righteously; send me not dishonoured from the land, but grant that I may rule over my possessions, and restore my house!

Enough;—be it now thy care, old man, to go and heed thy task; and we twain will go forth; for so occasion bids, chief ruler of every enterprise for men.

ELECTRA (within).

Ah me, ah me!

ὁς, a colon after ἀνθώριον is better than a full stop. The latter is, however, preferred by Hermann. Ἀδροῦ L has the ο in an erasure (from eι?). Ἀδρόκόρον Blaydes cites a gloss from Pal., γρ. καὶ δευκύτα ('after my setting'). Morstadt would place this verse after v. 70. 71—76 Of these verses, 72—76 are rejected by A. Schöll; 71, 72 by Herwerden and Schenkel; 72 by Morstadt; 75, 76 by B. Todt (whom Nauck follows). 75 μὲν νῦν] μὲν νῦν L. 76 ἀνδρᾶσιν Ι': ἀνδρᾶσι I, A, etc. 77 λο ὁμοίον δύστηρος mss. (though with varying accents on the first three words). Hermann, ὁ μοι δύστηρος. Dindorf deletes δύστηρος.

will prove an οὐλομ οὐτῆρα.—Whitelaw: 'So living, doubt not, from this falsehood's cloud | I on my dashed foes, starlike, shall break.'—Fink, menacing: cp. 471: Τη. 257.


70 καθάρτις: so in Aesch. Ch. 968 ff. The avenger is to drive the μύσος from the hearth, καθάρτιοι, at least ἐλατηροῖς.—πρὸς θεῶν ἀρμήμενο: Aesch. Ch. 940 (of Orestes) ὅ πυθόμενον φυγάς | θεόν εὐρφαδίαιν ἀρμήμενος.

72 ἄλλ᾽ ἀρχέθυλοντο, sc. πέμψατε or the like, to be supplied from ἀποστέλλοντες, as αὐθοῦ in O. Τ. 241 from αἴκανθα, δι᾽ in O. C. 1404 from ὁκεύτη, ἐκατότως in Ant. 263 from ἀδόνες.

ἀρχέθυλοντο, 'master of my possessions'; cp. ἀρχέλαος, ἀρχέτολος (Pind. P. 9. 58). Others understand, 'having ancient wealth,' =ἀρχέθυλοντο. If, however, the verbal part of the compound denoted 'beginning' rather than 'ruling,' analogy would suggest that ἀρχέθυλοντο should mean, 'a founder of wealth'; cp. ἀρχέκακος (I. 5. 63), ἀρχέχυρος (ποῦξ, Eur. Τρ. 151), ἀρχέγυρος, etc. In Pindar P. 4. 110, where Jason speaks of his ἄρχεικαν τοκεῖαν, the sense is strictly, 'ancestors who founded the right' to possessions,—Cretheus, father of Aeson, having been the founder of Iolcus; not merely, 'who held an ancient right.'—As to the form of the word, see Appendix.

καταστάτης, as restoring its fortunes, ἀποκαθαστάτης.

74 εἴρηκα μὲν νῦν ταῦτα, one of those formulas which serve to close a speech, like ταῦτα ἐπιστασα, Ant. 402 f. The old edd. write μὲν ἃν, which would mean that he reserved further details for another time.

μελέτθομαι is probably impers. (as μελέται in Thoccr. 1. 53); though μελέται τί μοι is a less rare constr. for this midd. form (cp. 1436).

76 ἐπιστάτης, as controlling and regulating action; cp. 39 n.

77 λο ὁμοίον δύστηρος. Dindorf deletes δύστηρος, because ὁμοίον μοι is a frequent prelude to the entrance of an actor who laments (e.g. Αἰ. 333, 893, 974). But why should we assume that this formula was invariable? An adj. is
often added to such interjections; *Ant.* 850 ὰ τὸν δόσταν: *O. C.* 876 ὰ τὸν: *O. T.* 1307 αἰα, φεβ φεβ, δόσταν.


The word παρά is often best taken as denoting the *quarter whence* the sound strikes the ear, so that it goes with αἰσθάνεται (‘hear from the doors’). The order of the words, and the rhythm, favour this. It might, however, be a local gen., ‘at the doors,’ going with ὄπως ἐπίστρεψε. cp. 900 n.

I should agree with the scholar in governing θυρωμεν by ἄνοικον, did not the wide separation of the words make this so awkward. When Sophocles places a genitive long before the preposition which governs it, the genitive is usu. *causal*; and, as this sense is readily perceived, the delay of the prep. then matters less. See, e.g., 578 f. τωτού...οθ'εκ: *O. T.* 857 f. ματελιά...οθ'εκ: *Ph.* 598 f. τινός...Χάριν.

792 παράλοιπον τυός: the old man conjectures that it is a slave, because a daughter of the house was not to be expected at the gates, especially at such an early hour: cp. 518 n. But Orestes fancies that he recognises the voice.


The reading of the mss., κάνακοσσώμεν, was taken by some from ἀνακωκόω, and explained as ‘listen further’ (schol. in E). But no ἀνακοὐφ is extant; nor does it seem probable. If the traditional reading is sound, it must be referred to ἐνακούω. The only authority for that word, in Greek of the classical age, is Hippocrates, who uses it with two peculiar meanings:—(1) ‘to be sensitive,’ to sound, as De Corde, Kühn vol. i. p. 488 ταῦτα γάρ οὐκ ἐνακούσων λαχεί, or, generally, to any impression, as De Humid., K. 1. p. 157 ἐνακούων πολέμων. (2) ‘To be obedient, amenable,’ to curative treatment; as De artic., K. 11. p. 229 ἐνακούει τὰ τοιαῦτα τῆς ἤλεγχου.

On the other hand Sophocles has ἐνακούω, ‘to listen,’ in *O. T.* 708, 794: *O. C.* 604: *Ph.* 1417. Nauck’s correction, κατακοσσώμεν, is thus highly plausible. Among recent editors who receive it are Wecklein, Bellermann, and A. Michaelis (in his revision of Jahn’s ed.).

825 μὴν πρόθεσιν, sc. ποιώμεν: cp. *Ant.* 497 n.—τὰ Δοξοῖν, his commands, v. 51—ἀρχηγητέιν (a verb which occurs only here), not merely = ἀρχηγεῖα, but rather ‘to make an auspicious beginning’ (Lat. *auspicari*), as ἀρχηγήτης denoted the god or hero to whom a city or family traced its origin (*O. C.* 60 n.). This title was given especially to Apollo: *Φοῖβος ἄρη τῆς ἄρχηγήτης κτιστόχαιρε βασιλεῦσιν* (Callim. *Hym. Apoll.* 64). The Chalcidians of Euboia, when they founded Naxos in Sicily, placed an altar of Apollo ἄρχηγητης before the city (Thuc. 6. 3: cp. Appian *Bell. Civ.* 5. 100). Pindar speaks of ὁ...ἀρχηγήτας...Ἀττικῶν in connection
PAE. Hark, my son,—from the doors, methought, came the sound of some handmaid moaning within.

OR. Can it be the hapless Electra? Shall we stay here, and listen to her laments?

PAE. No, no: before all else, let us seek to obey the commands of Loxias, and thence make a fair beginning, by pouring libations to thy sire; that brings victory within our grasp, and gives us the mastery in all that we do.

[Exeunt Paedagogus (on the spectator's left), Orestes and Pylades (on the right).—Enter Electra, from the house.

EL. O thou pure sunlight, and thou air, earth's canopy, how

Herwerden on O. T. p. 79. 
84 f. πατρὸς χέωντες] πατρὸς χεισοστετο L, with e over χεισ from the 1st hand. [φερειν τὴν τ σφήματι] Tournier, Blandes and Nieße conj. φερειν τὴν τ ψυχήν (Tournier also φαινος, sc. Λοξίας): Emlin, νικητὰ τ᾽ εφρεο. 
86 L adds the words και γῆς to this ν. 
87 ἱσόμοροι mss., except the Vienna ms., cod. Vindobonensis 281 (14th or 15th cent.), collated by E. Hiller for Jahn's ed., which has λοθωρ' (with ο above), thus confirming Porson's λοθωρ' (Tracts, p. 221).

with the founding of Cyrene by Battus.

84 f. πατρὸς, possessive gen., as the offerings are due to him: cp. Eur. Alc. 613 πέραν ἄγκλαμα.—λουτρά, the λοιμός of v. 52, the πηγαὶ γάλακτος of 895, regarded as actions demanded by purity. So in v. 434 λουτρά are the χαολ of v. 406. Hesychius records the phrase χθονικά λουτρά in this sense. [But in Eur. Ph. 1667 νεκρό λουτρα περιβαλέσει refers to washing of the corpse.]

φέρεις...ἡμῖν, i.e. brings (so as to place it) in our power; for this εἴ, cp. O. C. 66, Ph. 1003. Not, 'brings in our case' (like εἴ ἄνδρα τίμης, O. T. 699 n.) : nor 'brings us into' (O. C. 1472).

νικήτα, the ultimate victory: κρατός τῶν δρομέων, the upper hand, the mastery, in our course of action. For the combination, cp. Plat. Legg. 562 λιγκαν καὶ κράτος πολέμων: Dem. or. 19 § 130 κράτος καὶ λιγκαν πολέμου (reversed by Plut. Mor. p. 412 c πλην καὶ κράτος τοῦ πολέμου). For the pres. part., cp. 1333 τὰ δρομεῖν, 'your plans'; Tr. 588. So O. C. 116 τῶν ποιητῶν.

All three actors now leave the scene. Orestes and Pylades go to Agamemnon's grave,—departing, probably, by the entrance on the spectators' right. The Paedagogus leaves by the entrance on the left,—to await the moment for seeking admission to the house (v. 660).—It might, indeed, be inferred from πειράμαθ (83) that the old man goes with the youths to their task; but the word need not imply more than his participation in the plan, while verses 73—75 seem clearly to indicate that he separates from his companions. When they have gone, Electra enters from the house.

86—120 A θρήνοι ἀπὸ σκνῆς, or lyric lament delivered by an actor alone, as dist. from the joint κομις of actor and Chorus (121 n.).

Verses 86—102 form a σύστημα, =νν. 103—120 (ἀντισύστημα). If the text is sound, the correspondence is not exact, since the diometer in v. 99 answers to a monometer in v. 116. These anapaests are, however, of the type usually known as 'free' or 'melic,' as having more of a lyric character than the regular anapaests of the Marching-songs (like those of the Parodos in the Aïjas): see W. Christ, Metrik, 2nd ed., § 288. And in such anapaests the symmetry of 'systems' is often not strict (cp. O. C. 117 n.).

88 f. ὃ φαῖος ἄγνοι: the Sun-god abhors impurity (O. T. 1425 ff.). So too the ἀληθος is ἄγνοι (Aesch. P. V. 281).

—These opening words beautifully express the sense of relief with which she passes from her sad vigil in the polluted house to the clear sunlight and free air of morning.—Similar utterances of sorrow to the elements are those in Aesch. P. V. 88 ff., Eur. Andr. 91 ff.

γῆς λοθωρος ἑρπ, 'air coextensive with earth,'—having a μοῖρα, a domain in space, equal to that of earth. Cp. Hamlet's phrase, 'this goodly frame, the earth...this
πολλὰς μὲν θρήνων ζόδας, πολλὰς δ’ ἀντήρεις ἕσθουν στέρνων πληγάς αἰμασσομένων, ὁπόταν διοφερὰ νῦς ὑπολειφθῇ: τὰ δὲ παννυχίων ἔτη στυγναι ἐξνίσασ’ εὐναί μογερῶν οἴκων, οὔτα τῶν δύστηρον ἔμοι θρηνοῖ πατέρ’, δὴν κατὰ μὲν βάρβαρον αἰαν φοίνος Ἀρχησ οὐκ ἔξεισθεν, μήτηρ δ’ ἥμη χῶ καυμολεχῆς Ἀγαυθῆς, ὅπως δρῦν ὑλοτόμει, σχίζοντε κάρα φονίω πελέκει Κουδεῖς τοῦτοι οἴκτως ἀπ’ ἄλλης.


most excellent canopy, the air’ (2. 311). Hes. Th. 126 Ταῖα δὲ τοῦ πρῶτον μὲν ἔγειναι τον εὐρείῃ ὑάματί | ὕματον αὐτήν | οὐρανον ἀστερόπεθον, ὡς μν ἑπὶ πάντα καλόττοι. A genitive after ἀστεροπεθος usu. denotes that in which persons share alike (as Isae. or. 6 § 25 τῷ μολοντὶ...τῶν πατρῶν). Here it denotes the partner. Cp. Arist. De Mund. 6. 18 (p. 309 a 8) ἣλιος καὶ οἷς τοῦτον [νοτ τοῦτον] ἀστεροποιοῦν, δ’ τε θεοφρόθοι καὶ δ’ ἔτοιμος. So adjectives of similarity or equivalence can take a gen. (as προσφέρεις Eur. H. F. 131, ἀντιτάκης Pind. O. 8. 71). Such genitives are analogous to those which follow words expressing community or participation, as κοινοῖς, συγγενεῖς, etc.—Others, taking ἀρρ as that which is intermediate between γῆ and αἰθήρ, explain, ‘air, which has the same share in earth (as it has in αἰθήρ),’—comparing Ar. En. 187 ἐν μέσῳ δητούθεν ἄρρ ἐστὶ γῆ (where καὶ οὐρανοῦ is to be supplied). This is very forced.

λειμόρυφ is a necessary correction of λειμόρυφος (cr. n.), which would require ἀ in ἄρρ,—a quantity found only in pseudo-Phocylides 108, and an epigram quoted by Eustathius. p. 45.

98 εἰς πολλὰς μὲν ἐβούλου. Each of these two verses is an anaepastic dimer looking one long syllable (‘catalectic’), i.e., a ‘paroemia’. Two successive paroemias were admissible only in anaepasts of this ‘free’ or lyric character (n. on 86—120). These paroemias are purely spondaic; as ‘free’ anaepasts also admitted the converse license, of resolving the long syllables, except the last, of the paroemia (Eur. Ι. Τ. 130 πόδα παρθένων δονο ὀδας). Synesius, the bishop of Ptolemais, composed his fifth hymn wholly in these spondaic paroemias, a weighty and solemn measure; ἱμέωμεν κοῦρον κοίρας, νύμφας ο ανιμισθείσας, κ.τ.λ. See W. Christ, Metrik § 293 (2nd ed.).

ἀντίθεσις, lit. ‘set opposite’ (hence of an ‘adversary,’ Eur. Ph. 754), here, ‘dealt from opposite,’ striking full on the breast, like δίατα...πλαγὰ (195 f.). θρήνος and κοινεῖα are similarly combined in Αἰ. 631 ἀ. θρήνοισε, χερσόπλακοι δ’ ἐν στέρνουσι πεσώνται | δούποι.

90 πληγᾶς must be preferred to πλαγὰ here, unless we are to write γάς (in 87), etc. As a rule, certainly, Doriicism is a mark of lyric (as dist. from marching) anaepasts; see Ant., append. p. 248, and cp. W. Christ, Metrik § 288. But the fact that these anaepasts, though lyric in general character, precede the first lyrics of the Chorus, may have led the poet to prefer Attic forms, as in the anaepastic Parodos of the Ajax (134 ff., where πτληγὰ occurs in 137).

91 ὑπολειφθῇ, lit. ‘falls behind’; here = ‘fails,’ like the intr. ἐκλογεῖν in 19. We need not conjecture ὑπολειπθ., though
often have ye heard the strains of my lament, the wild blows dealt against this bleeding breast, when dark night fails! And my wretched couch in yonder house of woe knows well, ere now, how I keep the watches of the night,—how often I bewail my hapless sire; to whom deadly Ares gave not of his gifts in a strange land, but my mother, and her mate Aegisthus, cleft his head with murderous axe, as woodmen fell an oak. And for this no plaint bursts from any lips save altered by a corrector of L to ἐξίνεων. ἐξίνεων A; and Ald.—Reiske and Johnson conj. ἐξίνεω: van Gent, ἐνδρέεον. 99 φονίῳ ῆ: φονίῳ ῆ. 100 Ξ. The words

the intrans. use is frequent with Aristotle. The subjunct. can follow φθαύνω, since the thought is, `hast heard,' and (still) nearest. For the converse (an optat. after a primary tense which implies a secondary), cp. O. C. 11 n.

92 ἐκ τα...παννυχίδως is best taken as acc. governed by ἐπιγινώσκει, rather than as a prefatory acc. of reference (`as to...'): δορα...πηνύσ (94) is epexegetic of τα...παννυχίδως, a periphrasis of τα...πολέμων (Thuc. 2. 11), τα...τήν τύχην (Eur. Ph. 1:203), etc. The παννυχίς (ἔορτε) was properly a joyous torch-light festival, as at the Lenaea (Ar. Ran. 371), or the Bendideia (Plat. Rep. 328 Α). The irony is like that of κείσων χειρότερα τάνδρα (Αἰ. 230), παιν Ἐρινύων (Aesch. Αγ. 645).

ἡ (which has been needlessly suspected means merely, `ere now,' implying the long duration of her grief.

The ms. ὀλιγον is better than the proposed μέλτρον, since (a) μορφιν suggests, not merely her own sorrow, but the troubles of the house; and (b) the antithesis is between her lamentations without and within the palace.

94 δο τοῦ δύντινον: the only anaesthetic dimeter in this ἄρτινος which has not the caesura after the second foot.

95 κατά μὲν βαρβαρόν αἰνε, i.e. at Troy. The whole form of this passage (95—99) seems clearly to show a reminiscence of Od. 11. 408—411, where the shade of Agamemnon says to Odysseus,—οὖτι ἐμ'/ ἐν νήσαι Ποσειδόνιον ἐδόκειασι...ι' οὔτε μ'/ ἄριστον ἀνδρέας ἐθέλησαν' ἐπὶ ἁμέροιν, ἀλλά μοι Ἀθηναίος τῶν ἄνδρων τὸ μέρος τε ἐκτα ὅπως ὀλοκληροῦσα ἄλογα, ὑκόμον καλότας, δεινιστεῖ, ὅτι τε κατέκαμπα βοῦν ἐπὶ φάτερ. Sophocles follows the Homeric version in conceiving Agamemnon as slain at a banquet (194, 203); and ἐξίνεων in v. 96 suggests a contrast with the entertainment which had been prepared for him at home.—Cp. also Aesch. Ευν. 625 ff.

96 Ἀρῆς with ἂ (after Homeric precedent, Il. 5. 31 etc.), as in Ant. 139, Αἰ. 554, 614.—ἐξίνεων. The ἐξίνα with which Ares welcomes his guests are wounds and death. Archilochus fr. 7 ἐξίνα δυσμενέαν λυγρὰ χαριζομενον. Eur. Helen. 480 βδανος ἐξίνα σοι γεννησατα. Anthol. 6. 9 (arrows) δολδ ἐξίνα δυσμενέων.

97 κοιναλχήσας, `paramour,' as in Aesch. Αγ. 1441 Cassandra is κοιναλχησος τοιδε βοσκατηγόν χειροποιον.

98 ἐπόει δρῦν ἀλτόμος, i.e., with as little pity. But in Π. 13. 389 ff., ἤπειτε δ', ὅτε ἐπι δρῦν ἄριστε, the point is the crash with which the stately tree falls.—σχολοι, historic pres., following an aor. (Tr. 267, 702); as it often also precedes it (Ant. 269, 406, 119). Xen. Anab. 1. 5. 13 ξιαδα σχολοι τις.—κάρα, after ὑπ' (99), acc. defining the part: Ph. 1301 μεθὲς με../χείρα (n.).—πελέκης: cp. Π. 23. 114 ὀδηγομεν τελεκεσ εν χειριν ἐκχωτες. It was a two-edged axe (ἀμφάκης, 485), a τελεκες άμφοτομος or διατομος, διερρηκης, as dist. from the single-headed axe, τελεκες ἐπερθοτομος (Pollux 1. 137).

100 ἄληνη, as in 885, instead of the more general ἄλλου—φέρεται must be more than merely `proceeds from': it implies a passionate utterance. Cp. Pind. P. 1. 87, εί τι καὶ φαλων παρασκευαίς, μέγα τοι φέρεται τὰ τρὸς σέθεν, where Gildersleeve well remarks that the image is that of sparks flying from an anvil (ἀκμών v. 86), and renders φέρεται `rushes.' Here the alternative version would be, `is brought as a tribute,' but that is too weak.
The deletion of the words ἀν' Ἀλπα | Ἡ μοῦ are deleted by Nauck, whom Wecklein follows. 102 αἰκὸς
Hermann: ἀδίκως mss. (in L an erasure after ὄς) schol. ἐν τοῖς ὑπόκειμαι ἀντὶ τοῦ αἰκὸς ἄεικώς: αἰκὸς also Brunk. 104—106 στυγερῶν τε γώγων ἄστρων | μετὰ λέοντος ἃν ὅδ' ἵμαρ, L. So, too, the other mss. with Suidas s. v. μῖκας, where vv. 103—109 are quoted (except that some mss. there have ἄστρων for ἄστρων); also the Aldine, and Brunk. Two remedies are possible. (1) To delete the first λέονσι: so Herm., with most edd. (2) To delete ἄστρων: so Dobree (Adv. II. p. 49), Monk (Mus. Crit. I. p. 66), Nauck, Wecklein. 108 λέονσι ἃν ὅδ' ἵμαρ|Blaydes reads λέονσι τὸ δὲ τ' ἵμαρ. 108 κωκυτῷ made from κωκυτῶν in L. In

109 But ἄστρων. But ταῦμα, without ἄστρων, would not suffice to denote starlight. ἐτο, again, the phrase is taken to denote the sun's rays (as Monk proposes, Mus. Crit. I. p. 67), then λέονσι ἃν ὅδ' ἵμαρ becomes further. Further, the preceding context, in which she has spoken of her laments at night (93) and at morning, clearly suggests that the sense here is, 'so long as I look on the stars or on the sun.'

107 ἑν κύ: after τοῦ λέοντος: O. T. 283. αὐτοὐκολέτουρ, 'slayer of her child,' (Ity's, 148): as in Aesch. Suppl. 60 ff. 'the piteous bride of Tereus' (Procone) sings of 'her child's fate, and how he perished by her own hand.' Cp. [Eur.]

108 κωκυτῷ: the prep. is not

Διπλοματικοί 

The deletion of the words ἀν' Ἀλπα | Ἡ μοῦ (cr. n.) aims at making the ana-
paetic στύγμα (86—102) precisely equal
in length to the ἄντιστάμα (103—120).
But such precision cannot be demanded
(see n. on 86—120). On the other hand,
the proposed omission would rob these
verses of their peculiar pathos, and
would also leave φέρεται obscure.

108 ἄλλα ὡς μὲν ὅδ': the combination
ἀλλα...μὲν occurs also in O. T. 533,
7. 627.

108. ἄστρων | μικρὰς: μιτῆ (μετώ),
'swing', 'vibration,' is here applied
to the quivering rays of starlight; as in Ant.
137, 930 to the gusts of fierce winds.
(In O. C. 124, ἐννυχωμ ἀπὸ Ἑπήρ, the ref.
is to the mountains called Ἑπήρ: see n.)
—Instead of λέονσι μὲν...λέονσι ἃν, we
have the verb in the second clause only:
cp. Ant. 1105 μιδάς μὲν, καρδίας δ' ἤθο-
σιμαι. For the omission of μὲν in the
first of two such clauses, see on Ant.
806 f.

Others read, ἄστρων ταῦμα, omitting
ἄστρων. But ταῦμα, without ἄστρων,
would not suffice to denote starlight.
If, again, the phrase is taken to
denote the sun's rays (as Monk proposes,
Mus. Crit. I. p. 67), then λέονσι ἃν ὅδ' ἵμαρ becomes further. Further, the preceding
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107 μι σε: after τοῦ λέοντος: O. T. 283. αὐτοὐκολέτουρ, 'slayer of her child,'
(Ity's, 148): as in Aesch. Suppl. 60 ff.
'the piteous bride of Tereus' (Procone) sings of 'her child's fate, and how he
perished by her own hand.' Cp. [Eur.]

108 κωκυτῷ: the prep. is not
mine, when thou, my father, hast died a death so cruel and so piteous!

But never will I cease from dirge and sore lament, while I look on the trembling rays of the bright stars, or on this light of day; but like the nightingale, slayer of her offspring, I will wait without ceasing, and cry aloud to all, here, at the doors of my father.

O home of Hades and Persephone! O Hermès of the shades! O potent Curse, and ye, dread daughters of the gods, Erinýes,—ye who behold when a life is reft by violence, when a bed is dishonoured by stealth,—


merely = 'with,' but implies, 'with continual wailing': see n. on Ant. 757 ἐνὶ ψόγωσι.—ἥχωι, a resounding cry (of grief); cp. Eur. Ηῆρ. 190 λατε τίς ποι' ἐν δόμας βοῆ; | ήχωι βαρεία προσπόλων μ' ἀφικέτο.

110—112 Electra invokes, 1) the house of Hades and his bride Persephone, in which the spirit of Agamemnon now dwells; (2) Hermès, who, as ἰσχυρομοιχή, conducted him thither,—and who will also guide the avengers on their 133 ἀπὸ (1395 f.); (3) Ἀρά, the imprecation uttered by the victim upon his murderers,—the personified curse, here conceived as a supernatural power (πόημα), which calls the Erinýes into action; and (4) the Erinýes themselves.

110 Ἀδοῦ gives a finer rhythm than Ἀδοῦ here. In 137 Ἀδοῦ has a similar recommendation; and in 83 Ἀδοῦ is required by metre, as Ἀδοῦ is in Ph. 861.

111 ὅ χώνων Ἑρμώ: Ai. 832 ποι-παιόν Ἐρμην ἱέραν: cp. O. C. 1548 Ἐ. ὅ ποιμότος (n.).—Ἀρά. So in O. C. 1375 f. Oedipus invokes those ἀράι which he had uttered, calling upon them to be his allies (ὑπάρχουσι) against his sons; and afterwards separately invokes the Erinýes (1391). Sometimes, however, the Curse is itself called an Erinýes (Aesch. Th. 70 Ἀρά τ', Ἑρμῶν πατρός ἡ μεγαθενθη): or Ἀράι is another title for the Erinýes collectively (Aesch. Eum. 417).—πόημα, as the Erinýes are πόημα δεινώμες (O. C. 84).

112 σεμαί: O. C. 89 δεῖν | σεμαίν ἔδραν (at Colonus: cp. id. 42 n.): Aesch. Eum. 1041 δεῖν' ἐρεί., σεμαί.—δεῦν παιδε, in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt: cp. Ant. 1075 Ἀδοῦ καὶ θεῶν Ἑρμῶν. Mythologically, the Erinýes are Ἰης τ' καὶ Σκότων κλώμα, O. C. 40 (n.).

118 ὅρατ': cp. Ai. 835 f. τάς ἓλθε τό παράθενοι | ἓλθ' ὅρωσας πάντα τόν βροτον πάθη, | σεμαίν Ἐρμῶς ταυτοποια: O. C. 42 τάς τῶν ὅρωσας.

114 αι τῶν εἰκόνων ἐπολεπτομένους: for the acc. with the pass. verb, cp. Aesch. P. V. 171 σκότων τιμᾶ τ' ἀτο-συλαταί: so ἀφαιροιήθα λῖ, ἀποστροφεύει λῖ. Libanius has a reminiscence of this verse in the phrase ἑικόνα κακῶς ἐπολεπτε-τευ (4. p. 598. 24).

These much-impugned words appear genuine. The murder has been prompted by the guilty love: δόλος ην ὁ φράσας, ἔρος ο κτηνάει (197). In Electra's thought, they are inseparable. The allusion to the love follows the reference to the
ΣΟΦΟΚΛΕΟΥΣ

ἐλθέτ', ἀρέβατε, τείσασθε πατρὸς
φόνον ἠμετέρου,
καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφῶν·
μούνη γὰρ ἄγενος οὐκέτι σωκῶ
λύπης ἀντίρροπον ἀχθοῦ.

ΧΟΡΟΣ.

στρ. α'.

δ̣ ταῖ, ταῖ δυστανότατα
2 Ἡλέκτρα ματρός, τίν' ἀδελφόν ἀκόρεστον οἰμώγαν
3 τὸν πάλαι ἐκ δολερᾶς ἀθέωτατα
4 ματρός ἀλῶντ' ἀπάτασις Ἀγαμέμνονα
5 κακὰ τε χειρὶ πρόδοτον; ὥσ τὸ τάδε πορὸν
6 ὦλοίτ', εἰ μοι θέμις τάδ' αύδαν.

ΗΛ. 7 ὡ γενέθλα γεναιῶν,
8 ἢκετ ἐμὸν καμάτων παραμύθιον.

ὑποκλεττομένους. Dindorf rejects both verses.

115—120 L divides these vv. as above; and so Ald. In some edd. the words ἐλθέτ', ἀρέβατε form a separate verse; in others, οὐκέτι σωκῶ: while Herm. and Blaydes obtain an unbroken series of dimeres by writing the words τοὺς εἰνὼς (114) in a line by themselves, with asterisks prefixed, to mark a lacuna.

117 καὶ μοι [κάμοι] Bruncl Herm. 120 ἀντίρροτον Ἀπολλωνίου Lex. Hom. s. v. σωκῶ.

murder, because she regards it as the crowning outrage (271 ἡ τελευταίαν ὅβρων) that Clytemnestra still lives with Aegisthus. Bloodshed was not the only sin which the Erinyes punished. They were the embodied sanctions of natural law, and every crime against the family came within their cognisance. (See Introd. to Homer, p. 51, § 13.) Indeed, Electra herself speaks of the unhallowed union as a special provocation to those Avengers: 275 ἡ δὲ τλῆμον ὅτε ὑμὸν μαίστορι ἧπετε, ἡμῖν... ἀτιν' ἐκείθεν βασιλεῖαν.

115 τείσασθε: for the spelling, cp. O. T. 810 n.

116 ημετέρου (= 'my')...μοι: cp. Ant. 734 πάλαι γὰρ ἡμᾶς (= ἐμοί) ἀδραμή τάσεως ἐφί;—καὶ μοι should not be changed to καίμοι: cp. Tr. 684 καὶ μοι τὰν πρόρητα.

119 δὲμεν is said of a weight, in one scale of a balance, which 'draws up' the weight in the opposite scale: Dem. or. 29 § 76 (χρυσόδεις, gold vessels) ἄγονεα ἐκάστη μᾶν, 'weighing.' So ξυδεῖα, Plat. Minos p. 316 ζ τὰ πλεῖον ἐκκοτα βαρότερα, τὰ δὲ ἔλαττον κοιφότερα. Here, Electra herself—i.e., the power of endurance which she represents—is the weight in one scale, and the load of grief is the weight in the other (ἀντίρρωτον). She can no longer 'outweigh' it, i.e., bear up against it. The image is more forcible than the ordinary one of a burden, since it expresses the strain of the effort to maintain an equipoise between patience and suffering.

σωκῶ occurs only here and in Aesch. Eum. 36: σωκῶς, 'strong,' only in II. 20. 72 (as epithet of Hermes). The rt., acc. to Curtius (Eußm. § 570, 5th ed.), is sa, whence σω-ς (σῶς), σῶς, ποιν. s. 121—260 Following the θρήνος ἀπὸ σκηνῆς, the Parodos takes the form of a κομίς, in which the lyric laments of the Chorus are answered by those of the actor. It consists of three strophes, three antistrophes, and an epode. Each of the seven parts is divided between the Chorus and Electra. 1st str., 121—136, = 1st antistr., 137—152. 2nd str., 153—172, = 2nd antistr., 173—193. 3rd str., 193—212, = 3rd antistr., 213—232. Epode, 233—250. For the metres, see Metrical Analysis.
come, help me, avenge the murder of my sire,—and send to rne my brother; for I have no more the strength to bear up alone against the load of grief that weighs me down.

CHORUS.

Ah, Electra, child of a wretched mother, why art thou ever pining thus in ceaseless lament for Agamemnon, who long ago was wickedly ensnared by thy false mother’s wiles, and betrayed to death by a dastardly hand? Perish the author of that deed, if I may utter such a prayer!

El. Ah, noble-hearted maidens, ye have come to soothe my woes.

This lyric dialogue strikes the key-note of the play by illustrating Electra’s constancy. The Chorus, while sympathising with her, reminds her that grief is unavoidable. Let her be calm, trusting in the gods, and hoping for the return of Orestes. Let her be more conciliatory towards Clytaemnestra and Aegisthus. She replies that such a change would be disloyalty towards the dead. The character which she exhibits here is that which wins the praise of the Chorus in the latter song (1658—1097).

The general idea of this κομψός may have been suggested by that of the κομψός in the Choephoræ between the Chorus, Electra, and Orestes (368—478). As regards the use of a komatic Parados to bring out the leading motive of a drama, another example is afforded by the Oedipus Coloneus (117—253).

Σωτανότατε, of guilt, as in 806: so 273 ταλαιη, 275 τήμων (and 439): O. T. 888 δούλωτος: Ant. 1036 ἄνδρος. 128 οικόσ: ὀλυμγάνης: ποιει τεκελικρικό εἰς τοῦρ ων εἰς δικαίωμας, maketh a languishing lament. Cp. Tr. 848 τέχπει δικρίνον διάκατον (n.), Λἰ. 5 κάτερες, ἐκπόνουν. For τήμων, said of pining in grief, cp. 283, Eur. Med. 158 μη λαν τάκου δυρμέαν ἐν δικαίωτα. Κινάρεστον: cp. Aesch. Ag. 1143 (of the nightingale): κόρεστος δοπίας. —τος πάλαι κ.τ.λ., acc. depending on τάξεις: cp. 556, 710: O. C. 223 δέος ταχετο μηδέν δ’ αὕτω (n.). —πάλαι, some seven or eight years ago (13 f., n.). —έκ, here no more than ἔτο (Ph. 335 ἔκ θεοβος δαμείς, n.). —δεστότα: cp. 1181 (n.). —κακα... χειρὶ πρόσθοτον, betrayed (to death) by a dastardly hand. χειρ, following ἀπάτατο, denotes the violent deed. Sophocles thinks of both Clytaemnestra and Aegisthus as active agents in the murder (99 σχλονοι). This is against understanding, ’betrayed (by her) to (his) hand.’

ὅς is properly an exclamation (’how!’), as in ὡς ὑφέλω: here it stands, like μισθημ, with the optat. There are Homeric examples, as Il. 18. 107 ὡς εἰρά... ἀπάλωτο: ἔδω 286 ὡς ἔμα ἀπεκτέρτω τῶν κομπητῶν: Od. 17. 243 ὥς Εὕδο: which must be distinguished from instances of ὡς (’thus’) with optat., as Il. 14. 143 ἀλλ’ ὡς ἀπάλωτο: Od. 1. 47 ὡς ἀπάλωτο καὶ ἀνέκριτον. In Attic this ὡς with optat is rare: Eur. Hēρ. 476 ὡς ἕπτω ταγεκάκου: —ὁποῖς παραιτοβαίνει, may refer to Clytaemnestra (for the masc., cp. Ant. 464 n.), but is rather general, including both the authors of the crime.—εἰ μοι ἄνθιμα, like Tr. 809 εἰ θεομ δ’ ἐπέχωμαι: Aegisthus and Clytaemnestra are the rulers of Mycenae. Cp. Eur. Med. 83 ἕπτω μη διαπήγης γὰρ ἐπ’ εἵμος. And the Chorus might shrink from imprecations on the mother in her daughter’s presence.

πολύ στοιχείο, το πολύ μετριόν ἢ πάντω ἡμήχανον
5 ἐν οἷς ἀνάλυσις ἐστιν οὐδεμία κακῶν.
6 τὶ μοὶ τῶν δυσφόρων ἐφείει;
ΗΛ. 7 νῖτιος ὁς τῶν οἴκτρως
8 οἰχομένων γονέων ἐπιλάθηται.
8 333 οὖν might be nomin. in appos. with the subject of the verb, but is better taken as acc. in appos. with the sentence: cp. 561 (πωλών), 566 (πηγμηνών): O. T. 563 (n.): Eur. Or. 1105 Ἐλένη κτάμων, Μενελὼν λέαντες πικρῶν.
183 ξυνύμνη (ὑμ.) as Ar. Av. 946 begins a trimeter with ξυνύμνη ὑπὶ βούλει. The initial ι of ξυμυμ is properly long in pres. (and imper.), imper., infin., and partic. This is the regular quantity in Attic: cp. 596. In Homeric verse the pres. indic. and imper. and the pres. part., (act. and midd.) leave i in arsis (and once, even in thesis, ll. 12. 274 ἄλλα πρὸς ἔστωσθει): but in thesis, as when ἔται closes a verse. The impf, too, has i in thesis, as ll. 1. 479 (τε). The Tragedians, following epic precedent, sometimes shorten i in these parts of ξυμυμ: thus ξυμμ (ὑμ.) in lyrics, Aesch. 7. 310. But it is noteworthy that in tragic dialogue the examples of i seem to be confined to the pres. part.; thus Aesch. 7. 493 indicator: Eur. Hec. 338 and Ι. Α. 1101 leitā: Ι. Τ. 298 leitā.
78: your kindly purpose.
187 ψυγγάνα. This by-form of φείγω occurs first in Aesch. P. V. 513. Greek presents in -αιου are of two classes,—those in which the stem remains unchanged, as αμαρτάω: and those in which a nasal is added to it, as φυγγάω, φυγγάω, λαμβάνω, etc. (Curtius, Greek Verb, ch. ix, p. 174, Eng. tr.). In its compound forms, φυγ- γανω was familiar to Attic prose: thus Dem.or. 23 has § 74 ἀπογυγγανεῖ: Aeschin. or. 3 § 208 καταφυγγάνῃ.
188 ξαθω = ἄλλο oik ἔθθαι: cp. Ἱ. 24. 25 ἅθω ἄλλοσ μὴ πᾶν εἴπανεν, οὔτε ἔθθη Ἱ. Πρ. Σο ἄθω ἄλλο, Ἀντ. 85 n.
189 μυθο: 107 n.—τὸν ἤμνυν...πατέρι
ἀθίαν: an adj., though not a predicate, is sometimes thus placed; cp. 1144: Ρη. 393 τῶν μέγαν Παττάλδω εὐχρυσον: O. T. 1193 τῶν γαμψίων θυράνων | χρησμο- δόν (n.).
183 παντοτά, perh. a reminiscence of Od. 15. 245 ὑπερ κῆτε φίλε Ζεὺς τ' ἄγιοχος καὶ Αἴαλλων | παντοτάφιν φάλληστα. Literally: ‘reciprocating the graciousness (kindliness) of friendship in every form,’—bound to me by a mutual friendship, which is sympathetic with every mood. (Not: ‘replacing’ kindliness in every re-
I know and feel it, it escapes me not; but I cannot leave this task undone, or cease from mourning for my hapless sire. Ah, friends whose love responds to mine in every mood, leave me to rave thus,—oh leave me, I entreat you!

CH. But never by laments or prayers shalt thou recall thy sire from that lake of Hades to which all must pass. Nay, thine is a fatal course of grief, passing ever from due bounds into a cureless sorrow; wherein there is no deliverance from evils. Say, wherefore art thou enamoured of misery?

EL. Foolish is the child who forgets a parent’s piteous death.

lation,—as though these friends compensated her for the absence of paternal or fraternal sympathy.)

Electra’s lyrics contain some Doricisms (129, 145 f., etc.): but it is best to retain φιλότητος, with the MSS. The form in η was so familiar through Homer that it may have been preferred to φιλότατος even in lyrics. Cp. 236.

188 διόρι, to ‘wander’ in mind; to be wild with grief: cp. Ph. 1194 διόριστα χειμερινῷ. Λύτα: and n. id. 174.

189 αἰατ, ἐκφορά 155 αἰατ δακρύσ. The pause after αἰατ excises the hiatus: cp. Ἀντ. 1376 φείδε, ὡ τόνος. 187 Π. τὸν γά τε Ἀἴας. Λύτα: cp. Dem. or. 9 § 42 τὸν χειμώνα τὸν ἐκ Μήθους εἰς Πεισκότων ἔχει. Ἀφικένθως φηγεν: Ph. 1076 τὰ τ’ ἐκ νεών; στειάλον (n.). As to the Ἀχερόντας Λύτα, cp. fr. 480 (where the ψύχη of Achilles speaks), ἀκός ἄδαινας τε και μελαμβάνειν | λυπόσις ἀληθινήν. —παγκοῦν: so Αἰ. 1193 τὸν πολύκωνον Ἀἴας: Ἀσέρ. Θ. 866 πάνδοκοι εἰς ὀφανῆ τὰς χερῶν. —ἀντασίαν: for the apocope of ἀνά, cp. Τρ. 335 n.

189 ὀδὺς γύονοι ὀδὺς λυπῶσιν. The strophic verse (123) probably represents the true metre: τάκεις ὦ δ’ ἀκρότατον ολομον. On this point most modern critics are agreed, though they differ as to whether the verse should be considered glyconic or dactylic. But the correction of v. 139 remains quite uncertain. Many edd. have received Hermann’s ingenious emendation, ὀδὺ γόους ὀδὺ ἀντας. Doubtless ἈΝΤΑΙΣ could easily have generated ΑΙΤΑΙΣ. But the form ἀνταῖ is most dubious. Hermann relies solely on Ἡσιχιώς, ἄντις, ἀλεξᾶς, ἄνθησες. He supposes that ἄνθησε was corrupted from ἀντίσεν; though it might also have come from ἀντίσενθε, the second ἀντίσεθεν being a later addition. There is no other vestige of ἄντη. Erfurdt’s γόους ὀδὺς εὐχάις would be satisfactory; but then we should have to assume that ὀδὺ λυπῶσι arose from a perverse view of the metre. See Appendix.

140 f. For the repetition of δαλλά, so soon after the δαλλά in 137, see Ph. 524 n. —ἀτῷ τῶν μετέρων: deserting moderation (τὰ μετέρα). —ἀπίκους, admiring of no alleviation, like κῷς ἀπίκους Ἀριστ. 363 (n.). —Βελάνων: here = προβαλέον διόλυμα. —παγκοῦν: so Αἰ. 1193 τὸν πολύκωνον Ἀἴας: Ἀσέρ. Θ. 866 πάνδοκοι εἰς ὀφανῆ τὰς χέρων. —ἀντασίαν: for the apocope of ἀνά, cp. Τρ. 335 n.

142 f. ἐν οἷς, referring to the general sense of what precedes, ‘in which course.’ —ἀνάλους...κακῶν, properly, a ‘dissolution,’ a ‘cancelling,’ of troubles. They are not dissipated by grieving. The parallel sense of ἀνάλους is common.—μῆλον κτ.λ.: the ethic dat. nearly = ‘I pray thee’ (887: O. C. 1475 n.).

ΣΟΦΟΚΛΕΟΥΣ

9 ἀλλ' ἐμὲ γ' ἀ στονός τ' ἀραρεν ϕρενας,
10 ἄ ' Ἰτων, αἰέν Ἰτων ὀλοφύρεταί,
11 ὄρις ἄτυχομένα, Διὸς ἄγγελος.
12 ἰὼ παντλάμων Νυβα, σὲ δ' ἠγωγε νέωμ θεόν,
13 ἀτ' ἐν τάφῳ πτεραίως,
14 αἰεὶ δακρυείς.

δτρ. β. ΧΟ. οὐτοὶ σοὶ μοῦνα, τέκνον, ἄχος ἐφάνη βροτῶν,

2 πρὸς δ' τι σὺ τῶν ἐνδον εἰ περισσά,
3 οἷς ὁμόθεν εἰ καὶ γονᾶ ἑξαμάςο,
4 οία Χρυσόθεμις λοιεὶ καὶ Ἰφιᾶναςα,
5 κρυπτᾷ τ' ἄχεων ἐν ἡβα,
6 ὀλβίος, δὲν α' κλεινὰ,
7 γὰ ποτὲ Μυκηνιών

148 αἰέν] 'Ιτων] Triclinius
149 ὄρις] Burgess conj. ἦτοι (ad Aesch. Suppl. 58).
150 The words Νυβα...θεόν form a separate verse in L.
151 δτ' Monk (Mus. Crit. i. p. 70), and Wecklein (Ar. p. 45), conj. ε' γ': Michaelis, ἄ ενδ.
152 aie, αἰεν, r: at al L (from al a): and this (or at al) is in most mss.: at al Ald.—Wunder writes αἰε, Nauck aieν.
153 μοῦνα] μοῦνα L, and so Ald.
154 ἄχοι] Lachmann (De

147 ἅρμ' γ'...ἀφαρέω, suits, is congenial
to, me. In this intrans. sense ἀφαρέω would
naturally take a dat.; as in Od. 4. 777
to, the ὦ δὴ καὶ πάνω ἐνι ϕρεαὶν ἄφαρεν
μῶι. For the acc. here, cp. Ai. 586 ὦ γάρ μ' ἀφέχει. It may have been suggested
by the acc. which follows this aor. when transitive; ἀφαρέω δυνάμεν ἐδώδη (Od.
5. 98), 'satisfied.' Simonides has ἀφαρεών
(fr. 41), but the form is otherwise epic
only.—ἡφασα, defining ἦμε: cp. 90 κάρα, π.

150 ἀφαρέω] 'Ιτων. The ὦ need not be
explained by ictus, for it was originally
long in these words, though in ordinary
Attic usage it had become shortened. In
Od. 5. 470 ἐ στέιν ἀνάθεις, and a few
passages of Tragedy (as Eur. H. E. 5
στάχνης, El. 1124 γένω), the ὦ remains.
Aristophanes, too, has 'Ιτων ἐλεύθομεν
(Av. 212). On the other hand κλίσις (ὑ)
in Tr. 271 represents the later practice.
(For the varied quantity here, cp. Ph. 296
πέτρων πέτρων, n.) The reiterated 'Ιτων
was heard in the nightingale's note; cp.
Eur. fr. 773. 25 ὀβρευομένα γόος | 'Ιτων
Ἰτων τοῦθερον, and Aesch. Ag. 1144.

149 ὄρις with ἦ, as in Ant. 1021 (n.).

—ἀτυχομένα, bewuddled, distraught with
grief: cp. 135 ἀλιν. —Διὸς ἄγγελος, as
the harbinger of spring. The nightingale
appears in Attica about the end of March,
or early in April (O. C., Intro. p. xii,

150 ποιετά κ' ἡμοί τῶν θεῶν. Νιοβε
is happy in the highest, the divine, sense,
because, by her perennial grief, she is true
to the memory of those whom she has
lost.—ἀτ' εἰκ. of the epic relat. δὲ τε
so the neut. δ' τε in Tr. 844. —ἐν τάφῳ
πτεραίως: the stone into which Niobe
was turned on Mount Sipylos is her 'rocky
tomb': see nn. on Ant. 835 f. τῶν κινοῦν
ὅσα ἀταγε | πτεραίως βλαστάσα δόμασεν.

151 αἰε is the best reading, since
the point is that Niobe's grief is perpetual.
αἰαί would be an interjection by Electra,
an echo of the αἰαί in 136.

152 οὐκοὶ σοι μοῦνα: cp. 289. Cic.
Tusc. 3. 33 § 79 Ne illa guidem consolatio
frrnissina est, quanquam et usitata est et
saeppe prodest: Non tibi hoc soli.

153 πρὸς δ' τι, 'in respect to whatever
(grief).'—τὸν ἐνδον εἰ περισσα, 'you are
more excessive than those in the
house,'—i.e., less moderate in showing
No, dearer to my soul is the mourner that laments for Itys, Itys, evermore, that bird distraught with grief, the messenger of Zeus. Ah, queen of sorrow, Niobe, thee I deem divinest, thee, who evermore weeppest in thy rocky tomb!

CH. Not to thee alone of mortals, my daughter, hath come any sorrow which thou bearest less calmly than those within, thy kinswomen and sisters, Chrysothemis and Iphianassa, who still live,—as he, too, lives, sorrowing in a secluded youth, yet happy in that this famous realm of Mycenae shall one day

sorrow: the gen., as after περιγγυμα, περιμεθα, περισσεων (Xen. An. 4. 8. 11 περιμετασθαιν ἡμων οι πελαμοι). 'They are equally affected by every one of those troubles which you lament so much more vehemently than they do.'

156 ους, the masc. of general reference (145 n.), should be retained, though των ενδου (also masc.) alludes to the two sisters only.—οδηδαν, of the same stock, is more closely defined by γονις ενναον, which denotes the fraternal tie. Cp. 12 n.

158 οα Χρ. ιων. These words, explanatory of των ενδου, seem to mean simply, 'such as Chrysothemis, who is living,' etc. (For οα Χρ. ιων, = οα Χρ. εντυρν, η ιων, cp. O. T. 1451 n.)

Acc. to the version followed by Sophocles, Agamemnon had four daughters, Iphigenia, Electa, Chrysothemis, Iphianassa. This was the account given in the cyclic Κυρηνα ηη, as the schol. here mentions; a poem of which there is another trace in this play (566 ff.). Sophocles wrote an Iphigenia (Nauck, frag. Soph. 284—302); but her name is not mentioned in the reference to her death below (530—594). In ι. 9. 145 Agamemnon has three daughters, Chrysothemis, Laodice, Iphianassa: Homer does not mention Iphigenia. Lucretius gives the name of Iphianassa to the victim at Aulis (1. 85).—ιων has more point when it is remembered that one sister had perished. The Ionic form occurs also in O. C. 1213.—Others understand: 'considering the manner in which Chr. lives' etc.;—i.e., Electa is found to be περισσα relatively to the standard of moderation which her sisters set. This seems to strain οα...ιων.

και Ἰφιάνασσα: so in ι. 9. 145 Χρυσόθεμα και Λαοδίκη και Ἰφιάνασσα, the name having the digamma.

159 δχουν is unquestionably the participle, familiar from the Homeric poems (Ili. 2. 734, 5. 399, 18. 446; Od. 11. 195). Orestes is conceived as pining in exile for the moment when he shall return as an avenger. Cp. 171 δει μν γαρ ποιησε: δολοι δυστυχη τριβει βλαν. The mention of his present sorrow prompts the augury of his future triumph (160).

Hermann, taking δχουν as gen. pl. of δχος, joined it with κρυπτα: semota a doloribus in suaventia felix. 'But (a) it seems impossible that κρυπτα δχουν should mean, 'secluded from sorrows,' as if the idea of separation (or exemption) were sufficiently expressed by 'hidden.' And (b) in this context, where Electa is reminded that others suffer with her, a reference to the sorrow of the exile is evidently more fitting than an allusion to his immunity from her particular troubles.

160 δδιος, ὑν κ.τ.λ. The respect in which he is 'happy' is defined by the following clause, according to a frequent poetical idiom. Hes. Τῆ. 954 δδιος, δι μεγα εργον εν αδιαντασιν ανυσιαν ναιει απηματωτον. Od. 11. 450 δδιος ἡ γαρ τὸν γε παθηρ φίλοι δηθαι ενδικων. And so with other words: Od. 1. 8 νηπιοι, οι κατα βους Ἴσερινοι ἦσθοι: ἄδη. 3. 161 σκέτλοι, δι δρ γε ὑπρε κ.τ.λ.

For the simple δς, instead of δι γε or δςιν, with causal force, cp. below, 188, 261, 989; O. T. 817.
δεῖται εὐπατρίδιαν, Διὸς εὐφοριν.

9 Ἐὑμαΐτι μολόντα τάνδε γὰν Ὄρεσταν.

10 Ὅν γ' ἐγὼ ἀκάματα προσμένουσ', ἀτεκνος;

11 τάλαυν ἀνίμφευτος αἰεν οἰχνοί,

12 δάκρυσι μυδαλέα, τὸν ἀνήνυτον

13 οἴον ἄχουσα κακῶς. ὦ δὲ λάθεται

14 Ὅν τ' ἑπάθ' ὃν τ' ἔδαχ', τί γὰρ οὐκ ἐμοί

15 ἐρχεται ἄγγελια ἀπατώμενον;

16 ἄει μὲν γὰρ ποθεῖ,

17 ποθῶν δ' οὐκ ἀξίοι φανήναι.

ἀν. β. ΧΩ. θάρσει μοι, θάρσει, τέκνον. ἔτι μέγας οὐρανοῦ

2 Ζεὺς, ὃς ἐφορᾶ πάντα καὶ κρατύνει.

165

162 εὐπατρίδαν, Διὸς εὐφοριν [Ἐὑμαΐτι] Keeping Διὸς, Burges would change Ἐὑμαΐτι to Ἐὑμαῖτι (which Nauck approves: Mayhoff, to Ἐὑμαῖτι: Blaydes (who suggests both these) also proposes προευμαῖτι: Musgrave, σιμαῖτι: Meineke, Ἐὑμαῖτι. Keeping Ἐὑμαῖτι, Haupt would change Διὸς to τὸδας: Paley, to this, or ἄχους (‘a noble of the land’). Mekler, in the 6th Teubner ed. of Dindorf’s text, reads his own emendation, εὐπατρίδαν ἔδος.

164 δ' τῆν γ' ἐγὼ Ηρμεία: ὅν γ' ἐγὼ' MSS. [In L the accent and breathing on ε have been written so large, by a later hand, as to resemble a superscript γ. Cp. v. 234.]—L writes v. 164 as two vv., the first ending with ἀκάματα.—Heimsoeth conj. προευμαῖτι' για τρομέουσαν, and μέλες for ταλάυα (Krit. Stud. p. 368). For οἴχω, F. W. Schmidt conj. οἰκώ: Morstadt, ἀγίαυ. 167 τῶν ἀνήνυτων: Reiske conj. παναγρυπτών. 168 ὃ δὲ λάθεται Α. In L the 1st hand wrote ὃδ' ἐλάθεται (and

167

162 δεῖται εὐπατρίδιαν, ἰ.ε., will receive him, so that he shall be once more a noble of the land, instead of an exile; for the proleptic force, cp. 68 δεῖλαθε μ' εὐχοῦσα (n.). So Orestes exultingly imagines how men will say of him (Aesch. Ἐυμ. 757), 'Ἄργες ἀνήρ αὖθις, ἐν τα χέρισει (ἀρχῇ πατρώοι).

Διὸς εὐφοριν [Ἐὑμαῖτι] by the kindly guidance of Zeus; Ἐὑμαῖτι here having a sense parallel with that of the causal tenses, θῆμαι, θῆσαι. Schol. Ἐὑμαῖτι: ἀντὶ ὅσον, ποιμαι. This is certainly bold, though not too much so (I think) for Sophocles. No correction seems probable (see cr. n.). The most ingenious, perhaps, is Mekler's εὐπατρίδων ἔδος (in appos. with γ'...Μυκηναίων). It is, however, somewhat weak, and the rhythm seems to favour the slight pause after εὐπατρίδων. — γαν, notwithstanding γαν in 161: cp. 375, 379 (γαν): 511, 515 (αἴκας, αἴκα): 671, 873 (ἰδουν, ἰδουν): O. C. 554 n.

Ὀρέστας, emphatically placed at the end, is drawn into the case of the relative ὅν: cp. Od. 1, 69 Κόκλυψωσ κεκλύσωται, δν ὁφθαλμοῦ, ἀλάσωσεν, ἀντίθετον Πολυφήμου. Aesch. Τ. 553 τόδ', ὃν λέγει τῶν Ἀρέαδά.

164 ἀκάματα with initial ἀ: but in Ant. 339 ἀκάματα with θ (n.). For the neut. plur. as adv., cp. 786: O. T. 883 ἀντίθετα (n.).—ἀνίμφευτος is merely a rhetorical amplification of the thought expressed by αὔτος, and hence the poet is indifferent to the order of the words; just as in 962 ἐλέκτα ἐκεῖνων ἀνιμάθεια, and as Oedipus forebodes the fate of his daughters, χέρσους φαθαίναι κάδυμοι (O. T. 1502). Antigone makes a similar lament (Ant. 813 ff., 917 f.).

οἰχω, simply 'go about' (περίκρομαι, schol.), here implying her loneliness. Not =οἴχω (‘I am lost’), as some take it. οἰχω is, indeed, a poetical by-form of οἴχω, but does not share this sense. Cp. 313, Ατ. 564. This verb is not extant in Eur.; Aesch. uses compounds of it, but only in lyrics (els., P. V. 122: δι', Ἐμμ. 315).

166 δάκρυσι μυδαλέα: as Hes. Serr. 270 (κόσις) δάκρυσι μυδαλέη. The
welcome him to his heritage, when the kindly guidance of Zeus shall have brought him to this land.—Orestes.

EL. Yes, I wait for him with unwearied longing, as I move on my sad path from day to day, unwed and childless, bathed in tears, bearing that endless doom of woe; but he forgets all that he has suffered and heard. What message comes to me, that is not belied? He is ever yearning to be with us, but, though he yearns, he never resolves.

CH. Courage, my daughter, courage; great still in heaven and anti-
is Zeus, who sees and governs all.
The page contains a text in Greek, followed by a translation into English. The Greek text is followed by references to classical authors and scholars, indicating a scholarly commentary on the passage. The English translation discusses the context and significance of the Greek text, referencing historical and geographical locations such as Rome, Delphi, and the Pythian Apollo. The commentary also includes references to Sophocles and the city of Cirra, which was destroyed by Crisus. The text is a thoughtful analysis of ancient Greek literature and its cultural impact.
leave thy bitter quarrel to him; forget not thy foes, but refrain from excess of wrath against them; for Time is a god who makes rough ways smooth. Not needless is the son of Agamemnon, who dwells by Crisa’s pastoral shore; not needless is the god who reigns by Acheron.

EL. Nay, the best part of life hath passed away from me in hopelessness, and I have no strength left; I, who am pining away without children,

Wolff conj. ἀπεξακόστοι: Blaydes, ἀνεπίτροποι: Burges, τις Ἀγαμεμνόνδαν ἀπεξιτρωτος. 186 ἀποδέλωντες ἠδή forms a separate v. in L. Blaydes cites ὑποδέλων from Liv. b (cp. 174 n.). 186 ἀνεπίτροποι Blaydes reads ἀπεξιτρωτον, which Nauck infers from the schol., ὁ πλεῖων με, φησὶ, βιος ἀποδέλωνη μηδέποτε ἐν ἀγαθῇ ἐπὶδια γενομένην. 187 τοκῶν mss., and Ald.: Meineke (on O. C. p. 253) conj. τεκέων: and one ms., the Vindobonensis (cp. 87 n.), has ε written above

plain was then devoted to Apollo, whose domain was thus extended from his temple to the coast. When Sophocles wrote, that ground was still a βοῶμος ἀκτή, inviolable by plough or spade. It was not till the middle of the next century that the alleged encroachments of Amphiissa on the λεῆα χώρα gave a pre-text for war to the Amphiictyons (355 b.c.). Ulrichs (Reisen in Griechenland) was the first to place the relations of Crisa and Cirrha in a clear light. Strabo correctly describes the site of Cirrha, but erroneously places Crisa to the east of it (9. p. 418).

181 βοῶμον, ‘grazed over by oxen,’ seems fitter here than βοῶμον, ‘giving pasture to oxen’: but there is little to choose. Cp. Aesch. fr. 249 βοῶμοι τ’ ἐπιτροφαί; and O. T. 26 (n.).—Βοῶμον ἀκτήν is in appos. with Κρίσαν: see last n.

182 ἀπερτρόπος, ‘regardless.’ The word occurs only here; and ἀπερτρόπαι does not occur in a corresponding sense. But the poet has followed the analogy of ἐπιτρόπαι and the epic μεταπρότομοι τιμον as = ‘to regard.’ With a somewhat similar boldness, he has elsewhere used στραφεῖν with a gen. as = ἐπιστραφεῖν (Ai. 1117). The meaning is rightly given by Suidas s. v. ἀπερτρόπος,—τε ἐπιστροφὴν καὶ ἐπιστείλαν ποιεῖται. In the quotation of the verse by Suidas there, the word ἄπειτρόπος (which would mean ‘without a guardian’) has accidentally been substituted for ἀπερτρόπος. Suidas, like the schol., explains ἀπερτρόπος by ἀνεπίτροπος. They both notice a second, but clearly erroneous, view, acc. to which ἀπερτρόπος has a twofold sense here:—

(1) in relation to Orestes, ‘not returning,’ ἀνεπίτροπος: (2) in relation to Hades, ‘regardless.’

188 παρά τοῦ Ἀχέρωντα, because his realm extends along its banks: see n. on Ant. 1123 f. For the place of ἀνάσων after θέος, cp. 605: Ph. 1316 τά...ἐκ θεών | τὰχα δοθέασα: O. T. 1245 (n.). The ‘god’ is, of course, Hades; the King of the Dead is their avenger: cp. 110: Ant. 1075 Ἀδην...Βραυνῆς. Some suppose, however, that the θεός meant is the spirit of Agamemnon. Prof. Campbell, who inclines to that view, thinks that the next best course is to refer the words to Hermes χθώνιος (111).

189 μὲν merely emphasises ἐπί: there is no corresponding clause with ἔτε: cp. Ant. 11 (ἐμοὶ μὲν) n.—ὁ πολὺ... βιοτος, the best part of it: see on 902, where she speaks of her sister ἔμημασακοιμάσα. When ὁ πολὺ thus means ὁ πλεῖων, the noun (with art.) usu. precedes it; as Her. 1. 102 ὁ στρατὸς...ὁ πολὺς, Thuc. 1. 24 τής διανείμει τής πολλῆς.—ἀνέλπιστος, predic., has passed away from me without leaving me any hopes.

187 τεκέων. I am now satisfied that this is a true correction of τοκεόν, for these reasons. (1) She is saying that the best days of her life have gone by without giving her anything to hope for. It would be inappropriate to justify this (as the causal ἄρισ does) by saying that she is pining away ‘without parents,’ or a husband’s care, while the mention of children is perfectly in place. (2) The very order of the words, τεκέων...Ἀνήρ, is confirmed by vv. 164 f., ἄτεκέων...Ἀνήμ.
ΣΟΦΟΚΛΕΟΥΣ

13 ἄς φίλος οὕτως ἀνήρ ὑπερίσταται,
14 ἀλλ' ἀπερεί τις ἐποικὸς ἀναζία
15 οἰκονομῶ θαλάμους πατρός, ὁδὲ μὲν
16 ἀεικεὶ σὺν στολᾷ,
17 κεναῖς δ' ἀμφίσταμαι τραπέζας.

στρ. γ' ΧΩ. οἰκτρὰ μὲν νόστοις αὐτά,
2 οἰκτρὰ δ' ἐν κοίταις πατρφάις
3 ὅτε *οἱ παγχάλκων ἀνταῖα
4 γενόνων ὀρμάδθη πλαγά.
5 δόλος ἦν οἱ φράσας, ἐρος ὁ κτεῖνας,
6 δεινῶν δεινῶς προφυτέυόντας

the κ of τοκῶν. Nauck receives τεκῶν. 189 ἀπερεί L (corrected from ἀπερ el), A, etc.: ἀπερ τε, and Ald.—ἔποκος] Morstadt conj. ἕπατος οτ ἔπατος. 190 οἰκονομῶ] After ὃ a letter has been erased in L. 191 οὐστοδα L, with ν written above by an early hand. 192 κεναῖς] Hartung writes κενά: Blaydes conj. κοναῖς: Bakhoven, πλαγα: Wecklein, νήσις.—ἀμφιστάμαι is only in a few mss., L² (=Lb, cod. Laur. 31. 10), and Pal.: but Eustathius p. 1692. 57, on Od.

φευτός. (3) If τοκέωn is dead, it means that, while Agamemnon is dead, the living Clytemnestra is a μήπο μήττορ (1154): but this is forced. 189 ἀπερεί, like the common ὡσπερεί (O. Τ. 264).—ἔποκοι... an immigrant, an alien: cp. Plat. Leôg. 742 ά ματοῦτος, δοῦλος καὶ ἔποκοι, 'hirelings, slaves or immigrants.' II. 9. 648 ὥσι των ἀπερε ἀπερε, 'sojourners,' 'like some worthless sojourner' (or 'alien'). 190 οἰκονομῶ θαλάμους: for the verb compounded with a noun similar in sense to θαλάμους, cp. Ττ. 160 ταυρουρκονεί... βοῦν: II. 4. 3 νεκτάρ ἐφόσχει. By οἰκονομῶ was meant properly the 'management' of a household, either by the master, or by a domestic of the higher grade, a ταμίας or οἰκονόμα, 'house-steward.' But here οἰκο-

ομῶ θαλάμου denotes the discharge of humble duties, in attending to the daily service of the house: as in Aesch. Ch. 84 the διώοι are δίωσταν εὐθῆμων. Electra described her own condition by the word διώοιν in 814, 1192: as in Aesch. Ch. 135 she says κἀγὼ μὲν ἁντίδουλοι. 191 ἀεικεὶ σὺν στολᾷ: cp. the reference to her ἐπαμα in 452; and the comments of Orestes on her whole appearance (1177, 1181). 192 κεναῖς δ' ἀμφιστάμαι τραπέ-

ζας. κενὴ τραπέζα, a 'bare,' or scantily furnished, table, is opposed to τραπέζα πλήρης (Eur. Ηηῆρ. 110): it would be pro-
saic to insist that it must mean a table with nothing on it. While the docile Chrysothemis fares sumptuously (361), the rebel Electra is treated like a half-

starved slave. In v. 265 there is another hint of her privations (τὸ τρήσασθαι).—

ἀμφιστάμαι, because to lie at meals on a κηρή was a luxury refused to the δοῦλη: such food as she receives must be taken standing. This touch seems quite in keeping with what she says below as to the treatment inflicted upon her (1196 λᾶμας). The plur. τραπεζαί refers to her experience from day to day.

Hartung, reading κενά δ' ἀμφιστάμαι τραπεζαί, takes the sense to be that she stands 'hungry' by the tables at which the others feast. But κενα as νήσις would be neither usual nor elegant.

193—196 Hitherto the Chorus have offered consolation or counsel. At v. 317 they return to that strain. But here, moved by Electra's misery, they join with her in bewailing its cause.

οἰκτρὰ μὲν...πλαγά. At v. 95 it was noticed that verses 95—99 clearly show a reminiscence of Od. Ι. 406—411,—the earlier part of the passage in which the departed Agamemnon relates his death to Odysses. I believe that an instructive light on these verses is gained by observing that a later por-

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—whom no loving champion shields,—but, like some despaired alien, I serve in the halls of my father, clad in this mean garb, and standing at a meagre board.

CH. Piteous was the voice heard at his return, and piteous, 3rd as thy sire lay on the festal couch, when the straight, swift blow was dealt him with the blade of bronze. Guile was the plotter, Lust the slayer, dread parents of a dreadful

same passage was here present to the poet's mind,—viz., vv. 418-434, where Agamemnon goes on to describe the scene at the murderous banquet:—διὰ δε κείνα μάλητα λόγω δολοφόρου θυμόφωρ, ὃς ἀμφί κρήτηρα τραπέζας τε πληθοῦσας κείμεθ᾽ ἐν μεγάροις [cp. κόιταις here], δάπεδον δ᾽ ἀταν αἱματί δυνέν. οἰκτροτάτης δ᾽ ἥκους δεῖπνα [cp. ὀικτρά... αἰσθή]. Πράματοι νυντοῦσιν, Ἐκαστόν ἄνδρα τὴν κτέων Κληταιμνήτηρ δολωτίς, ἀμφιθαλάμην αὐτάρ ἑγὼ ποτὶ γαῖρε χείρας δείνων οἱ βάλλον, ἀρνητικῶν περὶ φασάμων.

Sophocles, who follows the Homeric story to the banquet, could not but remember the οἰκτροτάτης δεῖπνα of the dying Cassandra. And this might naturally suggest to him that other οἰκτρᾶν αὔθη which she had uttered at an earlier moment, immediately after Agamemnon's return,—her presage of his fate, and her own: Aesch. Ag. 1072—1314.

The sense then is:—There was a voice of lamentation at the return from Troy'; alluding especially to Cassandra's laments, but also, perhaps, to forebodings in the mouth of the people at Mycenae.

'And there was a voice of lamentation ἐν κοίταις πατριώταις, when thy father lay on the couch at the fatal banquet.' The 'voice' at the banquet is, first, that of the dying Agamemnon; but Sophocles may have thought also of Cassandra's death-cry, which was sounding in the king's ears as he fell.—For other interpretations, see Appendix.

νότοις might be governed by ἐν (cp. O. T. 734 n.), but is more simply taken as a temporal dat., denoting the occasion, like τοῖς ἐπινικίοις (Plat. Symp. 174 A), etc.: cp. n. on Ant. 691. For the poet. plur., cp. Ai. 900 ὀμίον ἑκροταν. The plural was familiar in relation to the return from Troy; thus the poem ascribed to Agias (c. 750 B.C.) was entitled Νόστοι.—κοίταις, 'couch,' here of feasting, as δεῖπνων (203) shows. This may be the sense, as Neüe suggests, in Eur. Hipp. 748 f. κρήτη τ' ἀμβροσία χεύναι | Ζηρός μελάθρων παρὰ κοίταις. The word κοίτη (from stem κεῖ) implies merely reclining, and does not necessarily involve the notion of sleeping.—δεῖπνα: for the hiatus cp. Tr. 650 ὀ θεῖ ol (n.). The ms. σοι is certainly wrong (see Appendix).—ἀντῆς, striking full: cp. 89 ἄντης (n.). —γεγένον, the blades of the two-edged πέλεκυς (99 n.): cp. 485. Hence a pickaxe is γεγένον (Ant. 240 n.).

197 δόλος...ἐροσ: guile planned the deed, i.e., devised the means of doing it: lust was 'the slayer,' as having supplied the motive. Some would transpose, reading ἐρος ἤν ὃ φράσως, δόλος ὃ κείλεσαι: i.e., lust prompted the deed, and guile executed it. But this is tamer and more prosaic. There is a higher tragic force in the old reading.—The epic form ἐρος is not used by Aesch., and by Soph. only here; by Eur., in dialogue also, as Hipp. 337 ὀνος, ὁπερ, ἡρασθῇ ἐρος.

198 οἰκτρᾶν διώκει: cp. 989: Ph. 166 n.—The phrase οἰκτρᾶν...μορφᾶν must be viewed in the light of the following words, εἰρ' ὃν θέος ἐνεργοῦν ἢ ὃ ταύτα πρᾶσσων. The Chorus doubt whether
7 μορφάν, εἰτ' οὖν θεοὶ εἰτε βροτῶν
8 ἦν οὐ ταῦτα πράσσων.

ΗΛ. 9 ὁ πασαν κείνα πλέον ἀμέρα
10 ἐξθεόντο ἐχθιστα δή μοι.
11 ὁ νῦς, ὁ δειπνοῦν ἀρρήτων
12 ἐκπαγλ' ἀχθη,
13 τοῦς ἐμὸς ἤδε πατήρ
14 βανίτους αἰκεῖς διδύμων χειρῶν,
15 αἳ τὸν ἐμὸν ἔλλον βίον
16 πρόδοτον, αἳ μ' ἀπώλεσαν.
17 οἶς θεοὶ ὁ μέγας Ὀλύμπος
18 τοῖνυμα πάθεα παθεῖν πόροι,
19 μηδὲ ποτ' ἀγγλαῖας ἀποναιατό
20 τοὐάδ' ἀνύσωμεν ἔργα.

ἀντ. γ'. ΧΟ. φιλών μη πόρσω φωνεῖν.
2 oὐ γνώμαν ἵσχες ἐξ οἴων
3 τά παρόντ' οἰκείας εἰς ἀτασ
4 ἐμπίπτεις οὕτως αἰκῆς;

208 L has at μ' in an erasure.—ἀπόλεσαν] In L an accent on ιε has been deleted; and the second a is in an erasure.

the agency in the terrible crime was merely human. Perchance an evil δαιμόν was there, working out the curse upon the line of Pelops (504—515). The δείης μορφή, offspring of δόλοι and ἐροί, is the act of murder, embodied in the image of a supernatural αἴσχρος. Sophocles may have had in mind the words of the Aeschylean Clytaemnestra (Ag. 1500 f.); the slayer of Agamemnon, she says, was in truth the Avenger of the house, who took her form:—φανταζόμενον δὲ γνωαι νεκροὶ τοῦ δ' Παίαδοι δρόμων αἴσχρω | ἀρέως, χαλεποῦ θυματήρος, τοῦτο ἀπέτευκαν, τέλεον νεκροὶ ἐπιθύματοι.

εἰτ' οὖν...οἰκεῖς: cp. 560: O.T. 1049 n.—βροτῶν, partitive gen.: Xen. M. i. 3. 9 εἶναι τῶν σωφρονῶν ἀθρόπον.—Cp. O. T. 1258 λυσόμενι δ' αὐτῷ δαιμόνων δειγματισμοὶ τίς: οἴδεις γὰρ ἄθροών. Αἴ. 243 κακὸν δειγμάτων ἰήμαθ', δ' δαιμόνοι κονδεῖς ἄθροώς ἐδιδαχέν.
shape; whether it was mortal that wrought therein, or god.

El. O that bitter day, bitter beyond all that have come to me; O that night, O the horrors of that unutterable feast, the ruthless death-strokes that my father saw from the hands of twain, who took my life captive by treachery, who doomed me to woe! May the great god of Olympus give them sufferings in requital, and never may their splendour bring them joy, who have done such deeds!

CH. Be advised to say no more; canst thou not see what 3rd anti-conduct it is which already plunges thee so cruelly in self-made strophe.

miseries?

k.t.l.: but the note of interrogation after παρόντι is due to a corrector, not to the 1st hand, which placed no point there. The note of interrogation stands also in some other mss., as A, T, L2; but not in the Aldine. Instead of τὰ πάροντα, Wecklein reads πάροντα: Nauck conj. ἰγνοῦσεν (schol. οὐ γινόσκεις, φειδείν, εἷς ὅλων ἰγνοῦσεν εἰς τί ἀνάρων ἐλθείς;).—oikēias] Bergk would read oikēias δ' (placing a note of interrogation after παρόντα): Piccolos (Suppl. Δ ' Λανθ. gr., p. 330) oδ' oλάς: Reiske and Nauck, oλας. 216 ἐμπίστευς] A. Seyffert conj. ἐμπίστευον (with a comma after τὰ πάροντα, sc. εἰς),—αἰκῶς Seidler: αἰκῶς L and vulg.: Michaelis

'by which') would enfeeble the passage. For the tragic plur. θανάτου, cp. Tr. 1376 (For Deianeira's death), O. T. 497 (that of Laius): so below, 779 φθόνου: Ant. 1313 μόρον: Eur. Ελ. 137 σαλίων.


207 ἐλών...πρόσοντα. The murderous hands 'took her life captive,' since the crime placed her wholly in their power (264); and this was done by treachery. πρόσοντα is predicative, expressing the mode of capture; cp. Thuc. 6. 102 ηγούμενοι (τῶν κύκλων) ἔριθον αἰρήσεων. But in Tr. 240, ἤρε...ἀνάστατον... ξήραν, the adj. is proleptic.

209 οἴς, not αϊς, since χείρον (206) implies the persons; cp. O. C. 730 τῇ ἐμῇ ἑπεισόδῳ: ὅ ὡς μῆτρ' ὀκνεῖτε.—Ολόμπιοι: cp. 176 n.: Ph. 315 οἱ 'Ολόμπιοι θεοί| δώλιν τοῦ αὐτοῦ αὐτόπτων ἐμοὶ παθεῖν.

210 ποίησαι κ. τ. λ.: the alliteration (παρ' χήρας) adds bitter emphasis: for other examples, see O. T. 370 n.

211 ἀγάλας, the external splendour of their life (cp. 268 f., 280); as in Od. 17. 310 it is said of dogs whose value consists only in their beauty, ἀγάλας δ' ἐκείνων κομψών ἄκτες (for ornament).

The word is especially fitting here, as suggesting triumph, for ἀγάλα was especially the Grace of victory; cp. Pind. O. 14. 13 (with Gildersleeve's note); and O. 13. 14 μικαφόρον ἀγάλαλαν. ἄρσιναιτο: for the Ionic form, cp. O. T. 1274 n.

218 πάροντα, restored by conjecture, in place of πρόσω, to O. C. 178, 181, 226, is here supported by L and other mss. It is used by Pindar and by Eur. (Tr. 189). The Homeric form, where a spondee is required, is πρόσω: the Attic prose form, πάροντα.

214 v. γνώμας ἰκείως = γγνώμακει (Ph. 837, 853).—ἐξ ὅλων, 'by what kind of conduct.' (Not, 'from what a position' of possible comfort,—like that of her more prudent sisters.)

τά παρόντα, 'in respect to present circumstances,—'as matters stand'; i.e., already they are bad enough (217, 235). Cp. Thuc. 4. 17 ἀδίπλω μα τοῦ πλέον ἔλειθυς ἀρέγγοντας διὰ τὸ καί τὰ παρόντα ἄδοκτης εὑρήκεια: where, as here, τὰ παρόντα is acc. of respect, not subj. of the inf. Groundless objections to τά παρόντα' have prompted conjectures (cr. n.).

οικέας, 'caused by thyself': Aι. 260 οὐκεία πάθη, μηθεύον δέλου παροκραξιοῦσι.
5 πολύ γάρ τι κακῶν ὑπερεκτήσω,
6 σοὶ δυσθήμω τίκτωμα· ἀεὶ
7 ψυχὰ πολέμους· τὰ δὲ τοῖς δυνατοῖς
8 οὐκ ἐριστὰ πλάθειν.

ΗΔ. 9 δεινοῖς ἱμαγκάσθην, δεινοῖς·
10 ἔχουσι, οὐ λάθει μ᾽ ὄργα.
11 ἀλλ᾽ ἐν γὰρ δεινοῖς οὐ σχήσω
12 ταῦτας ἄτας,
13 ὀφρα μὲ βίος ἔξη.
14 τινὶ γὰρ ποτ' ἄν, ὃ φιλία γενέθλα,
15 πρόσφορον ἀκούσαμι ἐπος,
16 τινὶ φρονοῦντι καίρια;
17 ἀνετὲ μ', ἀνετὲ, παράγοροι.
18 τάδε γὰρ ἅλτα κεκλήστηται,
19 οὐδὲ ποτ' ἐκ καμάτων ἀποταύσομαι
20 ἀνάριθμος ὥδε θρήνων.

ἐπ. ΧΟ. ἀλλ' οὖν εὐνοία γ' αιδῶ,

conj. ἐκέ. 218 δὲν Ὕ (corrected to Ὕ), with a mark over a (ἀ) to show the quantity: ἀεὶ. 219 ὁ τὰ δὲ τοῖς[ Μλεκτερ reads δὲ τοῖς (6th Teubner ed. of Dindorf's text, 1886). Nauck, with Fröhlich, reads τὰ τοῖς δυνατοῖς [οὐκ ἐριστὸν πρᾶσσων,—πλάθει] Wakefield conj. τλάθι. 221 δεινοῖς...δεινοῖς Brüneck: ἐν δεινοῖς...ἐν δεινοῖς mss., and Ald.—Wecklein conj. δεινοῖς ἱμαγκάσθην δεινοῖς (Αρσ p. 71): Wolff, δειν᾽ ἱμαγκάσθην ὑπερεκτήσω. Bergk, ἐν δεινοῖς ἐριστᾷ, δεινοῖς: Meineke, δεινοῖς ἱμαγκάσθην ἐν δεινοῖς. 222 ὤργα made in L from ὤργα. Nauck conj. ἀτα: Blaydes reads οἀ. 224 ταῦτας ἄτας] Reiske conj. τν τὰς ὤργας: Nauck, ταὐτὰς ὤργας: Blaydes, ταὐτὰς ἀχάς. 225 μὲν ὰ Vindobonensis. 226 ποτ' 217 πολό...τι κακῶν, a large measure of trouble; cp. Τή. 497 μέγα τι οὖνος. After πολός, τίς has usually a limiting force, and occurs chiefly in negative phrases, such as οὐκ ἐν πολλῷ τῶι πλασσον (Thuc. 6. 1), οὐ πολό τι διάφερει (Plat. Κερ. 484 D), οὐ πολλῷ τιες, etc.—ὑπερεκτήσω (a compound found only here), above what was necessary.

219 το ἡ, "but those things" (referring to πολέμους, i.e. 'such contests,' οὐκ ἐριστὰ τοῖς δυνατοῖς, 'cannot be waged with the powerful,') ὁστε πλάθειν (αὐτοῖς), 'so that one should come into conflict with them.' The epexegetic inf. further explains the meaning of ἐριστὰ. Such contentions must not be pushed to an actual trial of force with those who are stronger than ourselves. For the inf. thus defining an adj., cp. Πή. 21. 483 χαλεπη τοι ἐγὼ μένων αὐτήφερεσθαι (for thee to encounter): Pind. Ν. 10. 72 χαλεπὰ δ᾽ εἶπς ἀνθρώποι διμεῖν κρεστών (how hard, they know only when they are fairly engaged in it).—ἐριστὰ (only here) = 'contested,' then, 'what can be contested' (cp. Ο. Ῥ. Κ., append. p. 253).—πλάθειν (Πή. 738), in a hostile sense; cp. Ηε. 9. 74 ὡς πελάσει,...τοῖς πολέμους: Τή. 1093 λουτ', ἐπικος θρήμα. 221 δεινοῖς ἱμαγκάσθην: dread causes forced her (at the first) to adopt this course; and they are still valid. For the reiteration, cp. Πή. 1101 ὀ πλαμάν χάμαν ἂν εγὼ: ιβ. 1462 λείπομεν ὑμᾶς, λείπομεν ἄδω. 222 ὤργα alludes to δυσθήμω...ψυχα (218 f.) She knows that her resentment is shown with passion. The schol.'s paraphrase, τούτο τὸ ἔσος, φησίν, οὐ λαυδάνει με ἀλλ' οἴδα τὸ ἄσφαλές καὶ συμφέρειν, might seem to suggest a different reading, such as οὐ λάθει μ᾽ ὧν δει. But probably it was meant to explain ἤχουσι only.
Thou greatly aggravateth thy troubles, ever breeding wars with thy sullen soul; but such strife should not be pushed to a conflict with the strong.

EL. I have been forced to it,—forced by dread causes; I know my own judgment, it escapes me not; but, seeing that the causes are so dire, I will never curb these frenzied plights, while life is in me. Who indeed, ye kindly sisterhood, who that thinks aright, would deem that any word of solace could avail me? Forbear, forbear, my comforters! Such ills must be numbered with those which have no cure; I can never know a respite from my sorrows, or a limit to this wailing.

CH. At least it is in love,

Epode.

And so, for 'tis here elliptical; but (ye speak in vain), for,' etc. In 256 there is no ellipse. Cp. Ant. 148 n.—

In Sophocles: Aesch. it has twice in lyrics (Ch. 360, Eum. 340): Eur. never. For the omission of ἄν, cp. Ph. 764 ἄν ἄνῃ. —Blos ξυφ μι is simply, 'while life is in me': there is no reference to σχῆσιν, such as Nauck assumes ('I will not check these laments while life detains me').

228 Θωρό is not elsewhere used by Sophocles: Aesch. It is twice in lyrics (Ch. 360, Eum. 340): Eur. never. For the omission of ἄν, cp. Ph. 764 ἄν ἄνῃ. —Blos ξυφ μι is simply, 'while life is in me': there is no reference to σχῆσιν, such as Nauck assumes ('I will not check these laments while life detains me').

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228 ἄντε is more than ἄντε, since it implies relaxing a strain; cp. 721: Ant. 1101 ὕπε (κόπη), release her.—Ἀλινὰ, irremediable; cp. 939: so λόγοι, of a remedy (Ant. 598 n.).—κεκληστάται: they must be permanently accounted such: cp. 1368 σὺν ἄντε τοῦργον, σὺν ἐμοι, κεκλησταται. So κεκλησταμαι, O. T. 522.

231 For ἄντε, where the simple gen. would suffice, cp. 921, 987.—Ἀκράβλος has the second a short (as in Aesch. Pers. 40, etc.). For the form of the word, and also for the gen. τριγόνων, cp. Tr. 247 ἄκρων ἄντε (n.).

232 ἕλκ αὐν = 'well, at any rate (though I speak in vain)'; ye emphasises εὐφοία: 'it is with good-will that I speak': cp. 1035: Ant. 84 n.
μάτρη ἄσει τις πιστά,  
μή τίκτειν σ’ ἄταν ἄτασιν.

ΗΛ. καὶ τῷ μέτρον κακότατος ἔρυ: φέρε,  
τῶς ἐπὶ τοὺς φθυμένους ἀμελεῖν καλῶν;  
ἐν τίνι τούτ’ ἐβλαστῆ ἀνθρώπων;  
μήτ’ εἶναι ἐντυμος τούτους,  
μήτ’, εἰ τῷ πρόσκεμαι χρηστῷ,  
ἐξυνάιομ’ ἐκήλοις, γονέων  
ἐκτίμουσι ἰσχυσα πτέρυγας  
ὀξυτῶν γῶν.

εἰ γὰρ ὁ μὲν θανῶν γὰ τε καὶ οὐδὲν ὁν  
κείσεται τάλας, οἱ δὲ μὴ πάλιν  
δῶσον ἀντιφόνους δίκαια,  
— ἐρροὶ τ’ ἀν αἰῶνος ἀπάντων τ’ εὐσέβεια θνατῶν.

250

XO. ἔγω μὲν, ὃ παί, καὶ τὸ σὸν σπείδουσ’ ἁμα

erasure. The 1st hand may have written εὐσεβεία αἴδω. 284 οὐδεὶς] οὐ. 285 et L (with a dot over οὐ). The breathing and accent on εἰ are from a corrector, and resemble γ, as at v. 164. 286 κακότατος L, with Ι and a few others: κακότατος A, etc., and Ald. 288 εν τίνι] Reiske and Morstadt conj. εν τίνι. 289 ἐβλαστῆ] ἐβλαστεῖν L. 241 ὑπναλώι] ὑπναλώι ΜΙ (the second ν added by the first corrector, S): for the neglect of elision in L, cp. 242 εὐσέβειας Θνατῶν. 288 μὴ τίκτειν, since a command is implied by αἴδω here, as elsewhere by λέγω, φωνά, ἔνεκτο (Πηθ. 101 n.).—ἀταίν: the mere iteration suggests the notion of adding; but this is developed by the sense of the verb: cp. Eur. Ηλει. 195 διάκρινα διάκρινε μοι φήμων: and n. on O. T. 175 ἄλλον θ’ ἄλλῳ προσέδοναι.

288 εἰ καὶ τῷ μέτρον...; for this καὶ prefixed to an indignant question, cp. O. C. 263 (n.); Ph. 1247: Αἰ. 463.—κακότατος is better attested than κακύτατος here. In O. C. 521, 100, the ms. give κακοτατέν. Cp. 284 n.—ἐβλαστῆ in the sense of φέρε ἐτεῖ: so Ar. Αἰχ. 541 ff. φέρε, εἰ δακεδαιμώνισι τις κ. τ. λ. | καθῆθ’ ἀν ἐν δύναμις;—ἐτεῖ τοι φθ’, in their case: for the prep., cp. O. T. 839 n.

288 ἐβλαστῆ: in what human being has such impiety ever been inborn? Cp. 340: Αἰ. 563 οὐδ’ ὅ ἕ βλαστη μεῖνε | νοῦ τοῖς κακῶς πράσασθαι. The gloss ἐνομοτρύτηθη points to another interpretation of ἐβλαστῆ, viz., ‘has become usual’ (cp. 241 κάκων τούμων ἐβλαστῆ): and to this the conjecture τίσι for τίς (cr. n.) was adapted.

289 τούτοις, the persons who approve such forgetfulness of the dead: cp. Ph. 435 δεν θ’ χείρον τάγαθος μείζον σθενεῖ... | τούτοις ἔγι τοῦ ἄδρας οὐ στέρχο ποτὲ (n.).

289 εἰ τῷ πρόσκεμαι χρηστῷ: prosperity is here conceived as a region of comfort, close to which the person is securely established. ‘When my lot is cast in pleasant places.’ Cp. 340: Eur. Ι. 418 κακοῖς γὰρ οὐ σῶ τοὺς πρόσκεμαι μήν. Conversely, Αἰ. 413 ἀδρά πρόσκεμαι κακῶν. (See n. on Αἰ. 94).

241 ὑπναλώι] cp. O. T. 1205 τίς ἄτασι...τίς ἐν πνῶν | ἑκνωκεί: Plat. Ῥεφ. 587 οὕτως ἑκνωκεῖ: conversely, Ο. C. 1134 καλὲς κακῶν ἑκνωκεῖς: Ph. 114 n. ἀχός ὁ ἑκνωκεῖ.—ἐκήλοις: the onling: instance of this Homeric form in Tobabili (for in Eur. Ι.Α. 644 Blomfield.)
like a true-hearted mother, that I disssuade thee from adding misery to miseries.

EL. But what measure is there in my wretchedness? Say, how can it be right to neglect the dead? Was that impiety ever born in mortal? Never may I have praise of such; never, when my lot is cast in pleasant places, may I cling to selfish ease, or dishonour my sire by restraining the wings of shrill lamentation!

For if the hapless dead is to lie in dust and nothingness, while the slayers pay not with blood for blood, all regard for man, all fear of heaven, will vanish from the earth.

CH. I came, my child, in zeal for thy welfare no less than

égrímuου, égrímuου made in L from égrímuου. 244 γά L, with most mss., and Ald.: γά A, and so Schuppe (Zeitschr. f. oest. Gymn., 1863, p. 694). 249 L L places the words τε εὐστεία in a separate ν. - εὔποιο τί ἀν. -
eupsieia] τ has been written above ei in L, as in A, G, etc. The form εὐστεία occurs in O. C. 189 and Ant. 943 (where see n.).

ékλη). The stem of ékλης being ék, ékλης is perh. for ékékλης ékλης (Curt. Eιγυμ., § 19).

241 πόνου] ékτímuου, not paying honour to parents: the gen. as with adjectives compounded with a privative (36). For this negative sense of ἐκ in composition, cp. ἐκδικους, ἐκβιον, ἐκέρως.—ékτímuου ἐγχύων, restraining so that they shall not honour: for the proleptic adj., cp. Aesch. Pers. 298 ἀνανδρον ταξιν ἐργ-μαν βασιν.—πτέρυγας, γόνων, as Pind. Ι. 1. 64 περιγράφεις ἀδέλθεν ἀγάλαιοι | Πειρέ-δων: cp. Eur. Ανδρ. 93 (γόνων) πρὸς αἷθερ ἐκεντεῦομεν.—δύττων, as Α. 630 δύττους | δύτας | θρησσητε: id. 321 δέξων κοικώματων.

244 ει γνωρίζω k.t.l. She says:—

'I will not cease to lament, and to invoke retribution on the murderers (209f.).

For, if they are not to pay with their blood for the blood which they have shed, there will be an end to regard for man and to fear of heaven.'

γα here =σωδός, of the dead: Eur. fr. 352 καταστάων δὲ πᾶς ἄνηρ | γή καὶ σκα-τὸ μὴν ὡσὶν ὀδὴν βετερ.—οὐδὲν (not μη-δὲν) ὑπέρ, although εί precedes: cp. Ο. C. 935 βία τε κοιλικ. ἐκῶν (after ει μη:) Α. 1131 el...οὐκ ἔρχα. Here the parataxis affords a special excuse for ὀδήν.—viz., that this first clause, though formally dependent on εί, is not really hypothetical: he is dead. In the second clause (ει...μη... δώσουτε), a real hypothesis, the negative

is μη. Cp. Lys. or. Πο Χ ούκ οὖν δεινω, ει δην μὲν δέ γς σε...τοὺς ἐχθροὺς τιμωρεία-θαι, οὐτώ τοις νόμοις... Lambdaeis, δην θ' ἔτερυ πάρα τοις νόμοις εὔπης κακις, οὐκ αξίως δοκιμαί δίκην;

Electra is contrasting her father, whose earthly life has been cut short, with his murderers, who survive. But she believes that his spirit lives in the world below, and will be active in aiding the vengeance (453 ff.).

τάλιν, in recompense: O. T. 100 φῶν φών πάλιν | λιωχαστε.—αὐτόφωνον δίκας, a penalty which exacts blood for blood: cp. Ph. 1156 ἀντίφωνον...στόμα: Aesch. Ειμί, 464 αὐτόκτονος πουάτις φιλάτον πατρός.

249 τε εὔποιο τι: the τε should properly follow αἰλός: cp. O. T. 258 κυριῳ τί ἐγῶ instead of ἐγὼ τε κυρίῳ.—αἰλός is respect for those opinions and feelings of mankind which condemn wrong-doing; as εὔποιο is reverence for the gods. Cp. Od. 3. 65 ἄλλου τι αἰλέοθεν περι-κτόνοις αὐθρόσου | οἴ περιηνετάοις· θείον δ' ὑποθελατε μην.

251—471 The first ἐπεισόδιον falls into two parts. In the earlier, Electra further justifies her behaviour, and the Chorus comforts her with the hope that Orestes will return. The second part (348—471) brings the character of Electra into contrast with that of Chrysothemis.

251 ἐγὼ μην: here μην merely emphasises the pron.: cp. Αντ. 11 π.—καλ
καὶ τοῦμόν αὐτῆς ἦλθον· εἰ δὲ μὴ καλῶς
λέγω, οὐ νῦκα· σοι γὰρ ἐφόμεοσθ’ ἀμα. 255
ΗΔ. αἰσχύνομαι μὲν, ὃ γυναῖκες, εἰ δοκῶ
πολλοίσι τρήνοις δυσφορεῖν ὑμῖν ἄγαν·
ἀλλ’ ἦ βία γὰρ ταῦτ’ ἀναγκάζει με δρᾶν,
σύγγνωτε. τῶς γὰρ, ἢτις εὐγενῆς γυνὴ,
πατρὶ πρὸς ὀρῶσα πήματ’ οὐ δροφὴ τάδ’ ἄν,
ἀγό κατ’ ἠμαρ καὶ κατ’ εὐφροσύνην ἀεὶ
θάλλοντα μάλλον ἢ καταφθάνων’ ὀρῷ; 260
ἠ πρῶτα μὲν τὰ μήτρος ἢ μ’ ἐγείνατο
ἐξήστασα συμβεβηκέν’ εἰτα δώμασιν
ἐν τού ἐμαυτὴς τοὺς φονεύσον τοῦ πατρὸς
ἐξοιμί, κακὶ τῶν ἀρχωμαί, κακὶ τῶν δέ μοι
λαβεῖν θ’ ὀμοίως καὶ τὸ τητάσθαι πέλει. 265
ἐπείτα ποίας ἡμέρας δοκεῖς μ’ ἀγενὲς,
ὅταν θρόνοις Λιγανθόν ἐνθακοῦντ’ ἰδ’
toίσων πατρόφοις, εἰσίδω δ’ ἐσθήματα
φοροῦντ’ ἐκεῖνω ταῦτα, καὶ παρεστίνους
σπένδοντα λοιπὰς ἐνθ’ ἐκεῖνον ὁλεσεν. 270

263 ἀμα] Morstadt conj. ἀεὶ. 266 Aristotle Metaphr. 4. 5 (p. 1015 a 30)
καὶ ἢ βία ἀνάγκη τις, ὀπερ καὶ Σωφοκλῆσ λέγει, ἀλλ’ ἢ βία με ταῦτ’ ἀναγκάζει
ποιεῖν. As to this v. l., see Ant. 223 n. 267 ἤτιο L: etis r. 269 Nauck

τὸ σὸν... καὶ τοῦμόν: cp. Αἰ. 1313 ὁρὰ μὴ τοῦμόν ἀλλὰ καὶ τὸ σὸν. The chief
stress is upon τὸ σὸν: but the meaning is not merely that her interests are to them
as their own. These women, representing the people of Mycenae, desire the downfall
of the usurper whose unpunished crime lays an ἄγον upon the land. Their attitude
is, so far, like that of the Argive elders in the Agamemnon. They wish Electra,
not to renounce her purpose, but quietly to await her opportunity (177 ff.).
268 νίκα: cp. Αἰ. 1353 παῖσαν· κρα-
tεῖς τοι τῶν φίλων νικάμενοι.—ἐμα is best
taken as an adv. (cp. Αἰ. 814 ἄμ’ ἐφεσά: 0. T. 471 ἄμ’ ἐπεταί). It might, how-
ever, be a prep.; cp. Ἀρ. 563 ἐξ’ ἤκαλκε... ἐπότυμον.
269 παλλοῦσιν γηρόνως, causal dat.;
cp. 42 n.
266 ἀλλὰ... γαρ: cp. 223 n.
267 ἢτις εὐγενῆς γυνῆ. sc. εὗρ: cp.
Π. 5. 481 τὰ τ’ ἐλεστά, ὁδ’ ἐπειδῆς (sc.
combines the ideas of birth and character: cp. 989: Φη. 874 ἀλλ’ εὐγενῆς γαρ ἡ φόΰς
καὶ εὐγενῶν: Ant. 38 εὔς εὐγενῆς πέφικας
eὐ’ ἐσθάλων καθ’.
268 πατρόφοι... πήματα, the woes aris-
ing from her father’s murder; and so,
here, the woes of her father’s house. For
this large sense of the adj., cp. O. C. 1106
πατρόφα καὶ μητρόφα πήμαθ’ ἀπαθεῖ: Ant.
836 πατρόφων... ἀπολογο, an ordeal bequeath-
ed by him.
269 κατ’ εὐφρονίην is illustrated by
271 ὑπέλαβοτα: cp. Φη. 258 ἡ δ’ ἐκη
νόσος | ἀεὶ τέθηκε. Shakesp. Much Ado
5. 1. 76, ‘His May of youth and bloom of
lusthod.’
261 ἀμα: causal: cp. 160 n.—πρῶτα
μυν... ἐπάτα... ἐπητά (266). The influence of
the relat. pronoun ἀμα is confined to the
first clause, as in O. C. 628 ἀμα: ὅψ πρῶτον
μυ信息安全; επητά δ’ ἐκῆς κ. ἐπ. —τὰ μητρὸς
is not a mere synonym for μητρα, but
rather denotes her mother’s relations with
her: O. C. 368 τὰ μητρὸς καὶ πατρὸς.
—ἐξήστασα συμβεβηκέν, have come to be
such. This verb, though often joined
with the participle of εἴμι and γλυφομαι,
is rarely construed with a simple adj.:
for mine own; but if I speak not well, then be it as thou wilt; for we will follow thee.

EL. I am ashamed, my friends, if ye deem me too impatient for my oft complaining; but, since a hard constraint forces me to this, bear with me. How indeed could any woman of noble nature refrain, who saw the calamities of a father's house, as I see them by day and night continually, not fading, but in the summer of their strength? I, who, first, from the mother that bore me have found bitter enmity; next, in my own home I dwell with my father's murderers; they rule over me, and with them it rests to give or to withhold what I need.

And then think what manner of days I pass, when I see Agisthus sitting on my father's throne, wearing the robes which he wore, and pouring libations at the hearth where he slew my sire;

would omit these two vv. 261 πρῶτα μὲν τὰ μητρὸς, and then added ταμίν above the line. (Some ascribe ταμίν to the first corrector, S.) 263 πατρὸς] πορ. L. 265 λαβέν] L has β in an erasure, prob. from θ.—καὶ τὸ πηγάσαι] Blomfield (Mus. Crit. I. p. 73) conj.

268 Π. ἰσθήματα, the royal robes. He carried Agamemnon's sceptre (420). Cp. Eur. Er. 319 δὲ ἡ ἑκάτον ἐκταῖον | ἐξ ταύτα βασιλῶν ἀρματ' ἐκφοίτην πατρὶ, | καὶ σκεπτὴρ' ἐν ὄσ Ἐλληνες ἑστηρητάτησ | μαζιφώνας χερὶς γαμφοῦντα λαβέν.—ἰκέταν | =τῷ πατρὶ, implied in πατρίφοιοι: so Ὠ. C. 942 αὐτὸς refers to πῶλιν (ib. 939), and Τρ. 260 τὸντα τὸ πόλιν Ἐλυστεῖον. παρετοίσοις...λοιπάς (53 n.). In v. 1495 the words ἐνθάνετε κατέκτασιν denote the place within the palace where Agamemnon was slain at the banquet (203). The words εὖ ἡ ἑκάτον ὠλοκλήρον here similarly denote the banqueting-hall. At the daily meals in the μέγαρο, Agisthus, as master of the house, pours the libations to Hestia and other deities. Eustathius (on Od. 23. 338) rightly observes that the Homeric βούμεν Ὑπερκούς Δίδων in the open αὐλή (II. 11. 774) is distinct from the ἑστία proper in the megaron. His remark is illustrated by the phrase ἐκείνη τα τραίσεta | ἰστίν τ' Ὀδυσσής (Od. 14. 158, etc.). See below, 419 n.

Acc. to Homer, Hymn. xvii. 1. 4ff., festivities began and ended with libations to Hestia: οὖ γὰρ ἀτετρα ὁς | ἡπατία πνεύματος, τ' ὁ ἐν πρώτη πνεύματ'] τε | ἱστήμη ἄρχημοι σπέρματε | μεληθέα ὑμῶν. Soph. fr. 658 ὃ πρῶτα λοιμῆς Εὐστία. Other divinities, including Zeus σωτήρ, were similarly honoured; then the paean was sung, and the πῶνοι began (Plat. Symp. p. 176 a).
σοφοκλεοῦς

ιδω δὲ τούτων τὴν τελευταίαν ὑβριν,

τὸν αὐτοενθνη χμιν ἐν κοίτῃ πατρὸς

ἐξιν τῇ ταλαίνῃ μητρί, μητέρ' εἰ χρεων

ταὐτὴν προσαναθὰ τὸδε συγκοιμωμένην.

ἡ δὲ ὀδὴ τλῆμων ὡστε τῷ μιάστορι

ἐξεστ', Ἐρυνον οὔτων ἡμφοβομένη.

αἱ̑ ἀπὸ πέτερ ἐγγελώσα τοῖς ποιουμένοις,

εὔνους ἐκείνην ἡμέραν ἐν ἥ τὸτε

πατέρα τῶν ἁμίου ἐκ δόλου κατέκτανεν,

ταὐτὴ χρονὸς ιστῆσθαι καὶ μηλοσφαγεῖ

θεοίσιν ἐμιν, ἱερὰ τοῖς σωτηρίοις.

ἐγὼ δ' ὅρωσ' ἡ δύσμορος κατά στέγασ

κλαίων, τέτηκα, κατικωκὼν πατρὸς

κατοφητὰθα. 271 τούτων] τούτων Ι', which Morstadt prefers. 272 αὐτο-

φόντην MSS., and Ald.: γρ. αὐτοφόντην schol. in L.—ἡμιν made in L from ἡμιν. 276 This v., omitted in the text of L, has been added in the margin by the 1st hand.—ἡ δ' ε: ἡδ' L, and Ald. 276 'Ερυνον] Ἐρυνον, made from Ἐρυν., L.

271 τούτων (neut.), partitive gen.: 'the crowning outrage in all this.' Others make it fem., sc. τῶν ὀδηρεων: or masc. (Clytaemnestra and Aegisthus). The last seems weaker.

272 αὐτοφόντην, the form in O. T. 107. αὐτοφονη, used by Aesch. and Eur., does not occur in Sophocles. The second part of the compound is akin to ἔνθη, ἔνθνε: cp. Hesych. συνενθης' συνενθης. Phrynichus explains it by αὐτοχεῖρ φονη (Lobeck, p. 120). Wilamowitz on Eur. H. F. 839 strangely holds that the post-classical sense of αὐτοφονη, 'master' (whence efenai), was the primary one, quoting Eur. Suppl. 442 ὡς eu ἐνας αὐτοφονη χθανός: but there Markland's correction, ἔνθητης, seems certain.

Brunck first adopted αὐτοφόντην from the schol. in place of αὐτοφόντην, the reading of all the MSS. The latter word occurs only in Eur. Med. 1360. Most editors have followed Brunck. Bergk and Campbell retain αὐτοφόντην, as Monk wished to do (Mus. Crit. i. 73). They may be right. But αὐτοφόντη is exquisitus dictum, and also distinctively Sophoclean.—ἡμιν, ethic dat., expressing indignant horror.

273 ταλαίνῃ, like τλῆμον (275), refers to infatuated guilt; cp. 121 δυστα-

νοτάτας (n.).
and when I see the outrage that crowns all, the murderer in our father's bed at our wretched mother's side, if mother she should be called, who is his wife; but so hardened is she that she lives with that accursed one, fearing no Erinys; nay, as if exulting in her deeds, having found the day on which she treacherously slew my father of old, she keeps it with dance and song, and month by month sacrifices sheep to the gods who have wrought her deliverance.

But I, hapless one, beholding it, weep and pine in the house, and bewail


her in the course of each successive month (Bellermann). So, too, Wecklein, who suggests that εὐροῦα expresses joy at the happy εὐροῦα.

The conjecture φρονοῦ[τες] (cr. n.) is, from a palaeographical point of view, slightly preferable to the rival conjecture τήροῦ, and is supported by Eur. Aic. 27 φρονών τὸ ἡμ. But no change seems necessary.

280 χοροὶ ὁποτε, the regular phrase (Her. 3. 48; Dem. or. 21 § 51, etc.): whence Στράτειρα.—μῆλοσφαγιον...λεπί: cr. 100 ὀκινοῦ ἀλά σου (n.). ἡμιν λεπί. Every month, on the date of Agamemnon's death, choruses sang paean, victims were sacrificed to the saving gods, and a banquet (284) followed. Monthly celebrations were frequent in Greece. Thus offerings were made on the Athenian acropolis at each νομηρα (Her. 8. 41: [Dem.] or. 25 § 99). There were also ἐπισωματον at Heracles at the Cynosarges (Athen. p. 234 ε.). At Sparta Apollo was propitiated on the first and the seventh of each month (Her. 6. 57). Cr. Plat. Legg. 818 c θεοσατυτοντοι (τῶν θεών) ἐκάνειτο ἐ μυρα λεπί χοροῖς τε καὶ ἄγνως μυσικοῖς. Lucian Parnass. 15 τῶν τελείων...τὰς μὲν δὲ ἑτοῦς τὰς δὲ ἑμίφωτος ἐφαρσα ἐπιτέλωτοι.

τοῦς στορτίρας: especially to Zeus Σωτήρ, and to Apollo προστατήριον (537). Artemis, too, was often worshipped as σωτήρας σε σωστισίαις: but indeed all the greater Olympian deities shared this attribute. Cr. Xen. An. 3. 2. 9 τῷ θεῷ τούτῳ (Zeus Sōter) θύουσι σωστίρας. σωστίρας πεύκασα θεί τοῖς ἀλλοῖς θείως θύουσι κατὰ δίναμος.

Argive tradition placed Agamemnon's death on the 13th of Gamelion (about the end of January). So said 'the Argive historians' (of Ἀργολικοῦ συγγραφέων),—according to an Argive writer named Deinias, who lived about 235 b.c. (Schol. here: Müller, Frag. Hist. vol. III. p. 25.) Possibly, then, the idea of Clytemnestra's hideous festival may have been suggested to the poet by some actual commemoration of the event in Argolis. There was a cult of Agamemnon in various places,—notably in Laconia. (Cp. Roscher's Lexicon, p. 96.)

282 ἡ δύναμος. The article is omitted by Nauck (cr. n.). It is not necessary, but it adds emphasis. δύναμος, referring to the speaker, takes the article in Ph. 951, 1352, Ant. 919. Cr. ἡ τάλαιν below, 304, 1138. For the place of the art., as 1st syll. of 3rd foot, cp. O.C. 257, 280, Ant. 95.—κατὰ στήριγα goes with κλαίω rather than with δίναμος. Seeing the festivities in front of the palace, she retires to weep in secret (285).

288 ε. τέτατα has the force of an intensive present, like γέγονα, δέδωκα, κλέφθα (Tyrtaeus fr. 12. 38), μέθυμα, etc. (Cp. Curtius, Gr. Verb. ch. xvi., p. 378 Eng. transl.) So Il. 3. 176 τὸ καὶ κλαίοντα στήριτα.—Cr. Ant. 977 κατὰ δὲ τακόμενον...κλαίον.

πατρός κ.τ.λ. The normal order would be, τὴν πατρὸς ἐπωμοιομένην δυστάλαιναν δαίμον. (As the words stand, the
partic. would properly be predicative; 'I lament that the feast has been called after him.' Cp. Thuc. 7. 23 ai πρὸ τοῦ στόματος νῦν ναμαχοῦντα, and n. on O. T. 1245. For the gen., Eur. H. F. 1329 (τεμένην) ἐπωνομαζομένα εἴθεν.

The δαις is the feast which, in Homeric fashion (Il. 1. 467), would follow the sacrifice (281). Acc. to Eustathius p. 1507. 61 (on Od. 4. 574 ff.), 'Ἀγαμεμνόνειος δαίς (or τράπεζα) was a proverb ἐπὶ τῶν ἐπὶ ἀθέρμα ἐφωχουμένων.' The poet may mean that Clytaemnestra called the festival Ἀγαμεμνόνειος δαίς, in direct allusion to δείπνα ἄρρητα (203); and this would give a special point to ἕγγελος (277). Cp. Eur. Or. 1008 τὰ τ᾽ ἐπάνω δείπνα θεῶν· but the words do not necessarily imply more than that she called it Ἀγαμεμνόνειος. 288f. κλαίσαι, rather than κλαίειν, since the thought is that she is not allowed to complete the indulgence of her grief. Cp. 788 οἷμοι τάλανα· νῦν γὰρ οἰμωξάει πάρα. Ph. 360 ἐπὶ 'δέκρυς κεῖνον.— ἡδόνη φέρει: lit., 'as much as my inclination makes it pleasant (to weep),' φέρειν ὑ. = 'to afford pleasure' (but ἔχειν, 'to feel' it): O. C. 779 ὁδὲ νῦν ἡ χάρις χαίρει φέοι: O. T. 1094 ἐπὶ ηῆρα φέροντα. For θυμός, cp. Her. 8. 116 ἦ Ἀλέσι φρήνος ἐγένετο θεοθασάν τῶν πόλεων.

287 ἡ λαγνοτις γυναῖκα, noble in her professions (though not in her deeds), inasmuch as she claimed to be the instrument of heaven in avenging her daughter: ἡ γὰρ Δίκη μν ἐπεκ. οἰκ ἐγὼ μόνη (528). The Aeschylean Clytaemnestra speaks in the same lofty strain (Ag. 1431 ff.).— Others understand, 'this so-called noble woman,' as if λαγνοτις denoted words said of (not by) her.

288 φωνεύσα expresses the loud tone in which the taunts are uttered: cp. Tr. 267 (Eurytus taunting Heracles), φωνεῖ δὲ, δοῦλος κ.τ.λ.

288 δ. δύνασθαι = ἄθεος, ἀσεβής: properly, 'having untoward gods,' as δυσδαίμων =
the unholy feast named after my sire,—weep to myself alone; since I may not even indulge my grief to the full measure of my yearning. For this woman, in professions so noble, loudly upbraids me with such taunts as these: 'Impious and hateful girl, hast thou alone lost a father, and is there no other mourner in the world? An evil doom be thine, and may the Gods infernal give thee no riddance from thy present laments.'

Thus she insists; save when any one brings her word that Orestes is coming: then, infuriated, she comes up to me, and cries,—'Hast not thou brought this upon me? Is not this deed thine, who didst steal Orestes from my hands, and privily convey him forth? Yet be sure that thou shalt have thy due reward.' So she shrieks; and, aiding her, the renowned spouse at her side is vehement in the same strain,—that abject dastard, that utter pest, who fights his battles with the help of women.

wrote κλως (the ει in a compendium). 295 altria] altria L. 298 τελεουσά γ'] τελούσα γ' MSS.—Wecklein reads τελούσ' ἐ (as Blaydes also conjectured). 299 —801 Suidas s.v. ἐλακτη quotes thus: τοιαύθ' ἐλακτη εὔν' δ' ἐποτίσων τελα | ὁ πάντα κλειόν οὖσος, ἡ πᾶσα βλάβη. 300 ταῦτα Blomfield: ταῦτα MSS., and

'having evil fortune.' The only other examples of δόθεσις are Aesch. Suppl. 421, Ag. 1590, Ch. 46, 191, 515,—μὴνα, like στόγη, δολειμα, etc. (Ap. 310 n.). Cr. Ph. 901 ὁ μῖσος.—σοι μάν: cp. 153 n.—τίθημεν, euphemistic for ἀνήρ-βεθε (schol.).—ἐν πένθει, as 847 τὸν ἐν πένθει δύτα. 291 εἰς γοῦν, instead of the simple gen.; cp. 231, 987.—οἴ κατὰ θέοι. Electra has invoked these deities as avengers (110). The prayer is that they may leave her in her present wretchedness. (Not, that, after death, she may lament for ever in the shades.)

293 τᾶς', instead of ταῦτ', referring to the words just quoted: cp. Ph. 1045 βαρός τε καὶ βαρείαν ὁ ἐνος φατίν | τὴν δ' εἰσ'.

ἡμῶν ὁμοτήμην. In vn. 778 ff. Clytaemnestra speaks as if this threat, which kept her in constant alarm, was made by Orestes himself. But his messages to Electra were secret (115). The meaning is that rumours of his purpose reached her from friends in Phocis, such as Phaenocles (45).

298 παραστασις', coming up to her in a threatening manner: cp. O.C. 992 εἰ τις σε... κτῖνος παραστασις. 298 εἰς after σεν, as in O.C. 731 ὁταν after τὴν ἐμή.—ὑπερήμαθεν, to Strophius at Crisa (180). Cp. 1350 ὑπεξετείμηθην.

Thuc. i. 89 διεκεραυνητο εὐθὺς δὲν ὑπεξετείμην (from Legina) παίδα καὶ γυναῖκας: τι. 137 ἢλθε...καὶ εἰς Ἀργους ὑπεξετείμηστο.

298 ἄλλῳ τοτε τοι τελεουσάγ'], Though τελεουσ', εν (cr. n.) is a specious conjecture, the text is confirmed by other examples of γε combined with ἄλλα τοι in threats: Ἄπ. 1064 ἄλλα ἐβ' γ' τοι κάτω: T. 1107 ἄλλα ἐβ' γ' τοι τὸν ἄλλον. For the spelling of τελεουσα, cp. O.T. λων.

299 ἐλακτη, the word used of a dog's bark, here describes a yell of rage, as in Eur. Al. 760 ἐμοι' ἐλακτην is said of the drunken Heracles.—οἶνος is here an adv. (and not, as in 746, a case of tmesis): cp. Ai. 1288 δα' ἶ τοι πράσινος ταῦτα, οἶν' δ' ἐγὼ παρόν.—πίλας is combined with παρῶν as in Ai. 83: so with παρέστητα, τι. 1183: and παραστασείς, O.T. 400.—παρῶν implies support and aid; cp. Ph. 373, 1405.

301 The adv. πάντα often thus strengthens an adj., as Ai. 911 ὁ πάντα κωφός, ὁ πάντι ἄθροις.—ἀναλίκης: Od. 3. 310 ἀναλίκης Λιγείανθει: Aesch. Ag. 1324 λεοντ' ἀναλίκη.—ἡ πάσα βλάβη, equiv. in sense to τοι πᾶσα βλάβη ᾧ: see on Ph. 623, where this phrase is applied to Odysseus: and cp. τι. 937 ὁ πῦρ οὖν καὶ πᾶν δείπνα.

302 οἶνον γυναῖξ, i.e. with Clytaemnestra for his ally.—τὰς μάχας, such
ἔγὼ δ’ Ὄρεστῳ τῶνδε προσμένουσ’ ἀεὶ παυστήρ’ ἐφήξειν ἡ τάλαιν’ ἀπόλλυμαι.
μέλλων γὰρ ἀεὶ δραίν τι τὰς οὐσίας τὲ μου καὶ τὰς ἀποτασάς ἐλπίδας διέφθερεν.
ἐν οὖν τοιούτως οὐτε σωφρονείν, φίλαι,
οὔτ’ εὐσέβειν πάρεστιν, ἀλλ’ ἐν τοῖς κακοῖς πολλὴ ἡ ανάγκη κατατηθεῦνει κακά.
Χ. ὥρ’ εἰπέ, πότερον ὅντος Ἀγίσθου πέλας λέγεις τὰδ’ ἡμῖν, ἡ βεβήωτος ἐκ δόμων;
Ἡλ. ἡ κάρτα: μὴ δοκεῖ μ’ ἀν, εἴπερ ἢν πέλας,
θυραίον οἰχνείν: νῦν δ’ ἄγροισι τυγχάνει.
Χ. ὥς καν ἔγω παρθενός μᾶλλον ἐστὶν ἄγος
τοὺς σους ἱκομήν, εἴπερ ὅδε ταύτ’ ἔχει;
Ἡλ. ὥς νῦν ἀείντος ἠστρείη: τι σοι φιλῶν;

Ald. 308 Another reading was εὑρίσκω δ’ Ὅρεστον προσμένου τοῦτον (schol. in L.). Accepting this, Wunder (De Schol. Autor. p. 36) would alter ἐφήξειν in 304 to τοῖς: Nauck, Ὅρεστον τοῦτον. 308 ἐφήξειν] Blaydes conj. εὕρησον.
308 δεῖ] has been inserted after a by a later hand in L.—μου L., with most mss. and Ald. But one at least of the later mss. (the Florentine Δ, cod. Abbatt. 41) has μου, as Porson conjectured; so too, Thomas Mag. p. 88 R., s. v. διέφθερεν.
308 πολλὴ ἡ αὐτ’ πολλὴτ’ (not πολλὴτ’ L. Both breathing and accent are from a later hand: the first hand prob. meant πολλὴτ’.—πολλὴ τ’ Α.

308 Ὅρεστον τοῖς σωφρονεῖν, to observe such moderation as the Chorus recommend; εὐσέβειν, to abstain from the unfilial behaviour which Clytaemnestra resents (596), and which Electra herself deplores as a cruel necessity (616—621). The passage is grievously marred by changing εὐσέβειν, as some do, to εὐσωμεῖν (cr. n.).

In Aesch. Ch. 140 Electra says, αὕτη τ’ μου δοσι σωφρονεστάριν πολο’ μητρός γενεάσθαι χειρὰ τ’ εὐσεβεστέραν.

ἐν τοῖς κακοῖς: similarly τοῖς can separate the art. from its noun (O.C. 880, etc.). The vulg. εν τοῖς κακοῖς is not unmetrical (since not only τοῖς, but also εν, coheres with κακοῖς), but is weak. In Αἰ. 776, too, τοῖς was corrected to τοῖς.—πολλὴ ἡ αὐτ’ ανάγκη, as O.C. 293. Τ. 295.—κατατηθεύειν κακά: i.e., as her circumstances are evil, so, on her own part (κατ’, τοῖς), she is driven to an evil behaviour, —i.e., to defying her mother: as she says in 621 ἀλαχροί γὰρ ἀλαχρῶ πράγματ’ ἐκδιδάσκεται.

I place only a comma, not a colon.
But I, looking ever for Orestes to come and end these woes, languish in my misery. Always intending to strike a blow, he has worn out every hope that I could conceive. In such a case, then, friends, there is no room for moderation or for reverence; in sooth, the stress of ills leaves no choice but to follow evil ways.

CH. Say, is Aegisthus near while thou speakest thus, or absent from home?

EL. Absent, certainly; do not think that I should have come to the doors, if he had been near; but just now he is a-field.

CH. Might I converse with thee more freely, if this is so?

EL. He is not here, so put thy question; what wouldst thou?

and most MSS.: τοιλλυγ' E (as corrected), and Ald.: so, too, Brunck and Hermann.

—ἀνάγκης L has an erasure after ἀγ' perhaps of ν, with σ written above it. 312 ἔκατο] ἔκατο made from ἔκ in L.—Meineke would read either ἔκατο μη etc. (without a stop), or καὶ κάρα: μη etc. 314 κατ] In L the first hand wrote κατ' ἄν: a later has corrected this to κατ'. (The accent on α is written double: perch. the writer intended κατ' ἄν). A has κατ'. Most other MSS. have κατ' ἄν (the Aldine reading), or κατ'. Hermann (Or. 4. p. 382) and Ahrens (De Cras. p. 9) favour κατ'. as Wecklein reads. Monk (Mus. Crit. 1. p. 73) and Doederlein prefer κατ'. which Nauck adopts. 316 νῦν] νῦν Monk and Blaydes.—ιστορέω τι σοι φιλόν MSS. (In L there is a half-erased accent on σοι, and φιλόν has been made from φιλόν.) Matthiae conj. τὸ σοι φιλόν: Tournier, τά σοι φιλόν. Madvig, ιστορείν τι

after πάροσιν, as the context requires; for the opposition expressed by διὰ is merely to the negative form of the preceding clause, not to its sense. 310 ἔστοι...εἰσερχόμενοι. The leading idea of the sentence is here expressed by the gen. absol., as so often by the participle in other cases (O. C. 1398 n.).—It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment; Clytaemnestra reminds them of it at v. 517.

313 ff. ἔκατο recurs below, 1278; Τ. 379; A. 1359; but only here as an independent affirmative, which is elsewhere καὶ κάτω (O. C. 65, 301).—θυραῖον, fem., as is thyroios in Τ. 533 (n.).—οἰκίαν: 165 n.—ἀφερομένοι, like 174 ὄπασι π. τυχάναι, without δι', 46 n. 314 κατισκομένοι...οἰκίαιν.; The force of ἔκατο, which requires with a certain eagerness (663, Τ. 368, 757), seems exactly in place here. The leader of the Chorus, not with abortion, approaches the subject which is uppermost in their thoughts. With ἔκατο, or ἕκατο (a crisis for which ἐπέσταλμεν is quoted), there would be no interrogation. But neither seems nearly so fitting as ἔκατο: ἔστι λόγος τοῦ σοι οἰκίας ιστορέω τι σοι: cp. Her. s. 128 τοῖς ἐρωτήμασι εἰς λόγους. 316 ὡς νῦν is better here than ὡς νῦν.

ιστορέω τι σοι φιλόν: This punctuation is necessary unless the text is to be altered. It has been called 'harsh.' But it is not more abrupt than εἰδέναι θέλω in 318, and it suits the slight surprise with which Electra hears the question. The conjecture τὸ (ορά) σοι φιλόν throws an awkward stress on the enclitic σοι: and σοι would be inappropriate.

With the other punctuation, ιστορέω τι σοι φιλόν, the words could mean only, 'ask what it is that you wish'; not, 'ask whatever you wish.' Classical Greek writers use τίs instead of ὡς τίs only where there is an indirect question (as ἤμεν τι ἥρπων). In the Appendix I have examined the alleged exceptions to this rule. It will be found that, when they are real, they are post-classical.
ΧΩ. καὶ δὴ σ’ ἐρωτῶ, τοῦ κασινῆτου τί φῆς, ἢξοντος, ἢ μελλοντος; εἰδέναι θέλω.

ΗΛ. φησίν γε’ φάσκων δ’ οὐδὲν ἄν λέγει ποιεί. 320

ΧΩ. φιλεὶ γὰρ ὁκνεὶ πράγμα ἄντρα πρᾶσσων μέγα.  

ΗΛ. καὶ μὴν ἔγωγ’ ἐσω’ ἐκεῖνον ὡς ὁκνύρ.  

ΧΩ. θάρσει; πέφυκεν ἐσθλός, ὡς’ ἀρκείων φίλους.  

ΗΛ. τέποιδ’ ἐπει τὰν οὐ μακράν ἐξων ἐγώ.  

ΧΩ. μὴ νῦν ἐτ’ εἰπῃς μηδὲν; ὡς δόμων ὅροι

θύμων ματαιώ μὴ χαρίσεθαι κενά;

καίτως γοσσύντων γ’ οἶδα καμάντην, ὡς
cθόνῳ τί τοῖς παροῦσιν’ ὡς’ ἄν, εἰ σθένος

λάβομη, δηλόσαιµ’ ἀν ο’ αὐτοῦ φιλῶν.

— Otto Jahn thought that a verse had dropped out after 316. 817 L points thus: τοῦ κασινῆτου τί φῆς’ ἢξοντος, ἢ μελλοντος εἰδέναι θέλω. G. Wolff places a comma after μελλοντος, so that τί may depend on εἰδέναι.

819 φᾶσκων δ’ made in L from φᾶσκον τ’.—ποιεί L, with an erasure of τ’ after α. 821 ἐγωγ’ 820 L, with most mss.: ἐσω ἐγωγ’ τ’.

822 ἐπεί τὰν’ ἐπεί τ’ ἄν (made from

817 f. καὶ δὴ, i.e., without further preface: cp. 892: Ἀφ. 245 καὶ δὴ λέγω σοι: O. C. 31 n.—τοῦ κασινῆτου τί φῆς;... Cr. Od. 11. 174 εἶτε δὲ μοι πατρός τε καὶ νόδος: Ph. 439 ἀναβίων μὲν φωτός εξερήθωσαι (n.).

ἤξοντος, about to come (soon), ἢ μελλοντος, or delaying? Do his messages indicate zeal, or do they not? Cr. O.C. 1637 τί μέλλων | χρεών; The words could also mean, 'about to come soon, or (at least) purposing to do so' (cp. Τγ. 75 ἐκστρατεύειν, ἢ μέλλειν ἐτί): but the antithesis recommends the former view.—

The participles explain τί, being equiv. to δὴ ἤξει, ἢ μέλει; cp. Aesch. Ag. 271 ἢ γὰρ φρονοῦσα δῶμα σοι κατηγορεῖ.

819 φῆσιν γε, sc. ἤξει: cp. 171 f. —ποιεί: for the spelling, cp. Ph. 120 n.

821 καὶ μὴν ἔγωγ’. It depends on the context in each case whether καὶ μὴν signifies (1) 'and indeed,' as in 556; or (4) 'and yet,' as here, and in 1045, 1188.

For the addition of γε, cp. 1045 n.—ὡς δόµων, a dat. of manner (=ὡς δοκοῦσα). The emphasis is upon this phrase.

823 ἐπεί is εἰπαρκεῖ, as in O. C. 265.

823 ἐπεί, 'for else'; i.e., εἰ δὲ ἐπεὶ πολύθην. So in O. T. 433 ἐπεί implies εἴῃ, ἢ ἐπεί, — μακράν means, 'so long as I actually have lived.' — 'If I had not (hitherto) been confident, I should not have continued to live so long.'

824 Here, as in 316, νῦν is better than νννννννννννν. The Chorus wish Electra to cease speaking of Orestes, because they regard Chrysothemis as a partisan of Clytemnestra and Aegisthūς-τις δόµων, gen. of the place whence, with: : σοιον: cp. Ph. 613 ἄγουσα νήσον: ; se T. 153 Πυθωνός, ἐβας. δαυναὶ

825 δραμοῦν is further d ᾧδε, as in 12: cp. 156. Lys. or. 32 § 4 d ἐν φολ...δρο-
CH. I ask thee, then, what sayest thou of thy brother? Will he come soon, or is he delaying? I fain would know.
EL. He promises to come; but he never fulfils the promise.
CH. Yea, a man will pause on the verge of a great work.
EL. And yet I saved him without pausing.
CH. Courage; he is too noble to fail his friends.
EL. I believe it; or I should not have lived so long.
CH. Say no more now; for I see thy sister coming from the house, Chrysothemis, daughter of the same sire and mother, with sepulchral gifts in her hands, such as are given to those in the world below.

CHRYSOTHEMIS.

Why, sister, hast thou come forth once more to declaim thus at the public doors? Why wilt thou not learn with any lapse of time to desist from vain indulgence of idle wrath? Yet this I know,—that I myself am grieved at our plight; indeed, could I find the strength, I would show what love I bear them.


τάρτιοι καὶ ὁμωμήτριοι—φωνικος, adverbial acc., 'by birth': cp. 1125.—7r. 380 παρότρο μὴν ὀσόν γένεσιν ἔπιστοι.—826 Ἐρωτόθεμον: the name occurs nowhere else in the play, except in ν. 158. Eur. uses it once, Or. 23 Ἐρωτόθεμος Ἰφιγένειαι τῇ Πλέκτρα τῇ ἐγώ. For the place of the name in the sentence, cp. 695.—ἐντάφιοι, ἐναγλασμα, offerings for the grave of Agamemnon: viz., (1) libations, χοαλ, and (2) some other articles, such as flowers, and perhaps cakes, described in v. 434 by the word κτερίσματα, as distinct from λουρά. Cp. ν. 405 ἐ χυλοσ (n.). It is evident that, even if she is attended by a πρόσσαλος, Chrysothemis carries some, at least, of the gifts in her own hands: cp. 431 ἀν ἐχεις χεροβ.—For the trichrom in the 5th foot, cp. O. T. 719 n.

327 ella: is nom. to νομίζειαται, not acc., as though φέρει were understood: cp. 502. To pay funeral rites was τὰ νομίζεια τουιν (Aeschin. or. 1 § 14) or φέρει (Dem. or. 18 § 243). Isae. or. 2 § 46 ἐναγλῃ ἀντῷ καθ' ἑκατὼν ἐναιντόν. 832 πρὸς θυρώνως ἔξοδοις, close to the thoroughfare of the θυρών or vestibule (O. T. 1455): cp. Aesch. Th. 33 κύλων ἐντε ἔξοδοι. These words go with φωνίας, while ἄλθοσα emphasizes her boldness in seeking such publicity. As ἄν implies, she has often done so before: cp. 517 δὲς σ' ἔπειξ' ἐς μὴ τοῦ θυραίαν γ' ὀδον αἰσχύνων φιλουν. 830 For the absence of caesura, cp. Ph. 101 n.


332 καθιε τουσκουτί ι' ἐδα, as in O. T. 1455: cp. Ai. 441 καθιε τοςκουτί ι' ἐπεκτεινότας δόσι.—κάμαντιν, δό, instead of δη καγώ: cp. 530 ή: Ph. 444 τοῦτον οἰκείς εὖ ἐν κυρι εἶ (n.). 838 καθιε. For the repeated ἄν, cp. O. T. 339 n.—οι' αὑτοῖς φρονο: cp. Ai. Ach. 448 Τῆλεφε φ' ἐγὼ φρονον. 4—2
335 Suidas s. v. υφειμένη quotes these words, πλεῦν δὲ ἐν κακοῖς υφειμένη δοκεῖ, καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μὴ. τοιαῦτα δὲ ἄλλα καὶ σὲ βουλομαι ποιέων.

καίτοι τὸ μὲν δικαῖον οὐχ ἢ 'γὼ λέγω, ἀλλ' ἢ σὺ κρίνεις· εἰ δὲ ἑλευθέραν μὲ δεῖ ζην, τῶν κρατοῦντων ἐστι πάντ' ἀκοντετά.

340 Η. δευτέρο γε 'σ' οὖσαν πατρὸς οὐ σὺ παῖς ἐφός κείνου λεληθθαί, τῆς δὲ τυκτοῦσθας μέλεων. ἀπαντά γάρ σοι τάμα νουθετήματα κείνης διδακτά, κούδεν ἐκ σαφείς λέγεις. ἔπειθ' ἐλοῦ γε ἑτέρ', ἣ φρονεῖν κακῶς,

345

885 υφειμένη, submisse: cp. Eur. Alc. 534 καταδεινών υφειμένην, 'resigned to die.' Here the figurative πλεῦν gives a special sense to the partici., viz., 'with lowered sail.' So Ar. Ran. 1220 υφέ-θαι μοι δοκεῖ | τὸ ληθήναν γάρ τοῦτο πενεια ἐπεισέντα πολύ. Plut. Luc. 3 μέθ' ἡμέραν μὲν υφειμένοις πλέων τοῖς ιστοῖς καὶ ταπευοίς, νῦκτορ δὲ ἐπαρμένοις.

For the image, cp. Eur. Med. 534 ἀκροίς λαβὼν κραστέοι (with close-reeded sails) ὑπεκφυγών | τὴν σφ ὑπήμορόν, δὲ γνώναι, γνωσταλγάν: Ar. Ran. 997 ἄλλ' ἐπόσω, ἡ γενάθαι, ἢ μή πρὸς ὅργην ἀντι- λείπεις, | ἄλλα σωτηρίας ἄκρους | χρήσεως τοῖς ιστοῖς κ.τ.λ.: and conversely Aes. 715 ναὸς δεξιὰς ἑγκρατῆ πόδα | τεῖναι νυκτεῖ κυμάτων. Ovid Epist. 1. 8. 71 moderatius oria | Et voli, quaeo, contrake vela sui. Shakesp. Henry VI., pt. iii, act 3 sc. 3. 5 'Now Margaret! Must strike her sail, and learn awhile to serve | Where kings command.'

336 καὶ μή δοκεῖν κ.τ.λ. Her thought is, δοκεῖσ μὲν δρᾶν τι, πημαίνεις δὲ οὐ: 'you have merely the semblance of being active against our foes, without really harming them. I will not imitate you.' The first μή affects all that follows it. Such a combination of independent negatives is especially frequent in denials of illogical conduct; since Greek idiom loved to bring out a want of consistency by a parataxis with μὲν and δὲ. Thus Plat. Alcib. 1. p. 124 c ἐγὼ γάρ τού οὐ περὶ μὲν σοῦ λέγω ἢ χρῆ παυεῖται, περὶ δὲ ἐμοὶ οὖ. Dem. or. 18 § 179 οὐκ εἶπον μὲν ταῦτα, οὐκ ἔγραψα δὲ ('I did not say these things, but fail to propose them').

Similar is O. C. 277 καὶ μὴ δεῖν τιμωρεῖται ετὸς τοῦ θεοῦ | τὰμαρτ' ποτε οὐ παράδει.

887 τοιαύτα δὲ ἄλλα. She wishes Electra's behaviour to be a faithful copy of her own. Cp. Herc. I. 191 ταῦτα δὲ τῶν Βασιλέων βασιλεα ἑκοίησε... ἐποίει καὶ δ' Κύρος ἔτερα τοιαύτα. Plat. Rep. 372 δ' ἡμιαῖα τελευτήσεται ἄλλον τούτοις βίους τοῖς ἐκγόνωσι παραδιδόνωσι.—The MS. ἄλλα is impossible. Thus placed, it could not have the 'appealing' force claimed for it by Schleidewin ('Come, thus do thou also')?: cp. 411 n. It is strange that any doubts should be felt as to ἄλλα (cf. n.).

337 καίτοι τὸ μὲν δικαῖον κ.τ.λ. Chrysothemis, like Iseme (Anit. 65), recognises the duty from which she shrinks. The poet's object is not to contrast a good with a base nature, but the heroic with the commonplace.—κρίνει, decide, choose. The contrast is between the pronouns rather than between the verbs: thus the sense would be the same, if we had, οὖχ ἢ ἐγὼ κρίνοι, ἀλλ' ἢ σο. (Cp. O. T. 54 n.)—ἐλ. μὲ δεῖ = ελ. μᾶλλο: cp. O. T. 1110 εἰ χρῆ τι κάμε κ.τ.λ.: Tr. 749 εἰ χρῆ μαθῇ σε—ἐλευθέραν, whereas Electra is a slave (1192).

888 ἦν. A monosyllable, followed by a
But now, in these troubled waters, 'tis best, methinks, to shorten sail; I care not to seem active, without the power to hurt. And would that thine own conduct were the same! Nevertheless, right is on the side of thy choice, not of that which I advise; but if I am to live in freedom, our rulers must be obeyed in all things.

EL. Strange indeed, that thou, the daughter of such a sire as thine, shouldst forget him, and think only of thy mother! All thy admonitions to me have been taught by her; no word is thine own. Then take thy choice,—to be imprudent;

341 δεῦων γε α' οὖσαν | Blomfield and Monk conj. δεῦων ετ' γ' οὖσαν | Nauck, δεῦων σ' φιλῶν. 345—351 A. Schöll regards these seven verses as interpolated. Otto Jahn proposed to delete vv. 345, 346. Leutsh (Philol. xxxviii. p. 159) thinks that something has been lost before v. 345, and also after v. 346.


pause, can begin the verse even when, as here, it is non-epithetic: so O. T. 1448 θοῦ. But more often it has emphasis, as O. T. 356 σοῦ, ib. 986 ο'—πατήρ, adv. (301).—ἀκοινωνία: for the plur., cp. Ani. 677 f. ἄμωμα...φασμα (n.).

341 δεῦων γε. For this γε in comment, cp. Ph. 1325 δεューο γε φωνεῖς (n.).

342 τῆ...τικτούσηε as O. T. 1247, the pres. part. expressing the personal relationship; cp. Eur. Ιππ. 1490 ἢδε τίκτεια σ' ('is thy mother'), and O. T. 437 π. μέλεων: schol. φρονήσεων. The personal use of μέλεως was admitted by Aesch. (Ag. 370 θεοῖς βρωτοῖς ἀμφῶς εἰς καμίνας μέλεως), and Eur. (H. F. 773 θεοὶ τῶν ἄδικων | μέλους). We are not obliged to assume it here, nor in Ai. 688, Περίκριτης τ', ἢ μάλη, σημάνητε | μέλεων μὲν ἤμων, εἰναύων δ' ὠμίν ἄμα: but in both places it gives the simplest construction.

343 ἓταμν νοοδητήματα: the possessive pron.—as an objective gen., ἐμόω: cp. O. T. 960 τῶμον τοῦθα | O. C. 332 στ... προμηθεία...κεῖνης διδακτα: cp. Th. 934 ἐκδιδαχθεὶς τῶν κατ' οἴκου: O. T. 1437 μηδένθοι προσφηγόροι,—ἐκ σαντην: cp. 885.

348—351 The text, which has been suspected (cp. n.), is sound; but the train of thought is somewhat obscured by composition.

'You forget your father, and care only for your mother. All your counsels to me come from her. Then (ἔτεια)—that being so,—give up the attempt at a compromise. Make a choice (ἄλογο γε). You can be imprudent (φρονεῖν κακῶς),—as you say that I am,—and loyal to your dead father. Or you can be prudent (φρονοῦσα), and forgetful of him,—as you actually are; you who (ὡς) say, indeed, that you would show your hatred of the murderers if you could; and yet, when I do resist them, you try to turn me from my purpose. You merely add the shame of cowardice to our woes.'

349 ἔτειο, then, 'after that'; i.e., 'such being the case,'—that you side with Clytaemnestra. This use of the word in logical inference is not rare (cp. Il. 5. 812, 10. 243.). Others render it: (1) 'Further'—which does not fit the context: or (2) 'And yet,'—'nevertheless,'—a sense which ἔτείκα seldom bears except in a question; e.g., Eur. Alc. 851 f. ΘΕ. γυνὴ μὲν οὖν διώκει Δάμαθον, ἐξε. ΗΡ. τί φη; ἔτείκα δῆτα μ' ἐξενίσετε; Nor is that sense so suitable here.

ἄλογο γε. The effect of γε is merely to emphasise the verb,—opposing a definite choice to a compromise. Cp. 411 συγγενεσθε γ': 1035 ἔπιστω γ'. When γε is thus added to the imperative, it is more often in such combinations as ὃ χρειάζεσθε (O. C. 587), or πᾶσα γε μέντοι (Ai. 483). φρονεῖν κακῶς, to be imprudent. The chief theme of the timid sister's speech (328—340) has been prudence; as in 994 she insists on τὴν εὐαλλαγιν, and Electra says (1027) ἦλθο σε τοῦ σου, τῆς δὲ δείλας συνε. Other explanations are:—(1) 'Choose to be thought either lost to right feeling, or, if you have such feeling, then at least forgetful of your duty.' (2) 'Choose to seem either unintelligent (if you are
Των φιλων φρονούσα μη μυθην εχειν. ητις λεγεις μεν αρτιως ως, ει λαβοις σθενος, το τουτων μινος εκδειχειας αν. εμου δε πατρι παντα τιμωρουμενης ουτε ξυνερθεις την τε δρωσαν εκτρεπεις, ου ταυτα προς κακουι δειλιαν εχει; επει διδαξον, η μαθ εξ εμου, τι μοι κερδος γενοι των των ληξαση γοων; ου ζω; κακως μεν, οδι, επαρκουντως δε εμοι. λυπω δε τοιους, ουτε το τεθυνκοτι τιμας προσπατειν, ει τις εστι εχει χαρις. σο δ ημιν η μισουσα μισεις μεν λωγ, εργω δε τοις φονευσι του πατρος ευνει. εγω μεν ουν ουκ αν ποτι, ουδ ει μοι τα σα μελλοι τις οισεν δωρε, εφι οισι νυν χλιδις, τουτων υπεκαθομειοι; σοι δε πλουσια τραπεζα κεισθω και περιρρειτω βιος. εμοι γαρ εστω τουμε μη λυπει μονον.

346 μη μυθην] Kaysier conj. και μελαι. 347 λεγεις] λεγεις E. 351 δειλιαν] Michaelis conj. μυριαν. Leutsch supposes a lacuna after this ν. 355 επαρκουντως mss., and Ald.: επαρκουντως Thomas Mag. s. v. απαρκει (p. 24, 16), which Dindorf and Nauck adopt.—δε εμοι Brunk: δε μοι mss. [Thomas Mag., l.c., Σοφοκλης ΄απαρκουντως εμοι.] 355 L. Transposed in L, the right order being merely the blind instrument of our rulers; or, if you act with clear understanding (φρονοντα),—thinking to benefit me,—at least forgetful of your father.' Both these views assume that the question is merely between two interpretations which might be placed on the present conduct of Chrysosthemis. But Electra is putting the dilemma between imprudent loyalty and prudent disloyalty.

346 των φιλων, meaning esp. her father: cp. 241 γονεων: 652 φιλοις. (In 368, however, φιλος = Electra and Orestes.)

347 L. ἤτεις, causal, because ν. 346 describes the course which she is actually taking. The words λεγεις μεν...εκδειχειας αν' correspond with φρονοντα, as illustrating her prudence; while 349 L. explains the sense in which she forgets her father.—μινος: Electra puts bluntly what Chrysosthemis veiled by the euphemism οι αυτων φρονω (334).

349 παντα, adv.—τιμωρουμενης: the midd., as in 399, where the active would be normal. 'To avenge one' is usu. τιμωρειν τιν (the accus., denoting the person chastised, being often omitted), as Ο.Τ. 136 γε τιβα τιμωρουντα. 'To puni- ize a person' is usu. τιμωρουθαι τινα (to which a dat. of the person avenged can be added): Πκ. 1358 δε σε τιμωρησθαι. Conversely in Ο.Τ. 107, 140 τιμωρεϊν = τιμωρεισθαι.

350 αντε τη: cp. O. C. 1397 n.: Πκ. 1321 L., 1363.—την τε δρωσαν: more pointed here than εμε τε δρωσαν: 'her who does act.'

351 προς κακουι, 'in addition to the miseries of the family.—Not:—'Do not these things involve cowardice in addition to being base?' That would require προς τι κακωι, as Plat. Crat. p. 46 a μη δμαι τι κακωι και αλοχαρα (≠αθα τι κακα ελισα).—δειλων έχει, cp. Dem. or. 18 § 270 το δε δη και τοις προς εμε αυτοιν φωνας διοντα των επι τουδ' ημει και πατων έχει κακιν.

352 ιτω, i.e., if there be indeed any good in such counsels. Cp. 323. For
or prudent, but forgetful of thy friends: thou, who hast just said that, couldst thou find the strength, thou wouldst show thy hatred of them; yet, when I am doing my utmost to avenge my sire, thou givest no aid, but seekest to turn thy sister from her deed.

Does not this crown our miseries with cowardice? For tell me,—or let me tell thee,—what I should gain by ceasing from these laments? Do I not live?—miserably, I know, yet well enough for me. And I vex them, thus rendering honour to the dead, if pleasure can be felt in that world. But thou, who tellst me of thy hatred, hastest in word alone, while in deeds thou art with the slayers of thy sire. I, then, would never yield to them, because I were promised the gifts which now make thee proud; thine be the richly-spread table and the life of luxury. For me, be it food enough that I do not wound mine

indicated by $\theta$ and $\alpha$—τεθηκότι] o from ω in L. 357 ʰμιν from ʰμιν L.—

For ʰμιν ḡ, Gomperz conj. ḡ lax. 359 ᵒδυ was omitted by the scribe of L, but has been added above the line by a late hand: it is omitted in L² (= Lb).—ἐλ μοι τά σα] Wecklein conj. ἐλ δις τόσα: Tournier, ἐλ μοι τόσα, with δόσωι for ἐφι'oλα in 360. 360 μέλλου] μέλλει E, Γ. 362 περιπετείας L. 363 τούμε μὴ λυνείς] The 1st hand in L wrote τοῦ με (not με) μὴ λυνείς; then τοῦ was altered to τοῦ (sic), to avoid blotting in the erasure over ν. The other mss. have either τούμε (as A),—sometimes written τούμε,—or τοῦ με (as Γ). For con-

this controversial ἐσι with the imperat., see O. T. 390, O. C. 969,—ἡ μαθ' ἔρως: cp. 505 ἡ γυν. φράσω. For the parenth. Schneid. cp. Eur. Cyc. 131 στειροῦσι δ', τῷ ἑαυτῷ, Δήμωνος ἀπάραξ. 354 παρακότων occurs nowhere else in classical Greek: though, as Dindorf notes, it is cited by the grammarian Ioannes Philoponus (7th cent. A.D.) in his τοις παραγγέλμασι, p. 39. 17. But the corresponding sense of ἐπαρκεῖ, though rare, is well-attested: Solon fr. 5, 1 τόσον κράτος, δόσον ἐπαρκεῖ. It seems unnecessary, then, to read ἐπαρκοῦντος.

356 προσάττειν, render as a tribute: cp. λ. 24. 110 τόθε κύδος Ἀχιλλῆς προτάττω. Pind. N. 8. 36 ὦ ταῖς κλέος μὴ τὸ διοίκαμεν προσάγω. Plat. Soph. 231 α μὴ μείζον αὐτὸσ προσάττων γέρας. eu τοτε ἐκεῖνον ἡράμα, if any gratification can be felt in the nether world,—δοσον τὸ χαλέμα μηθάμοιν καμάτερα (Aesch. Eum. 413). For eκεῖ=ἐν Ἀιδοὺ, cp. Λα. 855, Ant. 76. 357 ʰμῖν, ethic dat., (thou, whom I am asked to regard as hating,) 772.—ἐξένα, here=‘art their ally’: whereas in 263 the same phrase, applied to Electra, means merely that she dwells in the same house. 359 τά σα. διπρ', the privileges (in regard to soft living) which the rulers confer upon her.—ἴδι ὀλοι, as in 333, instead of the simple dat.—χαλάδα, superbus. Eur. fr. 986 πλότω χαλάδα υπητα δη, γυναὶ, φράσω. 361 ὑπεκδόσω: on these forms, see O. T. 651 π.—πλυνθά, in contrast with the κενα τάξαει of 192.—περιπετεία, be superabundant; a sense of περιπετεία not elsewhere found in Greek of this age; but cp. Plut. Per. 16 (referring to the domestic economy of Pericles), οὐδὲν ὀλον (as is usual) ἐν οἷοι μεγαλή καὶ πράγμασιν ἀφθόνοις περιπετείοις.

362 τούμε μὴ λυνείν: ‘For me, let it be food enough that I do not pain myself (by a base compliance with the murderers)’: ἐμε for ἐμεντε, as ἔμοι for ἐμαντε in Ant. 736 ἄλλη γὰρ ἢ μοι χρημα τὸδε δρομεῖν χθονῶν; For the figurative sense of βλακτήμα, cp. Aesch. Ch. 26 δι' αἰώνιοι δ' ἱννυομαι βλακτημα κέαρ. The phrase λυνείν ἐκαίνει seems to have been familiar: Eur. Cyc. 336 ὦ τούμειν γε καὶ φαγεῖν τοῦτο ἡμέραν, | Ζεὺς ὄστρω ἀν-
βόσκημα της στης δ' οὐκ ἐρώ τιμής τυχεῖν. οὐδ' ἀν συ, σώφρων γ' οὖσα. νῦν δ' ἔξον πατρός πάντων ἀριστοῦ παιδα κεκληθαί, καλοῦ τῆς μητρὸς. οὖτω γὰρ φανεῖ πλείστους κακῆ, βανῶτα πατέρα καὶ φίλους προδοῦσα σοῦ.

Χ. Ο. μηδὲν πρὸς ὄργην πρὸς θεῶν ὡς τοῖς λόγοις ἑστο τίμην ἄμφοι τόροι, εἰ σὺ μὲν μάλιος τοῖς τηθεὶς χρήσασαι, τοῖς δὲ σοὶ αὐτὴ πάλιν.

Χ. Ρ. ἐγὼ μέν, δ' γυναίκες, ἥδας εἰμὶ πως τῶν τηθεὶς μᾶθον. οὐδ' ἀν ἐμφάσθην ποτὲ, εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἢν ἤκουσ', δ' ταύτην τῶν μακρῶν σχέσει γόνων.

Η. Λ. φερ' εἰπτ δ' τὸ δεινον. εἰ γὰρ τῶδε μοι μελοῦν τι λέξεις, οὖν δ' ἄντείπουμεν' εἰτ'...

Χ. Ρ. ἀλλ' ἐξερῶ σοι πάν ὅσον κάτοικ' ἐγὼ, μέλλονις γὰρ σ', εἰ τῶδε μὴ λήξεις γόνων, ἐνταῦθα πέμψεις ἐνθά μὴ ποθ' ἥλιον φέγγος προςόπησε, ζῶσα δ' ἐν κατρηφεί

Th. etc., see Appendix. ἕκαστος E, Pal., Vindobonensis. In L a later hand has written λαβεῖν ὰ, τεταρτοῦ ἕκαστος. S. in L δ' has been inserted by Nauck writes πλείστους. αὐτὴ L. εἰσὶ made in L from εἰ μὴ. οὖν] Triclinius wrote κοῦκ (T, with δ' superscript, and E as corrected): Brunck, κοῦδ'.

θρόσους τοῖς σώφροσι, | λυπεῖν δὲ μηδὲν αὐτῶν: Eur. (?) fr. 174 (Nauck) μὴ οὖν θελε λυπεῖν σωτῆρ (where Hermann conjectured μὴ νῦν θελε | λυπεῖν σωτῆ). The tone of the phrase here is explained by the context. In the preceding verses Electra has fully set forth her view: now she is summing it up, in words suited to a hearer of whose sympathy she despairs. 'Enough for me if I do not offend my own sense of right'; i.e., 'I must obey my own instincts,—as you follow yours.'

Remark the resemblance to the passage where Antigone—summing up her position—compares the moral pain of neglecting her duty with those penalties which she contemns:—κελέων ἢ ἡγουμένος τοίαδε δ' οὐκ ἀλγόνωι (Ant. 468). There, too, we have a Sophoclean triad of clauses, the third echoing the first,—as τῆς στης δ' οὐκ ἐρώ τιμής τυχεῖν here reiterates the sense of σοὶ δὲ πλοῦσια... βίος (n. on Ant. 465 ff.).

One of the scholia recognises the traditional reading, and explains it correctly:

—τοῦτο μοιὸν ἐμὲ βοσκεῖτο, τὸ μὴ λυπεῖν ἐμὲ αὐτήν, εἰ (‘as I should do, if’) τοῖς φονεύτοι πατρός πεπιθαυνανἀναγκασθήσομαι.—The conjectures have been numerous: see Appendix.

Π. τ. δι' ἀν συ κ. τ. λ., ἔρως (or ἥρας), ας οὖσα = εἰ εἰσί (or ἥσαν): for the ellipse of a verb after ἀν, cp. Tr. 462, Ph. 115.

Π. ταῖδα, where the dat. παῖδι is also admissible: cp. Ἀντ, 838 n.—κε−κλήθησα: cp. fr. 83 καταρκεῖ τούδε κεκλήθησαι πατρός. By forgetting her duty to her father, she as it were repudiated him, and will be known only as Clytemnestra's daughter. Here (as in 341 f.) it is implied that the paternal claim on filial piety is naturally stronger than the maternal (Aesch. Ἐμβ. 658 ff.: Eur. Or. 552 f.). In the case of a son, τὸ μητρὸς καλεῖθαι conveyed a reproach of effeminacy: thus in Soph. fr. 139 (from a satyr-play) a boy is described as now too old μητρὸς καλεῖθαι παῖδα, τοῦ πατρός πάρον. (See, too, Eur. Ἐλ. 933 ff.)
own conscience; I covet not such privilege as thine,—nor wouldst thou, wert thou wise. But now, when thou mightest be called daughter of the noblest father among men, be called the child of thy mother; so shall thy baseness be most widely seen, in betrayal of thy dead sire and of thy kindred.

CH. No angry word, I entreat! For both of you there is good in what is urged,—if thou, Electra, wouldst learn to profit by her counsel, and she, again, by thine.

CHR. For my part, friends, I am not wholly unused to her discourse; nor should I have touched upon this theme, had I not heard that she was threatened with a dread doom, which shall restrain her from her long-drawn laments.

EL. Come, declare it then, this terror! If thou canst tell me of aught worse than my present lot, I will resist no more.

CHR. Indeed, I will tell thee all that I know. They purpose, if thou wilt not cease from these laments, to send thee where thou shalt never look upon the sunlight, but pass thy days

Tournier conj. ἡμᾶς. 376 el γὰρ Elms. conj. el δὲ (ad O. C. p. 115: Edin. Rev. xix. p. 79). 378 ἐξερήσοντο L (with τ over s from a later hand), L² (= Lb), and Ald.; ἐξέρθοντο A and others. 379 λήγεις L has λήγεις made from λήγεις (or λήγεις?); λήγεις ἵ, and Ald.—γὰρ ypr. καὶ λόγων schol. in L. 380 μὴ ποθ' Nauck writes μηδέν. 381 προσψῆι [καθυσί] Eustathius p. 1839. 61.—κατηρεῖει] Nauck conj. κατώρχυι or κατωρχυῖι.

377 πλεῖστοι: as below, in vv. 975—985, she imagines how she and her sister, if they act nobly, will be praised by all. 380 μήδεν, sc. εἰτερ: πρὸς ὀργῆν, ‘angrily’; like πρὸς βίαιν, πρὸς ἠδονήν, etc. (Ph. 90 n.): Ar. Rham. 856 σῷ δὲ καὶ πρὸς ὀργῆν, ἀριστεῖλ, ἀλλὰ πράσων | ἀλεγγά. 370 ἀμφῶν is best taken as dat. fem., ‘for both of you,’ ‘on both your parts’: though (notwithstanding its position) it could be also gen. fem. The objection to taking it as dat. masc. with τοῖς λόγοις is that the noun or pron. joined to ἀμφῶν or ἀμφοτεροῖς is usu. dual, as O.C. 483 ἐὰν ἀμφότεροι χερῶν, O.T. 683 ἀμφῶν ἀ' αὐτῶν. Similarly ἀμφότεροι usu. takes a plur.; for I. 21. 115 χιλῆ πετασσάς | ἀμφοτέρας is exceptional. A discrepancy in the number of the verb is more frequent, as Plat. Rep. 478 οὐ δύναις ἢ ἀμφότερας ἐτούτων. 371 τῷδε...αὐτή, referring to the same person, as Ph. 841 τοῦθε...τούθω (n.). Electra is in need of caution, and Chrysostemis of loyalty. For πάλιν, cp. 1434.

3721. ἕγε μὲν: 251 n.—τοὐσ, sere: Ai. 327 τούδετα γὰρ των καὶ λέγει καὶ κορετεῦσαι,—μῆνειν, in a disparaging sense, as Eur. Andr. 744 τούς συνὸν δὲ μᾶθον ῥᾶδον ἐγὼ φέρων. 373 οὖθ', 'nor.' Brucke wrote κοῦδ', wishing oūdē to mean ‘not even’ (cp. O.C. 1429 οὖθ' ἀγγελοῦμεν φαιναμ). But this is unnecessary, esp. as ποτ' follows. 374 οὖν: cp. O. C. 1771 ἰοντα ἄνωθεν | τοῦτο ἀμαλλοῦς.—ἐχθρὲς: 223. 376 τὸ δεῖν: so Antigone to Ismene, Ant. 92 ἐκεί με... ταῦτα τὸ δεῖν τοῦτο.—αἱ γὰρ τοῦτο μοι. Elmsley proposed δὲ instead of γὰρ. But the spondee can stand in the 6th foot, since ἀ coheres with the following words (the metrical effect being as that of one word, e.g. ἔχοντον): so O.C. 115 ἐν γὰρ τῷ μαθεῖν. 379 γὰρ, prefatory: 32.—γὼν, though v. 375 ends with the same word: cp. 161, 163 (γὰ...γὰ). This may have prompted the weak v. τοῦτον. 380 ξύλον = ἐντραπόν, as in Tr. 1193.—ἐνδὰ μὴ ποτὲ...προσψῆε: cp. 426: O.T. 1413 ἐκπληρεῖτ', ἐνδὰ μὴ ποτὲ ἐλπίσῃ τοῦτον | τὸν: Tr. 800, Ai. 659.—λοῦν, implying that it will be a living death; cp. Ant. 888 ἑώρα τιμῆσουν.

κατηρεῖει, lit. ‘roofed over’; the στέγη meant is a vault or dungeon, not a natural cavern (though the adj. would suit that
στέγη χθονος τησο ἐκτὸς ὑμνήσεις κακά.
πρὸς ταῦτα φράζου, καὶ μὲ μὴ ποθ' ύστερον
παθοῦσα μέρψῃ· νῦν γὰρ ἐν καλῷ φρονεῖν.

Ἡλ. ἦ ταῦτα δὴ με καὶ βεβούλευται ποιέων;
Χρ. μάλισθ' ὅταν περ οὐκαδ' Ἀγισθός μόλῃ.
Ἡλ. ἀλλ' ἐξικοῦτο τοῦδε γ' οὖνεκ' ἐν τάχει.
Χρ. τίν', ὃ τάλαμα, τὸν' ἐπηράσω λόγον;
Ἡλ. ἐθείων ἐκείνων, εἰ τι τῶνده δράν νοεί.
Χρ. ὅπως πάθης τἰ χρῆμα; ποῦ ποτ' εἰ φρονεῖν;
Ἡλ. ὅπως ἀφ' ὕμων ὡς προσώτατ' ἐκφόνω.
Χρ. βιών δὲ τοῦ παρόντος οὐ μνείαν ἔχεις;
Ἡλ. καλὸς γὰρ οὐίμος βίοτος ὡςτε βανμάσαι.
Χρ. ἀλλ' ἦν ἀν', εἰ σὺ γ', εἰ φρονεῖν ἥπιοτασο.
Ἡλ. μή μ' ἐκδίδασκε τοῖς φίλοις εἴναι κακῆν.
Χρ. ἀλλ' οὐ διδάσκω: τοῖς κρατοῦσι δ' εἰκαθεῖν.
Ἡλ. σὺ ταῦτα θώπευ': οὐκ ἐμοῦς πρότους λέγεις.
Χρ. καλὸν γε μέντοι μὴ 'ξ ἀβουλίας πεσεῖν.


385 καὶ με] Blaydes conj. καθιμε. 388 ἦ ταῦτα δὴ μὲ Λ, with most ms., and Ald.: ἦ ταῦτα γὰρ μὲ Triclinius (Τ, with a few of the later mss.),

also. So the sepulchral chamber of Antigone is a κατραφῆς τῶμος (Ant. 885, n.: cp. ἱδ. 774, and 891).

χθονὸς τῆς ἐκτὸς, because the usurpers might well fear the sympathy which disaffected Mycenaean women (like the women of the Chorus) would feel with Electra. Some critics seek to alter the text (cr. n.), thinking that the person ought to be either in or near the house, or at least in Argolis. But they have overlooked Electra's own words in 391, referring to this threat—ὅσως ἀφ' ὕμων ὡς προσώτατ' ἐκφόνω.


388 f. πρὸς ταῦτα is often joined to the imperat. in warning or menace; cp. 820; Ο. T. 426; Ο. C. 455; Ant. 658; Ατ. 971, 1066, 1115.

Nauck reads καθιμε, the conjecture of Blaydes. But καθιμε is right. She says, 'reflect (now), and do not blame me after the event.' This is manifestly fitter than, 'reflect, and you will not blame me,' etc.

ἐν καλῷ, εὐκαιρον schol.: Xen. Η. 4. 3. 5 νομισμοντες οὐκ ἐν καλῷ εἶναι πρὸς τοὺς ὀπλῖτας ἐπιτομαχεῖν: so, too, Eur. Heracle. 971, etc. Cr. καλῶν (ἐκτι) = καλωμο in Ph. 1155; and εἰς καλῶν = καλῶς in Ο. Τ. 78.

388 ἦ ταῦτα δὴ κ.τ.λ. The formula ἦ...δὴ expresses lively surprise, just as in Ph. 505 ἦ ταῦτα δὴ φωνεῖ τοις ἑαυτοίς εἴναι κακην. There is no reason for preferring ἦ...γὰρ (cr. n.), which is slightly less animated. It may be noticed that ἦ γὰρ, as used by Sophocles, usually asks whether an inference from the previous speaker's words is correct ('am I to understand that...?') see e.g. Ο. T. 1000, 1039, 1173; Ph. 248, 312, 654. But here the question is virtually no more than an astonished comment.

καὶ βεβούλευται: καὶ emphasises the verb: cp. Ant. 726 οἱ τηλικοῖς καὶ διαδεξιομένα ἄδη...; Ο. Τ. 772 n. For the perf. pass. with middle force, cp. 947.

387 ἀλλ' ἐξικοῦτο: cp. Ο. C. 44 ἀλλ' νεο...δειαλάτω...τοῦδε γ' οὖνεκ', 'for that matter,' 'if that is all'; cp. 605, 787: Ο. Τ. 22 n.

388 τίνα...τόνδ': cp. Τρ. 184 τιν'
in a dungeon beyond the borders of this land, there to chant thy dreary strain. Bethink thee, then, and do not blame me hereafter, when the blow hath fallen; now is the time to be wise.

EL. Have they indeed resolved to treat me thus?
CHR. Assuredly, whenever Aegisthus comes home.
EL. If that be all, then may he arrive with speed!
CHR. Misguided one! what dire prayer is this?
EL. That he may come, if he hath any such intent.
CHR. That thou mayst suffer—what? Where are thy wits?
EL. That I may fly as far as may be from you all.
CHR. But hast thou no care for thy present life?
EL. Aye, my life is marvellously fair.
CHR. It might be, couldst thou only learn prudence.
EL. Do not teach me to betray my friends.
CHR. I do not,—but to bend before the strong.
EL. Thine be such flattery: those are not my ways.
CHR. ’Tis well, however, not to fall by folly.

preferred by Elmsley (Med. 678), and adopted by Nauck and Blydes.—με L, A, etc.: μοι r, and Ald.—βεβουλευται βεβουλευται 1st hand in Γ.—τοιω L. There is room for 1 after o, but no trace of it: cp. 319. 387 ἐβεθκ’ ἐβεθκ’ L² (= Lb).
ΗΛ. πεσούμεθ', ει χρή, πατρι τιμωρούμενοι. ΧΡ. πατήρ δε τούτων, οίδα, συγγνώμην ἔχει. ΗΛ. ταυτ' ἐστὶ τάπη πρὸς κακών ἐπανέσαι. ΧΡ. σφ' ὦν πείσει καὶ συνανέσεις ἐμοί; ΗΛ. οὐ δήτα: μὴ τω νοῦ τοσοῦτ' εἰσάν' κενή. ΧΡ. χαρῆσομαι τάρ' οὔπερ ἀοτάλην ὤδοι. ΗΛ. ποι δ' ἐμπορεύει; τῷ φέρεις τάδ' ἐμπυρα; ΧΡ. μήπερ με πέμπει πατρι τυμβεύσαι χοᾶς. ΗΛ. πῶς ἐξασ; ἡ τ' δυσμενεστάτω βροτῶν; ΧΡ. ὅν ἐκταν' αὐτήν τούτῳ γαρ λέξαι θελεις. ΗΛ. ἐκ τοῦ φίλων πεισθείσα; τῷ τούτ' ἕρεσεν; ΧΡ. ἐκ δεῖματός του νυκτέρου, δοκείν εἰμοί. ΗΛ. ὁ θεοῖ πατρῴοι, συγγενεσθέ γ' ἀλλὰ νῦν. ΧΡ. ἔχεις τι θάρσος τούδε τοῦ τάρβους πέρι; ΗΛ. εἰ μοι λέγοις τῆν ὅψιν, εἴποι γ' ἐκταν' ἄν τότε. ΧΡ. ἀλλ' οὐ κατοίκη πλὴν ἐπὶ σμυκρὸν φράσαι.
EL. I will fall, if need be, in the cause of my sire.
CHR. But our father, I know, pardons me for this.
EL. It is for cowards to find peace in such maxims.
CHR. So thou wilt not hearken, and take my counsel?
EL. No, verily; long may it be before I am so foolish.
CHR. Then I will go forth upon mine errand.
EL. And whither goest thou? To whom bearest thou these offerings?
CHR. Our mother sends me with funeral libations for our sire.
EL. How sayest thou? For her deadliest foe?
CHR. Slain by her own hand—so thou wouldest say.
EL. What friend hath persuaded her? Whose wish was this?
CHR. The cause, I think, was some dread vision of the night.
EL. Gods of our house! be ye with me—now at last!
CHR. Dost thou find any encouragement in this terror?
EL. If thou wouldst tell me the vision, then I could answer.
CHR. Nay, I can tell but little of the story.

408 ὃν ἔκταν αὐτῇ. Not ὃν γ'] she is finishing Electra's sentence for her.
CP. Ph. 105, 985.
409 τῷ τῷν ἡρεών; The compagny in the 5th foot is correct, since τῶν' co-
heres with its verb, giving the effect of a single word. (CP. 376.)
410 δείμασε, a word often used of a
terrifying dream: Aesch. Ch. 523 ἐκ τ' ὁματων | καὶ νυκτιφλάγκτων ὁματων
πεπαλμένη | χόας ἐπεμένε τάδε δίσθος
γυν. Eur. Hec. 69 τι πο' αρομα έσυ
χος οὖσω | δείμασι, φόβωσι; Lycophron
225 ἀπ'ωσαι νυκτίφωσι δείμασι.
δοκείν ἐνοι: CP. O. T. 82 ἄλλ' εκεῖνα
μὲν, ἥδον (n.). At v. 426 she speaks posi-
tively: as if the recital of the dream had raised her surmise into certainty.
411 θεόν πατρῴον, the gods of the Pelopid house: see on O. C. 756 πρὸς
θεῶν πατρῴοι: and for the synizesis in
θεόν, also id. 964 n.
συγγενεσθ' γ'] cp. O. T. 275 εὖ ἐξείεν
εἰσαλ θεόν: Aesch. Ch. 460 (the Chorus
invoking Agamemnon) εὖ δὲ γενοῦ πρὸς
ἔχθρόν. For γε, cp. 345 n.
ἀλλὰ νῦν, 'now at least,'—though not
sooner. CP. O. C. 1276 περισσαὶ ἄλλ' ὄρει γε (n.). She hails the dream as a
sign from the nether world that vengeance is imminent, and invokes the gods of her
house to co-operate with the χάνειν.
413 ἐστοιμ' ἄν τοῦ. When ἄν is
the second syllable of the 5th foot, it is
usually preceded by an elision; as in
Eur. Andr. 935, 1184; Phoenix. 1619,
1626; Heracl. 456; Eur. fr. 362 κάτο-
σωσάτω ἄν πατρῷ (Pors. Suppl. Praefat.
p. xxxiv).
414 ἐπί σμικρῶν, lit. 'to a small extent,' like ἐπὶ πολ.; ἐπὶ μέγα, ἐπὶ μακρόν;
etc. CP. Plat. Soph. 234 B κοινωνεῖν τα
μὲν ἐπὶ διήγουν, τα δ' ἐπὶ πολλά. G.
Wolff's reading, ἐπί σμικρῶν, could mean,
'in a few words,' but is less natural here.
—φράσας is almost redundant, as in O.C.
35, 50, 1482.
Σοφοκλέος

Ηλ. λέγ’ ἀλλὰ τούτο· πολλὰ τοι τιμόνια λόγοι ἐσφύλησαν ἥδη καὶ κατώρθωσαν βροτοῖς.

Χρ. λόγος τις αὐτὴν ἐστὶς εἰσιδεῖν πατρὸς τοῦ σοῦ τε καμοῦ δευτέραν ὤμιλιαν ἔθηκοντο εἰς φῶς. ἔτη τόνδ᾿ ἐφέστιν πηφαί λαβόντα σκηντρον, οὐφορεί ποτὲ αὐτός, ταῦν ἡ Ἀγασθος. ἔκ τε τοῦδ᾿ ἄνω βλαστεῖν βρύοντα θαλλόν, ὃ κατάσκοιν πᾶσαν γενέσθαι τὴν Μυκηναίων χώνα. τουάτα τοῦ παρόντος, ἥν ἦν Ἰλιὼ δεικουσι τοῦμαρ, ἐκλυνὸν ἐξηγημένουν.

πλεῖω δὲ τούτων οὐ κάτοικα, πλὴν ὅτι πέμπει με κεῖτα τούδε τοῦ φόβου χάριν.

partly erased. συμβρῶν Α, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἕ, Ἀ. Schöll regards these vv. as interpolated. 413 δευτέραν. Morstadt conj. υπερθαν. Nauck would reject the ν. ἀντὶ καμοῦ μαθεὶν. Ὀ. Α. 443 ἄτομοι συμβρῶν χάριν. 417 Π. πατρὸς. δευτέραν ὤμιλαν = πατέρα ἄνεις ὠμωντα: cp. Εὔρ. Ἑρακλ. 581 ὡμεῖς δ’, ἄδελφοι ἡ παροῦσα ὠμίλιμ, εὐδαιμονεῖν. So Πλ. 868 οἰκουμήνικ. ξίνων (n.). ἐφέστιον πῆξα: cp. Ο. Α. 1411 βαλλόσων ἐκφτέγας (n.). The floor of the Homeric megaron was not of wood or stone, but merely of earth trodden hard; Odysseus, when he sets up the axes, digs a trench in it (Od. 21. 130). ξίνων, then, affords no reason against referring ἐφέστιον to the hearth in the megaron (170 n.). But the vision of the tree becomes more intelligible if we imagine the sceptre planted at the altar of Zeus Herkeios in the open αὐλή of the house (Ἀλτ. 487). The suppliants at the household altars of Oedipus can say of themselves, ἐβοήσατο ἐφέστιον (Ο. Α. 32).

This scepter is described in the Iliad (2. 201 f.) as the work of Hephaestus, who gave it Zeus; Hermes transmitted it to Pelops, from whom it passed to Atreus and Agamemnon. The Homeric sceptre is often called χριστος (Ili. 2. 268, etc.), prob. as being ornamented with gold foil, or studded with gold nails (Il. 1. 246 χρυσίίοις θρολεί πεταρμένων).

Among the objects found at Mycenae are some supposed remains of such sceptres (Schliehm.. Μυρ. 101, etc.). οὐφόρης ποτὲ κ.τ.λ.: cp. 268 n. 418 Ε. ἐκ τε may have been preferred by the poet to ἐκ δὲ on account of ταῦν δ.—βρύοντα, luxuriari (with foliate): cp. Π. 11. 156 (ἔρως) βρύαν ἀνείπει: Ο. Α. 185 n.—ποτὲ γενέσθαι: for the inf. in a relative clause of oratio obliqua, cp. Π. 6. 117 ἄρα ἂν διότι οὖν ἄλλην ἀντιτίθηναν μέγαν, τοῦ τὸ γένεον τὴν ἀστίδα πάναν σκαξέω. Τιμ. 2. 102 λέγεται δι καὶ Ἀλκαμίων... δὲ δὴ ἄλλαται αὐτῶν... τῶν Ἀνδρόλαχος κ.τ.λ.

The vision resembles that of Astyages, who dreamed that a vine sprang from his daughter Mandane, the wife of Cambyses, τὴν δὲ μεταλλὸν ἐπισεβάζει τὴν Ἀσίαν πᾶσαν. The ὅριστος διέπολος explained this to mean that her son (Cyrus) should reign in his grandfather's stead. (Π. 1. 108.) The spreading branches figure also in the dream of Xerxes (id. 7. 19): ἔδεης...ἐπετερασθήσεται ἑλείης βαθρό, ἀπὸ δὲ τῆς ἑλείης τούτων κλάδων γῆς πᾶσαν ἐπισεβάζειν.

In choosing the scepter of Agamemnon as the stock from which the wondrous growth is put forth, Sophocles may have
EL. Tell what thou canst; a little word hath often married, or made, men's fortunes.

CHR. 'Tis said that she beheld our sire, restored to the sunlight, at her side once more; then he took the sceptre,—once his own, but now borne by Aegisthus,—and planted it at the hearth; and thence a fruitful bough sprang upward, wherewith the whole land of Mycenae was overshadowed. Such was the tale that I heard told by one who was present when she declared her dream to the Sun-god. More than this I know not,—save that she sent me by reason of that fear.

(made from τοῦ) L, with most MS., and Ald.: τοῦ Γ, and the schol. on O. C. 477, who quotes vv. 424 f. 425 δείκνυς] δείκνυε σχολ. on O. C. 477.—ἐξηγουμένων] In L, ης, written over the final ου, has been partly erased. ἐξηγουμένης Α, Γ, E. 427 με κείνη Λ, A, etc., and Ald.: μ' έκείνη τ.—τοῦ φόβου] τοῦ τάρβου cod. Ianenesis B. 7 (14th cent.), with τοῦ φόβου written above. 428—430 Morstadt, A. Schöll, and Todt reject these verses.—The MSS. (except Γ) and Ald. make Electra's speech to begin at v. 428. Turnebeus was the first editor (1552—3) who, following

had in mind the words of Achilles (II. 1. 234 ff.); να μὰ τὸδε σκύϕρων τὸ μὲν ὀφθαλμὸς φόλα καὶ ἄζουν | φῶςε, ἐπεὶ δὴ πρῶτα τούτῳ ἐν δραστὶ κέλοιτεν, | ὁδ' ἀνάθηκεν. 426 τοῦ παρόντος] has better MS. authority than τοῦ παρόντος, and is preferred by most editors; but the choice is nicely balanced. (1) τοῦ gives the simplest construction for παρόντος, and the better rhythm. But it is also somewhat strange, as implying that the presence of one person, and no more, was to be expected on such an occasion. In 427, τοῦ πλησιόν παρόντος ἵνα' ἀλλως, the reference is definitely to the paedagogus. (2) τοῦ is strongly recommended by Eur. Med. 67 ἱκουσά τοῦ λέγωντος, οὔ δ' ὅλων κλέων. The constr. then is τοιαῦτα ἐξηγούμενον ἐκλύον τοῦ, παρόντος ἵνα ἢλερ δείκνυα τοῦ βασιν: and παρόντος is properly predicative, = 'inasmuch as he was present' (and therefore able to tell). On the whole, I now prefer τοῦ. Hartung, to show the constr. points thus, τοιαῦτα τοῦ, παρόντος ἵνα' κ.τ.λ.: needless, I think. 'Πλιο δείκτων τοῦγαρ. Σφ. Eur. I. 7: θα νῦν τοῦ φόρουσα φάσματο, | λέγω τρώς ἀλήθεια, εἰ τι δὴ τοῦ ἐστι ἄκο. Schol.: τοῖς γὰρ παλαιοῖς ἠθος ἐν ἠπτοματισμοῖς (by way of expiation) τῷ ἡλίῳ διατίτασα τὰ ἄνεφορα. The popular attributes of Πλιο suggest more than one reason for such a custom. 1. He is the god of light and purity, ἀγών θεός (Pind. Ο. 7. 60), who dispels the terrors of darkness. 2. As the all-seeing god, πανθύριος, he is especially the detector of guilt (Od. 8. 370), able to reveal the lurking danger which an evil dream might overshadow. 3. And, generally, he is a saving power (σωτήρ, Paus. 8. 31. 7): cp. Ἀείσχρ. Suppl. 213 καλοῦμεν αὐγάς Ἡλίου σωτῆρας. 429 οὖ κατοίκον, πάλιν k.τ.λ.: cp. 410 π.—πάμε με κείνη. E lensd agrees with Brunck in writing μ' έκείνη, on the ground that the demonstrative pron. gains emphasis by the elision. But there is really nothing to choose. The fact that the best MS. (L) has the rarer form may be allowed to turn the scale. (Cp. Tr. 1091.) 428—430 These three verses, which the MSS. give to Electra, and which several recent critics reject (cp. n.), clearly belong to Chrysothemis, and are genuine. Electra's exclamation of joy (411) caused Chrysothemis to ask if her sister had any ground for hope (412). Electra replied that, when she had heard the dream, she would say. This showed her sister that Electra relied merely on the fact that Clytemnestra had seen some fearful vision. Now, therefore, instead of asking for Electra's interpretation, she merely repeats her counsel (383 f.) before proceeding on her errand. The words ποίς τινι θέως κ.τ.λ. (428 ff.) show the train of her thought. To Chrysothemis, the alarm of Clytemnestra (427) is more important than the apparition of Agamemnon. The
πρὸς νῦν θεῶν σε λίσσομαι τῶν ἐγγενῶν ἐμοὶ πιθεόται μηδ' ἄβουλία πεσεῖν· 430
εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν.

ΗΔ. ἀλλ', ὁ φίλη, τούτων μὲν ἄν ἔχεις χερῶν
τύμβω προσάπτης μηδέν· οὐ γὰρ σοι θέμις
οὐδ' ὁσιον ἔχθρασ ἀπὸ γυναικὸς ἱστάναι
κτερίσματ' ὠμὲν λοιπὰ προσφέρειν πατρί· 435
ἀλλ' ἡ πνοαἰσιν ἡ βαθυκαφεί κόνει
κρύψῳν νῦν, ἐνθα μὴ ποτ' εἰς εὔνην πατρὸς
τούτων πρόσεωςι μηδέν· ἀλλ' ὅταν θάνῃ,
κεμήλι' αὐτῇ τεῦτα σφέζουσθα κάτω.
ἀρχὴν δ' ἄν, εἰ μὴ τλημονοστάτη γυνῆ
πασῶν ἐξβλαστε, τάσθε δυσμενεῖς χοὰς
οὐκ ἂν ποθ', ὅν γ' ἐκτευε, τοῦτ' ἐπεστῆφε·
σκέψασ πάρ εἰ σοι προσφιλῶς αὐτῇ ὀδεῖκεν

Triclinius, gave vv. 428—430 to Chrysothemis. 430 ἀπώσε]= ἀπώση; L. 433 The 1st hand in L wrote, νδ' δοσιον ἔχθρασ γυναικὸς λοιπὰ: a later hand has inserted ἀπὸ above the line. ἀπὸ is wanting in some of the later MSS. (as G'); but present in others (as A and E), and in Ald. For ἀπὸ, Wecklein (Ars p. 6) conj. πρὸς, as Dindorf, too, suggested, though both keep ἀπὸ: Tournier, τάδε. Nauck writes, νδ' δοσιον ἔχθρασ λοιπὰ κτερίσματα | γυναικὸς. 438 πνοαίσοιν ᾧ Heath conj. πνοαισίων (and so Nauck and Blaydes read): Blaydes, πνοαίσ ὅσι: Reiske, πνοῃ ὅσι:

dream is only a new reason why Electra should be cautious,—not why she should hope.

The current ascription of the verses to Electra was doubtless prompted by verse 413. It was supposed that the recital of Chrysothemis must be immediately followed by the comments of Electra. But, as Hermann observed, the phrase ἄβουλία πεςεῖν would alone suffice to show that the verses belong to Chrysothemis (cp. 398). Nor could the warning, σὺν κακῷ μέτει πάλιν, be filly uttered by Electra.

428 τῶν ἐγγενῶν, 'the gods of our race'; cp. Αντ. 190 γῆν πατρώων καὶ θεῶν τῶν ἐγγενεῖ (a.). The phrase of Electra, θεων πατρῶι (411),—recalling the memory of her father,—would be less fitting for Chrysothemis.

429 εἰς ἄβουλίαν. (In Θρ. 597, ἀλοχοῦς πεσεῖ, the dat. is one of manner.)—σὺν κακῷ = κακῷ παθόνα (383 f.). Cp. 61 σὺν κέρδει.—μετε, σε, με, 'thou wilt come in search of me,' to help thee: schol. αὐτῇ μετελεύησε με καὶ ἄξιοιμε υμῖν σου γενέσθαι.

431 dλ', beginning the appeal: Ο.Τ. 14. O. C. 238 f. — ἀ φιλη. The bitter feeling seen in vv. 391 and 403 has passed away before the new hope, and she speaks with affectionate earnestness. — τοιῶν μην, as opposed to the offerings recommended in 440.

432 π. οὐ...θείμε, it is not sanctioned by usage, νδ' δοσιον, nor is it pious towards the gods: 캔 δισκευε νειατ: Cp. Αντ. 74 n.: Plat. Phaed. p. 108 A τῶν δοσων τε κα νομίων (meaning rites in honour of the dead): Αρ. Θή. 676 δοσι κα νομία.

ἔχθρας ἀπὸ γυναικὸς: for ἀπό, 'on the part of;' cp. 1469: O. C. 1289 καὶ ταυτ', δ' ὑμῶν δύσιν ... βουλήσομαι | δικείν ἐμοι. The prep., emphasizing the quarter from which the offerings come, is suitable here. κτερίσματ', used at 931 as including libations (944), but here distinguished from them. See on Ο. C. 1410 ἄλλα ἐν τάφῳ τεθέν καὶ κτερίσμασιν. Τη verb κτερίζεσε occurs in Αντ. 204 (n.), κτερίζεστα ὥσι: 84 n.

438 f. dλ' ἡ πνοαισίν κ.τ.λ., 'cast them to the winds—or bury them deep in
—So by the gods of our house I beseech thee, hearken to me, and be not ruined by folly! For if thou repel me now, thou wilt come back to seek me in thy trouble.

EL. Nay, dear sister, let none of these things in thy hands touch the tomb; for neither custom nor piety allows thee to dedicate gifts or bring libations to our sire from a hateful wife. No—to the winds with them! or bury them deep in the earth, where none of them shall stand near his place of rest; but, when she dies, let her find these treasures laid up for her below.

And were she not the most hardened of all women, she would never have sought to pour these offerings of emnity on the grave of him whom she slew. Think now if it is likely that the dead

Johnson (Lond. ed. 1722) πάλαι (Fröhlich, 9 'ν πάλαις).


437 ὅταν] Tournier conj. ἐτο' ἄω.


the earth.' The first thought is a passionate utterance of scorn and loathing. Cp. Eur. Bacch. 350, where Pentheus, in his rage against Teiresias, cries, and κατ' αὐραμαὶ Ἀδημοι καὶ θεὐλαιμιν μέθει. Τόι. 418 'Ἀργεῖ' ἀνελθη καὶ Φεργων ἐπανέθεσε | καθ' ἡμοῦ φρέστα: | παραδίδωμι'. Ap. Rhod. i. 1334 ἄλλα ἀνείμουι | δυσέων ἄμελλαν. Theocr. 22. 167 ἐκοι (dicebat) τοιάδε τοῦλα τὰ ἀ' εἰς ἑγὼν φέρετο κύμα | ποιηθ' ἑχεσο' ἀνέμων. (So, too, the Latin poets: Verg. Aen. ii. 795: Hor. C. i. 26. i: Ov. Trist. i. 2. 15: Tibull. i. 5. 35, etc.) The passage is wretchedly enfeebled by the conjecture ροατον (as if she were to sinθεν them in a river).

cρύφων adapts the general notion (ἀφάνιον) to κύνει: with παραδος we supply παράδοσ, or the like. The zeugma is of a common type: Od. 9. 166 ἐγὼν ἑλέοσομεν ... καθ' ἡμῶν γ' αὐτῶν τε φθορήν ἄπαν τε καὶ αὐτὸν: 15. 374 ὅπλα καὶ σωλήνα χαίονται | εἰσθ' ἐστὶν ὁδον τε ἐργάσων: 20. 32 ὁδον τε χαίοντο τοιαύτα καὶ τοιάδε: Pind. P. 4. 104 ἐστιν ἐργα | ἐστ' ἐντολής κεφαλῶν εἰσόμεθ: Aesch. P. V. 21 ὁδον φωνῆν ὁδον τε μορφήν βροτῶν | ὁφθει.

νυν here and in 624 = αὐτά: it stands for the masc. pl. in Τ. 886, and for the fem. in O.C. 43.—ἐνθα μὴ ποτὲ, with fut.: cp. 380 n. The conjecture ἔσθεν is spurious, but needless; the meaning is, 'in a place where they will have no access'

J. S. VI.
suggests τον (if δέξασθαι be retained).  

448 δέξασθαι MSS., and Ald.:

δέξασθαι Heath.—L has νέκυς in an erasure. The scribe had begun to write δέξασθαι a second time, but stopped at δέξας, and wrote νέκυς after it. He then erased both, and wrote νέκυς in the place of δέξας.

445 λοτροίσαι Nauck conj.

λοτροίσαι.—καφρá Brunck, which was doubtless read by the schol. on 446 (ἡ

φιλών, though it would be sufficiently explained by δέξασθαι: cp. Eur. Hec. 535 δέξαι χώδας μοι τάδε.

δέξασθαι. Sophocles has joined δοκώ (1) with the future infinitive in at least nine places:—O. T. 355: 358, 399, 401: Ph. 14: Tr. 1138, 1171: Ai. 1086: El. 471. (2) With the infin. (pres. or aor.) and ἦν in O. T. 584: O. C. 748: Ai. 263, 1078: El. 312, 614. (3) With the simple aor. inf. in El. 805, and Ph. 276: in both of which places the reference is to past time.

It seems, then, a reasonable inference that here, where the reference is to future time, he would have written δέξασθαι rather than δέξασθαι, or else would have added ἦν to the aor. inf. In three of those passages which have the fut. inf., the aor. inf. would have suited the metre equally well (O. T. 358 λέξεως: ἦν 399 παραστατῆσθαι: Tr. 1171 πρᾶξις). It is a different question whether δοκεῖ δέξασθαι could, or could not, refer to the future: see Appendix.


ἐμαυχάλεσθαι. The verb occurs only here and in Aesch. Ch. 439 ἐμαυχάλεσθαι δὲ γ’, ὥσ τοῦ ἐδηγ. In his Triorius Sophocles used the phrase πλήρη μαυχαλομάτων, and probably also τὸν μαυχαλισμὸν (fr. 566). The explanation given by the scholiasts and the lexicographers dates at least from Aristophanes of Byzantium (see Appendix). Murderers used to cut off the extremities of their victims, and suspend these at his arm-pits (μαυχάλαι) and from his neck. Hence μαυχαλίς is paraphrased by ἀκρυνηάζω.

Two different motives are assigned by the Greek commentators; viz.:—(1) the desire to render the dead incapable of wreaking vengeance (διότερ τὴν δίναμαν ἐκείνου ἀφαιρέσεως: (2) the desire to make an atonement (ἐξίδασθαι τῷ δολῳδούμῳ—ἀφοφοίησαι τῶν φῶν). There can be little doubt that the first of these motives was the primitive origin of the custom. If the second was afterwards blended with it, the idea may have been that of offering the severed portions to the gods below,—as a victim was devoted to death by cutting off a lock of hair (Eur. Ald. 75). Apollonius Rhodius seems to present the practice in this light (4. 477): Jason, having slain a foe, ἐξάργυμα ταμίες ὑμοῖς. Cp. Eutym. Μαρκ.: ἀτριγυματα λέγεσθαι τὰ ὑπὸ τῶν τραγῳδῶν λεγόμενα μαυχαλιματα.

κατά λοτροίσων κ.τ.λ.: ‘and, for ablation, she wiped off the blood-stains (from her sword) on his head,’ ἐν εὐρετή (cp. Ant. 792 ἔνει λῶσθον, O. T. 1457 ἔνει...κακῶ), and ἐν λοτροίσαι ἐν καβάρες. The action was a symbolic way of saying, ‘on thy head, not mine, be the guilt,’—as though the victim had provoked his own fate (thus Clytemnestra claimed to be the avenger of Iphigenia). So the Greek commentators explain; see schol. on 446, διότερ ταῦτα ἐν τῷ μοιείς κηθίς ἀποτρέψθη; and Eustathius p. 1857. 7 ὥσ εἰς κεφαλῆς δίδον τεκίνουs (the victims) προτρέποντος τοῦ
in the tomb should take these honours kindly at her hand, who ruthlessly slew him, like a foeman, and mangled him, and, for ablation, wiped off the blood-stains on his head? Canst thou believe that these things which thou bringest will absolve her of the murder?

It is not possible. No, cast these things aside; give him rather a lock cut from thine own tresses, and on my part, hapless that I am,—scant gifts these, but my best,—this hair, not glossy with ungueants,

κακοῦ. Cp. Od. 19. 92 ἑρόσυνα μέγα ἔργον, δ' σ' κεφαλὴ ἀναιμαξή, 'of which thou shalt take the stain on thine own head,' i.e. 'of which the guilt shall rest upon thy head': imitated by Her. 1. 155 τὰ μὲν γὰρ πρότερον ἐγὼ το ἐπηρεχα καὶ εὖω ἔμε κεφαλὴ ἀναιμαξή φέρω. Besides the proverbial οἷς κεφαλὰς σοι (Αἰ. Ραξ. 1063; etc.), cp. Dem. or. 18 § 294 οἷς ἐκόλουθοι τῶν τῶν γεγονόμων αἰτίων ἐπὶ τὴν κεφαλὴν ἀναδέικνυμεν. — This is better than to take ἐπὶ λουτρός as = 'for washing (of the corpse),'—i.e., in lieu of the loutrûa which it was the duty of relatives to give the dead (Αἰ. 1405 λούτρων δοσίων: Ο. C. 1603 n.: Αἰ. 901).

ἐξεμαζήκας, sc. ἡ Κλαυταμυκαστρα: not δ' ἐμε, which would require ἐξεμαζήκας. The change of subject is softened by the transition from a relative clause (ὅφι ήτι k.τ.λ.) to an independent sentence (cp. 188ff.); and Greek idiom was tolerant in this matter: see on Θρ. 363 ff.

ἀπὸ μη (Ἀστ. 632), like μнолог (can it be that...?)

οὐκ ἄστιν, finally rejecting the supposition, like οὐκ ἄστι ταῖσα (Θρ. 449: Αἰ. 470).

ταῖσα μὲν ἡμῖν: so δὲ k.τ.λ. Here so δ' marks an antithesis, not of persons, but of clauses, and serves merely to emphasize the second clause. This is a peculiar Ionic usage. Ἴτ. 9. 300 εἰ δὲ τοι (ἐκοι) Ἀρείηδης μὲν ἀντήχητο... so δ' ἄλλους τους Παρασκευαίς τερμέμενοι

ἐλέαιρη: 6. 46 ἱώμει, Ἀτροπος νείδ, σο δ' ἄξια δέξαι ἄπουμα [ἴωμει—μὴ κτεινε]: 4. 491 τοῦ μὲν ἀμμῷ δ' ὦ Λεύκων, ὃνομοστοὶ ἐσθῆσαν ἑταίρων, ἔθηχες. Ηρ. 3. 68 εἰ μὴ αὕτη Ζεύς ἔκαθεν... γυναικείς, so δ' παρά Ἀτραπός παλεῖ: 7. 159 εἰ δ' ἄρα μὴ δικαίως ἀρχεῖαι, σο δ' μὲν ἄμα βοθήσει. The Attic poets took the idiom from the Ionians: Aesch. Αἰ. 1060 εἰ δ' ἀξιωματοί δοθα μὴ δέχεις λόγον, σο δ' ἄρτι φωνής φάναι καρβάνων χρόλ. It is rarer in Attic prose: Xen. Αἰ. 4. 2. §§ 5, 6: αὖτι ἔνταθ' ἐμοῖν, ὦ τὸ ἄκρων κατέχομεν' οὐ δ' οὖ κατείχον.

βοστρύχων ἀκρας φόβας, since the offering at the grave was to be merely a lock of hair (πλάκαμος πενθηρής, Aesch. Ch. 8), in token of grief. The hair is not now to be cut short, as for a recent death (Eur. Helen. 1053 γυναικείος ἃ νεκτασαμέθα κουραίως καὶ νεκρωτ). The censure of Helen in Eur. Ορ. 128, ἀδετε παρ' ἀκρας ὦ ἀπῆθανεν τρίχας, so φανοσά κάλλος, refers to the time of her mother's death.

καρπὸ ταλαίπνη is a possessive genitive, going with τῷ δ' ἀπὶ τρίχῃ. It is so placed in the sentence as to heighten the pathos:—'give him a lock cut from (thine own head),'—and (give) on my part... this hair,' etc.

ταλαρη. The scholar's para-phrase ἀλβυμαρη gives the sense which we require. Cp. Eur. Εἰ. 183 σκέναι μο νιν αἵρη κάμων καὶ πέτλων τρίχῃ

5—2
καὶ ζώμα τοῦμὸν οὐ χλιδαίς ἡσκήμενον.
αὐτοῦ δὲ προσπίνουσα γθὲνε εἰς ἡμὲν
ἡμῖν ἄρωγον αὐτοῦ εἰς ἐξθροῦσ μολέων,
καὶ παῖδ᾽ Ὀρέστην ἐξ ὑπερέρασ χερὸς
ἐξθροῦσιν αὐτοῦ ζωτὶ ἐπεμβήναι ποδὶ,
opws τὸ λοιπὸν αὐτὸν ἀφνεωτέρας
χερὸς στέφωμεν ἦ ταυτὸν ὁδοῦμεθα.
oμαι μὲν οὖν, ομαί τι κακίειν μέλον
τέμψαι τάδε αὐτῇ δυσπρόσοπτ᾽ ὁνείρατα.
ὁμὼς δ', ἀδελφή, σοὶ θ' ὑπούργησον τάδε
ἐμοὶ τ' ἄρωγα, τῷ τε φιλτάτῳ βροτῶν
πάντων, ἐν Ἀιδον κεμένῳ κοινῷ πατρί.

ΧΟ. πρὸς εὐσέβειαν ἡ κόρη λέγει: σὺ δὲ,
eἰ σωφρονήσεις, ὦ φίλη, δράσει τάδε.

ΧΡ. δράσω: τὸ γὰρ δικαίον οὐκ ἔχει λόγον

to the Facsimile of the Laur. MS. of Sophocles, p. 31: Lond. 1885.—Heath
conj. τῆδε γ' ἀλικαρῆ: Fröhlich and Bergk, τῆδε τ' ἀλικαρῆ: Bleydes, τῆδε ἀνή-
λυφή: Campbell, τῆδε δυσφή. Hartung writes τῆδε γ' ἀλικαρῶν. 453 προ-
σπίνουσα L3 (=Lb): προσπίνουσα L (made from προσπίνουσα by a later hand),
with the other mss., and Ald.—γθὲνε] Nauck conj. ιθὲνε. 454 ἐξθροῦσι
αὐτῶν E.—Nauck conj. φοί. 455 αὐτῶν] Bleydes conj. αὐτῶν.—ἐπεμβήναι
made in L from ἐπιβήναι.—ποδὶ] Wakefield conj. ποτὲ. 457 ἀφνεωτέρας] Nauck

τάδ' ἐμῶν. But ἀλικαρῆ, the negative of
λικαρῆς, could mean only, 'not earnest,'
'not persevering.' In v. 1378 Electra
says (to Apollo), ἦ σε πολλὰ δή ἂν ἂν
ἐχομα λικαρῆ προσπίνῃ ξερὶ, i.e., 'with a
zealous, a devout, hand.' And we learn
from the scholiast here that a variant,
probably as old as Diodmus (circa 30 B.C.),
for ἀλικαρῆ was λικαρῆ: δ' ἐστιν, ἔ ἂν
αὐτῶν λικαρῶσαμεν, ὥς εἰ ἔλεγεν ἐκεῖν
τρίχα, 'a suppliant lock.' It is surely
manifest, however, that λικαρῆ θρῆ could
not mean, 'a lock of hair offered by a
suppliant.' We may safely, then, reject
Hermann's corresponding interpretation
of ἀλικαρῆ, comam non accommodam
supplicationi. Nor do I now think that
ἀλικαρῆ θρῆ could mean 'not cared for,'
'neglected.'

We come, therefore, to a dilemma.
(1) The words τῆδε ἀλικαρῆ τρίχα may
conceal some corruption: τῆδε ought
possibly to be τῆδε τ' (which is preferable
to τῆδε γ' here), followed by ἀλικαρῶν
(cr. n.), 'not sleek or glossy,' as with
unguents. I incline to this view. The
genuine word was in any case probably

negative, parallel with οὐ χλιδαίς ἡσκή-
μενον in 453.

(2) Or else, if the text be sound,
ἀλικαρῆ may mean οὐ λικαρῶ. There is
no doubt that λικ, 'fat,' is the root both of
λικαρῆς, 'shining,' and of λικαρῆς,
'stickling'; cf. Plat. Crat. 427 β τὸ
λικαρῶν καὶ τὸ κόλλωθαι (Curt. Eystm.
§ 340). Similarly ἡλικρός, 'stickly,' came
to mean 'important.' It is barely pos-
sible that, in coining a new negative
compound, the poet may have transferred
the sense of λικαρῆς to λικαρῆς: but it seems
improbable.

452 τῶμα here = τοῦμαι, a sense
which recurs only in later Greek; as in
Anth. Pal. 6. 272 a woman dedicates her
τῶμα to Artemis. (As to the τῶμα of the
Homerian warrior, see Introd. to Homer,
p. 65, n. 3)—χλιδαίς (cp. 52, 360), such
as embroidery, or metal work. τῶμα
were often elaborate and costly. A
golden girdle, found in Ithaca, has as
clasp a knot of metal ornamented with
garnets, etc. (Dict. of Ant., 2nd ed., vol.
1. p. 427).—The τῶμα is to be laid on
the grave, as ribands etc. sometimes were:
and this girdle, decked with no rich ornament. Then fall down and pray that he himself may come in kindness from the world below, to aid us against our foes; and that the young Orestes may live to set his foot upon his foes in victorious might, that henceforth we may crown our father's tomb with wealthier hands than those which grace it now.

I think, indeed, I think that he also had some part in sending her these appalling dreams; still, sister, do this service, to help thyself, and me, and him, that most beloved of all men, who rests in the realm of Hades, thy sire and mine.

CH. The maiden counsels piously; and thou, friend, wilt do her bidding, if thou art wise.

CHR. I will. When a duty is clear, reason forbids that

conj. ἀφονοτραπες. Οὐκ οἷον μὲν ὁδὸν, οἷοι dumb. But he would prefer, οἷοι μὲν ὁδὸν καὶ θεώτης τάκεινοι μελεῖν | πτευόμαι μητρὶ κ.τ.λ. The conrect. μελεῖν for μελον is also made by Blaydes.


Scaliger conj. λόγου.

cp. schol. Ar. Lys. 603 τὰς πανιάς ἀτ τοῖς νεκροῖς ἐπιμενον οἷος. 469. προσπηνονον, at the tomb.—αὐτόν, 'himself' (rather than merely 'him'), as the next verse shows.

465. η τὴν προσπήνον ἐκ ἔκρησιν. η τὴν προσπήνον ἐκ ἔκρησιν. ἔκρησιν expresses the condition: cp. ἐκ, 875 ἐκ ἀκυντίου ποδός: ἀφενός, instead of dying first, as his foes hope. The thought is, 'may he live to do it.'

487. άφενότραπες. άφενός is used by Pindar, Theognis, and Aesch. (though only in lyrics, Pers. 3 and fr. 96): άφενός is the only Homeric form.—στετομένης: cp. 53. 441. στετομένης: cp. Pind. O. 6. 78 ἐδώρφων θεῶν κάρκῳ λεῖας θυνιας.

489. οἷοι μὲν οὖν: 'Now (now) I think (οἷοι μὲν) that our father is already aiding us of his own accord; but still (διότι δε, 461) pray for his help.' Here the particles μὲν οὖν have each their separate force, as in O. T. 483, O. C. 634, Ant. 69: not merely their compound force, 'nay rather' (1503).

If μὲνον be kept, we must supply ἄλλο τι, and take οἷοι as parenthetic. This is possible, but harsh. οἷοι cannot govern μέλον, as the subject were it ὁδὸν. (Nor can μέλον τι be the subject to πτευόμαι, as Paley takes it: 'I think that some concern affecting him also sent these dreams.') Probably μέλεν was corrupted to μέλον through a misunderstanding of the construction. The sense is, τοιοῦτο βίου καὶ ἐκείνης ἐπελέ τι (adv., 'in some degree') πτευόμαι κ.τ.λ. She means that, though the gods below are the primary authors of the vision, the spirit of the dead was also in some measure active.

461. σώλ = σεαυτῷ: cp. 363 (ἐμὲ = ἐμαυτῷ), n.

462. βροτῶν: cp. 407 n.

464. πρὸς ἐνεβημένον = ἐνεβημένων: cp. 369 πρὸς ἄργην (n.).

489. διὰ διαμ. Chrysothemis here accepts the lock of hair and the girdle which Electra offers to her. We must suppose that, after leaving the scene, she puts Clytemnestra's gifts somewhere out of sight.

τὸ γὰρ δίκαιον κ.τ.λ. The sense is, 'When a duty has once become clear, there is no more room for disputing,—one should act forthwith.’ Two constructions are possible; I prefer the first.

(1) τὸ δίκαιον is an acc. of general reference, and οὐκ ἔχει λόγον is impersonal. 'With regard to what is (clearly) right, it is unreasonable for two persons to dispute; rather both should hasten on the doing (of it).’ With ἀλλ’ ἐπικεφάλειν we supply the notion δε from the negative οὐκ ἔχει λόγον (as from οὐκ ἔξισται in O. C. 1402 ff.; cp. O. T. 817 ss.). For the form of the sentence, cp. Xen. H. 7. 3. 7 τοῦ προλ. Ἀρχαίνον...οὐ γὰρ ἄνεμνηται, ἀλλὰ ὡστε πρῶτον ἐνυκάθαιτε ἐπιμωρθήσεσθε. So here the acc. τὸ δίκαιον, which represents the object of ἄρκει, is separated from it by the parenthesis οὐκ
δυνών ἐρίζειν, ἀλλ’ ἐπιστεύειν τὸ δράν. πειρομένη δὲ τῶν ἔργων ἐμοὶ στιγῇ παρ’ ὑμῶν πρὸς θεῶν ἐστώ, φίλαι: ὥς εἰ τάδ’ ἡ τεκούσα πείσεται, πυκνάν δοκῶ μὲ πειραν τῆρυ τολμήσεων ἐτί.

στρ. ΧΟ. εἰ μὴ ’γὼ παράφρων μάντις ἔφιν
2 καὶ γνώμας λειτομένα σοφᾶς, ἐσω ἀ πρόμαντις 475
3 Δίκα, δίκαια φερομένα χερῶν κράτη; 470
4 μετέσω, ὁ τέκνων, ὦ μακροῦ χρόνου.
5 ὑπεστὶ μοι θάρσος, ἀδυντών κλύνοναν 480
6 ἀρτίως οὐνεράτων.
7 οὐ γὰρ ποτ’ ἀμναστῇ γ’ ὁ φύσας σ’ Ἐλλάνων ἀναξ, 485
8 οὐδ’ ἀ παλαιά χαλκόπλακτος ἀμφάκης γένοις.


ἐχεὶ λόγον δυνών ἐρίζειν. (The first scholium gives substantially this view: οὐκ ἐχεῖ λόγον φιλοσεικὲν περὶ τοῦ δικαίου, ὡστε περὶ αὐτοῦ δύο ὅτι δόται ἐρίζειν.)

(2) Or τὸ δίκαιον might be nom.: ‘that which is clearly right does not afford any ground (οὐκ ἔχει λόγον) for two persons to dispute,’ etc. So the second schol.: ἢ τὸ ἄλλο λόγον ἀντὶ τοῦ ὧν παρέχει πρόφασιν. So far as the verb ἔχει is concerned, this sense is quite admissible: cp. Thuc. 2. 41 ὅστε τῷ πολεμῷ ἐπέλθωτι ἀγανάκτησιν ἔχει (ἡ πύλη). The objection is that the phrases ἔχει λόγον, οὐκ ἔχων λόγον, which are very common, regularly mean, ‘to be reasonable,’ ‘to be unreasonable.’ This is so both in the personal and in the impersonal constr.; as Plat. Phaedo p. 62 D τὸ γὰρ μὴ ἀγανάκτησταν οὗτοι ἔχει λόγον: Dem. or. 36 § 54 τῷ ἔχειν λόγον σὲ...δικαὶ ἀδικῶν λαμβάνει; The supposed sense, ‘not to afford a reason,’ is unexamined.

80τὶ is taken by Hermann and others to mean Electra and the Chorus. ‘The right view (of the matter) affords no ground for me to contend against you both.’ But the controversy of Chrysothemis has been with Electra only. She is yielding to a new perception of her duty, not to a majority of voices.

469 ταρ’ ὑμῶν, on your part: cp. Tr. 596 μόνον ταρ’ ὑμῶν ἐμ’ στεγόφελ. 470 πυκνάν, to my cost: Eur. Bacch. 336 ὃς ἄν λειτουργῆς διέσει τοιχῶν | ἄρει, πυκνὰ βαχκεφαλὼν ἐν θήβας ἰδου. I.A. 1315 πυκνά, | πυκνὰν ποιοῦσα δυσελείναι.—For δοκεῖ μι...τολμήσαν, cp. Tr. 706 ὄρω δὲ μ’ ἔργον δεινὸν ἐξεργασμένον (ν.).—For ἐπ’, cp. 66.

472—515 First στάσις. Strophe, 472—487 = antistrophe, 488—503: epode, 504—515. For the metres see Metrical Analysis.

Encouraged by the tidings of Clytemnestra's dream, the Chorus predict an early retribution on the murdersons.

472 ηθ. εἰ μὴ γάρ κ.τ.λ. The sanguine prediction of the Chorus in O.T. 1086 ff. has a similar preface,—εἰπερ εἶπ’ μάτις εἰς κατὰ γνώμαν ἑαυτῆς.—γνώμας λειτουργῶν, ταίλει τί: cp. Tr. 936 οῦτ’ ἄνευταν | ἑλείντ’ οὖν ὥστε.

475 ηθ. δ’ πρόμαντις Δίκα, because she has sent the dream, a presage of her own advent. In Aesch. Cho. 33 Clytemnestra's vision is itself called δομῶν δυσερήματις. The fact that μάτις has
two voices should contend, and claims the hastening of the deed. Only, when I attempt this task, aid me with your silence, I entreat you, my friends; for, should my mother hear of it, methinks I shall yet have cause to rue my venture.

CH. If I am not an erring seer and one who fails in wisdom, Strophe. Justice, that hath sent the presage, will come, triumphant in her righteous strength,—will come ere long, my child, to avenge. There is courage in my heart, through those new tidings of the dream that breathes comfort. Not forgetful is thy sire, the lord of Hellas; not forgetful is the two-edged axe of bronze that struck the blow of old,

just preceded gives no ground for suspecting τρομάτης: cp. 163 (γάρ after γάρ) n. For Δίκη as an avenging power, cp. 538: Αὶς 1390 μηδέν τι Ἠρων καὶ τελεσφόρος Δίκη.

Δίκαια φερόμενα χειρών κράτη. The goddess Justice is here conceived as being in her person the victorious avenger. The words mean literally, ‘bearing away just triumphs of prowess,’ Cp. Π. 13. 486 αἶχα κεὶ ἕ χερσατο μέγα κράτος ἕ χερσατο: for the plur. κράτη. Aesch. S.Diæ. 951 εἰς δὲ γίγα καὶ κράτη τοις ἀργοῖς: and for χειρῶν κράτη, above, ν. 37 χειρός εὐδηκό υποφαγάς, 206 διάκεισιν ἀδίκου διδάκμων χειρῶν.—Others render: ‘carrying just victory in her hands,’ like Erins in Π. 11. 4 τολέμω μέρας μετὰ χειρῶν ἔχουσαν. The use of φέρονται as = φέρνων is rare, but not unexampled: Campbell quotes Her. 7. 50 ἄλλη φοράντο φερόμενον πορεύμεθα: and we might add Π. 6. 177. But the picture thus given seems less clear and strong.

477 μένεσθαι, will come in pursuit (of the guilty): Aesch. Cho. 273 εὶ λῃ μένεσθαι τοῖς τατρα τοῖς αἰτίοις.—οὐ μακροῦ χρόνον: cp. Ο. C. 397 ζητεῖται δαβίδι κούχι μικροῦ χρόνου (n.).

479 Σι. ὑπετέστιν μοι θαδαστείς is followed by κλέωνων as if φέροντει οὐ υπῆλθος με had preceded. Cp. Aesch. Pers. 913 λήχων γὰρ ἐναὶ γιγάντιον βασιλ. τοῖς δὲ δαπανῶν ἀστώτωι: Cho. 410 πέταλ ταὶ δ᾽ αὐτῆ μοι φίλων κέρας τόνδε κλέονων ὀδύναν. In other examples the presence of an infin. modifies the boldness: Αἰ 1006 εἰ τι χρόνος μοι διαστῆναι, εἰς τοὺς βροτοὺς, τοὺς σοὶ ἀρέσταν: εἰ τῶν οὐδεμιᾶς; Eur. Med. 814 καὶ δὲ συγγυμνὴ λέγεις νά δὴ ἵστοι, μὴ τά σχολεύα, ὅς ἐγώ, κακὼς. (Cp. Αντ. 838 n.)

ἄπαντος...ἀναφέρεται: cp. the invocation of Sleep, Ph. 818, εἰσὰς ἑώς θάνατος. In Aesch. Cho. 32 ff. the dream is described as ‘breathing resentment’ against the murderers: τότε γὰρ ὀρθόθρεξ φόβος, δόμων οὐράμοματι, εἰς θνοτὸ κότον πεινών.

482 ἀμαστεῖ γ᾽ ὁ φόβος σ'. The pronoun σε is indispensable here, and could have easily fallen out after φόβος. To add it there is better than to read ἀμαστεῖ σ᾽ ὁ φόβος: for the γε after the verb, marking assurance, is expressive.

484 ε. cp. Ph. 688 ἀμάσατον ἀπολογων, ‘billows that beat around him’ (n.).—γῆνα: cp. 195 γενῶν (n.).

The very axe (φίλων τέλεσαν, 99) with which the blow was dealt is imagined as nourishing a grudge against the murderers who had set it such a task. Such a personification recalls that practice of Athenian law by which inanimate objects which had caused death were brought to a formal trial in the court called τὸ ἐνὶ Πρωταγείλει, and, after sentence, cast beyond the boundaries, in the presence of the Archon Basileus and the sacrificial officers of the tribes (φιλα-
9 ά νυν κατέπεφνεν αισχίστασι εν αἰκίαις.

συμφονεῖ καὶ πολύπονος καὶ πολύχειρ
2 ἀ δευνὸς κρυπτομένα λόγοις χαλκόπους Ἐρωτός.
8 ἀλεξτὸ ἄνυμφα γὰρ ἐπέβα μιαφόνων
4 γάμων ἀμιλλημαθῆ οἶσιν οὐ θέμισ.
5 πρὸ τῶν διότι τοῦ μὴ ἔχει μὴ ποθὲ ημῶν
6 ἄγειες πελάν τέρας
7 θοὶ δρωσὶ καὶ συνδράως.
8 οὐκ εἰσὶν ἐν δεινοὶς οὐεῖροι οὖν ἐν θεσφάτωι,
9 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχῆσει.

ἐπ. ο Πελοπός ἀ πρόσθεν πολύπονος ἵππεια,

Wakefield and Kičala).—ἀμφάκης Hesychius: ἀμφάκης mss. 487 αισχίστασι
ἐν αἰκίαις] εἰς ἐν, A and Ald.: αἰσχίστασιν αἰκίας Δ and Pal. 40. 488 ἔξει
καὶ] Blaydes conj. ἔξει τοι. 489 πολύχειρ ἀς has been made in L from πολυ-
χειρα, and her is written above. 491 Ἐρωτός L, made from Ἐρωτός. 492 ἐπέβα]
Blaydes writes ἐπέβατα ('they entered upon,' cp. Τ. 504 κατέβασαν). 493 ἀμιλ-
λημαθὴ] Musgrave conj. ἀμμήλημαθ. 495 πρὸ τῶν διότι τοῦ μὴ ἔχει μὴ (τι)
ποθὲ ημῶν (made from ημῶν) ἀ-] ψεύδει πελάν τέρας L. Instead of a single μήποτ'.
and slew him with foul cruelty.

The Erinys of untiring feet, who is lurking in her dread ambush, will come, as with the march and with the might of a strophe, great host. For wicked ones have been fired with passion that hurried them to a forbidden bed, to accursed bridals, to a marriage stained with guilt of blood. Therefore am I sure that the portent will not fail to bring woe upon the partners in crime. Verily mortals cannot read the future in fearful dreams or oracles, if this vision of the night find not due fulfilment.

O chariot-race of Pelops long ago, source of many a sorrow, Epope.

some mss. have μήτοτε μή τοάθ (A, T, E, Vindobonensis; and so Ald.). After μ’ ἔξει, θάρσος is added in Γ, Aug. c (an Augsburg ms. of the 15th cent.), Pal. 40 (with ἰλικ suprerscr.); in E it has been written above the line by the first hand. For conjectures, see comment. and Appendix. 498 ἐν τῷ L. The present breathing and accent are from a later hand; but it is not clear that η was ever η. 499 ὑποτάτου Blaydes conj. βροτών: Nauck, θεών. 500 κατασκεύης Musgrave conj. κατασκεύης: Madvig, κατασκεύης: Nauck, κατασκεύης. 504 L divides the vv. thus:—ὁ πέλαγος—πολύνοσον—ὡς—ταῖδε—ἐθνοὶ—μυρίλος—παγχρόσων—δυστάνωσι—οἴνωσι—έλειφην—πολύνοσοι αλ.

as Dünzl explains, 'forward on the path of flight.' cp. Leaf ad loc.). Tr. 505 κατάθειν πρὸ γάμων, 'entered the contest for the marriage' (not 'before' it, which would there be pointless).

(2) Could ἔξει μέ, μήτοτε τέρας πελάν (etc.) mean, 'the belief possesses me, that etc.'? Surely not. No real parallel for so strange a phrase has been produced. It is irrelevant to quote those impertinent verbs which directly express the occurrence of a thought to the mind; as Xen. An. 6. 1. 17 εἰσεύθη αὐτοῦ ὅσοι ἢ καὶ ἔξω ποὺ ὁκεάνει ἀφίκουσο ("the thought came to them, how they might," etc.). Thuc. 6. 78. § 1 ἐθῃ το ὅμοιο, τῶν μὲν Συμβολωνον...πολύμοι εἶναι κ.τ.λ. Either, then, the subject to ἔξει has dropped out, or the words μ’ ἔξει conceal a corruption.

The following remedies are possible: I incline to the first, as involving least change. (1) Reading in 479 ὑπετι μοῦ θάρσος, we may read here πρὸ τῶν θαρσοῦ τοῦ μ’ ἔξει, <θάρσος τί.>, μήτοτα’ ἡμῶν etc. (It may be remarked that τι is in harmony with the tone of ὑπετη μοῖς in 479.) Another available word is ἐννοια (cp. Ant. 279). (2) Or, reading in 479 ὑπετι μοῦ θάρσος, we could read here πρὸ τῶν θαρσοῦ τοῦ ἔξει μ. On either view, the ν of ἄνυπνων in 480 is long (as several critics have assumed).

In those mss. which have μή τοτε μή τοάθ ἡμῶν, the first μήτοτε (absent from the gap) was probably an attempt to fill the gap: unless, indeed, μ’ ἔξει should be θράσος (as Wunder thought).—For other conjectures, see Appendix. 497 ἀντιγένεια: schol. θαρρώ ὅτι τοῖς δρόσω ταῖτα τὰ ἀδικα καὶ συνθρᾶοι αὐτοῖς οὐκ ἦταν ἁγία καὶ ὑποτήτες γὰρ ὑπέσσι τὸ ὀμόνοι.—Bergk, whom Hartung follows, reads ἀντιγένεια, 'unheeded,' a word known only from Hesychius: ἀντιγένειε, ἀφροτίατον. Σοφοκλῆς Φαίδρης. (Hesych has also ἔφειρε· δέδοικε...φορτίζει.)

πελάν, 'Attic' fut. inf. of πελάω: cp. O. C. 1050 πελάω: Aesch. P. Ψ. 282 πελάω. (In Ph. 1150 πελάρη should be πελάρη .')—Others take πελάν as pres. inf. of πελάω (as in Hom. hymn. 7. 44 πελαθ: cp. n. O. C., Lc.). 498 τοῖς βροτῶν, Clytaemnestra, to whom the dream came: τοῖς συνθρᾶοι, Aegisthus (cp. 97 ff.): for the plur. cp. 140 (γανέων), n. 499 μαντεῖα βροτῶν, means of divination for men.

503 κατασκεύης come safely into harbour,—as a seafarer was said κατάθεια εἰς γῆν (Ph. 211 n.). Cp. Tr. 826 (of oracles) καὶ τάδ’ ὀρθῶς ὢμέδε κατασκεύης. 505 ἱπποι here—driving of horses, like ἱπποτή (II. 4. 303 etc.); a word
ος εμολες αιανης ταδε γα.
ευτε γαρ ο ποντισθεις Μυρτιλος εκομαθη,
*παγχρυσεων διφρων δυστανοις αικιας
προρριζος εκρυθεις, ου τι πω
ελειπεν εκ τουδ οικου πολυτονος αικια.

510

ΠΟΕΙΑς Blomfield, as the 1st hand wrote in L, where the final σ has been erased: αιανη most mss., and Ald. ΜΟΟΙ μυρτιλος made in L from μυρτιλος. 510 παγχρυσεων διφρων Hermann: παγχρυσεων διφρων mss.: παγ-
χρυσεων εκ διφρων Dindorf. 511 δυστανοις Nauck writes δυστανος. 512 εκρι-
θεις In L the θ has been added by the 1st hand above the line. εκριθεις ι, and Suid. των προφορων. Reiske conj. εκρυθεις (approved by Porson, Adv. p. 209).
518 οδ τι πω Hermann: οδ τι πω mss. and Ald. 514 ελειπεν L, A, with most mss., and Ald. ολιγη παι με a few others.—εκ τουδ οικου most mss., and Ald.

used by Eur. Η. Φ. 374 with ref. to the raids of Centaurs (χοθα θεσσαλων απειεις εδαιμων).

Οενομαις, king of Pisa in Elis, had promised the hand of his daughter Hippodameia to the suitor who should defeat him in a chariot-race; the penalty of failure being death. The young Pelops, son of Tantalus, offered himself as a competitor. Myrtilus, the charioteer of Oenomaios, was persuaded (either by Hippodameia or by Pelops) to betray his master. He did so by leaving out one or both of the linch-pins by which the naves of the chariot-wheels were secured to the axles. Tzetzes on Lycochoron 146 tais χορωιαι (=πλημμαι, the naves) των τρωχων ουκ εμβαλων των θηνοσ. According to another story, he substituted a linch-pin of wax for a real one (schol. Apoll. Rh. 733 εμβαλεται κρωνοι εμβαλοιν ετε των ακρασνων). So Pelops won the race, and the bride. But Oenomaios was soon avenged on the traitor; for Myrtilus insulted Hippodameia, and was thrown into the sea by Pelops; upon whose house he invoked a curse, as he sank.

Europides, too, (Or. 990 ff., Helen. 386 f.) refers to this chariot-race as the event with which the troubles of the Pelopidae began. Apollonius Rhodius briefly describes the critical moment of the race as one of the subjects embroidered on the cloak of Jason (1. 752 ff.); there Oenomaios was seen, ‘falling sideways, as the axle broke at the naves of the wheels,’—ἀξωνος εν πλημμαις παρακληθη ανγυμνου ι πικτεν.

The eastern pediment of the temple of Zeus at Olympia (citr. 450 B.C.) was adorned with sculptures by Paeonius, representing the preparation for this contest (Paus. 5. 10. 6). The fragments found on the site have sufficed for a reconstruction of the group. Zeus occupied the centre; to the right of him were Pelops and Hippodameia; to the left, Oenomaeus and his wife Sterope. On each side was a chariot drawn by four horses. Myrtilus was sitting in front of his team, with his face turned away from his master.

In the older and nobler form of the myth, Pelops won, not by a fraud, but by the grace of Poseidon, who gave him winged horses (Pindar Θ. 1. 87 οθυκεν διφρων τε χρωσον πετοιοιν τε ακαθαρσας κτινους). On the chest (λαρναξ) of Cypse-
us, seen by Pausanias in the Heraeum at Olympia (Paus. 5. 17. 5), Pelops was driving two winged horses.

506 αλαιης suits the idea of persist-
ten calamiety. Whatever its real etymology, it was associated with ἀδι (Aesch. Eum. 572 ετι των αλαιη χρων, ib. 672 αλαιη μονος), and was used to denote that which pains by wearing, or wearing (as Pind. Π. 1. 83 κορε...αλαιη: Ι. 1. 49 λιμον αλαιη).

The form αλαιη has the best author-
ity, and some critics hold that αλαιη (Hesych.) was a Byzantine invention. But in Aesch. Eum. 416, ημαι γαρ εμεν γυναικευυτος αλαιη τεκνα (so L, schol., and Tzetzes on Lycochoron 406), αλαιη is far less suitable.

506 f. ευτε, 'since,'=ες ου, like ἄτε (Thuc. 1. 13 ἢτ δ' ἐστι μάλιστα τραυμα-
σια...ἄτε) Δμευκόρης Σαμυος ἡδε).
what weary troubles hast thou brought upon this land! For since Myrtillus sank to rest beneath the waves, when a fatal and cruel hand hurled him to destruction out of the golden car, this house was never yet free from misery and violence.

But in L, σ (or σι?) has been erased after οἴκον. Τ has οἴκου (with ou superscr.) : Dobree conj. οἰκον. Nauck writes έξελίξει τοῦτον οἴκου. Blaydes conj. έξελίξει τοῦτον οἴκου (or τοῦτον οἴκου). 515 πολύτονος] Schol. on 508 ο νοῦς τοιούτου ἀστώ, ἄρ' οὐ δὲ Μυρτίλος ἀνθείε, οὐ διέλεξε αἰκία τοῦ τοποκτήμονος ὁμοι. Hence (reading-οἴκου) Bothe conj. πολυτήμων, and Bergk reads πολυτάμων. Tournier and G. H. Müller conj. πολυτόνοι: Blaydes, that, or πολυβότοι.

ο τοινυτέλες Μυρτίλος. The legendary scene was at Geraestus (now Cape Manido), the s. promontory of Euboea: Eur. Or. 990 Πελών ἄντε τελέσαε διδώ- фροιε, Μυρτίλον φῶν | δικαί ἐν οἴδια πτόστο | Νεκροκόμιοι | πρὸς Γερμανίας | τοινυτίων δάχων ἄρματες Ὀτες. Tzetzes on Lycothron 156 μίτνεται παρὰ Πέλαγος πρὸς Γερμανίας ἀκρωτηρίου. ἃ δὲ τελέσεις ἄρα ἀράται τοῦτοι Πελώνιαι δεναὶ κ.τ.λ. To Myrtillus was sometimes traced the name of the Μυρτίων τελέσοι which lay s. of Euboea, e. of the Peloponnese, and w. of the Cyclades. Pausanias (8, 14, 12) rejects this etymology, supposing Myr- tillus to have perished on the coast of Elis. The Myroean sea was probably so called from the islet Myro near Ger- raestus.

A vase found at Capua shows Pelops and Hippodameia in a ship, from which Myrtillus is falling backwards into the water. A winged Erinys hovers in the air above, brandishing a sword over the head of Pelops (Baumeister, Denkmaier p. 1204, referring to Mon. Ins. x. 25). ἔντακμάθη: cp. Αἰ. 831 καλῶν θ' ἀμα | τοῦτων Ἐρμήν χίλιον σέ κα μοίσαγ. 510. παγχρασέωις ἄφθονοι, the golden chariot given to Pelops by Poseidon: see Pind. O. 1, 87, in n. on 505. This plur. (τάτατοι, as denoting one chariot (like ἔχηα, ἄρματα), is not Homeric. παγχρασέωις (- - -), the epic form, suits the metre here. Cp. Ττ. 1099 χρασέωις (− - -). Dindorf, keeping the ms. παγχρασέωις, inserts et after it. The strophic test is absent in an epode.—παρέρρητος here = πανώλεθρος, as in Arist. Rhet. 587 παρέρρητος αὐτός, ἡ γυνὴ, τὰ ταῦτα, | κάκιστ' ἀναλοι- μηρ. It would strain the word to understand, ‘torn from his place’ in the

chariot.—ἐκραφθείς. In Her. 6, 86 ἐκτραπται...πρόρρητος is said of a man whose family is exterminated (cp. Eur. Hær. 684); but ἐκραφθεῖς is manifestly unsuited here.

514 αἰκία (cr. n.) is confirmed by metre, since every other v. of this epode has anacrusis, which αἰκία would exclude. For the insans. λεψι, cp. Eur. H. F. 133 τὸ δὲ κακοτυχεῖ οὐ λεύσιν ἐκ τέκνων: Ηηλιν. 1156 οὐδὲν εἶμι | λεψιν κατ' ἀνθρώπων τόλμης. And ἐλέειν in turn confirms οἴκου as against οἴκου. For τὸ suits the imperf. in this sense (‘was never yet absent from the house’), but would require the aor. if the sense were, ‘has never yet left the house.’ For the sing. οἴκου (=family), cp. 978.

515 πολύτονος: πολυτάμων is very possibly the word which was read by the schol. on 508 (see cr. n.). But πολύ- τονος, the reading of our mss., suits the context far better. Even if the ν. πολύτονας were right, such an epithet as ‘wealthy’ is jarring here. In an epode, conjecture had freer scope than in a strophe; and πολύτομος may have been prompted by the desire to define οἴκου.— Remark αἰκία so soon after αἰκία (511): cp. 163 (756), n.

516—1007 This second ἐπειδὴδομ comes comprises four scenes. (1) 516—569. Electra and Clytemnestra. (2) 560—803. The disguised Paedagoge enters, and relates to Clytemnestra the death of Orestes. She presently goes with him into the house. (3) 804—870. Electra and the Chorus. (4) 871—1057. Chrysothemis re-enters, and tells what she has seen at the grave. Electra speaks with her of a new resolve.
ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀνεμένη μὲν, ὡς έοικας, αὖ στρέψεις ὑπὸ γάρ πάρεστ' Ἀγιοθόσ, ὦς ς' ἐπείχ' ἀεὶ μῆς τοι θυραίαι ς' οὖσαν αἰσχύνειν ἕλωσ· νῦν δ' ὡς ἀπεστ' ἐκεῖνος, οὐδὲν ἐντερπεῖ ἐμοῦ γε· καί τοι πολλὰ πρὸς πολλοὺς μὲ δὴ ἐξείπας ὡς θρασεία καὶ πέρα δίκης ἀρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά. ἐγὼ δ' ὑβριν μὲν οὐκ ἔχω, κακῶς δὲ σε λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά. πατὴρ γάρ, οὐδὲν ἀλλο, σοὶ πρόσχημι ἀεὶ ὡς ἐξ ἐμοῦ τέθηκεν. ἐξ ἐμοῦ· καλῶς ἐξουδα. τώδε ἁρμησι οὐκ ἐνετί μοι· δ' ἡ γάρ Δίκη μν ἐλευ, οὐκ ἐγὼ μοῦν, ἡ χρῆν σ' ἁρμήνειν, εἰ φρονοῦσα ἑτύγχανες. ἔπει πατὴρ ὑώτου σός, ὃν θρηνεῖς αἰ, τὴν σὴν ὀμαινον μοῦνον Ἐλλήνουν ἐπήθη θεοῦν, οὐκ ἴπον καμῶν ἐμοὶ

516 στρέφει] στρέφη A and vulg.: τρέφη L, and so Eustath. p. 168. 36. One ms. of Suidas (cod. A) s. v. ανεμένη has ἐκτρέφη. 517 δὲ σ'] σ' has been added in L by a later hand. 518 μὴ τοι] Blaydes writes τὸ μῆ.—θυραίων γ'] Blomfield conj. θυραίων γ' (on Agam. 1012). 521 θρασεία] Morstadt conj. τραχεία.—πέρα] πέραι L. 525 τὶς ὑμεῖς ἔπει: in L by the 1st hand from τοι. 528 φολος: said from an Athenian point of view (on Ant. 578). The Homeric maiden of noble birth, such as Nausicaa, has more freedom.

518 ἀνεμένη is emphasised by μὲν, which has no corresponding δὲ: the implied antithesis is, ἐπίχειν δὲ σι ἐγὼ μοῦν ὡς δύναμι (159 f.).—Σπ. Ἀντ. 578 ἓ δὲ τούδε χρῆ γυναῖκες εἶναι τάσι μηδ' ἀνεμένας, where see n.—ὁς ηοικας: Τρ. 1241 n. 519 τηρ. versaris, go about (instead of remaining in the seclusion of the γυναικώνινα): cp. Xen. H. 6. 4. 16 ὡς τὸ φαινεῖ ἀνατρεπθομένου. Τρ. 907 ἄλλη δὲ κάλλη δωμάτιον στρεφομένη. The simple στρέφομαι is very rarely so used; but cp. Solon fr. 4. 23 ταῦτα μὲν ἐν δήμῳ στρέφειν κακά. Clytaemnestra begins in the same strain as Chrysothemis, who likewise emphasised her reproof by the word αἱ (326).

518 μὴ τοι θυραίων γ': τοι (Lat. sane) here limits with an ironical force, while γε lays stress on the adj. The combination μη τοι...γε occurs also in O. C. 1407, Ai. 472: μη τοι, without γε, in O. C. 1439, Ant. 544.—αἰσχύνων

516 στρέφει: A and vulg.: τρέφη L, and so Eustath. p. 168. 36. One ms. of Suidas (cod. A) s. v. ανεμένη has ἐκτρέφη.
At large once more, it seems, thou rangest,—for Aegisthus is not here, who always kept thee at least from passing the gates, to shame thy friends. But now, since he is absent, thou takest no heed of me; though thou hast said of me oft-times, and to many, that I am a bold and lawless tyrant, who insulks thee and thine. I am guilty of no insolence; I do but return the taunts that I often hear from thee.

Thy father—this is thy constant pretext—was slain by me. Yes, by me—I know it well; it admits of no denial; for Justice slew him, and not I alone,—Justice, whom it became thee to support, hadst thou been right-minded; seeing that this father of thine, whom thou art: ever lamenting, was the one man of the Greeks who had the heart to sacrifice thy sister to the gods—he, the father, who had not

points thus: ἐξ ἐμοῦ, καλῶν | ἐφοδία. 527 f. Schenkel would delete v. 527 (suspected also by Nauck), and in 518 change ἦ γὰρ to ἦ ἐκ τῆς ἡ (ὦν θ' ἢ Θ. Hense: ἄτρος F. Polle).—νῦν made in L from μῦν. ἐλεόν, ὁδοί A, etc., and Ald. ἐλεόν κοῦν L (corrected from ἐλεόν κοῦν), with Γ and others.—For νῦν ὠλετσ G. Krüger conj. ἐνειλεῖν.

530 οἴσοι σοι μετ.: σὺς οἴσοι Erfurdt.—After 530 Mostad supposes the loss of a v. which began with τήν αὐτὸς αὐτὸν παῦσα. 531 Nauck brackets the words

525 f. πατήρ γὰρ κ.τ.λ. A comma should follow ἀλλο, since τεθνηκεν depends on πρόσχεμα σοι (ἐστίν) ὡς: cp. Her. 7. 157 πρόσχεμα μὲν ποιεμένος ὡς ἐν ἄθναις ἔλαιοιν.—If there is no comma after ἀλλο, the constr. becomes most awkward. Thus Paley makes ὡς depend on κλώ (ʼI am toldʼ) supplied from v. 594. Campbell renders: 'your father, that is what you are always holding forth, (how that he) died by my act'; adding: 'By a kind of attraction, the main sentence, as it proceeds, becomes subordinated to the parenthesis.'—πρόσχεμα here = στήσεις, πρόφασις. Cp. 682.

528 ἦ γὰρ Δική. The γὰρ, which has been impugned (cn. n.), is right. 'He certainly died, and by my hand; for Justice, whose instrument I was, required his death.' As to Δική the avenger, cp. 475 f. (n.). Aesch. Ag. 1432 μὰ τὴν τέλειον τῆς ἐμῆς παῦσες Δικήν, ἴ ἄτρα τ', Ἴπρον ὀθ', ἠλει πόντ. ἐσφατ' ἴγου. 529 ἦ χρῆν σι' ἀριθμὸν κ.τ.λ. The inf. represents the apodosis; i.e., 'It was your duty to help,' implies, 'you would have helped,' ἀρωγὸς ἤ ἑσθα. Cp. Eur. Med. 586 χρῆσθα, ἐλεφ ἐσθα μὴ κακός, πελαττ' ἐμ' ἱμαμεν γάμον τόν τ' (i.e., παῦσας ἐν ἐγκύμαι). Lys. or. 32 ὅ 23 εἶ ἐβοδεῖσθαι κεκαυσμένον. ἐξέπα λιπνή ἐλαῖν... ἐκείνη ἀπήθ' μεθύσαν τόν ὁμόν (i.e., ἐμαθώσαν ἐν).

530 The order of the words in the mss., ἐτέι πατήρ οἴσοι σοβ, is probably right; the words would then fall from her with a certain deliberate bitterness. Cp. 542: Αντ. 44 ἦ γὰρ νοεῖς βάστενν σφ (n.): Ph. 101 λέγω σι' ἴγου δὸλῳ Φλοκίττην λαβεῖν.

531 μοῦνος (Ο.Τ. 304 n.) Ἐλλήνων. He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. Ag. 239 φιλάλαξα βραβή; and several persons took part in the deed itself (ib. 240 ἐκατον θυτώρ). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Cp. Aesch. Ag. 205—225, ending with ἔλα γ' ὧν | βυθή γενέσθαι θυγατέροις. Sophocles, like Aeschylus, ignores the legend used by Euripides, that Iphigenia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

Nauck requires τήν αὐτὸς αὐτὸν instead of τήν σφ δαιμόνων, because Agamemnon's unique crime was the slaughter of his own child: as if the text did not convey this. Clytaemnestra means, 'while mourning a father, you forget a sister.'

532 f. The regular mode of expression would be, οἴσοι τῷ λαβόντι καμάρων ἔμοι, ὁ σπέρχας τῇ τικτοσθῇ. But, having written
λύπης, οτ’ ἔστατος, ὁσπερ ἡ τίκτουσ’ ἔγω.
εἰδεν, δίδαξον δὴ με, τοῦ χάρων, τίνων
ἐθυσαν αὐτὴν; πότερον Ἀργείων ἐρεῖς;
ἀλλ’ οὐ μετὴν αὐτοίσι τὴν γ’ ἐμὴν κτανεῖν.
ἀλλ’ αὐτ’ ἀδελφοῦ δήτα Μενέλεω κτανῶν
τὰμ’ οὐκ ἐμέλλε τὼνδε μοι δώσειν δίκην;
πότερον ἐκείνω παίδεσι οὐκ ἦσαν διπλοὶ,
οὐς τῆδε μᾶλλον εἰκὸς ἢν θυγήσκει, πατρὸς
καὶ μητρὸς ὄντας, ἥς ὁ πλοῦς ὃδ’ ἦν χάρων;
ἡ τῶν ἐμῶν Ἀδῆς τιν’ ἵμερον τέκνων
ἡ τῶν ἐκείνης ἐσχε δαισάσθαι πλέον;
ἡ τῶν πανδελε πατρὶ τῶν μὲν ἐξ ἐμοῦ
παίδων πόθος παρεῖτο, Μενέλεω δ’ ἐνήν;

σὴν δομιμῶν, wishing to read τὴν αὐτὸς αὐτῶ. 535 
Kolster and Morstadt reject this v., which Nauck brackets. 534 τοῦ 
χάρων τίνος λ’ τίνων having been made by erasure from τίνων, over which the 1st 
hand had written ος. A few of the later mss. (L’, Pal., Aug. b, T) have τίνος: but 
A and most others have τίνων, the reading of Ald.—Reiske conj. πρὸς χάρων τίνων;
Schmalfeld, τοῦτο, τοῦ χάρως (as Blaydes reads): Tournier, τοῦ χάρων τατήρ (Blaydes,

δ’ ἔστατος, the poet explains ἐμοὶ by re-
peating the comparison in a new form, 
ὡστερ ἡ τίκτουσ’ ἐγώ. (For ὡς οτ’ ὁσπερ 
after τοις, cp. Lys. or. 19 § 36 ἦγουντο...
τὰ ἔκει...εἴσαι ὡς ὁσπερ τὰ ἐνδεῖ.) Those 
who reject v. 533 omit to notice that, 
without it, the words οὐκ ἄναν καμὼν ἐμοὶ 
would be unintelligible. Cp. Aesch. Ag. 
1417 ἐθύνει αὐτὸν παιδα, φιλάτην ἐμοὶ | ὀδὴ.

This assertion of the mother’s superior 
claim is a counterpart to the doctrine of 
Athena in Aesch. Enum. 668 f., οὐκ ἔστι 
μητὴρ ἢ κεκλημένων τέκνων | τοικῆς, τροφῆς 
ἐκακτοῖς νεοτηροῦ. Cp. above, 360 n. 534 
τοῦ χάρων, τίνων: τοῦ (neut.) 
χάρων, ‘wherefore?’ (as in Ph. 1029, τι μ’ 
ἀπαγέσθε; τοῦ χάρων); τίνων (masc.) 
χάρων, ‘for the sake of what men?
‘Wherefore—to please whom’—did he im-
molate her?’ This is the only construction 
of the words which fits Ἀργείων in 
535. The twofold question also suits the 
vehemence of the speaker, who is seeking 
to drive the point home.

The alternative, which most editors 
have preferred, is to take τίνων as the 
participle. But there is an insuperable 
objection to this, which seems to have 
had escaped notice. The words, τοῦ χάρων 
τίνων; could mean only, ‘paying a debt 
of gratitude for what?’ They could not 
mean, ‘paying a debt of gratitude to 
whom?’ The latter would be τῷ χάρω 
τίνων; See (e.g.) Aesch. P. V. 985 καὶ 
μὴ δῆσαι ἀν τίνων ἀοίδας; αὐτῷ χάρων: 
Ag. 831 τοῖς τοῖς ἔργοις χρῆ πολύμνησαι χαρῶν τίνων. 
Hence the question, τοῦ χάρων τίνων; could not possibly be answered by 
Ἀργείων. For, evidently, the latter word could not mean, (‘for a benefit conferred 
by the Greeks.’ A scholarist in the 
Barocccian ms. (cp. n. on 544), who 
explains τοῦ χάρων τίνων by τίνος χάρων ἀπο-
διδόσι, plainly meant, ‘showing gratitude 
for what?’—and his paraphrase was cor-
rect; only he overlooked the context.

536 ἀλλ’ οὐ μετὴν κ.τ.λ.: cp. Ant. 
48 ἀλλ’ οὐδὲν αὐτῷ τῶν ἐμῶν μ’ ἐργεῖ 
μέτα (=μέτετι). 537 τ. ἀν’ ἀδελφοῖ δὴτα. 
Here the first supposition is introduced by 
τότερον, and the second by ἀλλ’ ἀδητα, 
as in Ait. 460–466. ἀλλά was regularly 
used in thus putting the imagined arguments 
of an adversary,—the figure called 
ὑποφορὰ in Greek rhetoric, and in Latin 
subiectio, because subicimus id quod 
opportet dici (Cornificius, 4. 23. 33). Χεν. 
Ant. 5. 8. 4 τότερον ήτον τι σε καλ., 
ἐσεὶ μοι οὖν ἐκδίδους, ἐσταιο; ἀλλ’ ἀπήνων; 
ἀλλα περὶ παιδείκιν μαχήμενοι; ἀλλὰ
shared the mother’s pangs.

Come, tell me now, wherefore, or to please whom, did he sacrifice her? To please the Argives, thou wilt say? Nay, they had no right to slay my daughter. Or if, forsooth, it was to screen his brother Menelaüs that he slew my child, was he not to pay me the penalty for that? Had not Menelaüs two children, who should in fairness have been taken before my daughter, as sprung from the sire and mother who had caused that voyage? Or had Hades some strange desire to feast on my offspring, rather than on hers? Or had that accursed father lost all tenderness for the children of my womb, while he was tender to the children of Menelaüs?

μεθ’ ηῶν ἐπαφρίσσα: In this verse, ἀλλὰ introduces both the supposed argument and the reply, since κτάσεως = ei έκτασεν (as = ‘granting that he slew’). Cp. Andoc. or. 1. § 148 τίνα γάρ καὶ ἀναβιβάζομαι δυνάμειν ἕτερον ἐμαυτῷ; τόν πατέρα; ἀλλὰ τέθηκέν. ἀλλὰ τοὺς ἄδελφους; ἀλλ’ οὐκ έλει. ἀλλὰ τούς παίδας; ἀλλ’ οὖσα γεγένηται.

ἀντι ἄδελφου here = ‘in his stead,’ i.e. ‘to save him from slaying his child’: not, ‘for his sake.’ Nor is it short for ἀντι τούς άδελφους—τόμ : for the neut. referring to persons, cp. 972: O.T. 1195 n. in Ant. 48 τῶν ἐμῶν, and in O.T. 1448 τῶν γε σῶν, may be masc., like O.C. 832 τούς ἐμοῦς ἄγω.

559 παίδας...δυπλικ. The school observes that, according to Homer, Helen bore to Menelaüs only a daughter Her- mione (Od. 4. 14, —indicated, though not named, in Η. 3. 175); but that Hesiod mentioned also a son (fr. 137): ἦ τεκελ’ ἐρυθρόστηλος Μενελάος, ἰδαλότας οὖν καθέναν τοίς σατράποις ἀδελφόν, ἀδελφόν. Sophocles follows Hesiod, since Menelaüs could not have been expected to sacrifice an only child.

560 οὐ. Nauck would prefer a single verse in place of these two, viz. οὐ γὰρ ἡμεῖς εἰκότι πᾶσιν πάροι. 542 η here introduces a third proposition (cp. 530), and in 544 a fourth.

—ή τῶν ἐμῶν Ἀδησ: the absence of caesura gives a harsh emphasis to the words; cp. 530.

543 διαστάσεις, το γάρ (fr. 731 ὁμόρρηος ἐπιτάσος τῶν Ἀστέλλων παίδας): epexegetic inf.: cp. 1277: Eur. Med. 1399 χρῶν χρῆν στόματος | παίδων ἐν τάς προσπτύσειας (sc. αὐτήν, cp. Phoen. 1671): Plat. Crít. 32b ὧν ἐπιθύμωσα ἑκάτην. The destroying gods, such as Ares (II. 5. 289) and Thanatos (Eur. Ak. 844), were supposed to rejoice, like the dead (Od. 11. 96, Eur. Hec. 536), in draughts of blood.

The conj. λήγα: (‘to make his prey’) is correct in form (Eur. Τρ. 866 ἐράτο), but weaker than the vulgate.

544 εἰ πανώλει expresses intense hatred, as in Ph. 1357 Odysseus is το γανόλει παίδι τῆ Λαερτίου.—παρεῖπο, lit., ‘had been neglected,’—allowed to pass out of his thoughts. This p.l.p. (identical in form with the 2nd aor.) is somewhat rare; cp. however Thuc. 4. 103 καθῆκτο (followed by καθαύτατος); Plat. Crít. 117 ε λάφετο (preceded by ἐκεχιωρώπτη). The sense does not absolutely require us to take Μενελάος οικός τῶν δὲ Μενε- λαών (παίδων); but that is clearly what is meant.
οὐ ταῦτ' ἄβουλον καὶ κακὸν γνώμην πατρὸς;
δοκοῦ μὲν, εἰ καὶ σής δίχα γνώμης λέγω.
φαίη δ' ἀν ἡ θανόνσα γ', εἰ φωνὴν λάβοις.
ἐγὼ μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις
δύσθημος· εἶ δὲ σοὶ δοκοὶ φρονεῖν κακοῖς,
γνώμην δικαιάν σχούσα τοὺς πέλας ψέγε.

ΗΛ. ἔρεις μὲν οὖν γέ μ' ὡς ἄρξασα τι
λυπηρόν, εἶτα σοῦ ταῦτ' ἐξήκοντ' ὑπὸ·
ἀλλ' ἦν ἐφ' ἓν μοι, τοῦ τεθνηκότος θ' ὑπερ
λέξαμ' ἀν ὅρθος τῆς καταγνήτης θ' ὑμοῦ.

ΚΛ. καὶ μὴν ἐφ' ἑσίμπ'· εἰ δὲ μ' ὡδ' ἂεί λόγοις
ἐξήχρες, οὐκ ἂν ἥσανα λυπηρὰ κλέων.

ΗΛ. καὶ ὅ τέλος σου. πατέρα φής κτείναι. τίς ἂν
τούτου λόγος γένουτ' ἂν αἰχμών ἐτί,
εἰτ' οὖν δικαίως εἰτε μῆ; λέξω δὲ σοι,

548 φαίη τοις πέλας λέγω, Vindobonensis. 550
549 ἔρεις τοις πέλας ψέγε, Nauck conj. Μέσαα. 555
550 ἔρεις τοις πέλας ψέγε, with an erasure above.—τοῦ τεθνηκότος θ'
ὑπερ τοῦ τεθνηκότος ὑπερ L, with Γ, and others; θ' was added by Trichinius.

546 ἄβουλον, inconsiderate, — not
taking proper thought for his children;
unwise, — in choosing to sacrifice his own offspring, rather than another's. There is a bitter irony in this mode of characterising what she regards as unnatural cruelty.

547 δοκοῦ μὲν: 61 n.—εἶ καλ, though
(as is the case): cp. O. T. 408 εἶ καλ τυπανές, and appendix on O. T. 305.

548 ἐὰν φωνή λάβοι: cp. Aesch. Ag.
549 ἔστοις εὖ τυπανές, and appendix on O. T. 305.

549 tois πεπραγμένοις, causal dat.;
550 tois πεπραγμένοις φοβομένους tois τοῦ ἄβουλον: Tr. 1117 n.

551 γνώμην δικαίως σχούσα κ.τ.λ.: first attain to a just view of the matter, and then, but not sooner, blame thy neighbours. Schol.: ὅσον λογισμῷ χρηματικῇ δικαίω τότε [=εἳτα] τοῖς πέλας ψέγε ἡμᾶς. The usual sense of the aor. ἔχων
(‘came to have,’ ‘acquired’) is a reason for taking the words thus, rather than as referring to the subject of δοκοῦ, ‘though I have held a just view’; in the latter case, we should have expected ἔχων. The aor. part. of the simple ἔχω is not frequent (Od. 4. 70 and Thuc. 5. 2 σχένων: Antiphon or. 5 § 67 σχέοι: Her. 4. 203 σχέοι).

552 τὸ ἔρεις μὲν οὖχ κ.τ.λ. The an-
tithesis implied by μὲν is given by vv.
553 f.: ‘I have not, indeed, provoked this discussion; still, I should like to speak.’ For ἔρεις preceding the negative, cp. Ant. 222 ἄναξ, ἔρω μὲν οὖχ κ.τ.λ. For the constr., ἔρεις... μ' ὡς, cp. 5. 20.

554 τῆς τὴν κατ' ἄρχαιαν ἔρων. This constr.
555 ἔρεις τοῦ τεθνηκότος θ' ὑπερ, rare for ἔρχον, is regular for ὑπάρ-
χον, as Dem. or. 19 § 280 εὐφραίνεσθαι ὑπ' ὑπάρχον εἰς ἡμᾶς.—ταὐτ' ἐξήκοντοι, alluding
to the reproaches in vv. 518, 520, etc. Cp. Ph. 372 διδῆσις πρὸς ἄρρητον, ‘stung by the abuse.’

555 τοῦ τεθνηκότος θ' ὑπερ. She will
556 speak justly in the cause of both. The pathos of Iphigenia's death is not diminished, but enhanced, if Agamemnon
Was not that the part of a callous and perverse parent? I think so, though I differ from thy judgment; and so would say the dead, if she could speak. For myself, then, I view the past without dismay; but if thou dearest me perverse, see that thine own judgment is just, before thou blame thy neighbour.

EL. This time thou canst not say that I have done anything to provoke such words from thee. But, if thou wilt give me leave, I fain would declare the truth, in the cause alike of my dead sire and of my sister.

CL. Indeed, thou hast my leave; and didst thou always address me in such a tone, thou wouldst be heard without pain.

EL. Then I will speak. Thou sayest that thou hast slain my father. What word could bring thee deeper shame than whether the deed was just or not? But I must tell thee

called against his own will.—Hermann, reading τοῦ τεθυσκότος γ’, took γε to imply that she would not defend herself. But the double τε suits the promise of impartiality.

556 Lat. καὶ μή, lit., "and verily."—expressing assent to the request: cp. Ant. 221 n.—λόγος ἔρχεται μὲ = προρηχώντες μὲ: cp. 123 fl. τάκεις...οὐαγύ...λαγα-μέμονος: O.C. 1120 τέκνα...μεκινών λόγων (speak at length to my children). ἔρχεται was said esp. of beginning a musical strain (Eur. Trop. 148 fl. μολπᾶν...οὖν...ἐρχόμενος θεοῦ). Here it perhaps suggests the same idea, with a tinge of irony: "if you always began in such a key," viz., of filial deference.

558—600 Clytemnestra has argued that she was justified in slaying Agamemnon, because he had slain Iphigenia. The topics of Electra's reply are as follows.

(1) 558—562. The wife who slew her husband would be a criminal, even if the motive had been just retribution; but the real motive was her love for Aegisthus. (2) 563—576. Agamemnon was not a free agent in slaying Iphigenia; the act was forced upon him by Artemis.

J. S. VI.

577—583. Suppose, however, that he was a free agent, and wished to please his brother; still she was not justified in taking his life. (4) 584—594. And in any case her plea does not excuse her for living with the man who helped to slay her husband.—The speech then closes in a strain of reproach and defiance (595—609).

588 Lat. καὶ δῇ λόγῳ σοι: the same formula as in 892 and Ant. 245,—καὶ δῇ expressing prompt compliance. Cp. also 1436, 1464. The sense of πατρία is relative to the speaker, and not (as would be more natural) to the subject of φησι: see on Tr. 1135 τῆς πατρόφιτου μητρὸς.

—For the doubled ἂς, cp. 333 f. 600 ὅτεν ὄνω...άτε: cp. 190 n. We supply ἔκτεινα: cp. Aesch. Éum. 468 σὺ δ’, εἰ δικαίος ἔστε μὴ, κρίνον δίκην, where ἐκτεινα is understood from v. 463.

The fut. hence implies the sense of a task from which the speaker will not shrink; 'I have to tell thee'—as elsewhere the fut. bespeaks indulgence for a request: O.T. 1436 προτρέψωμαι: Ai. 825 αἰτήσομαι. The conjecture διδώ seems unnecessary.
ΣΟΦΟΚΛΕΟΥΣ

ως ού δίκη γ' ἐκείνας, ἀλλὰ σ' ἐσπασεν
πειθὼ κακοῦ πρὸς ἀνδρὸς, ὃ ταῦταν ἔγνει.
ἐρόδ δὲ τὴν κυνάγον Ἀρτεμίν, τῶν
πωνᾶς τὰ πολλὰ πνευματ' ἔσχ' ἐν Ἀὐλίδι.

565

πατήρ ποθ' οὐμόσ, ὡς ἐγὼ κλώ, θέας
παῖς κατ' ἁλος εξεκινησεν ποδῶν
στικτὸν κεράσθην ἐλαφον, οὗ κατὰ σφαγάς
ἐκκομπᾶσας ἔπος τι τυγχάνει βαλών.

561 οὐ made in L from o.ν.—δικὴ γ'] Blaydes writes δική σφ',—ἐσπασεν Λ, with most mss., and Ald.: ἐσπασε T, E, G. Cp. cr. n. on Ο. C. 4.
562 παῖδ'] παῖδ Λ. 564 πουάς [In L a later hand has altered πωρὰς to πουάς.—τὰ πολλὰ πνευματ']. Fröhlich conj. (ann. 1819) τὰ πλοῖα ἀνεμώματα'. A. E. Housman (Class. Rev., vol. I. p. 240, 1887) τὰ πλοῖα πνευματ'.—ἔσχ' ἐν Λ, with most mss., and Ald.: ἔσχεν τ (as Campb. reads).—Ἀλλιδᾶ L has ἀλλίδα in an erasure,—as F. Dünner thinks, from ἀλλίδω: but a and λ, no more than δ, seem

563 οὐ δίκη γ': γε, empha-

sising δίκη, is suitable here, since δικαίω
(560) expressed the first of two alter-
atives. For the omission of the object to
ἐκείνας, cp. Ph. 801 (ἐμπροφ.) n.—
ἐσπασεν, a stronger word than ἤλκωνε: cp.
Ant. 791 (of Erōs) ὅποι δικαίων ἄλκων
'Ἀκραμμυρώνθην δόξοιν θέλγεσθε' ἐπέκα. 563 κυνάγον: the Doric form, as
in λοχαγός, διαγός, etc. (Ant. 715 n.): but κυ
κυνηγός, κυνηγήτης.—

ποινάς, acc. in appos. with the sentence; cp.
1931. Aesch. P.V. 563 τοιός ἀμαλκα
κιας ποινάς ἡλεῖν: Eur. Ἀλ. 6 και με
θητέους πατὴρ | θητή παρ' ἄνδρι τῶν ἄτων' ἡγακέναι.

τὰ πολλὰ πνευματ' ἔσχ', 'she stayed
those frequent winds,' which ordinarily
blow from the coast of Greece,—causing a
cautious of unusual length. For τὰ πο-
λλά, cp. 931: Ὀ. C. 87 τὰ πολλ' ἐκείν' ὅτι
ἐξέχθη κακά: Aesch. Ag. 1456 μᾶ τὰς
πολλάς, τὰ πάνα πολλὰς | ψυχὰς ἄδειας'.

564 έν Ἀὐλίδι.

565 ἐσχα σορ: ἄνεμων | τώδε κατ' Ἐξωτικὸν ἐξο-

νον. Schol. Eur. Ὀ. 467 ἐπεράθη τῇ
θεοῦ ὀργίμενην κατατροφήσω τῶν ἄνεμων. Ὁττεντζ on Lycephon 183 χο
λωθείαν δ' ἐπὶ τότω ς ς τὰς τῶν ἄνεμων κατά χελεν. Ovid (Met. 13. 183) com-

566 combines both versions: espectata dieu, nulla
aut contraria clasio | Flamina sunt.

It has been objected that vessels pro-
vided with oars need not have been de-
tained by a calm. But the ships of the
Greek fleet were not light craft. Each
carried from 50 to 120 armed men, be-

sides σκῆψ πολεμικά: and the warriors
were also the rowers (cp. Thuc. 1. 10).
It is intelligible, then, that they should
await the aid of wind before attempting
the passage of the Aegean. We must
remember, too, the strong and shifting
currents in the Euripus (στον στενόν τω-
μον, Ἀντ. 1145: παλιρρόχους ἐν Ἀλλίδοις
τόνοι, Aesch. Ἀρ. 191).

We cannot well render:—(1) Hesu-
nered those tedious winds,—supplying ὅ πατρὴ
from v. 558. Nor: (2) 'She directed those
tedious winds at Aulis,'—a version which
would at least require ἐπὶ Ἀλλίδα. Cp. Ἀ. n.
1119 ἡξε | ἰδοντομον ἀράν ἐν Ἀλλοις.

The conjecture πολλὰ for πολλὰ (cr. n.)
would be an attractive remedy, if the idea of a
calm were not admission. It may
be noticed, however, that the word πολλῶν,
admitted by Aesch. as a synonym for
νοῦν (Ag. 625), occurs in Soph. only once
(fr. 127), and is not extant in Eur.

Ἀλλίδα. Aulis was so named from the
that thy deed was not just; no, thou wert drawn on to it by the wooing of the base man who is now thy spouse.

Ask the huntress Artemis what sin she punished when she stayed the frequent winds at Aulis; or I will tell thee; for we may not learn from her. My father—so I have heard—was once disporting himself in the grove of the goddess, when his footfall startled a dappled and antlered stag; he shot it, and chanced to utter a certain boast concerning its slaughter.

to have been altered.—Wolff conj. ἐν Ἀδλίδι. 565—567 Nauck, objecting to κεῖσθι γὰρ οὐ θέμις μαθέων, to παίζων, and to σφαγὰς, would reduce these three verses to two, thus:—ἡ ἑρωί φράσσω. πατὴρ ποθ' οὔμω, ὅ τι γὰρ κλών, κατ' ἄλοχος ἐξεκλίσθην θέα. Oto. Jahn would merely delete ν. 565. 567 ἐξεκλίσθην L, with most MSS., and Ald.: ἐξεκλίσθη E, ἐξεκλίσθην Aug. b, and codex B of Suidas s.v. ἐξεκλίσθην. 568 κατὰ σφαγᾶς σφαγὰς made in L from σφα-

channel (Ἀδλίδα), as other towns were named from αἰγός 'a valley.' It stood on the Boeotian coast, in the territory of Tanagra, about three miles s. of the point where, at Chalcis in Euboea, the Euripus is narrowest. The site was a rocky pen-

insula (hence Ἀδλίδα πετρήσσαν, I. 2. 466), having on the south of it a large basin, known as the βάθος λιμήν (Strabo 3. p. 403). Pausanias saw at Aulis an ancient temple of Artemis, with two statues of the goddess (9. 19. 6).

568 ἡ γὰρ φράσσω, a self-correction, as in 352 ἡ μάθ᾽ ἐσ᾽ ἐμοῦ. It is not θέμις for a mortal to cross-question a goddess face to face.—For the simple gen. κεῖσθι, cp. 668: Ph. 370 μαθεῖν ἐμοῦ.

568 οὐ ἐγὼ κλών: implying the possibility of other accounts. Aeschylus does not define the offense, which had angered Artemis (Ag. 123). According to Euripides, Agamemnon had rashly vowed that he would sacrifice to her the fairest creature that the year should bring forth (II. 11. 20).

θεᾶ...κατ᾽ ἄλοχον, a sacred precinct near the temple of Artemis at Aulis, mentioned in Eur. I. A. 1544, Ἀρτέμιδος ἄλοχον λειμακά τ᾽ ἀνθρεφόρον, and called πολυθύρων, ib. 185. At many places on the eastern coasts of Greece Artemis was worshipped, esp. as λυμενοκότος (see on Tr. 637).

παίζων, 'amusing himself, 'taking his pleasure.' The allusion is to the pursuit of game, though παίζω had no definitely technical sense like that of our word 'sport.' We find the verb associated with hunting in Od. 5. 104 ff. (Artemis) τερπομένη καρύους καὶ ὀκείης ἐλάφους; |
κάκ τούδε μηνίσασα Δητάδα κόρη
cateix. Ἀχαίοις, ὡς πατήρ ἀντίσταθμον
tοῦ θηρὸς ἐκθύσει τὴν αὐτοῦ κόρην.
ωδ ἦν τὰ κείμην θύματι· οὐ γὰρ ἦν λύσις
ἀλλη στρατῷ πρὸς οἶκον οὖν ἐσ "Ἰλιον.
ἀνή ὁν βιασθεῖς πολλὰ κἀμβώς μόλις ἐθυσεν αὐτήν, οὐχὶ Μενέλαω χάριν.
eἰ δ' οὖν, ἐρῶ γὰρ καὶ τὸ σοῦ, κείμον θέλων
ἐπωφελήσαι ταῦτ' ἐδρα, τούτοι πανείν
χρήναυτόν οὐνεκ' ἐκ σέθεαι; ποιών νόμῳ;
οἷς τιθεῖσα τόδε τὸν νόμον βροτος
μὴ πημα σαυτή καὶ μετάγγιοιν τιβής.
eἰ γὰρ κτενοῦμεν ἄλλοιν ἄντ' ἄλλου, σῦ τοι
προῦθανοι άν, εἰ δίκης γε τυγχάνοις.

as ‘throat,’ would change οῦ to οὐ (governed by βαλῶν).

This is the reason against taking τυγ-
χάνοις with βαλῶν, as = ‘he shoots and
hits’; cp. Ἰ. 15. 581 θυρηγή ἐσόχυμε
βαλῶν: Hær. 3. 35 εἰ...τοῦ...βαλὼν
tύχῳμι. The vaunt must then precede
the hit.

Others take βαλῶν with ἔτος: ‘he
chanced to let fall some boastful word.’
But this is objectionable on two grounds.
(1) ἐκβαλλεις ἔτος is a very frequent phrase; Ἰ. 18. 324: Od. 4. 503: Pind. P. 2. 81:
Aesch. Ἀγ. 1653, Ch. 47: Her. 6. 69, etc.
But Βάλλεις ἔτος does not seem to occur:
even in Ar. Ran. 595 καὶ βαλεῖς τι μαλ-
θακῶν, κἀκεῖλεις is a v.d., and probably
right; cp. Verg. 1289 σκομμάστων...ἐκ-
βάλω. (2) ἐκκοιμώσας, combined with
βαλὼν in this sense, would be awkwardly
redundant.

Monk, with Musgrave, took σφαγᾶς
as = ἵκους, understanding, ‘he uttered
a vaunt, and hit the stag with his missile
in the throat.’ (Mus. Crit. 1. 77.)

ἐκ τοῦδε, ἰδεῖτοι.—μηγύσασα
of divine wrath, as in O.C. 965, Tr.
274: and so κῆνις, Ai. 656, 757. But
human resentment is denoted by the
verb in O.C. 1274, Αἰ. 1177; and by
the noun in O.C. 1299, O.C. 1328.—Δη-
τάδα κόρη: cp. Ο.Τ. 267 τῷ Δαβδακεῖω
παιδί (n.).

This was the will of the goddess was
interpreted by Calchas. Nothing would
be gained by reading έῶς (monosyll.).—
ἀντίσταθμον = ἀντίροστον, in compensa-
tion for.’ ἐκθώμια. The midd. ἐκθο-
σθαί is to expiate (ἀγος), or to propitiate
(θάνο). But the act. ἐκθέω is merely a
strengthened βέω, ‘to make a sacrifice
of,’ implying some cruelty or violence;
Ευρ. Σύγ. 371 ἐφεσίοις ἱκτίσας ἐκθέως
δόμωι.

Ως ἔν, instead of οὖς εἴχε
or ταῦτα ἔν. When an adv. is joined
with ἔναι, the verb is more often impers.,
as in εἰ γὰρ ἦτοι (Ευρ. Μεδ. 89).—τὰ...
θύματι: for the poet. pl., cp. Tr. 637
tὰ τῆς ἥμην... προοδήγηται.—ἀλειφ.,
’release’ from the detention at Aulis.

πρὸς οἴκων. The weather, which stopped
the voyage to Troy, would also hinder
some of the islanders from going home;
but most of the allies from the mainland
could have reached their respective ports
with less difficulty; and we can only
suppose that Calchas threatened them with
the wrath of Artemis. In Ἀγ. 212
Agamemnon speaks as if a return home
were possible, though disgraceful. In
Εὐρ. Ἰ.Α. 94 ff. he is on the point of
dismissing the army, when Menelaus
interferes.
ἈΛΕΚΤΡΑ

Wroth thereat, the daughter of Leto detained the Greeks, that, in quittance for the wild creature's life, my father should yield up the life of his own child. Thus it befell that she was sacrificed; since the fleet had no other release, homeward or to Troy; and for that cause, under sore constraint and with sore reluctance, at last he slew her—not for the sake of Menelaüs.

But grant—for I will take thine own plea—grant that the motive of his deed was to benefit his brother;—was that a reason for his dying by thy hand? Under what law? See that, in making such a law for men, thou make not trouble and remorse for thyself; for, if we are to take blood for blood, thou wouldst be the first to die, didst thou meet with thy desert.

Nauck conj. ἡσσεῖς.—Walter (Emend. in Soph. spec., p. 13) conj. πολλά γ᾽ ἀντιβάς. 579 νόμως Tournier conj. τρόπως: Nauck, λόγως. 581 τίθης τίθης L: τίθης D (cod. Paris, 2820): τίθης T: τίθη Ἀ, with most MSS. The Ald. has τίθης (sic). 583 τριγάνως τριγάνως L, with most MSS., and Ald. 584—586 These three verses, omitted in the text of L, have been added in the margin by the 1st hand.

578 πολλά goes with both participles. Nauck objects that it must mean 'of them,' and conjectures ἡσσεῖς. But see Ἡ. 11. 556ff., ὃς Ἀλας τῷ ἄρων τεττημένον τῷρῷ πουλ. ἄντιβας. Ph. 254 εὐνοὶ ἀνθρώπος.—ἀντιβάς: cp. Her. 6. 73 (οὖν ἐξειδεῖν ἐν ἄντιβαινειν). Verg. Georg. 4. 301 Multa reticendi.—μᾶλς, aegre: Ant. 1105 μᾶλις μὲν, καρδίας δ᾽ ἔξωσμαι: Ph. 329. Aeschylus describes the struggle in the father's soul, until ἄφθασε ἐνὶ πάταδοις (Ag. 206—221).

577 εἰ δ᾽ ὀν, 'but if it was with the wish,' etc.—referring to Clytaemnestra's words in 537 ff. Cp. Aesch. Ag. 1042 εἰ δ᾽ ὀν ἄφθασεν τῷρῷ ἐκπέμπον τόξον ('but if the doom of slavery should befall').—ἐρώς γὰρ καὶ τὸ σῶν, 'for I will state thy plea (537 ff.) also': cp. Τή. 479 δὲι γὰρ καὶ τὸ πρὸς κείμενον λέγειν. Αἰ. 1313 δρα μὴν τῷρῳ ἄλλα καὶ τὸ σῶν.

578 ἐν τοιποτε...οὖνει: for the large interval between this case and the present, cp. O. T. 857 λ.—νόμως, 'rule,' 'principle'; Ant. 908, Τή. 616.

580 εἰ δρα...μὴ...τίθης. The subjunctive here is supported by our best MSS., L, which has τίθης, while in 584 it has τίθης. In 584 τίθης is clearly right: 'see that you are not making a false excuse' (she is actually making it). Cp. Plat. Theod. 145 c δρα μὴ καταθην ἔλεγεν: and other examples in n. on Ρά. 30.

Here, either τίθης or τίθης would be suitable. (1) With τίθης:—See that, in making this rule, you are not making woe for yourself.' This means that to make the rule (as she is doing) is at once (logically) to make the woe. (2) With τίθης:—'See last, in making this rule, you make woe for yourself': i.e., the rule may have the woe as a consequence. The woe is a future contingency (583 εἰ δράσθη τῷρῳ), against which Electra warns her. On the whole, I now prefer τίθης. Cp. Αἰ. 1003 δρα κακώς πράσσοντε μὴ μείζω κακά | κτησίσουμε: fr. 82 αὐτ.' δρα μὴ κρείσσουσον. τίθησι...νόμον: cp. n. on Αἰ. 8: Eur. Alc. 57 πρὸς τῶν ἐχθρῶν, θαλεῖ, τῶν τίθης.

582 εἰ ὑφίσκοντοι. Note two points of syntax here. (1) We have two protases, not co-ordinate: the first of them, εἰ κτησίσωμε, states the primary condition, on which everything else depends. 'If that is to be the rule,—then (if you got your due) you would die.' Cp. Αἰ. 781 f.: Eur. Suppl. 1084 εἰ δ᾽ ἠμοί νῦν | δι καὶ γέρωντες, εἰ τὸ δισμαρτυρεί | δικαίως βλέποις ἀξιωθοῦμεθ' ἄν. (2) The first protasis has the fut. indic.: the second protasis and the apodosis have the optat. with ἄν, not as a softened future, but in a potential sense. Cp. Thuc. 1. 142 φορολογήσομαι, τῇ μέν γῆς βλάτοντει ἄν τι μέρος. Eur. Τή. 730 εἰ γὰρ τὶ λέεις ὑπὸ χωλόστατον στρατότη, ὦτ' ἄν ταφεῖ πᾶς βέθ', ὦτ' ὀκτό τοῦ τόξου. ἰττητι: i.e., no one has more fully deserved the penalty.
Άλλ' εἰσόρα μὴ σκῆψιν οὐκ οὖσαν τίθης.
εἰ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου ταῦτων
αἰσχυστά πάντων ἔργα δρώσα τυγχάνεις,
ὦντες ἔννεπθες τῷ παλαμναίῳ, μεθ' οὐ
πατέρα τὸν ἀμών πρόσθεν ἐξαπώλεσας,
καὶ παιδοποιεῖς: τοὺς δὲ πρόσθεν εὐσεβεῖς
κα' εὐσεβῶν βλαστότας ἐκβαλοῦσ' ἔργεις.
πῶς ταῦτ' ἐπανέσαιμα ἂν; ἢ καὶ ταῦτ' ἐρεῖς
ὡς τὴν θυγατρὸς ἀντίσωπα λαμβάνεις;
αισχρὸς δ', εάν περι καὶ λέγῃς: οὐ γὰρ καλὸν
ἐρθόρους γαμεῖσθαι τῇ θυγατρὸς οὖνεκα.
ἀλλ' οὐ γὰρ οὐδὲ νοεθεῖν ἐξεστι σε,
ἣ πάσαν ἡς γλῶσσαν ὡς τὴν μητέρα
κακοστομοῦμεν. καὶ σ' ἔγγοι δεσπότων

584 τίθής] So L (τίθη), with most of the later mss., and Suidas (ἐ.ν. σκῆψις):
títhēs A: τίθος T: τίθη L² (= LB), Γ. The Ald. has τίθης, as in 581. Wecklein writes τίθει, with Cobet (Misc. Crit. p. 284); cp. 596. 585 θέλεις Meineke
conj. δήμας: F. W. Schmidt, ebeneis. 586 οὖν made in L from ἐμὸν by an
early hand.—Wunder rejects this v.
589 ε北大] in L the κ has been written (or else enlarged) by a later hand.—
Nauck conj. εὐγενεῖς κας εὐγενῶν.—βλαστώτας Α, Ε: βλαστῶτας Λ, Γ, etc.
591 επανέσαιμα τῆς] ὧν ἐπανέσωμεν S in the marg. of L: which Nauck adopts.
But look if thy pretense is not false. For tell me, if thou wilt, wherefore thou art now doing the most shameless deeds of all,—dwellings as wife with that blood-guilty one, who first helped thee to slay my sire, and bearing children to him, while thou hast cast out the earlier-born, the stainless offspring of a stainless marriage? How can I praise these things? Or wilt thou say that this, too, is thy vengeance for thy daughter? Nay, a shameful plea, if so thou plead; 'tis not well to wed an enemy for a daughter's sake.

But indeed I may not even counsel thee,—who shriefest that I revile my mother; and truly I think that to me thou art

\begin{align*}
\text{ἵ mss.: \hat{H} Brunk.—\text{ταῦτ} Dobre: \text{τοῦτ} mss.} & \quad & \text{592 λαυμβάνεις} & \quad & \text{The 1st hand in L wrote τυγχάνει (the reading of \( \Gamma \) and \( L^2 \)). This has been erased, and above it \( \lambdaπμβάνει (not -es) has been written in small letters, either by S, or (as the form of \( \lambda \) rather leads me to think) by the 1st hand. The other mss. have \( \lambdaπμβάνεις. \)} \\
\text{595 & \text{αλοχρώω δ', L, with most mss., and Ald.: \text{αλοχρώω Γ': \text{αλοχρώω γ'} Hartung.} — \text{λέγερ} \text{λέγερ L, made from \text{λέγερ} by a later hand.} — \text{οὐ} Dobre con. \ποι.} & \quad & \text{597 κακοστομοῦμεν} & \quad & \text{Nauck conj.}
\end{align*}
Ιη μητέρ' ουκ ἔλασσον εἰς ἡμᾶς νέων,
Ιη ζω βίων μοιχθρόν, ἐκ τε σοῦ κακοῖς
πολλοῖς αἰεὶ ξυνοῦσα τοῦ τε συννόμου.
ὁ δ' ἄλλος ἔσω, χεῖρα στὴν μόλις φυγών,
τλήμων Ὀρέστης δυστυχη τρίβει βιῶν.
ον πολλά δὴ με τοσάτρεν μάστορα
ἐπητάσα· καὶ τόδ', εἰπεν ἐσθενον,
ἐδρον αὖ, εὖ τοῦτ ἵσθι. τούδε γ' ὦνεκα
κήρυνσε μ' εἰς ἀπαντας, εἰτε χρῆς κακήν
εἰτε στόμαργον εἰτ' ἀναδειας πλέαν.
εἰ γὰρ πέφυκα τῶν τῶν ἔργων ὕδρις,
σχέδον τι τὴν στὴν οὐ καταιστούν φυσών.
ΧΩ. ὅρω μένος πνεύσαν· εἰ δὲ σὺν δίκη
ζῦνεπι, τούδε φροντίδ' οὐκετ' εἰσορᾶ.
ΚΛ. ποιας δ' ἐμοὶ δεὶ πρὸς γε τήνδε φροντίδος,

κακορροδούμεν.—καὶ σ' ἐγώγει] Kayser conj. ἀλλ' ἐγὼ σε.
601 ὁ δ' ἄλλος] Wex (1837) conj. ὁ δ' ἄλλος, and so also Meineke and G. Krüger: Νευς, ὁ δ' ἄλλος: Heinsoeth, ὁ δ' ἄλλοις τῷ: Nauck, ὁ δ' ἄλλως τῇ. Blaydes writes, ὁ δ' ἄλλως ἐπὶ (proposing also ἐπὶ δ' ἄλλως, or ὁ δ' ἐν ἔξι ἐπὶ 79). 603 δ' ἕ μὲ σοι Ῥ. ἕ μὲ
less a mother than a mistress; so wretched is the life that I live, ever beset with miseries by thee and by thy partner. And that other, who scarce escaped thy hand, the hapless Orestes, is wearing out his ill-starred days in exile. Often hast thou charged me with rearing him to punish thy crime; and I would have done so, if I could, thou mayst be sure—for that matter, denounce me to all, as disloyal, if thou wilt, or petulant, or impudent; for if I am accomplished in such ways, methinks I am no unworthy child of thee.

CH. I see that she breathes forth anger; but whether justice be with her, for this she seems to care no longer.

CL. And what manner of care do I need to use against her,

cal, as though these ἐργα were praise-worthy accomplishments. The v.l. κακῶν, for ἐργῶν, is very inferior.—σχέδου τι, "almost, i.e., "it may perhaps be said that..."; cp. Αντ. 470 σχέδου τι μόρφω μαραίνα δεινοκάνω (n.).

οὐ κατασχέτων: commonly in a good sense: cp. Αι. 1304 f.: Π. 6. 209 μηδὲ γάνοι κατέριν οὐχίσθησην. Ευρ. Ορ. 1160 (Orestes speaking of his father), οὐ οὐ κατασχέτων.

Οὐτός ἡμένις πνεύσαν κ.τ.λ.: I see that she (Electra) is breathing anger; but whether she has justice on her side, of that I no longer see any regard (on her part)." Electra's speech, which began with temperate argument, has passed (at ν. 559) into a strain of angry reproach—closing with the avowal that she would have wished to see Orestes take blood for blood (604 f.). The leader of the Chorus has once before reproved Electra's vehemence (413-420). Here the utterance is exactly parallel with that of the Chorus in Αντ. 471 f. (after Antigone's defiant speech to Creon),—διόλω τὸ γένηται οὐκ οὐκ ἡμένα πατρὸς ἐν τῇ παιδίων εἰκόνει εἰκόνα καλά. For μὴν πνεύσαν cp. Aesch. Χ. 33 κατ’ ἐξορφα. ὡς δὲ κατασχεῖν is an unusual pleonasm, but analogous to ἐντειναὶ ἐν τηι (Ο. C. 116), παρεῖναι παρὰ τηι (Ρh. 1056), προσθέθαμεν πρὸς τηι (Aesch. Pers. 531), etc. Cp. Ph. 1351 ἐν τῷ δικαίῳ. It would be awkward (1) to understand τὸ μένους εἰσερχεται οὐκ ἦ (schol.); or (2) κελεύῃ εἰσερχεται τῷ μένει (Herm.). The conj. of Blaydes, et δὲ σοὶ δικαία etc., yields a clear phrase (cp. Ο. T. 274 f.): but σοὶ is objectionable. He understands, "I see that Electra is angry; but you (Clytaemnestra) do not consider whether she is in the right." Paley, who adopts this conjecture, takes πνεύσαν to mean Clyt. and σοὶ, Electra.

Other interpretations are:—(1) "I see that Electra is wroth; but as to whether she is in the right, I see no concern (anywhere),"—a timid way of saying that Clytaemnestra shows no such concern. So the schol. (2) "I see that Clytaemnestra is angry, but not that she cares whether she is right"—an inference from some gesture. Both these versions rely on the fact that φοροεῖς (612) is plainly an echo of φορεῖς (611). But: (a) it does not follow that φορεῖς is not Electra's thought. (b) It is surely clear that πνεύσαν must be Electra; and (c) as in Αντ. 471 f., the second clause naturally refers to the same person. Τοῖς πνεύσαν δὲ ἐκέρ. The Chorus having said that Electra takes no φορεῖς as to whether she is in the right, Clytaemnestra rejoins, 'And what manner of φορεῖς do I need in regard to her?'—i.e., 'Must I not indeed be on my guard against her, seeing that she is capable of
ΣΟΦΟΚΛΕΟΥΣ

ητις τοιαύτα τὴν τεκούσαν ἧδρευν,
καὶ ταῦτα τηλικοῦτος; ἂρα σοι δοκεῖ
χωρεῖν ἂν εἰς πᾶν ἐργον αἰσχύνης ἄτερ; 615

Η.Λ. εὐνυν ἐπίστω τῶν δὲ μὴ αἰσχύνην ἔχειν,
κεὶ μὴ δοκῶ σοι μανθάνω δὲ οὐδενεκα
ἐξωρα πράσῳ κούκ ἐμοὶ προσεκότα.
ἀλλ' ἡ γαρ ἐκ σοῦ δυσμενέα καὶ τὰ σὰ
ἐρ' ἐξαναγκάζει με ταῦτα δραὶ βία.

620

Κ.Λ. ὁ θρέμμ' ἀναιδές, ἥ σ' ἐγὼ καὶ ταῦτ' ἐπὶ
καὶ τάργα τάμα πολλ' ἀγάν λέγεω ποεί.

Η.Λ. σοὶ τού λέγεις νῦν, οὐκ ἐγὼ· σοὶ γὰρ ποεῖς
τοῦργον τὰ δ' ἐργά τούς λόγους εὑρίσκετα.

625

Κ.Λ. άλλ' οὖ μᾶ τὴν δέστοιμαι "Ἀρτεμίν θράσσους
tοῦτ' οὐκ ἀλλ'εις, εὖτ' ἂν Ἀττισθος μόλη.

Η.Λ. ομι; πρὸς ὀργὴν ἐκφερεί, μεθείσα μοι
λέγειν αὐχέλαμα, οὖδ' ἐπίσταςα κλεύς.

614 τηλικουστος made in L from τηλι-

coustos.—ἀρα] The 1st hand in L wrote ἀρα σοι, which a later hand has changed to ἀρ' σοι, the reading of most MSS., and of Ald. In L (=Lb) and Pal. ἀρα σοι remains. 616 νυν Monk: νῦν MSS. 618 προσεκότα γ' : προσεκότα L. 621—625 These five vv. are rejected by A. Schöll. Verse 621 is suspected by

anything?" (614 f.). Cp. Ar. Nub. 1032 δεινων δε σοι βουλευμάτων ἥκε δειν προσ αὐτῶν. The sense recommends ἂρα in preference to ἀρα. The order of words also favours it, since μοι would have been better placed after ἂρα. —As to δειν, remark that δειν μοι τινος is normal: see, e.g., fr. 853: Aesch. Ag. 848: Eur. Med. 555: Thuc. i. 71 § 3: Plat. Rep. 370 D, 389 D, Soph. 353 A, Men. 79 C, Critias 108 B, Legg. 674 C, 881 A: while δειν μα τινος is much rarer (Aesch. P. V. 86, Eur. Hipp. 23, etc.). On the other hand, with the inf., δειν με λέγεω is normal, and δειν μοι λέγεω extremely rare (Xen. An. 3. 4. 35).

Others understand: (1) 'If Electra has no consideration for justice, why should I have any consideration for her,—i.e., show her any tenderness?' Or: (2) 'If she heeds not justice, why should I heed her?' Neither view seems well suited to the context.

614 ητις τοιαύτα, 'and that too': O. T. 37, Ant. 392,—τηλικουστος, fem. only here and in O. C. 751. The sense is, 'so mature,'—old enough to know better. Cp. 185 f., and 961 ἀλέκτρα γηράσκεια σοι. Not, 'so young,'—ἀρα, when the expected answer is 'yes,' has an ironical tone; 'pray, are you satisfied that she would...?': cp. O. T. 832 ἀρ' ἐφιν κακότι—followed by ἀρ' ὁντ' πᾶς ἀνάγκας;—χωρεῖν ἄν (=δει χωρεῖν ἄν) εἰς πᾶν ἐργον: cp. Ar. Lys. 543 ἐθέλω δ' εἰπ' πᾶν λέναι. So Ant. 301 παύτον ἐργον. 616 εὖν νῦν ἐπίστω, as in O. T. 658. (In Ph. 1340 εὖν νῦν ἐπίστω is fitter.) νῦν precedes a vowel also in O. T. 644, Ant. 705: Αι. 1129.

620 ἔφα, 'unseasonable,' from ἀφα in the sense of καφάο: not, 'unsuited to my age.' In Aeschin. or. i. 95 ἔφαω: 'past one's prime.'—προσεκότα: Ph. 901 η. τὴν αὐτοῦ φύσιν ἢ τῶν λεπτῶν τις δρα τὰ μὴ προσεκότα.

619 Κ.Λ. ἀλλά...γαρ, elliptical: 'but (I have excuse), for,' etc.: cp. 273, 595.

620 ἀλάχρονο, sc. πράγματι: cp. 308 f.
who hath thus insulted a mother, and this at her ripe age? Thinkest thou not that she would go forward to any deed, without shame?

EL. Now be assured that I do feel shame for this, though thou believe it not; I know that my behaviour is unseemly, and becomes me ill. But then the enmity on thy part, and thy treatment, compel me in mine own despite to do thus; for base deeds are taught by base.

CL. Thou brazen one! Truly I and my sayings and my deeds give thee too much matter for words.

EL. The words are thine, not mine; for thine is the action; and the acts find the utterance.

CL. Now by our lady Artemis, thou shalt not fail to pay for this boldness, so soon as Aegisthus returns.

EL. Lo, thou art transported by anger, after granting me free speech, and hast no patience to listen.

Morstadt and Blaydes. Nauck would amend it thus: ἀνεχώρεις γὰρ ἐργον αὐξήτρι ἐκή διδάκται. 


622 623. The word θρήμα is not necessarily scornful (see Ph. 243 ὅ τοῦ γέρωνος θρήμα Δικαμμήσου); but it is sometimes applied to monsters (Tr. 1093, etc.), or used, as here, in a disparaging tone, like our word 'creature'; cp. Aesch. Th. 182 (said to the Chorus), θρήμαρ' ὅκ ἀνασχέτα. ἦ σ' ἐκλαμ. κ.τ.λ., a bitter echo of Electra's phrase (619 f.): 'Yes, indeed,—they draw only too many words from thee.' Others understand (less well, I think):—'Indeed, my forbearance in word and deed encourages thee to say too much.'

624 625. ἐν = αὕτα, the πόλις ἄγαν (ἐν?): cp. 436.—ἐπιέρατα, 'find for themselves,'—hardly more than εὑρίσκει (but in Ath. 1013 ἐφύρασε = 'gained').

Cp. Milton, Apology for Smectymnuus (in his Prose Works, ed. Symmons, vol. i. p. 236): 'I might also tell them [the prelates], what Electra in Sophocles, a wise virgin, answered her wicked mother, who thought herself too violently reproved by her the daughter:—'Thou say what thou wilt, not I; thou do the deeds. [And your ungodly deeds find me the words.]'

626 627. οὐ μά is here followed by a second negative, as in 1239 f.: II. 1. 86, 23. 44: Αρ. Ran. 1043, etc.—διστομαν. This title, given to Athena in Ai. 38, is not Homeric in ref. to a goddess, but is so used by Pindar (fr. 122. 14 διστομαν Κύρη). At Athens it was more especially applied to Persephoné (Plat. Legg. 796 β ἴ...καρ ἡμῶν κόρη καὶ διστομαν). "Ἀρτέμις. Clytaemnestra calls upon the virgin-goddess to witness her threat, because she regards Electra as guilty of un Maidenly conduct (516 ff.). Electra has already appealed to Artemis (653), and again invokes her in 1328.

628 δράσους τοῦ οὐκ ἀλεξέως, 'thou shalt not escape (punishment) for this boldness'; causal gen.: cp. Ant. 931 τοίην τοἴην ἀλέξας ἄγοναι | ἐλαμβάνω ὑπάρχει. Ar. Nub. 1239 οὖροι... ἐμοὶ καταπράξει (on my account). See n. on Ant. 488 ὃς διστουρ | μήρον κακιστου, where the gen. denotes the penalty. And so δράσους is sometimes taken here: but 'escape from boldness' surely could not mean, 'escape from the penalty of boldness.' It is different when (e.g.) φεύγων τὸδ' αἷμα κοινόν (Aesch. Ch. 1038) means, 'flying from (the stain of) a kinsman's murder.'— μάλις: cp. 313.

629 ἐρωτ. in reproach; cp. O. T. 687, Ant. 735: Eur. Andr. 87 ὃς;
ΣΟΦΟΚΛΕΟΥΣ

ΚΛ. οὐκοῦν ἐάσεις οὐδ’ ὑπ’ εὐφήμου βοῆς
θύσαι μ’, ἐπειδὴ σοι γ’ εὐφήκα πάν λέγειν;

ΗΛ. ἔω, κελεύω, θύε· μηδ’ ἐπαντιῶ
tούμον στόμ’, ὡς οὐκ ἂν πέρα λέξαμ’ ἔτι.

ΚΛ. ἐπιμερὴ δὴ σὺ θύματ’ ἡ παρούσα μοι
πάγκαρτ’, ἀνακτή τῷ ὅποι πυρήνιοις
εὐχάς ἀνάσω ἰδεῖται ἂ ν νῦν ἔχω.
κλώνος ἂν ἡδή, Φοίβη προστατήσῃ,
κεκρυμμένη μοι βαξίων· οὐ γὰρ ἐν φίλοις
ὁ μῦθος, οὐδὲ πάν ἀναπτύξαι πρέπει
πρὸς φῶς παρούσης τῇδε πλησίας ἔμοι,
μὴ σὺν φθόνῳ τε καὶ πολυγλῶσσῳ βοῦ
σπείρῃ ματαίαν βαξίων εἰς πᾶσαν πόλιν.
ἀλλ’ ἄδ’ ἀκονε’ τῇδε γὰρ καγώ φράσω.
ἂ γὰρ προσεδον νυκτὶ τῇδε φάσματα
δισσῶν ὑπερτῶν, ταῦτά μοι, Δύκει’ ἀναξ,

631 Blaydes would write ἐκείθεν σοι γ’, in order to mark σοι as enclitic.—σοι γ’ made in L from σοι γ’. 638 οὐδ’ ὡς I oὐ καί L. 638 ἀνάσω] Blaydes conj. ἀνάσω.—

640 Α L, with most mss.: ὡς ἂν A, Γ, E (in these with a superscr.). Harl., Vindobon.; and

ἀπαυγᾶς εν κακοῖς φίλοισι σοῖς.—ἐκφέρω:
Thuc. 3. 84 ἀπαυγᾶσθα ἄργθη πλεῖστον
ἐκφέρομένοις.

The s. l. παρείσα (cr. n.), though
doubtless a mere conjecture, was a very
natural one; for μεθέναι (prop., ‘to let
go’) seldom means, ‘to permit.’

650 οὐδ’ goes with θεσάμ. For the s. or.
inf., implying, ‘to complete the
sacrifice,’ cp. 532, 285.—ὁπ’ εὐφήμου
βοῆς, ‘with hushed clamour,’ i.e.,
in silence. In Ar. Αν. 959 σφήμ’ ἐστιν
is the notice that the sacrifice is going to
begin: see on Ph. 8 ff. For ὑπά, de-
noting the accompanying, cp. 711, Τρ.
419 (n.).

ἐκείνθι σοι γ’: γε necessarily empha-
sises σοι: thus arranged, the words could
not mean, ἐκείνθι γε σοι. She means,
‘after giving you leave to say what you
would, am / to meet with no forbear-
ance?’—τὰν λέγειν: Plat. Αρισ. 30 A
δέν τις τόλμη τὰς τοιείν καὶ λέγειν.

652 κέλεων, not ‘commanding,’
2. 18 κωμωδεῖ· . . . τὸν μὲν δήμον οὐ εὐθύνοι,
νῦν δὲ κελεύσου (‘encourage’ it). For
the asyndeton, cp. Aesch. P. V. 937
σέβου, προσεβίχου, διότι τὸν κρατοῦτ’

653 τούμον στόμ’: Ο. Τ. 426 Κρήσωντα
καὶ τούμων στόμα | προπηλαίσθη.

654 Α An altar, and probably an
image, of Apollo stand before the palace.
The attendant of Clytemnestra carries
offerings of various fruits, which she is
now commanded to raise, as with a
gesture of solemn obeisance (�� subst.),
and to place upon the altar. There is a
semblance to the scene in the Οἰδίπου
Τύραννος, where Locasta, gravely alarmed,
brings a suppliant branch and gifts of
frankincense to Apollo Λύκειος, before
the house (Ο. Τ. 911—923).

ἱ παροῦσα μοι, said to the πρόστολος.
For the nom. with art., instead of a voc.,
cp. Plat. Symph. p. 218 B οἱ δὲ οἰκεῖαι...
πολίει ποτ’ οὐς ἔπειθον. [In Ar. Αἰκ.
242, πρόθ’ ἐτο πρόστολον δλίγον ἡ καπνο-
φόρος, the correction πρότοι’ may be
right, though it is not necessary.]

θυματο…παγκαρτ, commonly called
(ὁ) παγκαρτια, παγκάρτια, or, for metre’s sake, παγ-
κάρτια: fr. 366 (from the Μάτες, in a
list of objects used for sacred rites), ἐκή
δε παγκάρτια συμμετρεῖ δηλαὶ (= όδηλα):
Eur. fr. 912. 4 (spoken to Zeus) θυσίαν
ἄνθρωπο παγκάρτεια | δεξαὶ πληρή προ-
χυδείαν.
CL. Now wilt thou not hush thy clamour, or even suffer me to sacrifice, when I have permitted thee to speak unchecked?

EL. I hinder not,—begin thy rites, I pray thee; and blame not my voice, for I shall say no more.

CL. Raise then, my handmaid, the offerings of many fruits, that I may uplift my prayers to this our King, for deliverance from my present fears. Lend now a gracious ear, O Phoebus our defender, to my words, though they be dark; for I speak not among friends, nor is it meet to unfold my whole thought to the light, while she stands near me, lest with her malice and her garrulous cry she spread some rash rumour throughout the town: but hear me thus, since on this wise I must speak.

That vision which I saw last night in doubtful dreams—if it hath come for my good, grant, Lycean king,

so Ald. 641 ἠλυγλῶσαφ] The scribe of L has added the letters λυ above the line: after το he had written ἢ or ὅ.—Meineke and Bergk conj. ἠλυγλῶσαφ: Blaydes, κακογλῶσαφ. 642 εἰς] εἰς τον ἤ and Ald. 644 νυκτί τῆς] τῆς νυκτὶ τῆς. 645 δισσῶν] Schenkel (1869) and Blaydes conj. δεινῶν: Autenrieth,
eἰ μὲν πέφηρεν ἐσθάλα, δὸς τελεσφόρα,
eἰ δὲ ἔχθρα, τοῖς ἔχθροισιν ἐμπαλών μέθες·
καὶ μη μὲ πλούτου τοῦ παρόντος εἰ τινὲς
dόλους βουλεύουσιν ἐκβαλεῖν, ἐφης,
ἀλλ' ὥδε μ' ἀεὶ ζωσαν ἀβλαβεὶ βίω
δόμους Ἀτρειδῶν σκηντρά τ' ἀμφέπειν τάδε,
φίλου τε ἐξονύσαν οἷς ξύνεμι νῦν
εὐημερούσαν καὶ τέκνων ὁσων ἐμοῖ
δύσνοια μὴ πρόσετων ἥ λυπη πυκρά.
ταῦτ', ὥς Δύκες' Ἀπολλόν, ἴδεός κλών
δὸς πάσων ἥμιν ὁσπερ ἐξαυτομεθα.
τὰ δὲ ἄλλα πάντα καὶ σωπώσης ἐμοῖ
ἐπαξίω σε δαιμόν' ὕμν' ἐξειδεῖνα,
τοὺς ἐκ Δίως γὰρ εἰκός ἐστι πάνθ' ὀρᾶν.

ΠΑΙΔΑΓΩΓΟΣ.

ἐξεῖναι γυναῖκες, πῶς ἄν εἰδείην σαφῶς
εἰ τοῦ τυράννου δώματ' Ἀτρισθοῦν τάδε·
ΧΩ. ταῦτ' ἐστίν, ὥς ἐξ' αὐτὸς εἰκασας καλῶς.

δύσνοια: Michaelis, διπλω. 645, who quotes vv. 646 f.: so Hartung reads.
640 πέφηρεν] πέφυκεν Vindobon., and schol. on
645, who quotes v. 646 f.: so Hartung reads.
649 βουλεύουσιν Wecklein
(Ars p. 38) conj. βουλεύει. — ἐφη] L has ἐφη (ἤ in the form ἦ), with ἦ written
above: it seems to have been originally ἐφειω, as L. (= Lb) has ἐφη made from
ἐφειω — ἐφη A, Γ, etc., and Ald. — ἐδεῖ L, with most mss., and Ald.: — ἐδεῖ Α — ἀβλαβεί βιο. B. Arnold conj. ἀβλαβή βιον.

μὲν παλαιοὶ οἱ δὲ πρόσφατοι. And 'dreams of
two kinds' are here, 'dreams which
admit of two interpretations,' — i.e., which
may be either good or bad. Cp. Lucian
Alex. 10 διστῶς τωσ καὶ ἀμφιβόλους καὶ
λοξοῖς χρυσοίς συγγράφων. [The sing.
dιστῶν often expresses 'ambiguity,' as in
Arist. Pol. 2 3 (p. 1261 b 10), τὸ γὰρ
πάντες διστῶν: but that is different.]
Fr. Jacobs (ap. Wunder) understood,
'two dreams,' — as if Clyt.'s vision con-
sisted of two parts,—the return of Aga-
mennon, and the growth from the sceptre
(417—423). This seems forced. Still less
we can assume that there was some second
dream which Clyt. did not relate even to
the Sun-god (423).

Δύκες' ἄναφ: Iocasta, too, appeals to
Apollo in this quality (O. T. 919). Both
as a god of light, and as a destroyer of
foes, the Δύκες is fitly invoked here: see
above on 6.

649. λευκὸν...ἀχρόν. Since the sceptre
which put forth the luxuriant growth was
that which Agisthus now carries (420),
Clytaemnestra might well regard the
dream as so far susceptible of a good
meaning. On the other hand, the appa-
rition of Agamemnon (δ οἰκόληθ, 544)
must needs disquiet her. And so the
import of the vision as a whole seemed
doubtful.

Cp. Aesch. Pers. 217, where the Chorus
are advising Atossa how to propitiate the
gods after her dream: εἰ τί φλαίωρον εἴεις,
αἰτοῦ τῶν ἀποτρώπην τελεῖ, τ' δ' ἀγάθ' ἐκτελεῖ καὶ γενέσθαι σοι τε καὶ τέκνων σέθειν
κ.τ.λ. ἐπιλαυν μὴ, retro niit, 'allow to
recoil' upon them: so στρέφειν ἐπιλαυν (Eur. Med. 923, etc.). ἐπιλαυν would be
weak here if it meant merely, 'on the
contrary.'

652. εἰ τίμησ, meaning Electa and
that it be fulfilled; but if for harm, then let it recoil upon my foes. And if any are plotting to hurl me by treachery from the high estate which now is mine, permit them not; rather vouchsafe that, still living thus unscathed, I may bear sway over the house of the Atreidæ and this realm, sharing prosperous days with the friends who share them now, and with those of my children from whom no enmity or bitterness pursues me.

O Lycean Apollo, graciously hear these prayers, and grant them to us all, even as we ask! For the rest, though I be silent, I deem that thou, a god, must know it; all things, surely, are seen by the sons of Zeus.

Enter the Paedagogus.

PAE. Ladies, might a stranger crave to know if this be the palace of the king Aegisthus?

CH. It is, sir; thou thyself hast guessed aright.

_651_ δόμους] Blaydes conj. δώμους.—_652_ αμφίπεπει made in L from _αμφής_ ἔπειν. 
_653_ εὐ-
_654_ μεροῦσας] In L an early hand has written over a what some regard as an acute accent, but what is rather (as Dübner saw) the letter _ν_ , indicating _εῦμεροῦντι (ν),_ a correction which Kvičala too proposes. Erfurdt conj. εὐμεροῦσα—_655_ τέκνων] Benedict conj. τέκνων.—Nauck rejects this v. and the next.

_656_ πρόσετιν made in L from _πρόσετιν._ 

_657_ πανθ' made in L from _πανθ':_ whence Wecklein (Ars p. 13) conj. παν.—_658_ ὅραν] ὅραν L.—Jahn rejects this v.

_662_ ἡκασας

Orestes. Even before the dream, this thought had haunted her (293 ff.).

_650_ ἀλλ' ἔδει Κ.Κ.Α., sc. ὅσι: cp. 72 π.—

_651_ ἀμφίπεπει _βουλατεῖ_ ἔφα: _Tr._ 168 ἡς ἀναπήγραφ ἔπραγ. 

_652_ δόμους: as she says to Aegisthus in Aesch. Ag. 1672, ἐγὼ | καὶ σοὶ δόμον κρατήστε τὰ ὀνείρα δυνάμεων καλώς.—αμφίπεπει, attend to, here, 'sway': Pind. _O._ 1. 13 _θεαμάτευν_ διὶ ἀμφίπεπει σκέτων. 

_653_ ἡκασας: Aegisthus for the plnr., cp. 346.

_658_ εὐμεροῦσας goes adverbially with ἐνδοῦσας, 'consorting in prosperity,' The acc. is better than the nom., since it includes this condition in her prayer.

καὶ τέκνων (τοῦτος) δονων κ.κ.α.: 'and with (those) of my children, from whom,' etc.: τέκνων is partitive gen., the antecedent to δονων being understood. 

Cp. Plat. _Rep._ 387 _κ. οἶδος ἄρα ἄν...βρινθον...γυναῖκι...ἀποδιδόμεν, καὶ...δοκει τῶν ἄνδρων, i.e. (τοῦτος) δονων.

We might also take τέκνων as standing, by attraction, for τέκνων. When the antecedent is thus attracted, it usually comes after the relative ( _O.C._ 50); but sometimes precedes it, as in _Tr._ 151 _γρ. τ' ἔν τις εἰσίδοτο... |...κακοῖσιν (for κακά) ὃς ἐγὼ βαρίνομαι. In examples of the latter kind, however, the acc. (and not, as it would be here, the dat.) is elsewhere the case attracted. In favour of taking τέκνων as partitive, it may be added that this suits the distinction between two groups of τέκνα. By ὅραν she means Chrysothemis, Iphianassa, and the offspring of her union with Aegisthus (157; 589).

_656_ πανων ὅραν: i.e., to herself, Aegisthus, and the loyal children (652 ff.).

_657_ τα τ' ἀλλα πάντα,—her wishes concerning her foes. When the news from Phocis comes a moment later, it is as if the god had answered the unspoken prayer.

_660_ Following the directions given in vv. 39 ff., the Paedagogus now appears as a ἄνθος _Φωκείς._ Cp. _O.T._ 914 _σκ.,_ where the messenger from Corinth presents himself to Iocasta and the Chorus.

_πώς ἂν ἐδεικνυ, a courteous mode of inquiry: cp. 1103: _O.T._ 914 ἂρ ἂν τα' ὄμων, ὡς ἄνθος ἄνδρον | τα' τοῦ τιμᾶμ-

_προσετεύν_ δοματι_κεῖν_ ὄλτισις; For _πώς ἂν in wishes, cp. _Ph._ 531 _σ._
ΠΑ. ἡ καὶ δάμαρτα τήν ἐπευκάζων κυρώ κείνου; πρέπει γὰρ ὃς τύραννος εἰσορᾶν.

ΧΟ. μάλιστα πάντων· ἦδε σοὶ κείνη πάρα.

ΠΑ. ὡ χαῖρ', ἀνάσασα· σοι θέρων ἤκου λόγους ἥδεις φίλου παρ' ἄνδρος Αἰγίσθωθ θ' ὁμοῦ.

ΚΛ. ἐδεξάμην τὸ ῥηθέν· εἰδέναι δὲ σοὶ πρώτουστα χρήζω, τίς σ' ἀπέστειλε βροτῶν.

ΠΑ. Φανοτεύς ὁ Φωκεύς, πράγμα πορσύνων μέγα.

ΚΛ. τὸ ποίον, ὦ ἐὰν'; εἰπέ· παρὰ φίλου γὰρ ὁν ἄνδρος, σάφ' οἶδα, προσφυλεῖσι λέξεις λόγους.

ΠΑ. τέθηκ' Ὠρέσθης· εἰν βραχείς ξυνθεῖς λέγω.

ΗΛ. οἳ 'γὼ τάλαυν', ὄλωλα τρόδ' ἐν ἡμέρα.

ΚΛ. τ' ὕψος, τ' ὕψος, ὦ ἐξεί; μή ταύτης κλύε.

ΠΑ. βανοῦν' Ὠρέσθην νῦν τε καὶ πάλαι λέγω.

ΗΛ. ἀπαλομένων δύστηνος, οὔδεν εἴμ' ἐτί.

ΚΛ. σὺ μὲν τὰ σαντής πράσσο', ἐμοι δὲ σὺ, ἔξεν, τάληθες εἰπέ, τῷ τρόπῳ διδέλλειται;

ΠΑ. καπεμπόμην πρὸς ταύτα καὶ τὸ πάν φράσω.

κείνου γὰρ ἐλθῶν εἰς τὸ κοινὸν 'Ελλάδος πρόσχυμι' ἄγωνος Δελφικῶν ἄθλων χάριν.


669 μάλιστα πάντων, in reply, as Ar. Av. 1531, Plat. Phaedr. 262 c πάντων γέ που μάλιστα. So μάλιστα γε (O. T. 994), and καὶ μάλιστα.

ὁδὲ σοὶ κείνη πάρα, yonder (ὁδὲ) is she for whom you ask: Ant. 384 ἄξιος ἐστὶ έκαῖνη: O.C. 138 δίκης έκαῖνης: Αἰ. 1115. 666. The ὁ prefixed to ξαῖρε marks joyous excitement, as in Αἰ. 91, Eur. El. 1334, etc. It occurs also in Comedy, Ar. Acla. 872, Εἰ. 1254, Λρ. 853.

666 ἐδεξάμην τὸ ῥηθέν· 'I welcome the omen' (of λόγου ἔδειξε). For the aor., cp. 1322, 1479; Αἰ. 1307 ἀδεξα; Ο. C. 1466 κτῆται: Αἰ. 693 ἄφθονα: and n. on Ο. Τ. 337.

Instant recognition of an utterance as well-omened was a way of appropriating the omen. The proper formula was δὲχωμα τῶν οἰωνον στὶ τῶν δρών (Her. g. 91; Αἰ. Φl. 63). But δέχωμαι alone was enough (Xen. Αἰ. 9. 17: cp. Aesch. Αἰ. 1653 δέχομαις λέγεις βασιλεί οἰ). The phrase used here recurs in Her. 8. 114 δέχομαι τὸ ῥηθέν ἀπαλλάκτητο. cp. also Eur. Εἰ. 622 προσηκάμην τὸ ῥηθέν. 666 πράγμα] Mekler conj. χάριμα.
Pae. And am I right in surmising that this lady is his consort? She is of queenly aspect.

Ch. Assuredly; thou art in the presence of the queen.

Pae. Hail, royal lady! I bring glad tidings to thee and to Aegisthus, from a friend.

Cl. I welcome the omen; but I would fain know from thee, first, who may have sent thee.

Pae. Phanoteus the Phocian, on a weighty mission.

Cl. What is it, sir? Tell me: coming from a friend, thou wilt bring, I know, a kindly message.

Pae. Orestes is dead; that is the sum.

El. Oh, miserable that I am! I am lost this day!

Cl. What sayest thou, friend, what sayest thou?—listen not to her!

Pae. I said, and say again—Orestes is dead.

El. I am lost, hapless one, I am undone! 

Cl. (to ELECTRA) See thou to thine own concerns.—But do thou, sir, tell me exactly,—how did he perish?

Pae. I was sent for that purpose, and will tell thee all. Having gone to the renowned festival, the pride of Greece, for the Delphian games, the variants (cr. n.) seem to have been ignored or the fact that παλαι could refer to a recent moment.—

Cp. Tr. 877 Χ. τόθ μήν ειναις ταλαία; ΠΡ. δευτερον κλινέις.

877 οιδέν ελ' ετ' Πρ. 1217 ετ' οιδέν ελμ'.

878 ε' τα ταυνής πράσσει: as 'to be over-busy' is περοσα πράσσει (Ant. 68) or δράω (Tr. 617). Plat. Rep. 433 A το τα ταυντόν πράτεων και μή πολυπραγμονεις.—

διάλλαται, historic pres., as Ο.Τ. 560 θρεις, Ant. 1175 ομείσαιται.

880 κάτεμυπολεν...καλ...φράσω: 'as...so': Ant. 1112 αὐτὸς τ' ἔδησα καὶ παρὼν ἐκλόγομα (n.)

881 ε' να: 32 n.—πρόσχεμα ἀγίων (defining gen.)=πρόσχεμα ἀγιοστικών, while 'Ελλάδος is possessive gen.: 'the pride of Greece, (consisting in) a festival.' Cp. Aesch. Ch. 183 καρδίς κλυδώνιον | χολός (defining gen.): Eur. H. F. 449 δακρών (defining gen.)...|...δοσων πτησά.

πρόσχεμα, anything 'put forward' (cp. 525), here means, that which is put forward as an ornament or glory: cp. Her. 5. 28 ἡ Μίλιστος...μὲν μάτα δὲ τότε ἀκμάσασα καὶ δὴ καὶ τῆς Τιωνῆς τὴν πρόσχεμα ('glory'); Polyb. 3. 15. 3 Καυκή πόλιν, ἤτις ὤσινεν πρόσχεμα καὶ βασιλείου ('capital') τὴν Καρχηδόνων ἐν τοῖς κατὰ τὰν Ίδρυμαν τότου: Strabo 10. 450 (of Calydon and Pleuron) το δὲ παλαιὸν πρόσχεμα τῆς Ἐλλάδος τὴν τάυτα τὰ κτισματα: Plut. Alex. 17 Σάρδεις, τὸ πρό-

J. S. VI.
σοφοκλεούς

δό' ήσθε' ἀνδρὸς ὀρθῶν κηρυγμάτων
dρόμων προκρύψαντος, οὐ πρώτη κρίσις,
εἰσῆλθε λαμπρός, πάσι θεὸς ἐκεί σέβας.
dρόμον δ' ἵσωσας ταφέσει τὰ τέρματα

νίκης ἔχων ἔξηλθε πάντων γέρας.

χῶποι μὲν ἐν πολλοὶς παῦρα σοι λέγον,
οὐκ οἶδα τοιοῦτος ἀνδρὸς ἐργα καὶ κράτη.
ἐν δ' ἰσθι'. ὅσων γὰρ εἰσεκήρυξαν βραβής

[δρόμων διαύλων πέντεθλ' α' νομίζεται.]

and Campbell adopt. ὁμίλοι. P. Faber conj. ὁμίλοις (‘at daybreak’).—
κηρυγμάτων. Herwerden conj. κηρυγμάτων. ὁμίλοι προκρύψαντος τ', and
Ald.: δρόμων προκρύψαντος L, A, etc. ὁμίλοι δ' L, with most mss., and
Ald.: δρόμων δ' T: δρόμων 8' Suidas (s. v. δρόμως).—ταφέσει Musgrave (who wrote
τῇ φύσει) on Eur. Phoen. 1135: τῇ φύσει MSS. For the conjectures, see Appendix.—
Nauck would place vv. 686, 687 after 695. ὁμίλοι ἐν τολλοίσι ταύτα] Bergk,
Blaydes and Nauck conj. εν πάροισι πωλλά. τοιοῦτος τ', and so

οχυρα τῆς ἐνὶ βαλάντι τῶν βαρβάρων

γεγονίας.

Δελφ. δόλων: cp. 48 n.


ὁμίλοι κηρύγματα. Ταλθὺναν εἶναι πάντ' ἀφίναι στρατόν.

δρόμων . . οὐ πρώτη κρίσις. There were

there three classes of ἄγωνες at the Pythian

festival; (1) the μουσικόλ, in music, poetry,

etc., which, as Plut. (Quaest. Conv. 2. 4)

shows, came first; (2) the γυμνικόλ, foot-

races, and trials of skilled strength; and (3)

the ἴσωσα, chariot-races and horse-races.

Little is known as to the details. But

this passage shows that Delphi, as in the Greek

games generally, (a) the γυμ-

νικόλ γάνων, or a large part of them,

preceded the ἴσωσα: and (b) of the

γυμνικόλ, the foot-races came first.

ὁμίληθη, came into the lists (like

κατέβη): cp. 700: Dem. or. 18 § 319

(of an Olympic victor) τῶν ἐσελθοντων

πρὸς αὐτόν ἄριστα ἐμάχητο. 868

ὁμίλοις. ταφέσει: 'having made

the end of his course even with the

starting-place, —i.e., having run back

again to that place in the stadium from

which he started. Musgrave's concep-

ture, ταφέσει for τῇ φύσει, affords the

best solution here. If it be right, then

the foot-race meant is either (a) the

dιαυλός, in which the competitor rounded

the καμπτής at the further end of

the course, and returned to the starting-place

(Αlesai. Ag. 344 κάμψα διαυλὸν τάφερνον

cαλὼν πάλαι): or better, (b) the δόλιος,

in which he performed that double course

several times. (The number of stadia

in the δόλιοι was usually, if not always,

an even number: cp. art. 'Stadium' in

Smith's Dict. Ant. vol. II., 2nd ed.) The

race in which the course was traversed

only once (properly called στάδιον)

cannot be intended, since the verse could

not mean, 'having finished the race as

swiftly as he began it': still less, 'having

made the end seem simultaneous with

the start,'—by his marvellous speed.

[This last was Musgrave's own view,

which he sought to support from Ant-

taper Sidonius, Epig. 39: ἦ γὰρ ἐφ' ἀποθέγματι ἡ τέρματος εἰς τὰς ἔρους ὡθή-

θεν, μετάθεα δ' ὀστρ' ἐν στάδιῳ.]

Now there is evidence that the cus-

tomary order for the foot-races was, 1.

dόλιοι, 2. στάδιοι, 3. διαυλοί. See

Boeckh C. I. G. no. 1590 and 1591 (re-

ferring to games at Thespiae, circ. 240

B.C.): also no. 2114 (games at Chios, circ.

100—80 B.C.). Faus. 6. 13. 3 (of the

athlete Polites at Olympia), δόλιον τε

ἐν ἡμέρᾳ τῇ αὐτῇ καὶ παρακιντικά στάδιον

λαβὼν κινὴν προσεῖθη διὰ διαυλὸν σφαίρα τὴν

τρίτην. It would agree, then, with the

words οὖν πρώτη κρίσι (684) if the δόλιοι

were meant here. [As to Plat. Legg.

833 D, see Appendix.]

For δόξης as = 'starting-place,' cp.

Suidas (s. v. ἄρχομαι): γραμμή, ἦ δόξης καὶ βαθιότα καλοίν: Faus.

6. 20. 9 ὡς τοῖς σταθοδρόμους δόξης πέ-

ποιηται: id. 5. 15. 5 ὡς τῶν ἐτῶν τῆς
when he heard the loud summons to the foot-race which was first to be decided, he entered the lists, a brilliant form, a wonder in the eyes of all there; and, having finished his course at the point where it began, he went out with the glorious meed of victory. To speak briefly, where there is much to tell, I know not the man whose deeds and triumphs have matched his; but one thing thou must know; in all the contests that the judges announced,

Brunck.—Schneidewin conj. τοια τάδρος, placing (with Vauvilliers) a colon after ὅδα. Οuada—These six vv. are rejected by Paley. θραβίς Λ, with ει written above by a later hand. An subscript has also been added under η. So too in 709, where ει is superscribed. θραβίς L, with most MSS. Some MSS. of Suidas s.v. βραβίς have θράμων, and θραμών in 690. An attempt at correction was made by writing πεντάθλοι: so T, A (as corrected), and

ἐφέσει, εν μὲν τῷ ὑπαλήθρῳ τῆς ἐφέσως κ.τ.λ.—Dindorf notes that in Aristides vol. i. p. 339 the words τῆς ἐφέσως were corrupted to τῆς φύσεως.

The proposed versions of the vulgar τῆς φύσεως, and other attempts to correct it, are discussed in the Appendix.

667 νίκης...γῆρας. In the Pythian games the prize was a wreath of laurel; hence Paus. says ἄνελετο τὴν δάφνην of a Pythian victor (10. 7. 7), as τὸν κότων ἄνελετο of a victor at Olympia (6. 13. 3). The laurel for this purpose was brought from the vale of Tempé, the bearer being a παῖς ἀμφιθαλῆς (i.e., one whose parents were both living), schol. Ἀρχιμ. Find. Ρυθ. He was attended by a flute-player, Plut. De Music. c. 14 τὴν κατακομβήν παῖδι τὴν Τεμπεϊκὴν δάφνην εἰς Δήλον παροιμηθεὶς ἀφιέρωσε. A palm-branch was also given, the palm (φοίνικς) being sacred to Apollo: Plut. Quaest. Conv. 8. 4. κάκει (Πυθοῦ) πρῶτον ἐπὶ τιμῆ τοῦ θεοῦ δάφνῃ καὶ φοίνικι τοῦ νικῶτας ἐκδόμησαν, ἐτε δὲ καὶ τῷ θεῷ...φοίνικας ἀνατέθησαν.

688 Χότος μὲν κ.τ.λ.: 'and, to speak briefly, where there is much which might be told (ἐν πολλοῖς), I do not know the deeds and triumphs of such a man,'—i.e., I have never seen, or heard of, his equal. Then in 690, ἐν τῇ τοῦτοι κ.τ.λ., δὲ answers to the μὲν in 688: i.e.: 'The briefest way, indeed (μὲν), of describing his exploits, is simply to say that they were matchless. But (ὅτι) one particular you must be told,—viz., that he won in all the contests.'—For ἐν πολλοῖς, cp. Find. P. 9. 83 θαλέ θαλὲν καιροὶ καὶ καιρῶν, ἀκόα σοφός: 'to adorn a few things, where the choice is large, best pleases a poet's ear.'—For ὅτι, without ὅτι, cp. 390.

Others explain:—οὐκ ὅτι δὲ δὲν τοιοῦτον ἄνθρωπον καὶ κράτα τὴν λέγω τοῖς παιδίν ἐν πολλοῖς: 'I do not know how to describe his deeds to you briefly, when they were so many.' The place of ὅτι can be justified by O. T. 1251. But: (1) thus construed, the words ought to mean, 'I do not know how to describe his deeds as few.' The other meaning would require ἐν παιδίν, or the like. And (2) ἐν πολλοῖς is then awkward.

690 διάκων, by attraction for δοκῶν. —ἐπικήρυξαι: the only other instance of this compound in a classical writer is Ar. Aich. 135 ἐπέτατο ἄλογα ὅστις ἐπικήρυξε. βραβίζων, the form of the noun, plur. for ευ stems which prevails in Attic inscr. down to the middle of the 4th cent. B.C. (Meisterhans, Gramm. Att. Inscr. § 31.) —These are the judges who award the prizes and regulate the contests: ἐπικήρυξεν, because they ordered the κῆρυξ to do so (cp. n. on 693 ff.). The ἄγωνοθέτα δύο of the Pythian games were the Amphictyons,—the games being held in April, in the Delphic month Βουκάτος (=the Attic Munychion), when the ἑαυτῆς πυλαῖα took place at Delphi (cp. Boeckh C. I. G. 1688: Aeschin. or. 3 § 254). The Amphictyons appointed ἐπικήρυξαν, like the Olympic Ἑλασθαδίκαι, to superintend the festival (Plut. Quaest. Conv. 7. 5. 1), and the βραβίζων here are these, or their subordinates. Cp. Plat. Legg. 949Α γυμνικῶν τε καὶ ἔθικων ἀθλῶν ἐπιστάται τε καὶ βραβεῖα.

691 δρόμων διάλογον. For the attempts to amend this ν., see Appendix.

7—2
The criticism of vv. 690—692 turns upon these points. (1) The word διαλοὺς cannot be right. At each festival there was only one διαλως. The plur. cannot be defended on the ground that a winner of the διαλως might have to run twice,—viz., first in one of several groups, and then in the final heat (Paus. 6. 13. 3). (2) If the sing. διαλως be read, it is still difficult to complete the verse in any probable manner. (3) Omitting διαλως, we might expand τενταθ' α' νομίζεται on the hypothesis that the intrusion of διαλως had caused the mischief: e.g., δρόμων, πόνων τε πεμπάς η νομίζεται. Pindar often uses πόνος as=δάλως. (4) But it seems more probable that v. 691 is an interpolation, arising perhaps from a marginal gloss, and intended to explain a general phrase in the text. Thus, if the poet had written simply, δῶν γαρ αὐξεθριμα βραβίζ | δόλων ἐνεγκώματα, then the reference to the διαλως and the pentathlön in v. 691 might have been prompted by a wish to define δόλως. And the interpolation would itself account for the change of δόλως in 692 to τούτων. (Some, indeed, think it enough to delete 691, leaving τούτων: but the neut. plur. of the pron. seems too vague here.) (5) Nauck's view, that the poet wrote, δων γαρ εὐκατηρισα βραβίζ | δρόμων ἐνεγκώματα, etc., leaves two difficulties. (a) There would then have been less excuse for interpolating an allusion to the pentathlön. (b) The tone of vv. 688 f. would lead us to suppose that the ἔργα καὶ κράτη of Orestes had not been confined to foot-races, but had included some feats in the other branches of the γυμνικοῖς ἀγώνες.

On the whole, I should incline to delete 691, and alter τούτων in 692 to δόλως.

692 ἐνεγκώμων, in the sense of the midd.: cp. Ὠ. T. 590 ἕφε, n.—παυπνικα here = τὰ νυκτήρια (Plat. Legg. 833 c). The word usw. means either (1) songs of victory, or (2) with ἑρα understood, a sacrifice in honour of it.

693 ἀλλιτη: the impf. refers to the series of victories; ἀνακαλ. ὧν ἀνακαλεῖτο. The official proclamation would be merely, Ὑπέρ των Ἀγαμέμνονος Ἀργείως. 

Cp. Pind. ὦ. 5. 8 ὄν πατέρ' ἄκρων ἀκα- 

μισθί (the victor caused to be proclaimed), 

καὶ τῶν νίκων ἔχαν (Camarina). 

Dem. 

or. 18 § 319 νικῶν ἀγγελοφεῦτο. 

At. 

Plut. 585 ἀνεκτηριμα...τοῖς νικῶται. 

Pind. ᾿Ρυθ. 1. 32 καρυκ αἴετι νῦν. 

Ἀγαμέμνονος is irregularly placed be- 

tween τοῦ and ἀγείραμος: cp. 183 (θεῖος): Ὠ. T. 1245 τὸν ἄκη Δαιών πᾶλιμ νεκρον. — 

ἀγείραμος, as Thuc. 1. 9 (of Agam.) τῶν στόλον ἀγείραι.

696 f. καὶ ταῦτα μὲν τοὺς', a form of summary used in transitions: Plat. 

Thetet. 173 b καὶ οὖν μὲν ἄκη τοιοῦτοι. — 

βλάπται, disable, impede one in his career: 

A. 450 εἰ δὲ τις θεῖον βλάπται, φόνοι 

τὰ χω κατὰ τὸν κρείσσωνα. 

Ant. 1103 αὐτὲς μονομονος γὰρ | θεῶν ποδάκισ τοὺς κακο- 

φρονος βλαβεῖ (n.). 

ἰσθῆναι, without τοῦ,—a rare usage,
he bore away the prize; and men deemed him happy, as oft as the herald proclaimed him an Argive, by name Orestes, son of Agamemnon, who once gathered the famous armament of Greece.

Thus far, 'twas well; but, when a god sends harm, not even the strong man can escape. For, on another day, when chariots were to try their speed at sunrise, he entered, with many charioteers. One was an Achaean, one from Sparta; two masters of yoked cars were Libyans;

697 δύναι...ιὸν, with an erasure of two or three letters. Hartung writes δύναι' α'ρ: Meineke conj. δύναι' α': Stürenburg, δύναι' α'δ' in vis. Ἰππικός. Heimsoeth conj. ιὸν. 698 Ιππικός] Blaydes conj. Ἰππικός.

which has, however, epic precedent; II. 13. 287 οὐδέ κεν ἔνθα τεύν κε μένος καλ χεῖρας ὄντος: 22. 199 ὡς δ' ἐν ἄνδρον οὐ δύναις φεύγωντα δίκειος: Od. 5. 400 ἄλλα ὀς τόσον ἄπειρον τοις ὀρείσι διήγησαν. So O. T. 517 φέρων, Amh. 687 καλὸς ἐχος, without τι. Cp. 1323.

698 ἄλλης ἡμέρας, 'on another day'; not, 'on the next day,' which would require τότε. Cp. Xen. An. 3. 4. 1 μετεφανείς δὲ ταύτῃ τῇ ἡμέρᾳ τῇ ἄλλῃ ἐπέρεισα. (In Plat. Crat. 44 a τοῦ ἐπιδοσθη ὑποτεθησθη = 'tomorrow,' and τῆς ἔτερης, 'the day after tomorrow.') Ιππικός, prob. neut.: cp. Xen. H. 7. 4. 29 τα δρομακα του πεντάθλου.

699 ἣλκυν τόλλωντος. The passage of Xen. just cited, referring to the Olympic festival of 364 B.C., shows that the chariot-races then preceded the penta-thlon, on the same day,—and must therefore have begun in the early morning.

The Pythian hippodrome was in the Crisaean plain (180 n.), near its upper or northern end, where the rocky gorge of the river Pleistus opens upon a level tract. The site of Crisa, on a spur of Parnassus, overlooked it from the north, and Delphi from the north-east. Beautiful as was Olympia, the scene of the Pythian festival was unrivalled in the grandeur of its natural surroundings.

701 Ἀχαιός. If Sophocles were more careful in regard to details of the heroic age, 'Achaeans,' as designating a man from a particular district, would naturally point to Phthiotis in southern Thessaly, where the subjects of Achilles were called Myrmidons, Hellenes, and Achaean (II. 2. 684). Herodotus can still speak of 'Ἀχαῖοι (7. 173) and 'Ἀχαιό (7. 197) in this sense,—meaning those whom in 7. 132 he calls 'Ἀχαιόi των Φθιώτων. But a poet who makes Orestes compete at the Pythian games against a Barcaean (727) was just as likely to use 'Ἀχαιός in the local sense which it acquired after the Dorian conquest of Peloponnnesus,—a man from 'Achaia' on the Corinthian Gulf. If this is (as I suppose) what he really meant, then we see how his mind worked in making this list; we have (1) two Peloponnnesians; (2) then he goes south to Cyrenaica for two more competitors; and (3) the remaining six come from Northern Greece.

702 Δίβων, in a geographical sense only: none but Hellenes could compete. These men are from the Greek Libya,—Κυρρηνα or Κυρρηνεία,—that wide and high table land which projects into the Mediterranean, 200 miles south of Peloponnnesus, between the Great Syrtis on the west and the steppes of Marmarica on the east. In the seventh century B.C. this country was colonised by Dorians from Peloponnnesus and the islands. Cyrene (whose name survives in Grennah) was founded near the coast in 631 B.C. by Battus and his followers from Thera. Barca (cp. v. 727), about 52 miles s.w. of it, and more inland, was founded by Greek seceders from Cyrene, with a mixture of native Libyans, about 550 B.C. (Her. 4. 160). It was taken by the Persians in 510 B.C. (Id. 201), and was thenceforth of small importance. Under the Ptolemies, its old sea-port, then named Ptolemais (and still, in its ruins, Daimitia), became a member of the Pentapolis. All Cyrenaica has been known since the middle ages as Barca, now a province of Tripoli.

Ὑγοτός is merely a general epithet. In a τέθριτων, only the two middle horses were under the yoke (721 f.).
κάκευος ἐν τούτοις, Ἡθοσαλάς ἐξων ἱππος, ὁ πέμπτος: ἐκτὸς ἐξ Αἰτωλίας εὐανθαίτε πάλαις: ἐξοδομὸς Μάγνης αὖρη.

ο δ' ὁ γόνος λακκηππος, Αἰναίαν γένος, ἐνατος Ἀθηνών· ὑν θεομίλην ἀπο· Βιωτῶν Ἀλλώς, δέκατον ἐκπληρῶν ὦχουν. στάντες δ' ὕππος αὐτοὺς οἱ τεταγμένοι βραβίης· *κλήρους· ἐπιπλαν καὶ κατέστησαν δίφρους,

708 ἐν τῷ ἀρχω, Ναυκωτερῳ.—Θεσσαλῆς. In L the second a has been made from των. Ἐρως Ἰππων (superscr.), D (cod. Par. 2802); Αἰναίας, 1, and Eustath. p. 524. 31: αἰβαῖρ (the ε ρ ητ爸妈 erased), 1, Π. (= Λb), and Ald. (Ἀλεξανδ.) αἰβαῖρ Λ, and most mss. 707 ἐνατος Λ, with most mss.: ἐνατος Β Γ. 708 Βιοιτῶν Ἀλλώς Ναυκωτερdbh, 710 ὑπστάτας, 'masters,' 'controllers,' of chariots; as a warrior is δύνας ἐπιστάτης (Aesch. Pers. 379), and an oarsman ἐφέτων ἐπιστάτης (Eu. Helen. 1167). The Cyrenaecans were famous both as horse-breeders and as charioteers: σακλ ὁ αἴτων καὶ πρῶτον ὄρμα γείσα, ἰδαχθέτας ὑπὸ Ποισείδων το ὧν ἰμαχεῖν ὑπὸ Αἴγιμας (Hesych. s. v. Βαρκαλιος ὦχου). Her. 4. 189 τέσσαρας ἤπειροι συνεγυναὶ παρὰ Διόκων η Εὐλυνε μεμαθηκοι. Pindar's fourth and fifth Pythian odes celebrate a victory in the chariot-race (466 b.c.) won by Arcesilas IV., ἐθνον βασιλῆς Κυρα·

707 f. κάκευος, Orestes, who was living with Strophius, king of Crisa (180), close to the scene of the games. ἐν τούτων. Nauck pronounces ἐν 'impossible,' and writes ἐνὶ ('in addition to'). There would be force in this objection, if the poet were enumerating the competitors as drawn up in line. But we cannot assume that the order of mention here is identical with the order fixed by lot for the start (709 f.); indeed, the chances would have been against the two Δίβες being next each other. The Homeric narrative of the chariot-race illustrates this; for the order in which the five competitors are first enumerated (II. 23. 188—350) differs from that in which they are afterwards placed by lot for the start (ib. 352—357). Therefore ἐν τούτοις may well mean, 'among these,'—the competitors being here imagined as a group.

*Θεσσαλῆς... יהיוς. Thessaly owed its fame as a horse-bredding country to (1) its level plains, the best in Greece for that purpose; and (2) the reliance of the wealthy oligarchies upon cavalry (cp. Arist. Pol. 4. 3. 3). An oracle ap. schol. II. 2. 761 recommends ἤπειροι Θεσσαλῶν ἀκεδαμομενε τε γυναικα. Helen, says Theocritus, is an ornament to her company, such as ἢ καίς κυταράς, ἢ ἀρμιτι Θεσσαλᾶς ἱππος (Idyll. 18. 30). Lucan 6. 396 Πρύμον αδ αευρεα περισσαι έπιδιδ πασικα Thessalicum sonipes, bellis fera· libus omen, | Exiiult. The Thessalian cavalry was reputed δροτῆς τῶν ἐν Ἐλλής (Her. 7. 196). Thessalian skill in riding and driving was proverbial (Plat. Hipp. ma. 284 A: Isocr. or. 15. § 298). 708 Παλαιάτης. This epithet for the Aetolian mares may have been suggested to the poet by a Homeric reminiscence. It is by a chestnut horse (φοῖνις, II. 23. 454) that Idomeneus recognises from afar the team of Diomedes, Αἰτωλῶς γενέων (Ib. 471).

*Παλαιός. Throughout this passage, Παλαιός is a mere synonym for Λππος (725, 735, 738, 748). Yet special races for Παλαιός, as distinct from Ηππος τελειος, had been established in the Pythian games before 500 B.C. (Paus. 10. 7. 7). At Olympia, however, no special race for Παλαιός existed before 384 B.C. (id. 5. 8. 10).—The Aetolian, like Orestes, drives mares, which were most generally used. In the Homeric chariot-race, however (II. 23), there are three teams of horses against two of mares; and the horses win the first and second places.

*Μάγνης: from Magnesia, that mountainous tract which stretches southward along the east coast of Thessaly from the mouth of the Peneius to the Gulf of
Orestes, driving Thessalian mares, came fifth among them; the sixth from Aetolia, with chestnut colts; a Magnesian was the seventh; the eighth, with white horses, was of Aenian stock; the ninth, from Athens, built of gods; there was a Boeotian too, making the tenth chariot.

They took their stations where the appointed umpires placed them by lot and ranged the cars;


Pegasae. Here the name serves to recall the legends of the knightly Minyae. In Pind. Π. 4. 117, Jason at Iolcus says, λεικύττων δὲ δύοις πατέρων...φράβαστε μοι. 706 λεικύττως, or λευκόπωλος, is often an epithet of deities or heroes, as in Pind. Ο. 6. 95 (Persephone): Π. 1. 66 (the Dioscuri); Ibycus fr. 16 (the sons of Poseidon, the Μοιλῷ of Π. 11. 709), etc. And white horses are especially praised for swiftness: Π. 10. 437 (the Thracian horses of Rhesus) λευκήσεως χίονος, βέλους δ' ἀντωνον δύοι: like those of Turnus (Ἀεί. 12. 84), qui canore nives anterent, cursum auras. Hence the proverb; Plaut. Ast. 2. 2. 13 quadrigeris alibus: Hor. Sat. 1. 7. 8 equis praecurreret albis. Yet Verg. G. 3. 81 says color deterrimus albo. It might be surmised that the reputation of white horses for speed rested less upon fact than upon their poetical association with divine or heroic persons.

Διανδύς. The Διανδύς (Ion, 'Ερένης, Π. 2. 749, where the i is short, and Her. 7. 132) were a tribe in the south of Thessaly, dwelling in the upper valley of the Spercheius, among the highlands of Oeta. The Malians were their neighbours on the south-east, and the Dolopes on the north-west; on the north, they touched the ancient Pthiotis.

707 τοὺς θεόμαστων, an epithet bestowed on Athens by Eur. also (I. T. 1449, Ηηρ. 974), recalls the legends of Cecrops, Athens, Poseidon; as in Π. 8. 519 the same epithet is given to the Trojan πόροι built by Apollo, and in Pind. Ο. 6. 59 to Delos, the island which Zeus called forth from the deep.

708 ἄλος, 'besides': Aesch. Τh. 424 γυρας δὲ ἄλος: cp. Πh. 38 n.—ἐκπληρον, making up that number: Her. 7. 186 οὖν...ἐκπληροῦσα τὰς τεσσ. μυράδας εκείνοις.

709 οὗτος στάντις: so at the start of the Homeric chariot-race, Π. 22. 358, στάν δὲ μετασταξι (in line').—709 αὐτῶς. The traditional δὲν can hardly be right: we should perhaps read τω. The use of οὗτος in 'Tragedy is elsewhere confined to lyric passages, and even in these the τ is never elided; O.C. 1044; Eur. Ηηρ. 1125, 1137; I.Α. 548, 1285, 1294; in Aesch. Σφηρ. 124 ὑπόθε. The elision occurs, indeed, in Π. 2. 572, Οd. 4. 426; but would be foreign to Attic practice. (Cp. Ο. C., p. 289, append. on 1436.) The simplest remedy would be δέν', which is not necessarily excluded by στάντες: the sense might be, 'having taken their stations, when these had been assigned.' But we should rather expect a word meaning 'where'; and if the local sense of τω had been explained by a marginal gloss οὗ or οὗτοι, either of these might have given rise to δέν'.

710 βραβίς: cp. 690. The phrase οὖν παγωμένοι is illustrated by Paus. 5. 9. 5. At Olympia three Hellanodicae had charge of the ἰπτων θρόμος, and three of the pentathlon; while the rest supervised the other contests. The total number of these judges was ten, acc. to Pausanias, from Ολ. 25 to Οl. 103 (660—368 B.C.), when it became twelve. 710 κλήρους έτηλα. I should much prefer to read αὐτῶ in 709: but αὐτῶς is defensible, and I refrain from change. Two views are possible; the first is generally received, and is perhaps simplest. (1) αὐτῶς depends on κλήρους έτηλα as = ἐκτρήσθησα: cp. Αρ. Εκκ. 683 κλήρους πάντας, 'I will place them all by lot,' κατ' ἐν οὐ κλήρον ὀπίτι κ.τ.λ.
χαλκής ὑπά σάλπιγγος ἵππας: οἱ δ' ἁμα ἰπποῦς ὁμοκλησάντες ήνιας χερῶν ἐσείσαν· ἐν δὲ πάς ἐμεστοθῇ δρόμος κτύπον κροτητῶν ἀρμάτων· κώνις δ' ἁμω φορεῖθαι ὁμοῦ δὲ πάντες ἀναμεμημένοι φείδων κέντρων οὐδὲν, ὡς ὕπερβαλλοι χνώας τις αὐτῶν καὶ φρυγάμαθ' ἑπικά. ὁμοῦ γὰρ ἁμφὶ νῦτα καὶ τροχῶν βάσεις ἠφριζον, εἰσέβαλλον ἑπικά πυκνά.

κείμενο δ' ὑπ' αὐτὴν ἐσχάτην στῆλην ἑξών ἐχρυμπτ' ἀεὶ σύργυγα, δεξιῶν δ' ἀνεῖς

711 ol δ') ol δ' L (the accent on 1 in paler ink): ol δ' A, Γ: ol' ' r, and Ald. —Blydes conj. el'β'.
718 ἐν δὲ L, with most ms., and Ald.: ek δὲ r.
714 ἀρμάτων L, though it has α in 700, 701.
719 ἐν τῇ... Musgrave conj. ἀλλων.
720—722 E. Piccolomini (Comment.

See above on 123, 556. (2) κλήρων ἠγολαν καὶ=κλήρους ψυλλάτες, a parenthetical construction (διά μέσου), so that αὐτῶς is governed by κατέστησαν only, and διφρών is a second acc., defining αὐτῶς, as in μέθες με... χείρα (Ph. 1301). See on 466.f.

Τυμλὰν. Each competitor casts his κλήρος, or lot,—usu. a potsherds (责任制), or a small stone,—into a helmet, which one of the βραβεῖα shakes, and the places are settled by the order in which the lots jump out. Π. 23. 352 ἐν β' ἐβαν ἐς διφρών, ἐν δὲ κλήρον ἑβάλωτο: | πᾶλλα' Ἀχίλειον, ὥς κ. κλήρος θάρε Νεπετρόδαιον.

711 χαλκητ. as χαλκοστόμον in Αι. 17.—ὑπα (1419) is admitted intrimmers by Aesch. and Soph., Αντ. 1035 n.—ol β', though referring to the subject of ἕβαν: cp. 448 (στ ἐδέ) n.
712 ὁμοκλησάντες. Sophocles has imitated the Homeric description of the chariots setting off, Π. 23. 363 ol δ' ἁμα πάντες ὑπὸ ἐπαυσιν μάτιοι ἄιερας, πειστήριγαν τ' μάτισιν ὁμοκλησάντης τ' ἐπεκαίνας | ἐσπαμένοις... ὑπὸ ἕ ὅτεροις κοιλή | ἴσταν ἀειρομένη κ.κ.λ.
713 δ'. τιμήσι, as in Ant. 420 ἐν δ', τιμήσι—κροτητ. is usually explained, and perhaps rightly, as 'ragging' (or more strictly, 'rattled' along by the horses): cp. Π. 15. 453 (ὑπ'οι) κεῖν' ἄξει κροτητ. | 11. 160 κεῖν' ἄξει κροτ. Λόγον. Sophocles has used κροτητ. with ref. to sound in fr. 320 κροτητά πηκτίδων μελή, 'songs resounding from the harp,' under the touch of the plieteum. Α. Ε. 552 χαλκοκράτων ἐπαυνοι κτύπων.


715 φορεθ': as to the omission of the syllabic augment in ἰμένα, see on O. T. 1249.

716 κέντρων. There is no allusion to a ὑθηρ in this narrative. Leaf on Π. 23. 387, ἄνευ κέντρου βαλετος, remarks that the κέντρον mentioned there is identical with the μάτισιν φαεων v. 384, and refers to the Burgon amphora in the British Museum, where the chariot-driver wields a long pliant rod, with two points like arrow-heads at the end.

δ' ὑπερβαλλω: 'in order that each of them might pass the wheels...(of the others).'

For τις as=ἐκαστός ροις, cp. Π. 2. 382 ὁ κεῖν' τῆς δ' ὅριν ὑπέθανεν: Θουκ. 1. 40 τούσ... ἐγιμαλίοις αὐτῶν τινα κολάζων.—I formerly understood: 'whenever anyone passed their wheels' (αὐτῶν with χρυσ). Cp. Her. 7. 119 ὡς δὲ δελφῶν γένοιτο ὅριν: and so id. 1. 17 ως... ἀντικατηστησ. But this would imply that no driver used his goad until a rival was
then, at the sound of the brazen trump, they started. All shouted to their horses, and shook the reins in their hands; the whole course was filled with the noise of rattling chariots; the dust flew upward; and all, in a confused throng, plied their goads unspARINGLY, each of them striving to pass the wheels and the snorting steeds of his rivals; for alike at their backs and at their rolling wheels the breath of the horses foamed and smote.

Orestes, driving close to the pillar at either end of the course, almost grazed it with his wheel each time, and, giving rein to

Montemser. p. 756, Berl. 1877) would place these verses after 740. Burges (Eur. Tro. p. xxii) wished to place them after 733. 720 ἐκείνος ὁ ἄνδρος In L the 1st hand wrote δεξιόν ἄνδρος, and a later has inserted ὁ. A, Τ, and most MSS., have δεξιόν ὁ, and so Ald.: but Τ and other Triclinian MSS.

about to pass him; whereas we require rather a picture of the eagerness which each man felt to outstrip the rest.

χοῦν, the box at the centre of a wheel, in which the axle turns; the 'nave' (akin to navel), or 'hub': cp. Aesch. Th. 153 δέξων... χαῖοι. The Homeric word is πλῆκμων: others are σύργες (721 n.), and χοῦς [n. on 505].

φρυγίματ' ἵππῳ ἔστεσσον φρυγίμα-"μένοι. This is the moment after the start, and no one has yet a clear lead. Each driver seeks, first, to bring his own wheels in front of his rival's wheels; next, to bring them past the heads of his rival's horses.

718 τὸ ὄμοιο γιαρ ἄμφι νότα κ.τ.λ. The driver who has just passed his rival feels the breath of the pursuing horses on his back: cp. II. 23. 380 (Eumelus, in the chariot-race, closely pursued by Diomedes) πνευμ' ἐν θύμων μετάφερον εὐφρέν τ' ἄμων | θέρματ'. But the driver who is being overtaken sees his wheels flecked with foam from the mouths of his rival's horses.—τροχεον βάλεω = τροχοὺς βαλλω-"τασ.—ἀλαβαλλον, intrans. (as when it means 'to invade'), 'kept rushing in.' We cannot supply ἄρον, as object, from ἄρον.

720 ὅτι αὐτήν, close under it: cp. II. 13. 614 ὅ τι οὐ μὲν κόρεσσος φάλλων ἐκαὶ ἅγιαι ἐπιποδασθείς | ἄρον ὑπὸ λόφον αὐτῶν: Ἡκ. Ἀπ. 4. 4 ἔκαστ' ἐν τῇ ἀνεβουλίᾳ τοῦ το-παυσικὸν ἑκραμέ. —ἐσχάτην στήλην, the stone pillar (νόσσα, κοματηρ') which marked the turning-point at each end of the course. A vase-painting in Panofka, Bilder Antiken Lebens, pl. iii, no. 10, shows a chariot-race in which the νόσσα is simply a pillar, with a fillet twined round it. Ἡκ. Ἀνπ. 4. 6 ἄρματον-σώματα δει ἐγγυὸς μὲν τῷ στήλῃ κάμμα.-- ἐκείνος, ec. to τὸν ἵππον, directing his course: cp. II. 23. 325 (the skillful driver does not force the pace at first), ἄλλ' ἐχει ἀπαθελον καὶ τὸν προορίζοντο δοκεῖν.

721 τὸ ἐκείνος σύργες, brought the nave of his (left) wheel close to the post at each successive turning. σύργες ('pipe') is strictly the opening in the nave (ἡ ὀπὴ τοῦ τροχοῦ, schol. on 716) which forms the socket of the axle; Aesch. Suppl. 181 σύργες ὑπὸ σιγοῦν ἀξονοματο (the sockets of the whirling axles). Here it is a synonym for the χήνθ (717) or nave itself. That part of the wheel is rightly named here, because it projects slightly. Thus in v. 745 it is the χήνθ that strikes the post. For ἐκείνος cp. II. 23. 334 τὸ συ μαλ' ἐγχρώμαν ἔταν σχέδου ἔματι τοῦ και ἔστεσσον. δεξιόν ὁ ἄνδρο κ.τ.λ. In a τέθρεπτον the four horses were harnessed abreast. The two in the middle were under the yoke (ὑγιος), which was affixed to the pole (ἀδορ), and drew by the yoke-collars (λεπαδα) only, not being in traces. They were called respectively ὁ μέκος δεξιός and ὁ μέκος ἀριστερός (schol. Ath. Nub. 123). The two outside horses drew by traces (σειραλ) only, attached to their collars, and fastened to the ἄρχου of the car at its lower edge: hence σειραλος, σειραρόφον. In turning from right to left, the right-hand trace-horse had most work to do; hence δεξιόσεπορος, fig., a strong helper at need (Ant. ii. 140 n.). The Homeric poems speak of one trace-horse besides the two yoke-horses (ψαρόφοροι, the traces being
σεμάισαν ἵππων εἰρήγε τῶν προσκείμενον.
καὶ πρὸς μὲν ὀρθοὶ πάντες ἐστασαν δίφροι,
ἐπειτὰ δ' Ἀινάνος ἀνδρὸς ἄστομοι
πώλου βία φέρουσιν, ἐκ δ' ὑποστροφῆς,
τελοῦτες ἐκτὸν ἐβδομὸν τ' ἡδὴ δρόμον,
μέτωπα συμπαίκουσι Βαρκαιῶν ὤχοις:
κάντενθεν ἄλλος ἄλλον εἶ ἐνὸς κακῶν
ἔθραυν κάνεπιπτε, πᾶν δ' ἐπίμπλατο
ναυαγίων Κρισάου ἱππικῶν πέθον.

γνοὺς δ' οὔξ 'Ἀθηνῶν δεινὸς ἡμιστρόφος
ἐξομ παραστή κάνοικευει παρεῖς
κλῖνοιν ἐξίπτων ἐν μέσῳ κυκάμενον.
ἡλαυνε δ' ἐσχατος μὲν ὑστέρος ἔχων
πώλους Ὄρεστης, τῷ τελεί πιστών φέρων.

παραπολαὶ: II. 8. 87; 16. 152, 471: Od.
4. 590.

Sophocles has in mind the words of
Nestor to Antilochus, II. 23. 336 τῶν
δεξιῶν ἵππων | κέβαις ὀρυκλησας, εἰς ἐκ
τοι ἑνα χερευν | ἐν νύσιν ἐν τοι ἱππῶν
ἀριστερὰς ἐγχρυμβθῆναι; | ὡς ἐν τοι
πλῆθυν γε δοκεσται ἄκρον ἱκεθαι | κόκ-
λου πατητο (so that just the nape of
the well-wrought wheel may seem to graze
it).

πρὶν μὲν is defined by ἐπανα δ' :
up to the moment of the Aenian's disaster.
—ἐστασαν, plp., epic (II. 3. 777 etc.),
and also Attic (Thuc. 4. 56, etc.).

ἄστομοι, schol. σκληρόστομοι.
The only extant example of the word in
the sense; for in Aesch. fr. 442 στόμαι
('hard-mouthed') is clearly right: see
Nauck there (2nd ed.). Xenophon uses
ἀστόμους of hounds which have 'no mouths'
for holding their prey (Cyn. 3. 3): he ex-
presses 'hard-mouthed' by ἄσειθη (Eq. 3.
§ 6), and calls the 'hard side' of a
horse's mouth ἡ ἀδικος γράφοι (ib. § 5).
Cp. Anth. Plan. 361 οὗτος χαλωσὶ | δύ-
στόμων ἐπιτει ἀεὶς ἀπίθανος λόγος.—βία
φέρουσιν: Eur. Ἡρ. 1223 ai δ' ἐνδικο-
ουσαι στόμα πυρεγῆς γράθοι | βία φέρουσιν.
So ἐκφέρειν, Xen. Eq. 3 § 5.

ἐκ δ' ὑποστροφῆς = ὑποστρέφωμες, a
Polyb. 2. 25. 3 ἐξ ὑποστροφῆς ἀπήτων,
'wheeling round, they went to meet the
enemy.'

τελοῦτες κ.τ.λ., 'finishing the
sixth and now (entering upon) the seventh
round.' The more general sense of τε-
λοῦτες ('doing') is evolved from the
special; cp. on κρύον in 436.—Nauck
finds the reading suspicious, 'since πώλος
is almost always fem.' It often is so
(705 n.); but often, too, masc.: e.g. Aesch.
Ag. 1641 (κραβώντα πώλον), Ch. 794, Xen.
Eq. 1. 1.

The Aenian, closely followed by the
others, had just completed his sixth
diadomοs, or double course, in the hippo-
drome: i.e., he had just passed, for the
sixth time, round the goal nearest to the
starting-place, and was on the point of
beginning his seventh course. Just as
he was passing the goal, his horses bolted.
Hence he could not work them quite
round into the track. They turned out
of the left-ward curve (ἐξ ὑποστροφῆς),
and ran straight on. Meanwhile, one
of the two Libyan chariots had swept
round the goal in a wider circle, on
the Aenian's right. The Aenian's
the trace-horse on the right, checked the horse on the inner side. Hitherto, all the chariots had escaped overthrew; but presently the Aenian's hard-mouthed colts ran away, and, swerving, as they passed from the sixth into the seventh round, dashed their foreheads against the team of the Barcaean. Other mishaps followed the first, shock on shock and crash on crash, till the whole race-ground of Crisa was strewed with the wreck of chariots.

Seeing this, the wary charioteer from Athens drew aside and paused, allowing the billow of chariots, surging in mid course, to go by. Orestes was driving last, keeping his horses behind,—for his trust was in the end;

horses dashed head foremost into the Libyan's team, striking it on the left side. In the four-horse chariot-race at Olympia the number of double courses was twelve. Hence the goal farthest from the starting-place is δωδεκάγραμμον... τόμα δρόμων [τροχων (Pind. O. 3. 33: cp. O. 2. 55, 6. 75, P. 5. 33). If the τροχων (=4 stadia) be taken as the length of one double course in the hippodrome, twelve such courses give about 48 English miles. (Cp. art. Hippodromus in Smith's Dict. Ant., and ed., p. 965 a.)

BARNAOCS δχοις: cp. 293 n.: for the pl. (like the Homeric δχα), meaning one chariot, cp. fr. 611 δχοις 'Ακεσταλωσις εμβεβος πόδα.

738 πι. ές ενός κακού. Other chariots were close upon the Aenian and the Barcaean. The foremost of these collided with each other in the effort to avoid the wreck, and meanwhile those which were in the rear ran into them. Thus the words ἱππας καὶ άντιπότις vividly describe the process.

καταλαγήν: cp. [Dem.] or. 61 § 26 τοις ἰππαοις δχοις φήμην τιν̃ παρέχεται τα καταλαγήντα.—Κρασαλων...πεδόν (not τεδόν), not the whole Crisaean plain, but the whole hippodrome: cp. n. 699.

731 μν. γνός 8' κ.τ.λ. At the moment when the Aenian ran into the Barcaean, the Athenian was among the foremost drivers behind these two. On seeing the crash, he drew aside, reining in his horses, and allowed the chariots behind him to rush past in the middle of the course. They were all wrecked or disabled. He then resumed the race.—As Arist. says (Rh. 1. 9. § 36, referring to Plat. Menex. p. 235 D), ὑπαντείας ἕκατος ἐν ἕκατος ἐπιτισε. καλακωχεία: cp. Her. 9. 13 πρὸ μὲν μὲν ἡ πυλοθεῖαι ἀνωκώχης ('he held his hand,' 'kept quiet'). It may have been a nautical term: id. 6. 116 ἀνωκωχειαστές τὰ νέας (after lying to). The verb is Ionic and poetical; but ἀνωκωχή, from which it comes, is used by Thuc. (1. 40 etc.). In Soph. fr. 304 δωκεχειούσων should perh. replace κωχειούσων. The simple δωκχε occurs only in lexicons (Etym. M. 596. 51): δωκχα, an Ionic perf. of δχο (Attic δχη), only in Π. 2. 218, where the mss. have δωκοκχε, but Cobet (Misc. Crit. 304) would read δωκοκχε.

κλόων, a surging mass: cp. Plat. Legg. 758 παύσε...ἐν κλόων ὀλών πάδων διαγομένω. 734 ἐχατος μὲν corresponds with δχος 8' (736): he was then last, indeed; but, when he saw that only one competitor was left, he pressed to the front.——οὐτίρια δχον explains why he was ἐχατος: he was purposely keeping his horses behind; and φρόνι, again, gives the motive of this; because he relied on the finish. For ποτιν φρόνι as =ποτετεον, see Ο.Τ. 1445 n. (Cp. J. H. Newman, Apologia, p. 56: 'with the racer in the Tragedy,)
ὅπως δ' ὅρα μόνον νυ ἐλλελειμένον, ὃξυν δι' ὁτων κέλαδον ἐνσείται θοᾶς πώλοις διωκει, κἀξιωσάντες ζηγά ἡλαυνέτην, τὸτ' ἄλλος, ἄλλοθ' ἄτερος κάρα προβάλλων ἰπτικῶν ὀχημάτων. καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους ὑπὸ τὴν ὅρθον ἔξω ὑπῆρξε, ἐπειτα λύνων ἤταν ἀριστεράν καμπτοντος ἰπτον λανθάνει στῇλην ἀκραν παῖσας. ἔθραυσε δ' ἄξωνος μέσας χνώς, κἀξ αὐτῶν ἔλησατε. σὺν δ' ἐλισσεταὶ τιμητὸς ἰμάσι, τοῦ δὲ πάπυρος πέδω πῶλοι διεσπάρθησαν εἰς μέσον δρόμουν.

So Γ, and the 1st hand in L; but the corrector of L has changed it to δι' ωσι δ'. Most mss. have δι' ὤσι (without δ'), the Aldine reading, or δι' ὤσι.—ὁρα μόνον νυ] Nauck conj. ὅρα νυ μόνον.—ἐλλελειμένον made in L from ἐλλελειμένον. ἐκλελειμένον Π. [736 ἐνσείς] C. W. Müller conj. ἐνσείς. [736 καζιωσάντες Λ: καζιωσάντες Α, with most mss., and Ald. [739 τὸτ' ἄλλος] Nauck writes τὸτ' ἄλλος: Wecklein, τὸτ' οὖτος (as Blaydes conjectured, also proposing τὸτ' ἄλλος): Martin conj. δ' ἄλλος'. [743 ἀσφαλῆς] Nauck writes ἀσφαλῆς

look forward steadily and hopefully to the event, τῷ τελεί πῶς θέων.] Those who read ἐνσείας δ' understand, "last, indeed, but last by his own choice." This is possible, but less simple. The μὲν after ἐστάτοσ probably led to the insertion of δ'.

Wunder cp. Cic. Acad. Pr. 2. 29. 94 Ego enim, ut agitator callidus, prius quam ad finem veniam, equos sustinéo. [736 ὅστις ὅρα: when Orestes sees the Athenian. This reading is confirmed by the first hand in L. It should be noted, however, that with the other possible reading, δι' ὤσι, δι' ὤσι could still refer to Orestes: see on 448. [737 ἐνσείας. ἐνσείας is sometimes 'to drive in with force': cp. Αντ. 1274 ἐν δικαίωσεν ἀγαλλιάς οἶχοι ('hurled me' into them): here the notion is, 'sent vibrating through their ears.' [738 Π. καζιωσάντας ζηγά: Orestes, who had kept on the inside all through (720), would quickly gain when the Athenian paused (732). [739 τὸτ'. . . ἄλλος': cp. Plat. Phaedr. 237 Π τοτε μὲν ἡ ἐτέρα, ἄλλοτε δὲ ἡ ἐτέρα κρατεῖ. . . ἄλλος . . . ἄτερος. Π Π. 1. 313 δι' χ' ἐτέρον μὲν κεῖσθαι ἐν τοις φρεάτις, ἄλλο δὲ ἐτέρα: Ηερ. 1. 31 ἄλλο μὲν ἄξων Learned, ἐτέρου δὲ ἐπιδεῖται. So here ἄλλος is loosely substituted for ἔτερος. κάρα προβάλλων κ.τ.λ.: 'showing his head in front of the (two) chariots.' The neck-and-neck race is described as it would appear to a spectator at one side of the hippodrome, who saw the drivers in profile. Each charioteer is leaning forward in his car (as so often seen on vases). The head, now of one driver, now of the other, would be seen in front.—Not: 'bringing the head of his equipage in front (of the other team).'

For προβάλλων in partitive appos. with the subject of ἑλαυνέτην, cp. Plat. Phaedr. 248 Α (αι ψυχαι) ξυμμερισθηκαί, ἐτέρα πρὸ τῇ ἐτέρᾳ περιουσίᾳ γενέσθαι: and ν. on Αντ. 259 ff. [741 Π. τοὺς μὲν ἄλλους πάντας. Six rounds still remained to be run when Orestes and the Athenian were left alone (see on 726). The word ἐπιδεῖται is vague, but probably the disaster of Orestes is conceived as happening in the middle of the last (or twelfth) round.—ἀσφαλεῖς is proleptic, 'in safety': it is needless to write ἀσφαλῆς.—ὑπόθεν, 'had a prosperous course': cp. Αντ. 675 τῶν δ' ὅρθωμεν, 'of those whose course is fair' (n.). This is explained by ὅρθως ἐξ ὅρθων δι-
but when he saw that the Athenian was alone left in, he sent a shrill cry ringing through the ears of his swift colts, and gave chase. Team was brought level with team, and so they raced,—first one man, then the other, showing his head in front of the chariots.

Hitherto the ill-fated Orestes had passed safely through every round, steadfast in his steadfast car; at last, slackening his left rein while the horse was turning, unawares he struck the edge of the pillar; he broke the axle-box in twain; he was thrown over the chariot-rail; he was caught in the shapely reins; and, as he fell on the ground, his colts were scattered to the middle of the course.

(Reiske having proposed καὶ τοῦ μὲν ἄλλου παντὸς ἄσφαλῆς δρόμου. In L the second θ has been made from τ. Nauck reads ὅχειθ: Melker (6th Teubner ed. of Dindorf), ὅχειθ. Fröhlich conj. ἑπετα δήλων: Arndt, ἑπετεί δὲνεκὼν: Hartung, ἑπετα πελών: Blaydes, ἑπετεί ἐπισχὼν: Töpel, ἑπετα πανών: Wolff, ἑπετεί ἐρύκων. In L the second o has been made from a. ὅλωσεν σὺ ν δῆλονται A, with most mss.: ὅλωσεν σὺ ν δῆλονται L and L(=Lb). Nauck and Blaydes write ὅλωσεν ἐν δῆλονται. Dindorf conj. ὅλοι.)
στρατός δ' ὅπως ὅρα νῦν ἐκπετυκότα
dίφρων, ἀνωλόλυζε τὸν νεανίαν,
o' ἔργα δράσας οία λαγχάνει κακά,
φορούμενος πρὸς οὐδας, ἀλλοτ' οὐρανῷ
σκέλη προφαινών, ἔστε νῦν δυφρηλάται,
μόλις κατασχεθόντες ἵππων ὄρομον,
ἐλυσάν αἰματηρόν, ὡστε μηδένα
gνώσαι φίλων ἱδόντ' ἄν ἄθλιον δέμας.
καὶ πυρὰ κέαντες εὐθὺς ἐν βραχεῖ
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
φέρουν ἄνδρες Φοικέων τεταγμένοι,
ὅπως πατρίας τύμβον ἐκλάχη χθονός.
τοιαῦτα σοι ταῦτ' ἔστιν, ὡς μὲν ἐν λόγῳ

751 λαγχάνει τυγχάνει 13 (= Lb): γρ. τυγχάνει in marg. of L.
752 φορούμενος] Blaydes conj. σποδοῦμενος.
754 κατασχεθόντες Elmsley: κατασχεθόντες L,
with most mss.: κατασχεθέντες Γ, E.
757 κέαντες Erfurdts, as Brunnk proposed.
The mss. have κέαντες (L, etc., and Ald.), κέαντες (as A), κέαντες, or κέαντες (Triclinius).—εὐθὺς ἐν Wecklein conj. εὐθυνές (Ars p. 8).
In L the first v of εὐθὺς has been made from ν.
768 μέγιστον] Blaydes writes λέβητι, but proposes

course'; i.e., left the track in which the race was being run (the 'course' in the narrower sense), and rushed on to the open ground between this track and the spectators. διεσφάρσαν cannot be satisfactorily explained on the assumption that all four horses remained harnessed to the car. But we need not assume that Orestes was entangled in the reins of all four. We may suppose, then, that, when the left wheel came off, the left trace-horse, plunging wildly, broke his traces, and freed himself. No mishap to the τυγχόν, is noticed, and the two yoke-horses, at any rate, probably remained together. Unless they broke the pole, they would still drag the disabled car. [Assuming that the four horses continued together, I formerly rendered, 'broke off'—i.e., from the line of the race.]—Campbell thinks that διεσφάρσαν 'is used inaccurately to denote aimless movement,' and renders, 'plunged wildly about the course.'

Cp. Π. 23. 467 ἔθανα μὲν ἐκπετεύων ὅπως εἰν
θ' ἄριστα δέκι, ο' ἂν τεκνὸι ἐφερόγρα-
σάν, ἐπεὶ μένος ἐλλαβεθείς θυμόν ('rushed out of the course').

749 πτ. στρατός here = λέως (Tr.
796 n.).—δίφρων: the plur., as in 510:

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752 φορούμενος] Blaydes conj. σποδοῦμενος.
754 κατασχεθόντες Elmsley: κατασχεθόντες L,
with most mss.: κατασχεθέντες Γ, E.
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796 n.).—δίφρων: the plur., as in 510:
But when the people saw him fallen from the car, a cry of pity went up for the youth, who had done such deeds and was meeting such a doom,—now dashed to earth, now tossed feet uppermost to the sky,—till the charioteers, with difficulty checking the career of his horses, loosed him, so covered with blood that no friend who saw it would have known the hapless corpse. Straightway they burned him on a pyre; and chosen men of Phocis are bringing in a small urn of bronze the sad dust of that mighty form, to find due burial in his fatherland.

Such is my story,—grievous to hear, if words can grieve;

**σῶμα...στοάς**, a body now consisting in (reduced to) dust: see on 682 προφυγή ἄγωνος. (The gen. cannot be taken with *χάλκος, as = 'an urn filled with dust'.) The conjecture *δειλαλασ* στοάς is possible, but not probable. [A schol. in the margin of L has written ἀντίτως, 'interchange of cases'; i.e., he took the phrase as = μεγίστον σώματος δειλαλασ στοάς.] Verse 758 cannot be omitted: *ἐν βραχεί* could not here stand alone, as = 'in a small compass.'

**κάθαρτες**: the drivers of the eight previously disabled chariots would be still on the ground.—*κατακυθῆντες*: for these forms, cp. O. T. 681 n.

**κέλατες**: This aor. part. of *καλω*, found in the Ionic prose of Hippocr. (7. 422 ἀποκελασ), occurs also in two Attic inscr. of 408 B.C. (ἐκέλατες ἐς, Meisterhans, p. 86, n. 686). Here it is used without a metrical motive, such as exists in Aesch. Ag. 849 κέλατες: [Eur.] Ῥῆς. 97 ἐκέλατες: [Aet. Pae. 1132 ἐκέλατα. The epic form is ἐκαλα (for ἐκαλα), part. καλα.—The plur. part. refers, in grammar, only to the two bearers of the ashes, but, in sense, to all who assisted at the funeral.

**βραχείς χάλκος**: cp. 1113 ψέφωντες αὐτῷ σμικρὰ λείψαν ἐν βραχείς τεῖχε θανάτου: and 54 n.—*μέγιστον*. The heroes were conceived as transcending later mortals in strength (cp. e.g. II. 5. 303); and so also in structure: Her. i. 68 (the grave of Orestes at Sparta) ἐπέτυχον σωφ’ ἐπαπτήχησεν. ύπερ ἰσοτύπος μὲ μὲν γενέσθαι μηδεμα μὲν ὀνομασίαν ἀνθρώπου τῶν ἐν δωσα ἀστήν, καὶ ἐδοξά τὸν νεκρῶν χαίτει τῶν ('proportionate') ἐντα τῇ σωφ’.
άλγειν, τοῖς δ' ἰδοὺν, οὔτε ἐσομεν, μέγιστα πάντων ὑπὸ ὅπως ἔγω κακῶν.

ΧΟ. φεῦ φεῦ τὸ πάν ὅλη δεσπόταις τοῖς πάλαι πρόρριζον, ὡς ἐοίκεν, ἐφθαρτεί γένος.

ΚΛ. ὁ Ζεὺς, τί ταῦτα, πότεν εὔνυξ' λέγω, ἢ δεώνα μέν, κέρδῃ δέ; λυπηρος δ' ἔχει, εἰ τοὺς ἐμαυτῆς τῶν βιον σφιξ' κακῶς.

ΠΑ. τί δ' ἄδω ἀθυμεῖς, ὡ γύναι, ὑπὸ νῦν λόγῳ;

ΚΛ. δεινῶν τὸ τίκτεω ἔστιν'. οὐδὲ γὰρ κακῶς παύξωντι μίσος ὑπ' τεκή προσγίνεται.

ΠΑ. μάτην ἄρ' ἥμεις, ὡς ἐοίκεν, ἥκομεν.

ΚΛ. οὕτω μάτην γεί πῶς γάρ ἀν μάτην λέγοις; εἰ μοι βανοντος πίστ' ἔχων τεκμήρια προσήλθους, ὡς τής ἐμῆς ψυχῆς γεγοσ', μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγᾶς ἀπέευνοτο καὶ μ', ἑτεῖ τήσθ' ἐχονος ἐξήλθεν, οὐκέτ' εἰδεν' ἐγκαλῶν δὲ μοι φόνους πατρόφους δειν' ἐπηπελείε τελει' ὅτι οὔτε νυκτὸς ὑπ' οὖν' ἐξ ἥμερας ἐμὲ στεγάζων ἦδον, ἀλλ' ὁ προστάτων χρόνος διήγε μ' αἰεν' ὡς βανομένην.

763 τοῖς δ' ἰδοὺν] Heimsoth conj. τοῖς δ' ἀλλασσω: Nauck formerly, τοῖς παροιτοί δ': but now he would write τοῖς δ' ἰδοὺν, ὡς δειφ' ἐγώ, [μέγιστα (or ἀλγεῖν) πάντων ὅπως ἐσομεν κακῶν.—οὔτε] Hartung reads ὥστε, with Δ. 764—766 These three vv. are quoted by Suidas s.v. ὁ Ζεὺς. 767 λυπηρος δ'] Fröhlich conj. λυπηρὸς γ'. 768 τοῖς ἐμαυτῆς] Seidler conj. τῶν ἐμαυτῆς.—Jahn would reject this ν. 769 τῷ νῦν A, with most ms., and Ald.: τῷ ναῦ L (with two dots over a): πολὺ (or πολῶ) τ. Morstadt conj. τῷ μαρ, and so Nauck reads.

764 Σ. The word δεσπόταις would usu. imply that the speaker was a slave. The women of the Chorus are free (1227 πολιτεῖς), and it has been suggested that the poet forgot this. But it is simpler to suppose that, in poetry, δεσπότης could bear its primary sense, 'master of the house,' 'lord,' without necessary reference to the special relation of master and slave. Cp. Tr. 363 δεσπότων δρῶν. 

πρόρριζον: see on 512.

766 οὐ Ζεὺς. Clytemnestra regretted her failure to destroy Orestes in childhood (196 f.). But the poet is true to nature in blending some touch of maternal grief with her sense of gain.—Λγω, pres. subjunct.: cp. O. T. 651 n.

769 τῷ νῦν λόγῳ: the same phrase occurs in O. T. 90, O. C. 801.

771 θείνω, a mysterious power, a strangely potent tie; cp. Aesch. P. V. 39 τὸ συγγενὲς τοι δεινὸν ἦ θ' ὀμίλια: Θέα. 1031 δεινὸν τὸ κοῦνον σπλάγχνον: Eur. Ph. 335 δεινὸν γνωσείαν αἰ δ' ὀδύνων γοναλ.—Isaiah xlix. 15 'Can a woman forget her sucking child, that she should not have compassion on the son of her womb?'

παὔσως: for the masc., cp. 145 n.—ἀν τεκν', without ἀν (O. T. 1121 n.). The v. i. tacit is possible (Ant. 666 n.), but less natural.

772 μαίνη δ' ἥμεις κ.τ.λ. The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for
but for us, who beheld, the greatest of sorrows that these eyes have seen.

Ch. Alas, alas! Now, methinks, the stock of our ancient masters hath utterly perished, root and branch.

Cl. O Zeus, what shall I call these tidings—glad tidings? Or dire, but gainful? 'Tis a bitter lot, when mine own calamities make the safety of my life.

Pae. Why art thou so downcast, lady, at this news?

Cl. There is a strange power in motherhood; a mother may be wronged, but she never learns to hate her child.

Pae. Then it seems that we have come in vain.

Cl. Nay, not in vain; how canst thou say, 'in vain,' when thou hast brought me sure proofs of his death?—His, who sprang from mine own life, yet, forsaking me who had suckled and reared him, became an exile and an alien; and, after he went out of this land, he saw me no more; but, charging me with the murder of his sire, he uttered dread threats against me; so that neither by night nor by day could sweet sleep cover mine eyes, but from moment to moment I lived in fear of death.

the change in Clytemnestra's tone. ἢμαῖς may include the bearers of the urn (759).

778 μάτημα λέγουσ, say the word μάτημα: cp. Ant. 567 ἀλλ' ἢδε μάτημα μη λέγῃ.

778 ὑψίσθης, 'life'; see on O. C. 998 f. The word has been suspected, and prosaically altered (cr. n.). 'But it is strictly correct to describe a child as 'born from' its mother's 'life.' Here the phrase has a pathetic force; his very life was her gift.

779 μοντιν κ.τ.λ.: i.e., 'he deserted me who had suckled and reared him': the words do not imply that Orestes was still an infant when he left her (see on 13 f.).—ἀποφαγότα: similarly a slave who left his master was said ἀφεται (Lys. or. 33 § 7, etc.).

ἀρέσιστον, 'became estranged.' Cp. Eur. Hipp. 1084 f. οὖν ἀκούσει πάλαι ἐξεσάθαι τὸνδε προσίποτα με; ('that he is no longer my son').

779 φονοῦσ: for the plur., 206 θα-

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νῦν δ', ἡμέρα γὰρ τῇδ' ἀπήλλαγμαι φόβου πρὸς τῇδ' ἐκείνου θ'. ἰδέ γὰρ μεῖζων βλάβη ξύνωκος ἦν μοι, τοῦμον ἐκτίνουσ' αἰεὶ πυγχῆς ἀκρατον αἴμα—νῦν δ' ἐκηλά ποὺ τῶν τῇσδ' ἄπειλων οὕνεχ' ἡμερείσομεν.  

ΗΛ. οἷοι τάλαινα: νῦν γὰρ οἰμώξατι πάρα, Ὅρεστα, τὴν σὴν ἥμιφοράν, ὃθ' ὃθ' ἔχων πρὸς τῇδ' ὑβρίζει μητρός. ἀρ' ἑχει καλῶς;  

ΚΛ. οὗτοι σὺ' κεῖνος δ' ὡς ἔχει καλῶς ἔχει.  

ΑΚΟΝΕ, Νέμεσι τοῦ βανόντος ἀρτίως.  

ΚΛ. ἠκουσεν ὅν δεὶ κατεκύρωσεν καλῶς.  

ΗΛ. ὑβρίζε: νῦν γὰρ εὐρυχοῦσα τυγχάνεις.  

ΚΛ. οὔκουν Ὅρεστῆς καὶ σὺ παύσετον τάδε;  

ΗΛ. πεπαύμεθ' ἡμείς, οὐχ ὅπως σε παύσομεν.  

ΚΛ. πολλῶν ἄν ἥκουσ, ὃ ξέν', ἀξίοις τυχεῖν, εἰ τῇδ' ἐπαύσας τῆς πολυγλωσσοῦ βοής.  

Meineke conj. ὁ προσταταίων: Blaydes writes οὐκεστατών. Α, with most mss., and Ald.: ἀπηλλάγην Γ, L5 (=Lb), E (as corrected), Suidas s.v. προστατῶν. [The reading of L has been reported as ἀπηλλάγην, with μαι written above by the 1st hand. But L has ἀπηλλάγμα (sic), with an erasure over μ and μα written above by the 1st hand. The scribe may have first written ἀπηλλάγην, but the letters ην are not now traceable.] ΚΛ. νῦν δ' ἐκηλά] νῦν ἐκηλά L5 and Brunck. 787 οὔνεχ' x made in L from κ. 790 ἀρ' made in L from ἀρ'. 791 οὗτοι σὺ' Reiske conj. ὃ σοι γέ. 792 νέμεσι

she looked for death.—As προστατεύω usu. means 'to govern' or 'to protect,' some understand, (1) 'Time standing over me' like a jailor (Campbell), 'the tyrannous time' (Whitelaw): or (2) generally, 'Time that controls all events.' 

διηγε, kept me living: Dem. or. 18 § 89 ὁ γὰρ τὸτε ἐνστὰς πόλεμος...ἐν πάσι τοῖς κατὰ τῶν βιῶν ἀφθονοτέροι...διηγε-γεν ὑμᾶς τῆς νῦν εἰρήνης ('caused you to live'). 788 Ο. The perf. ἀπηλλάγμα, expressing final deliverance, is better here than the aor. ἀπηλλάγην (cr. n.).—μείζων, worse than the distant Orestes, because εἴκοσιος. 788 Π. τοῦμον, not τῆς ἑμᾶς, since ψυχῆς αἴμα forms one notion: cp. 1390: Anf. 794 οὐκ-τίνους': cp. Anf. 531 σὺ δ', ὃ κατ' οἷον κἀκεῖν' ὑφεμένη | λη-θοῦνα μ' ἐξεπίθετε.ἀκρατον. 'sheer,' implies the pitiless cruelty of the vampire (cp. Xen. An. 4. 8. 14 τοῦτος...καὶ ὅμοιος δεὶ καταφαγείν): so Aesch. Ch. 577 φῶνα δ' 'Ερυμός οὐχ ὑπεστανυμένη | ἀκρατον αἴμα πίεσαι.  

νῦν δ': repeated from 783, after the long parenthesis.—ἐκηλά, adv.: cp. 164. —οὖν', x 387. —ἡμερεύομεν: a word used in Attic prose (as 'to pass the day'). 788 οἶμοι τάλαινα: cp. Ph. 416 οἶμοι τάλαι, and so often: but in 674 αὶ γὰρ τάλαινα.—οἴμοι: for the aor. cp. 285. 790 ἀρ' ἑχει καλῶς: 'It is not well!' ΚΡ. 816; and for ἀρα, 614. 791 οὗτοι σὺς ἰπ. καλῶς ἔχεις. The sense is not merely, 'you are in an evil case'; but rather, 'you are not as I could wish'—and as Orestes is. 793 Νέμεσι: this voc. occurs also in Eur. Ph. 183, where, as here, νέμεσις is a ν.ι. (Cr. Ar. Ran. 893 ἐκεῖν'ι)—τοῦ βανόντος ἀρτίως: for the place of the adv., cp. Aesch. P. V. 316 τῶν παρε- στῶν τότε: Andoc. or. 1 § 53 τῶν ἀπολωλότων ἥη.  

Nemesis is the goddess who requires
Now, however—since this day I am rid of terror from him, and from this girl,—that worse plague who shared my home, while still she drained my very life-blood,—now, methinks, for aught that she can threaten, I shall pass my days in peace.

EL. Ah, woe is me! Now, indeed, Orestes, thy fortune may be lamented, when it is thus with thee, and thou art mocked by this thy mother! Is it not well?

CL. Not with thee; but his state is well.

EL. Hear, Nemesis of him who hath lately died!

CL. She hath heard who should be heard, and hath ordained well.

EL. Insult us, for this is the time of thy triumph.

CL. Then will not Orestes and thou silence me?

EL. We are silenced; much less should we silence thee.

CL. Thy coming, sir, would deserve large recompense, if thou hast hushed her clamorous tongue.

made in L from νέμεσις.—νέμεσις τ. 796 εὐτυχοῦσα L (not εὖ τυχοῦσα). 795 ὁδὸν L: ὁδὸν A, Γ, etc., and Ald. The MSS., and Ald., have a full stop after τάδε. Benedict and Monk, τάδε;—παύεσθαι] παύσατον Aug. b (with e super-scr.). 796 ὅτως σε παύσωμεν made in L from ὅτως ἐπωσομένωσιν.—σε, instead of σε, Blaydes. 797 ὅτως ἔκαστο L, with most MSS., and Ald.: ὅτι ἔκαστη (ἵν ἐστι a corrector of E). Monk (Mus. Crit. i. p. 203, ann. 1814) conj. ὅτι ἔκαστο: Morstadt, ἄρ’ ἐκαστή.—τοίς A, with most MSS., and Ald. In L τοῖς has been made from φίλεις (perh. by the first corrector, though others ascribe it to a later hand?): φίλεις Λ² (= Lb): φίλος Γ.—W. Hoffmann conj. φέρεις (which Wecklein receives). Michaelis, φίλοις: Nauck (formerly), φίλοις. Ο. Hense, ἦσιν, ὅ ἐστι, ἄδικοι. 798 ἐπι- ἀνασα μ.σ.: παῦσας Wunder.—πολυγλώσσου] Bergk conj. παλιγλώσσου: Meineke,
ΠΑ. οὐκοῦν ἀπουτείχομαι ἄν, εἴ τάδ' εὔ κυρεῖ. 800
ΚΛ. ἤκιστ', ἐπείπερ οὖν ἐμοῦ καταξίως πράξειασ ὄντε τοῦ πορεύσαντος ἐξουν. ἀλλ' εἰσι' εἰσω' τήνδε δ' ἐκτοθεν βοῶν ἐὰ τὰ θ' αὐτής καὶ τὰ τῶν φίλων κακά.
ΗΛ. δρ' ύμιν ὡς ἀλγοῦσα καθένων ἐνυόψ δακρύσαντα νυμφάδας βοῦδας. ἀλλ' ἐγκλησα σφροῦδος. ὡ τάλαυν ἐγώ. 'Ορέστα φίλταθ', ὡς μ' ἀπολέσας θανῶν.
ἀποδιδάσας γὰρ τῆς ἐμῆς οἴχει φρενος αἱ μοὶ μόναι παρῆσαν ἐλπίδων ἐτί, ἰδὲ πατρὸς ἔδειξε τῶν τιμωρον ποτε καμοῦ ταλαιψία. νῦν δὲ ποί με χρὴ μολεῖν; μόνη γὰρ εἰμι, σοῦ τε ἀπεστηρίσῃ καὶ πατρός. ἡδὲ δεῖ με δουλεύων πάλιν ἐν τούσιν ἐχθρίστουσιν αὐθρότων εἰμி஦ 
φονεύσι πατρός. ἄρα μοι καλῶς ἔχει; ἀλλ' οὐ τι μὴν ἔγογγε τούτοις ξρόνου 
ξύνοικος *εἰσειμί*, ἀλλ' τὴν πρὸς πῦλιν

περιστερχώσ (from Hesych. περιστερχήσας Βοῦσ.). 800 ἐπείπερ] Paley reads ἐπεί τὰν (as Blaydes and Michaelis had suggested).—καταξίως L, with most mss., and Ald. κατ' ἐξίαν τι ἐπείπερ ἐμοῦ γ' οὗτ '../../../../../εἴσως Harl.: Monk and Botho conj. καταξί' ἄν: B. Arnold, ἐμοῦ γ' ἄν ἐξίως. 801 πράξειασ] Henneberg and Schneidevin conj. πράξαι εὖ. Bergk, πράξειας, οὗτ' ἄν. 802 τὴν δ' δ' Λ (not τὰδ' δ'). δ' has been made from τ' by a later hand.—ἐκτοθεν L: ἐκτοθεν τι, and Ald. 803 τὰ δ' made in L from τᾶδ', the reading of Γ. 805 κατ' 
κωνώσαν L. 807 ἄ] The scribe of L meant (I think) to write ἄ, not

In such cases the past tense usu. denotes an actual fact, or what is assumed to be such. Thus Ὀ. Κ. 974 ff. el δ'.. ἤλθον... πῶς ἄν... φέοισ; Thuc. 3. 40 el γὰρ οὕτως ὄρθος ἡ ἐπίστησιν (granting that they were right), ὡμεῖν ἄν ὧν χρεῖων ἐρχεῖτε. More rarely, the protasis expresses a condition recognised as unreal; e.g. Od. 1. 236 ἐπεί οὐκ ἐκ θανάτου περ' ἄδω ἀκακολούθημι κ. ἐκατ' ὧν κάρων; ἄμη κ. τ. τ. L.
—Wunder's change of ἐπίστησις to ἐπανάστασις is not (I now think) desirable.

tωλοι goes with δέοις, and τυγκιν is epexegetically: cp. Ἀ. 699 οὐχ ἔχεις ἁρπαγής 
ἀξία των ἑκατερ οὐκ... 799 εἰ κυρεῖ: alluding to her words in 791.
800 τι. With πράξεασ we supply ἄν from ἀπουτείχομαι ἄν. G. Wolff compares Plut. Ἵσ. p. 208 εὶ βαδλος λα-
βὼν τὴν μάστιγα τοῦτον, ἔδει ἄν. Πάθει δ', ἣ δ', ἔδει; ἔδει ; Xen. Ἀπ. 4. 6. 13 
δοκούμεν δ' ἄν μοι... ἑρμηνεύρω τῷ δρεῖ 
χρήσει μὲν ἔχειν γὰρ αὐτοῦ μᾶλλον 
ἀδέσποτοι οὐ πολέμοι (where the insertion of ἄν after ἔδει is needless). Cp. also O. Τ. 937 π. The emendations which aim at introduc-

ing ἄν seem, then, superfluous. The change of καταξίως into καταξί' ἄν, though specious, is not probable. Cp. O. Κ. 911 διδοκας οὗτ' ἐμοῦ καταξίως ἄν ἔκ 
ὑπ' ἐκτοθεν. O. Τ. 133 ἐπανάστασις... δέοις. Again, πράξεασ appears sound. In the 2nd and 3rd sing. and 3rd plur. of the sigmatic aorist, classical writers of this
PAE. Then I may take my leave, if all is well.

CL. Not so; thy welcome would then be unworthy of me, and of the ally who sent thee. Nay, come thou in; and leave her without, to make loud lament for herself and for her friends.

[CLYTAEMNESTRA and the PAEDAGOGUS enter the house.

EL. How think ye? Was there not grief and anguish there, wondrous weeping and wailing of that miserable mother, for the son who perished by such a fate? Nay, she left us with a laugh! Ah, woe is me! Dearest Orestes, how is my life quenched by thy death! Thou hast torn away with thee from my heart the only hopes which still were mine,—that thou wouldst live to return some day, an avenger of thy sire, and of me, unhappy. But now,—whither shall I turn? I am alone, bereft of thee, as of my father.

Henceforth I must be a slave again among those whom most I hate, my father's murderers. Is it not well with me? But never, at least, henceforward, will I enter the house to dwell with them; nay, at these gates

\[ \text{παίδεσις μου} \]

age prefer the forms in ει to those in αι. There are exceptions, as Ar. Vepr. 726 οὐκ ἀν δικάσαις, Thuc. 2. 84 έκ-πνέουσα: and it would be unwarrantable to deny that Soph. could have written πράξεις ἄν. But the presumption is in favour of the vulgate. Still less likely is εὖτε ταύτ, οτι ἐμοι γ' ἄν διώκει (cr. n.). If ἄν were required, Bergk’s οὔτε ἂν in v. 801 would be best.

τοῦ πορεύσ.: ἐμοι: Phanoteus (670).

808 τοὺς φαλάου, Orestes; for the plur., cp. 340. It is no concern of Clytaemestra’s to mourn him (cp. 776).

806 π. ἀν' ὑμείς κ.τ.λ.: ‘does she not seem,’ etc,—with bitter irony: cp. 799, 816—σ', by a death so piteous; cp. 751.

808 αἱ μ' ἀπόλλυσις δαινύν: as Antigone says of her brother, θανὼν ἐν' οδεων καθήρατε με. Cp. Tr. 1163 n.

809 ἄπωστάνας (ἐκείνας) αἱ κ.τ.λ.: conversely O. T. 1432 ἄπωστας μ' ἀπέ-στανας.

812 μολεῖν: cr. O. C. 1747 ποί λό-λωμεν, ὃ Ζεὺς; ('whither shall we turn?').

814 π. δουλείαν: cr. 1192: 597 δεσπότων. She was treated like a slave (190 ff.).—πάνω has been suspected, but is explained by a change of context. In fact, her servitude had never ceased, and could not be said to reoccur. But in imagination, so long as Orestes lived, she could behold a deliverer. From those bright dreams she must now go back to a slavery without hope.

816 ἀρα μοι καλὰς ἑκαμ; cr. 790.

817 τοῦ λοιποῦ χρόνον, a partitive gen. (478), instead of the more usual τῶν λ. χρόνων, or το λοιπο: so τοῦ λοιποῦ in Her. 1. 180, Ar. Pax 1084.

818 'ἐσομι', Hermann’s correction of ἐσομι', is made certain by another τῇβες πρὸς τούτη. No dative is needed to explain
ΣΟΦΟΚΛΕΟΥΣ

παρείσ' ἐμαυτήν ἄφιλος αἰανῶ βίον.
πρὸς ταῦτα κανέτω τις, εἰ βαρύνεται,
tῶν ἔνδον ὀντὼν· ὡς χάρις μέν, ἥν κτάνη,
lύπη δ', ἑλώ θ'. τοῦ βίου δ' οὐδεὶς πόθος.

στρ. α'.

ΧΟ. ποὺ ποτε κεραυνοὶ Δίος, ἥ ποὺ φαέθων
2 Αἴλος, εἰ ταῦτ' ἐφορώντες κρύπτουσιν ἐκηλοί; 826
ΗΛ. 8 ἐ ε', αἰαί.
ΧΟ. 4 ὁ παῖ, τι δακρύεις;
ΗΛ. 5 φεῦ. ΧΟ. μηδὲν μέγ' ἄνυσις. ΗΛ. ἀπολεῖσις. ΧΟ.
tῶς;
ΗΛ. 6 εἰ τῶν φανερῶς οἰκομένων
7 εἰς 'Ἄθαν ἐλπί'd ὑποίσεις, κατ' ἐμοῦ τακομένας
8 μᾶλλον ἐπεμβάσει.

835

άντ. α'.

ΧΟ. οἴδα γὰρ ἀνακτ' Ἀμφιάρεων χρυσοδέτοις

Heimsoth conj. κείνοις ἔνοικοι.

819 ἄφιλος L, with most mss., and Ald.; ἄφιλος (v made from α) Vindobonensis, as Monk conjectured. 821 κτάνη] θάνω Bruck, with the scholiast on 975, who quotes, ὡς χάρις μέν ἄν θάνω, | λύπῃ δ' έλαν θώ.] Nauck conj. δη θώ. 825 άλυς Α., with Suidas (s. v. κεραυνο) and Ald.: ἄλυς L.—After ἐφορώντες Musgrave and Kvīcāla suppose the loss of an anapaest (answering to ἀνάταις in 838, where see n.). Hence Kayser would change κρύπτουσιν to κατακρύπτουσιν, and κατ' τοῦ in 839 to τοῦ δ'. 826 The words κρύπτουσιν ἐκηλοί form a separate v. in L.—ἐκαλο

ἔνοικοι, since φονεύσας πατρός so closely precedes.

819 παρείσ' ἐμαυτήν, allowing myself to sink to the ground: cp. ῥ. 938 πλευράθεν | πλευρὰν παρεῖς κεῖτο.—αὐ-

ανά: Ψ. 954 ἄλλ' ἄνυσιμαι τοῦ' ἐν ἀλλω μόνω.

821 χάρα, gratification: cp. 1266.

828—870 Kommos, 1st strophe, 823—835, = 1st antistr. 836—848: 2nd str., 849—859, = 2nd antistr. 860—870. For metres see Metrical Analysis. Changes of person occur within a verse (as in 819 ff., ΗΛ. φεῦ. ΧΟ. μηδὲν μέγ' ἄνυσις. ΗΛ. ἀπολεῖς. ΧΟ. τῶσι). This indicates that the Chorus is here represented by the coryphaeus; it is, in fact, a lyric duet between the leader and Electra. Similar duets occur in Ῥ. Τ. 640—697 and Ο. C. 510—548, passages which further resemble this as being κομβωι inserted in ἐνεισδία: also in the parodos of the Ο. C. (as at 178 ff.), and its exodus (as at 1577 ff.): and in Ψ. 1081—1127 (as at 1184 ff.). These lyrics mark the climax of Elec-

tra's grief. The comforter vainly seeks to rouse her from despair.

828 Π. τοῦ τοτε κ.π.λ. 'where are they?' means here, 'what are they doing,—if they see this, and do not punish?' It is the part of the Sun-god to reveal guilt (cp. n. on 424 f.), and of the thunderbolts to smite it.—φαθων: Ῥ. 11. 735 ἄλυς φαθων. This familiar phrase explains why ἄλυς (confirmed by the metre of 838) was changed in some mss. to ἄλυς. —ἐφορώντες, passively viewing;—just as in Ῥ. 1269 (θεό) τιµάθ εφο-

ρώσι πάθη.—κρύπτουσιν: schol. οὐκ ἄγω-

σιν εἰς φως, do not brand by exposure and chastisement. Cp. συγκρύπτεσιν τινι, to connive by silence at an offence (Andoc. or. i § 57, etc.).

828 τι δακρύεις; A gentle remon-

strance; 'why dost thou thus give way to grief?' (Not: 'what is the cause of thy grief?')

830 μηδὲν μέγ' ἄνυσις. In saying

φεῦ, Electra lifted her face and stretched forth her hands to heaven, as if accusing the gods; and the Chorus hasten to warn
I will lay me down, and here, without a friend, my days shall wither. Therefore, if any in the house be wroth, let them slay me; for 'tis a grace, if I die, but if I live, a pain; I desire life no more.

CH. Where are the thunderbolts of Zeus, or where is the 1st bright Sun, if they look upon these things, and brand them not, but rest?

EL. Woe, woe, ah me, ah me!
CH. O daughter, why weepest thou?
EL. (with hands outstretched to heaven) Alas!
CH. Utter no rash cry!
EL. Thou wilt break my heart!
CH. How meanest thou?
EL. If thou suggest a hope concerning those who have surely passed to the realm below, thou wilt trample yet more upon my misery.

CH. Nay, I know how, ensnared by a woman for a chain of 1st anti-strophe.

Blaydes. 827 έ, alai] Dindorf thinks that both here and in 840 (where έ ε, έ, έ is now read) the poet wrote alai, alai. 830 ἄφηγε made in L from ἄφεως. 831 ἀπολείσι 4. Vindobonensis. 832—835 L divides the vv. thus:—el—οἱ Χομένων— | ἔλπις— | τακομάνων | μᾶλλον ἐνεμβάσει. 834 Morstadt conj. κατ' έιμι τακομάνω, and so Blaydes writes. 836—839 L divides the vv. thus:—οδία— | χρυσόδετοι | ἔρημοι | γυναικῶν ἀνάτασι | καὶ νῦν ὕπο γαλασ. 839 χρυσόδετοι. 8386 f. οδδα γερ κ. τ. λ.: 'Nay, (I can still offer thee comfort;) for I know that Amphiarais, like Agamemnon, was betrayed to death by a false wife; and yet now he is a great spiritual force beneath the earth, and is revered among men.' Although Orestes is dead, Agamemnon may not still direct a belief that he can still be avenged,—as Amphiarais was. Electra then seizes on this point of contrast, Amphiarais found an avenger; her father cannot now find one.

842 f. τῶν...ολυμπῶν, Orestes (for the plur., cp. 145 f.): φανερός, because the mention of the ashes (757 ff.) has removed the last doubt from her mind.— άλπίζα with gen. of the object; cp. 1460 f. 844 f. κατ' ἄμω τακομάνων. This constr., instead of the simple dat. (456), is due to the peculiar sense of ἐναιμένα: cp. εὐγελάν and ἐνεγελάλακα κατά τινος (O. C. 1339, Ατ. 569). Those who would read κατ' ἄμω τακομάνων, and assume a tmesis, omit to observe that κατεμέ- βάσει would take a genitive.
the flight, Amphiarais was approaching the river Ismenus near Thebes, when the earth, riven by a thunderbolt, swallowed him up, with his chariot. Sophocles wrote an Ἐρμόφη, and also a satyric Ἀμφιμάρων.

887 ξυρωτέον έρκεσι, nets, or snares, of golden links; i.e., the toils of fate into which he was drawn through the necklace with which his wife was bribed. (Not, 'the snare laid for her by the necklace'; she knew what was to come.) The epithet marks the figurative sense of ἔρκεσι (as a ship is λιπτερον ἄκημα, Aesch. P. V. 468): cp. Αἰ. 60 εἰς ἔρκη κακά (the net of doom). γυναικῶν, i.e. Ἐρμόφη, an allusive plur. (145 n.), perhaps suggested by Od. 15. 247 (of Amphiaraios), ἄλλ' ἔλεεν ἐν θήβαις γυναικῶν ἕβεκα δώρων. (This is better than to give γυναικῶν a general sense,—'such as women love.') Cp. Plat. Rep. 590 a ᾧ Ἐρμόφη ἔνι τῇ τοῦ άνδρα ψυχῇ τῶν δρομών δεξαμένη. It was the ἔρκη which had been given to Harmonia by her husband Cadmus (Paus. 9. 41. 2).

κρυφθέντα, which has been suspected (cr. n.), is sound; it is the word repeatedly used with ref. to the end of Amphiarais: Pind. N. q. 14 ὅ δ' Ἀμφιμάρως σχίσακεν κεραυνῷ παιμβία | ζεύς τῶν βαθύτερων χώνα, κρύψεν δ' ἀων ἑπτάοις: Apollod. 3. 6. 6 ζεύς κεραυνῷ βαλὼν τὴν γῆν διδόσανες, ὅ δ' ἔστω τῷ δραμαι...ἐκ κρύψθην: and especially the oracle cited in Athen. p. 232 ε, commanding Alcmæon, the seer's son, to dedicate the fatal necklace at Delphi: καὶ σοὶ φάρεως τιμήν ἓμι γέρας, ὅ ποτε μήτηρ | Ἀμφιμάραοιν ἐκρύψ' ὕπο γῆρι αὐτοῖς σών ἑπτάοις,—where the instrum. dat. ὅ ('by means of which') gives an exact parallel to ἔρκεσι here (cp. also 549). In Aesch. Thes. 587 Ε. Amphiaraios says, τῆς ἐπικόλοιχον χθώνα, | μάρτις κεκεφύσα τολῆναι ὑπὸ χθώνα: Pausanias (9. 8. 3) saw near Thebes the enclosed and sacred spot where the earth had opened.

Some vase-paintings, representing the departure of Amphiaraios for Thebes, show Eriphyle carrying the bride in her hand. In one of these, on a very ancient vase from Caere, it appears as a necklace of large white pearls (Baumeister, Denkm. p. 67): in another, on a lekythos from Cervetri (Roscher, Lex. p. 295), it is a collar, with projecting rays.

840 έ τ' ἴδα. The words ὑπὸ γῆς remind Electra of her father and brother.

841 πάμφυκος: παῖσαν τὴν ψυχήν ἱχνος (cp. ἴχνος). The mind of Amphiaraios acts upon men through his oracles as fully as if he were alive. In the popular belief, the ordinary shades of the departed had either no intelligence or a feeble one. Thus Teiresias is an exception (Od. 10. 495): τῷ καὶ τεθύνων νόμῳ τὸν ποτέ Περσεφόνη | ἀλλ' πεπτυθά: τοι δὲ σκιάν ἔσονται. It was felt difficult to conceive mind apart from its supposed physical basis, the φέρει or diaphragm: cp. Leaf on Jl. 23. 104.—The scholia recognise this explanation of πάμφυκος, but suggest also two others, both untenable: (1) 'ruling over all the shades'; or (2) 'possessing his life διὰ παυτός,' i.e. 'immortal.'

The cult of Amphiaraios had its chief
gold, the prince Amphiaraüs found a grave; and now beneath the earth—
EL. ah me, ah me!
CH. —he reigns in fulness of force.
EL. Alas!
CH. 'Alas indeed! for the murderer—
EL. Was slain. CH. Yea.
EL. I know it, I know it; for a champion arose to avenge the mourning dead; but to me no champion remains; for he who yet was left hath been snatched away.


seat in Boeotia, but afterwards spread thence to Argos, and throughout Greece. He was a chthonian deity, like Melampus; associated with Dionysus, and then with the Apollinaris. The 'Amphipolis near Thebes, a dream-oracle, was consulted by Mardonius (Her. 8. 134). In later times the shrine near Oropus was more famous (Paus. 1. 34. 2).

842 Π. φευ.—φευ δε τι’. Electra's cry, φευ, is drawn from her by the thought that, while Amphiaraus has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphyle's wickedness,' and respond φευ δε τι’, 'alas indeed' (cp. O. C. 536 XO. λω. 01. λω δε τι'). Then they say, ολοκ γαρ, 'for the murderer—' intending to add, 'betrayed her husband's life.' But Electra, still thinking of the difference and not of the likeness between the case of Amphiaraus and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting ιδαμη, 'was laid low' (by her son Alcmaeon: see on 846).—For ολοκ (nom. fem.) active in sense, cp. Μοιρ’ δοθ’ (II. 16. 849, etc.): in Ιr. 8. 46 δοθ’ στενει it is neut. pl. ('despairingly').

ιδαμη should be followed by a full stop, as in L; not by a query, as in the Aldine,—a punctuation suggested by vel. Electra is not asking a question; she is rejecting the consolation. The Chorus admit, by their vel, the fact that Eriphyle was slain, and then Electra points the contrast (οτι: οτι’, κ.τ.λ.).

846 μελέτωρ (only here): 'one who cared' for the dead,—an avenger (cp. 237 άμελευ). Suitlæ s. v., ο επιμελεύμονος, ο τιμωρεύμενος τα πιστι. The conjecture νεκτορ (a word applied to the avenging Zeus in Aesch. θ. 485) is less fitting. For the form, cp. also γενετώρ.

Amphiaraus was avenged by his son Alcmaeon,—the counterpart, in this story, of Orestes. Before setting out for Thebes, the seer had charged him with this duty. Eriphyle, bribed once more, prevailed upon her son to lead the Epigoni against Thebes. After its fall, he returned to Argos, and slew her. Pursued by the Erinys, he fled to Psophis in Arcadia, and there was purified. He was the subject of a play by Sophocles, and of two by Euripides,—the first, δε θαυμάσθω (produced in 438 B.C.), dealing with his avenging and the second, δε θαυμάσθω, with a later episode. Acc. to a grammarian in Aenid. Osn. II. p. 337, 4, the form of the name used by Eur. was Αλκ- μεων.

847 τον εν πένθει, 'the mourner' (cp. 200): not, 'the lamented one.' The shade of the dead Amphiaraus mourned until avenged. Cp. Aesch. Ch. 39 μεμε- ρισθαι τοις γας | κατεβαίνει γενέμας: Ενια. 95 ff. (Clytaemnestra's shade) Εγώ θ’ θ’ ομοιου ομοιω ομοιω Ανορπαρείσθαι κ.τ.λ..

848 ανορπαρείσθαι, by death, as by a storm: cp. Lucian De lucu 13 τήθηκας καὶ πρὸ ὥρας ἀνορπαρείσθαι: Od. 1. 241 νῦν δὲ μν ἀλκευς ἀρτικαὶ ἄνηξιφαντο (ο’χετ’ Λιστιοτ, ἀνυστότο).
849 δειλαία δειλαίων. This adj., usu.said of persons, is applied to things in O. C. 513, Th. 1026. Cp. Eur. Hec. 84 ήξει τι μέλος γογγών γογγώς. The antistrophic verse (860), πάσιν θνατοῖς ἐφ' ἐμόροσ, indicates that the ai of δειλαία and of δειλαίων is short, as in Ant. 1310 (n.). J. H. Heinrich Schmidt, however, makes it long in both words, reading πάσιν θνατοῖσιν ἐφ' ἐμόρος in 860.

860 Ἰστορ, fem., as in Eur. I. T. 1431: so πράκτωρ, διδασκαλός, σωκρᾶς, λυβηττός (Ant. 1074 n.).

861 f. πανούρτυ...ἀλώνι. The traditional text is πανούρτυ παμμήνι πολλῶν | δεινῶν στυγνῶν τ' ἄχων (οἱ ἄχων). Hermann substitutes ἀλῶν for ἄχων, regarding the latter as a gloss upon the adjectives. Dindorf, accepting ἀλῶν, rejects πολλῶν, reading πανούρτυ παμμήνι δεινῶν | στυγνῶν τ' ἄχων ἀλῶν. But the antistrophic verse (863), τιμώτει ἄλατος ἄγκυρα, makes ἄχων less metrically probable; on Dindorf's view, we might rather suggest ἄξων (cp. 204 εἰκαστ' ἄγκυρα). And πολλῶν, as Hermann saw, is not likely to have been interpolated ("πολλῶν, si quidquam, sanum est"). For other conjectures, see Appendix.

The literal sense then is:—"(I know this) by a life which, through all the months, is a turbid torrent of many things drear and horrible." πανούρτυ seems rightly explained in one scholium as πάντα σύρων τά κακά: i.e., it has an active sense, like χαλεπλακτός (484 n.), ἀμφικλακτός (Ph. 688), πανελώτας (Ἀτη, Aesch. Ag. 361). The genitive, πολλῶν δεινῶν στυγνῶν τ', may depend upon it, as in Ant. 1184 f. θεῖας προσήγορος = θεῶν προσήγγορον. But we might also join the genitive with αἰων, as = 'a life of' (made up of) these things. For the verb σύρω in ref. to a torrent, cp. Ag. Eux. 537 διὰ τῶν ἄφελων πεδῶν ἐρρε, καὶ τῆς στάσεως παρασύρων ἐπέφευ τά δρόσων: Plut. Mor. p. 535 f. πολλὲς μοι χειμάρρου δίκαια πάντα σύρω. Thus παμμήνι has a special point. The literal χειμάρρου flows only in winter.

This view gives πανούρτυ a more forcible and more poetical sense than if it be taken as = 'swept together from every side.' The meaning then would be, 'a life, through all the months, of many dread horrors, accumulated from every quarter,'—the epithet πανούρτυ being transferred from the troubles to the life itself. It would still, indeed, be possible to make πανούρτυ active; 'a life which draws troubles together from all sides'; but such an active sense would be somewhat harsher, on this interpretation, than on that which supposes the image of a torrent.
CH.  Harmless art thou, and harmless is thy lot!
EL.  Well know I that, too well,—I, whose life is a torrent of woes
     dread and dark, a torrent that surges through all the months!
CH.  We have seen the course of thy sorrow.
EL.  Cease, then, to divert me from it, when no more—
CH.  How sayest thou?
EL.  —when no more can I have the comfort of hope from a
     brother, the seed of the same noble sire.
CH.  For all men it is appointed to die.

was the general one, and is that of the Aldine. For conjectures, see Comment.
and Appendix. 888 ἄθραυσις Dindorf: ἀθροισὶς mss., for which Erfurdt, on
Gernhard's conjecture, gave ἄθροισις. Blaydes suggests ἄ θροισις. 884 με
νῦν mss.: μὲ νῦν Triclinius and Brunck, as the schol. also read (μηκέτι ὅσι με,
φιλίς, κ.τ.λ.). 885 L has παράγνησις made from παράγης (the reading of Γ).
886 After τί φης, the words αὐθαὶ δὲ ποιῶν (πολιον Jen.) are added in the mss.: they
were deleted by Triclinius, but retained in the Aldine.—Bergk proposed to add aτ
after φης here, and φεῦ after παπαξ in 867.
887 εὐπαρακτός] Blaydes, followed by
Nauck, writes εκ φίλων. 888 εὐπαρακτός] The mss. add τ', which Suidas (c. v.
παράγνης) omits. See comment.—ἀρωγάς Γ and schol.: ἀρωγαί the other mss.

888 ἄθραυσις. The ms. reading, ἄθροισις, conflicts with the metre of the
antistrophe (864), where the corresponding words are ἀ λώβα. In Ai. 882, where
θροισις is right, θροισις was a v.l. (Paris A).
The reasons for preferring ἄθραυσις to
ἄ θροισις are two. (1) A lengthening of τ before θ, though not impossible in lyrics
(cp. Ant. 612 το πῶς), would be unusual.
(2) The context favours the imperfect.
In 850—852 Electra refers to the woes which she has so long endured. The
Chorus now reply, 'We have seen what
thou wast mourning,'—'the course of thy
sorrow,'—through all those years (cp.
140 f.). The compromise, ἄ θροισις,
meets the first point, but not the second.
884 Λ. μυ με νῦν. Here νῦν, not νῦν,
is clearly right: 'If ye so well know my
grievs, then desist,' etc.—παραγνήγης, by
delusive comfort: cp. O. T. 974 το φήμε
παραγνημ. —I', in a case where (cp.
21 f.).
886 τι φης: Her words, I' o' o', already
indicate her thought; 'where there is no
—hope:' and the Chorus interrupt her
with a remonstrance. She rejoins by
repeating that her brother is no more.
While they are vaguely consolatory, she
dwells on the loss of the only avenger to
whom she could look.
887 Σ. πάραιν ἀπίστων ἐκ κ.τ.λ.
The choice is between two readings: 1
εὐπαρακτός ἀρωγάς, and (2) Neue's cor-
rection, εὐπαρακτῶν τ' ἀρωγάς. The first
is best. The constr. then is, ἐλπίδων ἀρωγάς, aids consisting in hopes, κοινο-
τόκων εὐπαρακτῶν, from princes born of
the same parents; i.e., sustaining hopes
from a princely brother. For the de-
fining gen. ἐλπίδων, cp. 682: for the
second gen., denoting the source of the
hope, cp. 1460 f., εἰς ἔλπις πάροι ἐξηρτ' ἄνδρος τοῦδε.

With the other reading, εὐπαρακτῶν τ',
both epithets belong to ἐλπίδων, and
ἐλπίδως κοινότοκοι εὐπαρακτῶς τε μεα
'hopes from brothers and princes,'—i.e.,
'hopes from a princely brother': the
sense is unchanged, but the phrase is
more artificial.

That the mss. have εὐπαρακτῶν is more
significant than that they also have τ',
which might easily creep in. Suidas,
who omits τ', has εὐπαρακτῶν, or (in codd.
A and C) εὐπαρακτῶν: but the latter
variant can hardly be said to confirm
eὐπαρακτῶν τ'.—At 162 Orestes is called
eὐπαρακτῶν. The fem. εὐπαρακτός occurs at
1081.
880 λόγῳ, with ref. to a law of nature
or fate; cp. 236: Tr. 440 χαλερων φέφυκεν
οὐχι τοις αὐτοῖς δει: O. C. 1444 (φώνα)
ΧΡΥΣΩΘΕΜΙΣ.

υφ’ ἡδονῆς τοι, φιλτάτη, διάκομαι
tό κόσμιον μεθέσα σοῦ τάξει μολέων.
φέρω γαρ ἡδονάς τε κανάταυλαν οὖν
πάροιθεν ἑιξε καὶ κατέστενες κακῶν.

ΧΡ. τάρεστ’ Ὄρεστης ἡμῖν, ἵσθι τούτ’ ἐμοὶ
κλύουσ’, ἐναργώς, ἀστερ’ εἰσορᾷς ἐμέ.

ΧΡ. μachte τὴν πατρὸν ἑστίαν, ἀλλ’ ὑμῖν
λέγω τάδ’, ἀλλ’ ἐκείνου ὡς πάροντ’ νῦν.

861 ἔγκυροις Г: ἔγκυροι most MSS. ( latina, made from ἐν κύραι).
864 ἄσκοτος Musgrave ‑ conc. accurate: ἄσκοτος του made in L from τοῦ.
870 ἐν τῷ (corrected from ἐν τῷ), with σ written over υ.

861 χαλαργοὶς (=χηλών ἄργων), a
vivid epithet, describing the tramp and
rush of the horses’ feet. Ср. О. C. 1061
μιμαρμᾶτος | ...ἀμίλλας (n.).
868 τοῖς, the epithet of reins (1747
n.), serves here to define the sense of
ἄλκος. Ordinarily ἄλκος means (1) a sort
of hauling machine, or (2) a furrow.—
ἔγκυροι, ‘to meet with them,’ as a mode
of death. Ср. Her. 2. 82 ἐτοιμάς ἔγκυροις
(what fortunes he will have) καὶ δωκι
τελευτής. (We cannot supply μόρφω
with the verb, and take ἄλκος as instrumental
dat.)
864 ἄσκοτος, such as could not have
been even imagined beforehand,—incon-
ceivably dreadful. Ср. 1315: Тр. 246
τοῖς ἄσκοτοι | χρόνων... ἡμερῶν ἀνήρματων.
—λαβὼν, the cruel doom: Тр. 996 ὄλων
μ’ ἀρ’ ἔθου λῶβαν.
865 ἐξίοις: schol. ἐκ’ ἀλλοδαπῆς: ср.
Τр. 65 ἐξενεκοσμᾶν (n.).
868 ἄτερ ἄμοιν χερῶν: ср. 1138 н.: ср.
Ἀντ. 900 διην ἄπολλ’ ἄτομοι ἐγὼ | ἐκλογὴ κάκησμα (n.).
868 Σ. κάκευε, lies buried: Ἀντ.
911 ἐν Ἶλιου...κακευδότων: О. Т. 908
καθίπα καθ ὄσρ. —όποι τοι: here τοι
is equivalent to an adv., ‘at all’ : ср. Αἰ.
290 ὅστις τοῦ κλων | σαπῆγος: Ἀντ. 814
οὕτω ἐπνευμέρεως | ...τις ὁμοι.: ἀντίδεισας
=ἀντὶς (О. С. 1445), ‘having obtained,’
—a rare sense for ἀντίστατο, which in
Sophocles elsewhere means ‘to entreat’
ΗΛΕΚΤΡΑ

EL. What, to die as that ill-starred one died, amid the tramp of racing steeds, entangled in the reins that dragged him?
CH. Cruel was his doom, beyond thought!
EL. Yea, surely; when in foreign soil, without ministry of my hands—
CH. Alas!
EL. —he is buried, ungraced by me with sepulture or with tears.

Enter Chrysothemis.

CHR. Joy wings my feet, dear sister, not careful of seemliness, if I come with speed; for I bring joyful news, to relieve thy long sufferings and sorrows.
EL. And whence couldst thou find help for my woes, whereof no cure can be imagined?
CHR. Orestes is with us,—know this from my lips,—in living presence, as surely as thou seest me here.
EL. What, art thou mad, poor girl? Art thou laughing at my sorrows, and thine own?
CHR. Nay, by our father’s hearth, I speak not in mockery; I tell thee that he is with us indeed.

by an early hand: λαίεις τι, and Suidas s. v.—οὐκ ἐνεστ’ ἱδεῖν] In L the 1st corrector (S) has written έτι above ἱδεῖν: and the Vindobonensis has οὐκ ἐνεστ’ έτι, with the marginal gloss ἱδεῖν δηλοφωνῇ. B. Thiersch conj. οὐκ έτι έτι ἱδεῖν: and so Blaydes reads. 878 ἐναργῶς] Wecklein writes ἐναργῆς, since Soph. does not elsewhere use the adv. 881 ἐβρεῖ made in L from ἐβρων. 882 νῦν] νῦν τι: νῦν τι.

(1009).—τάφον...γόνων: cp. Ant. 29 ἀκλαντος, ἄπαφος: Πτ. 22. 386 νέκυς ἀκλαντος ἀδαπτος.
871 ὑπ’ ἠδονίς τοι. Here τοι prefixes the explanation of her haste: cp. Ph. 245, Th. 234. It is better than Bruck’s σοι, which would be an ethic dat. (‘you see me come,’ etc.).
872 τό κόσμον. Hurried movement in public was contrary to Athenian notions of εὔκομα. Cp. Plat. Charmides p. 139 b εἶπεν ἃτι δι’ ὁ δικαίος σωφρόνις εἶναι τό κόσμον πάντα ποιεῖν καὶ ἰκανῆς, ἐν τῇ ταύτῃ ἀδικίᾳ βαδίζειν καὶ διαλέγειν. Dem. or. 37 § 55 τοιοῦτον...ἐκ τούτων βαδίζειν καὶ τοιοῦτος εὖ τὸ ἄρματα.
873 For the place of ἄνω at the end of the ν., cp. O. T. 398, O. C. 14, Th. 819.
874 ἐνοθ, though emphatic, is not scornful, but rather compassionate.—λανυν οὐκ ἐνεστ’ ἱδεῖν. The v.l. λαίει (cr. n.) might at first sight seem preferable; but the vulgar is stronger, through the weight thrown on the impersonal οὐκ ἐνεστι. There was also a weak ν. τι for ἱδεῖν, but the latter balances εὖροι in 875.
875 ἐναργῶς, in bodily presence: cp. O. C. 910 ἐναργεῖς...στήσις: Th. 223 βλέπειν...ἐναργῆς.
876 ἀλλ’ ἡ... In this formula, ἡ asks the question, while ἀλλα marks surprise: cp. Ph. 414 (n.).—τοῖς at the end of the ν.: O. C. 351, Ant. 409, Ph. 263.
878 μᾶ τήν παρφελαν ζητεῖν is a fitting asseveration here, since the hearth symbolises the very existence of the family. Similarly the disguised Odysseus, when he affirms that the lord of the house will return, swears by the εὔσια (Od. 14. 159).—ἀλλα οὖν ἤδειν. Here ἀλλα (‘nay’) protests against Electra’s words, and, as usual, follows the oath: cp. Ag. Ran. 173 ΝΕ. διὸ δραχμὰς μεθέω τελείας; | ΔΙ. μᾶ ΔΙ’, ἀλλ’ ἤδειν: and so ib. 753, 759, 1053; Xen. Mem. 3. 13. 3.—ἀλλ’ ἤδειν. This second ἀλλα merely opposes its
ΗΛ. οίμοι τάλανα· καὶ τίνος βροτῶν λόγον
tódo εἰσακούσαν· δέδε πιστεύεις ἄγαν;
XR. ἐγὼ μὲν ἐμοῦ τε κοίκι ἂλλης σαφή
σημεῖ· ἱδούσα τοῦτε πιστεύω λόγω.
ΗΛ. τίν; ὁ τάλαν, ἱδούσα πίστιν; εἰς τί μοι
βλέψασα θάλπει τῶδε ἀνήκέστερον πυρί;
XR. πρὸς νῦν θεῶν ἀκούσον, ὃς μαθοῦσά μου
τὸ λόγον ἣ̄ φρονοῦσαν ἢ ἐμᾶς ἐφέστη.
ΗΛ. σὺ δ' οὖν λέγ', εἰ σοὶ τῷ λόγῳ τις ἡδονή.
XR. καὶ δὴ λέγω σοι πάν ὅσον κατειδομένη. ἐπεὶ
gὰρ ἡλθον πατρὸς ἀρχαῖον τάφον,
ὁρῶ κολώνης ἐξ ἀκρας νεορρύτους
πηγας γάλακτος, καὶ περιστέφη κύκλω
πάντων ὦν ἐστίν ἀλθεῶν θήκην πατρὸς.
ἱδούσα δ' ἐσχόν θαῦμα, καὶ περισκοπῶ
μή ποὺ τὸς ἦμι ἐγώ ἔχωμημα βροτῶν,
ὡς δ' ἐν γαλήνῃ παίνει ἐδερκόμην τόπον,
tυμβὸς προσειρὸν ἄσον· ἐσχάτης δ' ὁρῶ
τυρατε νεώρᾳ βόστρυχον τετμημένον.

886 ἐμοὶ τε] ἐμοὶ γε [Eruld.—Ἀλλος] In L the 1st hand wrote ἄλλος, which a
late corrector has changed to ἄλλος: Γ has ἄλλος, with ou written above: A, with
most ms. and Ald., has ἄλλον.
888 L has βλέψασα, and not as has been
stated, κλέψα, though the β resembles κ, as it does also (e.g.) in 959 (βλέψας).—
ἀνήκέστω] Bergk, Nauck, and Wecklein (Ars p. 50) conj. ἀνηκίστω: Meineke,
ἀνεκτότω δὲ ἀνεκτάτω. 889—890 Triclinius: πρὸς νῦν most ms. μαθοῦσα
890 λακών ἦ] clause to the former: 'I do not say this in
mockery, but report him as (really)
present.' For the ὃς, which might be
absent (as in 676), cp. 1341: O. T. 956
πατέρα τὸν σῶν ἀγαλῶν ὅς ω' οὐκέτ' ὡντα
Πολυβοῦ. Others, less well, take ἐκεῖνον
ὡς παρόντα νῦν not as depending on
λέγω but as an acc. absol. (cp. O. T.
101 n.).—For the triple ἄλλα in vv. 879—
883, cp. Ph. 645—651: O. C. 238—
248.
The v. l. νοεί for νοῦν was suggested by
such passages as Ph. 415, ὡς μηδέν' ὡντα
κείμεν ἐν φάμα νοῦν. It implies the
unexamined contraction νοῦν. (In Aschel.
Peri. 1054, where Dindorf corrects κατε-
βίασα ἐκπλήκτη, kal βία is read by Eustath-
ius on Dionys. p. 791.)
886 ἐμοὶ, on my own authority: cp.
344 ἐκ σαραυγῆς.—For the use of τε
καί in coupling opposites, cp. O. T. 1275
πολλάκις τε κοίκις ἄπαξ, O. C. 935 βία
τε κοίκας ἐκων.
887 τις ἱδούσα πίστιν. Nauck substi-
tutes ἕχουσα for ἱδούσα, but the latter
is right, since πίστιν = 'warranty,' 'proof.'
Cp. O. T. 1420 τίς μοι φανεῖται πίστις
ἐνδούς; (n.).—ἡ τι μοι: for the ethic
dat., cp. 144.
ἀνήκεστον, 'fatal.' Αἰ. 53 τῆς ἀνηκέστου
χαρᾶς.—πυρῷ, a feverish hope; cp. Αἰ.
478 κεφαλῶν ἐπίκαυς θεραμοῦ: Ἀντ. 88
θέραμον . . . κοράδως.
891 ὃς δ' όν: cp. Αἰ. 114 όν δ' όν,
ἐπειδὴ τὰς φόρους ἥδε σοι τὸ δράκ. | χρω
χεὶρ: id. 961 όι δ' όν γελῶσων . . . τῆς
λάγης, causal dat., since εἰ σοι τῷ ἡδονῆ
(ἐστιν) = ἐι τῇ ἡδεί.
892 καὶ δῆ: 317 n.—καταδύμην: for
the midd., cp. 977: Ph. 351 n.
893 ἄρχαιον τάφον. The poet is thinking of
an ancestral tomb, like those
EL. Ah, woe is me! And from whom hast thou heard this tale, which thou believest so lightly?

CHR. I believe it on mine own knowledge, not on hearsay; I have seen clear proofs.

EL. What hast thou seen, poor girl, to warrant thy belief? Whither, I wonder, hast thou turned thine eyes, that thou art fevered with this baneful fire?

CHR. Then, for the gods' love, listen, that thou mayest know my story, before deciding whether I am sane or foolish.

EL. Speak on, then, if thou findest pleasure in speaking.

CHR. Well, thou shalt hear all that I have seen. When I came to our father's ancient tomb, I saw that streams of milk had lately flowed from the top of the mound, and that his sepulchre was encircled with garlands of all flowers that blow. I was astonished at the sight, and peered about, lest haply some one should be close to my side. But when I perceived that all the place was in stillness, I crept nearer to the tomb; and on the mound's edge I saw a lock of hair, freshly severed.

λοιπὸν μ' ἄ` Λ. (ὁ made from ὁ by a corrector).—μωράκι μωρὰν Λ. Α. Ε.: μωρὰν Γ. Λ. —λέγειν Ald. λέγει Λ., etc.: λέγεις Λ., with η written above by a late hand: λέγες τ. 891 το λόγῳ Reiske and Fröhlich conj. τον λόγων: Nauck, τον λέγεν. 894 ὅρω] ὅρωι Λ. 896 ἐστιν ὅστιν Λ., with εἰσιν written above by S. 898 ἐγκριμύττῃ ἐγχριστή Λ. The subjunctive was the prevalent reading, but Τ and a few more have ἐγχριστή. The omission of μ is general, Ε and Λ, which give ἐγκριμύττῃ, being exceptions. Even the Ald. has ἐγχριστή. —ἐγχρίστωι bovros Vindobonensis. —ἐγχρίστητε Nauck. 900 Σ. ἐσχάτης...πυράς] Schaeffer conj. ἐσχάτη...πυρά..—νεώρη Ellendt and Dindorf: νεώρη MSS.

πατρία μωματα at Athens in which members of the same γένος were buried, [Dem.] or. 57 § 38. He may have conceived that the ashes of Agamemnon, after his corpse was burned (501 πυράς), were deposited in a stone vault, above or 'beside which the tumulus (κολώνα) was raised. Pausanias saw 'in the ruins of Mycenae' a legendary τάφος of Agamemnon, and of others who were slain along with him (1. 16. § 6).

894 Σ. κολώνας εξ ἕκρας is best taken with περιττός, 'which had newly streamed from the top of the mound'; this suits πυρᾶς. Others understand, 'I saw on the top of the mound streams of milk which had been newly poured there,' and compare 742 εξ ὅρων διάφων. (For ἐκ in phrases describing position, cp. ἀπ. 411 πτ.)

γαλακτός: cp. Eur. Or. 114 ἔθοσα δ' ἀμφί τὸν Κλαυσάμμητας τάφον μελικρατ' ἄφες γαλακτός οὐσών τ' ἥξυν. περιττόφι...ἀνθίων: cp. O. T. 83 πολυστέφης...δάφνης (n.). —ἐστιν, not ἐστιν, as the sense is, 'exist.'—θηκήν, here denoting the κολώνα, was a general term for a sepulchre, whatever its form might be; thus Plato says (Lecr. 447 d) θηκήν τ' ἐν τῇ γῆς αὐτοῦ ἐγγεγένθη εἶναι χαλκήν (vault) προμάχη λίθων: and Thuc. applies the word in one place to movable grave fittings or coffins (1. 8 § 1 θηκῶν ἀναφερεσθέντων), in another to monuments (3. 58 § 4 ἀποθέωσι...ἐς πατέρω...θηκατ).

897 Σ. ἔχον θαύμα = ἱθαύμασα: cp. 314 γρώμαν λέγεις, 1176 ἔσχις ἄλγος: conversely Ph. 687 θαύμα μ' ἐξεί. —ἐγχριστή is here more fitting than ἐγκριμύττῃ, since the sense is, 'in fear lest some one be close by,' rather than, 'to see whether some one is not close by': cp. 581 τίθη (n.).

899 ἐν γάλανα sc. άτα: cp. 61: O. C. 29 θέλει γάλα ἄνδρα τόνδε νυν ὅρω, and ἰδ. 586 (n.).

900 Σ. ἐσχάτης...πυράς, 'on the edge of the mound,'—the local gen., developed out of the possessive ('belonging to,' and
ΣΟΦΟΚΛΈΥΣ

κεύθας τάλαιν ὁς ἔλεον, ἐμπαιεῖ τί μοι
ψυχὴ σύνθες ὁμμᾶ, φιλτάτον βροτῶν
πάνων Ὄρεστον τοῦ θ' ὅραν τεκμήριον
καὶ χερὶ βαστάσασα δυσφημώ μὲν οὐ,
χαρὰ δὲ πίμπλημ' εὐθὺς ὁμμᾶ δακρύων.
καὶ νῦν θ' ὁμοίως καὶ τὸτ' ἐξεπίσταμαι
μὴ τοῦ τοῦ ἀγλάυσμα πλὴν κείνου μολέω.
τῷ γὰρ προστήκη πλὴν γ', ἐμὸν καὶ σοῦ τόδε;
κἀγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι,
οὔτ' αὐτ' τῶν γὰρ; ἣ γ' μηδὲ πρὸς θεοὺς
ἐξεστ' ἀκλαύστω τῆς ἀποστῆται στέγης.
ἀλλ' οὔτε μὲν ὃθ' μητρὸς οὐθ' ὁ νοῦς
φιλῇ τοιαύτᾳ πρᾶσσειν οὔτε ὅροι' ἕλαβαν' ἁγ'.
Νο

905 ΜΟΙ] μοι Λ, with αι written above by a late hand. 908 ψυχή] made in L from ψυχή—διμα Nauck writes φίλμα, which Blaydes and F. W. Schmidt also proposed. 906 βαστάσασα] In L the final α has been added by S. 912 ἀκλαύστω[}

so 'in the region of') : cp. L. 9, 219 (ἐτόν)
tούχον τοῦ ἑτέρου: 17: 372 νῆφος θ' οὗ φαίνετο πάνης | γαῖος οὖθ' δρόων. The word τωρά can mean, not only a funeral pyre, but also the place where a corpse was formerly burned (bustum), and is here a synonym for τύμβος, κολώη. So Pind. J. 5, 77 τωράν τάφον θ' (of Achilles): Eur. Hec. 386 τωράν Αχιλλέως.

γνώρη (ὁμά), recent, fresh (O. C. 730 φόβον νευρό'); here equivalent to an ad-
verb (νεοτι) qualifying τετευμένων.

902 Σ. ἐμπαιεῖ κ.τ.λ.: 'there strikes, rushes, upon my soul a familiar image,
(suggesting) that in this I see a sure token
of Orestes.' ὁμμᾶ is the 'face' or 'form'
of her brother.—σύνθες, because she was accustomed to think of him. The inf. ὅραν, explanatory of the first clause, depends on the idea of a conception or belief which is implied in the mental image of the face; i.e., ἐμπαιεῖ μοι ὁμμᾶ implies παρότατοι μοι δόξα.

The intrans. ἐμπαιεῖ (a stronger ἐμ-
πιγέττει) occurs only here; but cp. O. T. 1253 βοῶν γὰρ εὐσταθεῖσθαι Οἰδίπους. In
Aesch. Ag. 187 ἐμπαιεῖσθαι τῶχασα are 'the
fortunes which have suddenly struck him': cp. ib. 347 εἰ πρόστασα μὴ τούχοι
κακά.—ψυχὴ is best taken with ἐμπαιεῖ,
though it could also go with σύνθες.

The scholium in L runs thus:—ψυχὴ σύνθες ὁμμᾶ] δραμα δ ἐκ ἐφαραμάζῃ κατὰ ψυχήν: i.e., the writer took ὁμμᾶ to
mean 'a sight'; a sense possible for it
only when, as here, it denotes the
human face or form (Ai. 977: ib. 1004:
Aesch. Ch. 138). This scholium cannot be
claimed, however, as indicating that the
scholiast read φίλμα (cr. n.) instead of
ὁμμᾶ,—a change which would grievously
mar the passage.

906 βαστάσασα. The aor. of this
verb often denotes taking into the hand
(Ph. 657, etc.), as the pres. (below, 1129)
denotes holding.—δυσφημῶ μὲν οὐ: i.e.,
she refrains from uttering any mournful or
reproachful word, with reference to his
long delay in coming. Cp. 1182: Eur. Hec. 181 ΕΚ. ὁμιᾶς μοι, τέκνον, [ΠΟΛ. τί με δυσφημεῖ;—Others understand merely, 'I utter no cry of joy.' But such a
cry would not be δυσφημῶ merely be-
cause she was at the tomb; in Aesch. Ch. 235 ff. Electra freely utters her joy
there.—For the place of οὖθ', cp. Ai. 545
tαρβθείη γὰρ οὖθ', and n. on An. 96.

907 θ' ομοίως καὶ τοῦτ': cp. 676.—
μὴ τοῦ. After a verb denoting
confident belief, μὴ, not οὖθ', is usu. joined
with the inf.: cp. O. T. 1455 τοσοῦτον γ' ὁδὸς, μὴ μ' ἀν νόσον | μὴ τ' ἄλλο πέρασαι μηδὲν (n.)—ἀγλαίημα: the word used
by the Electra of Aeschylus in the same
context, Ch. 103, ἐβιάτ' ἀγλαίημα
μοι τοῦ φαλατάτου | βροτῶν Ὅρεστο.

911 Σ. The elliptical τῶν γαρ (εἰς
ἐδρασα) is followed by the relat. pron.
\textbf{HLÉKTRA}

And the moment that I saw it, ah me, a familiar image rushed upon my soul, telling me that there I beheld a token of him whom most I love, Orestes. Then I took it in my hands, and uttered no ill-omened word, but the tears of joy straightway filled mine eyes. And I know well, as I knew then, that this fair tribute has come from none but him. Whose part else was that, save mine and thine? And I did it not, I know,—nor thou; how shouldst thou?—when thou canst not leave this house, even to worship the gods, but at thy peril. Nor, again, does our mother's heart incline to do such deeds, nor could she have so done without our knowledge.

\textit{deíly̱n̄w} Dindorf. \textit{104} L has \textit{deíly̱n̄an̄}, the compendium above the final \textit{v} denoting \textit{av}. The other mss. too have \textit{deíly̱n̄an̄} (except that Pal., acc. to Blaydes, has \textit{deíly̱n̄an̄} \textit{μ}'). Heath conj. \textit{deíly̱n̄an̄} \textit{αν̄}, and so Brunck: Elmsley, \textit{αν̄} \textit{deíly̱n̄an̄} (though he afterwards hesitated; \textit{ampliandum sense}, Eur. \textit{Med.} p. 151): Meineke, \textit{θηθ̄n̄an̄} \textit{αν̄}.

\(\textit{ν} \text{ γε}, \) with a causal force, as in \textit{Ph. 1386 πώς (sc. φίλοι ελ)}, δι γε τούτο ἐχθροίσι μ' ἐκδώναις θέλεις; This causal force is further marked here by the use of \textit{μήσθ} instead of \textit{οὐδέ,—one who is not allowed} (cui ne deos quidem liceat egredi).—\textit{προς θεοις}, i.e. to their shrines; cp. Aesch. \textit{P. V. 530 θεοίς δοίαις | δοίαις ποτισσομένα}. The reference is to the neighbouring Heraeum (v. 8), and to the altars or images of gods in front of the palace itself (637, 1374). So in Eur. \textit{Et. 310} Electra says that she is \textit{ἀφέροις ἰχών καὶ χορῶν πτηματιν}. At Athens religious festivals were among the few occasions on which unmarried women could leave the house.

\textit{deíly̱n̄an̄to}: so L here, though it supports \textit{deíly̱n̄an̄o} in the other places (O. C. 1708, \textit{Ant. 29}, 847, 876). L also gives \textit{kλαυτα} in O. C. 1360 (the only Sophoclean instance of that word). Cp. \textit{γνωστός} and \textit{γνωτόν} (O. T. 361 n.).—For the sense, \textit{impresa}, cp. O. T. 401 \textit{kλαίων} (n.), \textit{Ph. 1360} ἐκεῖνον κλαμάτων.

\textit{918 ἀλλ' οὔδε μιν δή}, rejecting an alternative, as \textit{Th. 1128, Ai. 877}.

\textit{914 οὐτε δροσοί ἅλανταν} \textit{αν̄}. Elmsley (on Eur. \textit{Med. 416 f., p. 151}) remarked that the Attic poets seldom elide the e of the 3rd pers. sing. before \textit{αν̄}: e.g. \textit{γραψ̄αι} \textit{αν̄}, \textit{scripsiissem}, is easier to find than \textit{γραψ̄αι} \textit{αν̄}, \textit{scripsiisse}. He does not add, however, that in respect to the weak (or 'first') aorists there was a reason for it, viz., that \textit{γραψ̄αι} \textit{αν̄}, when meant as the 3rd pers., was liable to be confused with the 1st, unless the context was decisive; a reason which did not apply to the strong aorists or imperfects, e.g. to \textit{ἔλαθσ̄αι} \textit{αν̄} or \textit{ἐλάνασ̄αι} \textit{αν̄}. Yet, even in regard to the first aor., there is at least one instance where the mss. attest the elision of e, and the sense confirms it; At. \textit{Phal. 1011 Γ'...νυττάρον αν̄ καὶ φάττων ὑπεκρισθ}. | \textit{Χρ. ἔπειτ' ὅστ' ἠτ̄' αν̄ εἰς ὑποθήματα:} where Elmsley's correction \textit{ητθ̄n̄αρ̄} for \textit{ητθ̄σ̄αρ̄}, though not impossible, is improbable. Take, again, Eur. \textit{Ion} 354 \textit{σοὶ τάντων ἥθην,} \textit{εἰπερ̄ ἥν, εἰσ̄' αν̄ μέτρον} (so the mss.): where \textit{εἰσ̄'} would be excessively harsh, while Elmsley's emendation, \textit{σοὶ τάντων.} \textit{εἰσ̄' αν̄ μέτρον}, is clearly condemned by the plural.

It is quite true that such elision was rare; the \textit{ν} \textit{εἰσερχομένων} mss. usually averted it. The mistake is no deny that it was admissible. Porson's keen observation and fine instinct led him to no such rule; he found no offence (e.g.) in Eur. \textit{Hec. 1113 ὀφθον̄ παρεχ̄' αν̄ οὐ μέσων δει κτόπος (παρακοχ̄' mss. παρακοχ̄' αν̄ Heath)}.

But is \textit{δλαναν̄}, the reading of the mss., even tenable? Surely not. The sense required is: 'Nor, if she had done it, would she have escaped notice.' But the words \textit{οὔτε δροσοί} \textit{δλαναν̄} could mean only one of two things: (1) 'nor, when she did it, \textit{was she escaping (or used she to escape) notice}' (2) 'nor, when she did it, \textit{was she in the way to escape notice}'; cp. Eur. \textit{H. F. 537 καὶ τὰμ̄ ἐθνοκετίκ̄}, \textit{ἀπωλλάμεγ̄ δ̄ ἔγο:} 'my children were in peril of death, etc.' That is: whichever shade of meaning were given to \textit{δλαναν̄}, still \textit{δροσοί}, in the absence of anything to mark conditionality, would imply, not \textit{εἰσ̄}, but \textit{εἰσ̄}.
αλλ' ἐστ' Ὄρεστον ταύτα *τάπινυμβία.

ἀλλ', δ' ἄλη, θάρσουν. τοὺς αὐτοῦ σι τοι
οὐχ αὐτὸς ἄει δαμάσων παραστατεῖ.
νῦν ἢ τὰ πρόσθεν στυγνόν· ἥ δὲ νῦν ἵσως
πολλῶν ὑπάρξει κύρος ἡμέρα καλῶν.

ΗΛ. φεῦ τῆς ἀνοίας, ὡς σ' ἐπουκτήρῳ πάλαι.

ΧΡ. τί δ' ἐστώ; οὐ πρὸς ἡδονὴν λέγω τάδε;
ΗΛ. οὐκ οἶδ' ὅποι γῆς οὐδ' ὅποι γνώμης φέρει.
ΧΡ. πῶς δ' οὐκ ἐγὼ κάτοικός ἡ γ' ἔδον ἐμφανῶς;
ΗΛ. τεθνηκεν, ὅ τάλαινα· τάκεινον δὲ σοι
σωτήρι ἔρρει· μὴ δὲν εἰς κεῖνον γ' ὄρα.

ΧΡ. οἶμοι τάλαινα· τοῦ τάδ' ἰκουσας βροτῶν;
ΗΛ. τοῦ πλησίον παράντος ἡμῖκ' ἄλλυτο.
ΧΡ. καὶ ποῦ 'στων οὕτως; θαύμα τοῖς β' ὑπέρχεται.
ΗΛ. κατ' οἶκον, ἦδ' οὐδὲ μητρί δυσχερῆς.
ΧΡ. οἶμοι τάλαινα· τοῦ γαρ ἀνθρώπων ποτ' ἢ
τά πολλά πατρὸς πρὸς τάφον κτερίσμαται;
ΗΛ. οἶμαι μάλιστ' ἐγώνει τοῦ τεθνηκότος
μηνεῖ 'Ὀρέστον ταύτα προσθεῖναι τινά.
ΧΡ. δ' δυστυχής· ἐγὼ δὲ σὺν χαρὰ λόγους
τοιοῦτο 'ἔχουσιν ἐσπευδον, οὐκ ἐδών ἄρα
ιν ἡμέν ἀτής· ἄλλα νῦν, ὃθ' ἰκόμην,
tά τι ὀντα πρόσθεν ἄλλα θ' εὐρύσκω κακά.

§ 915 τάπινυμβία Dindorf: τάπινυμβα mss. The schol. in L. notes a variant, τάγ-

τασματα. § 917 οὐχ αὐτὸς άει οὖκ αὐτός άει L. § 918 νῦν δ' ἢ Α', Γ, etc.: νῦν ἦν L.—προσθεῖν i' προσθεῖ L. § 920 φεῦ] In L. the 1st hand wrote only ϕ, and e' was added by S.—L. points thus: φεῦ τῆς ἀνοίας, ως κ.τ.λ. So Ald.

Before δρώσα can mean εἰ δέρα, we must have ἐλάνθαν', or some equivalent (as ἐμέλλε λαθανέων), in the apodosis. Conversely, before the simple ἐλάνθανε could have a conditional sense, we should require as protasis, not δρώσα, but εἰ δέρα.

If ἐλάνθαν' ἦν were incorrect (which has not been proved), I should read ἐλάθεθαν (cp. 1360).

§ 915 τάπινυμβια is Dindorf's certain correction of τάπινυμβα, a word which elsewhere always means, 'the price set' upon a thing, and so, 'the penalty' of a deed: cp. 1387. It cannot be explained as denoting 'the dues' paid by Orestes at the grave. Cp. ἀντ' 901 καπτυμβίου | χοάς ἐδώκα.

§ 918 θάρσουν. The verb is not elsewhere intrasns., but here follows the analogy of ὑποδύω, ἐκπαιδεύω, ταχύω.—οὐχ αὐτὸς άει: cp. Tr. 139 ετε πέμα καὶ χαρὰ τἀς κυκλοὺς.

§ 918 νῦν ἦν. The insertion after νῦν of δ' (omitted in L) seems no gain here.—κύρος: O. C. 1779 ν.

§ 920 φεῦ τῆς ἀνοίας, ως κ.τ.λ. This punctuation is recommended by the order of the words: cp. Eur. Phoen. 1425 φεῦ φεῦ κακῶν σῶν, Οἰδίπου, σ' δοῦν στένω. Others place a comma after φεῦ, and take τῆς ἀνοίας with ἐπουκτήρῳ: but in the passages which might seem similar the verb precedes the gen., as- Aesch. P. V. 397 στένω σε τᾶς αὐλομένας τιχὰς: Ag. 1331 οἰκτήρῳ σε θεσφάτου μήρων.
No, these offerings are from Orestes! Come, dear sister, courage! No mortal life is attended by a changeless fortune. Ours was once gloomy; but this day, perchance, will seal the promise of much good.

EL. Alas for thy folly! How have I been pitying thee?
CHR. What, are not my tidings welcome?
EL. Thou knowest not whither or into what dreams thou wanderest.
CHR. Should I not know what mine own eyes have seen?
EL. He is dead, poor girl; and thy hopes in that deliverer are gone: look not to him.
CHR. Woe, woe is me! From whom hast thou heard this?
EL. From the man who was present when he perished.
CHR. And where is he? Wonder steals over my mind.
EL. He is within, a guest not unpleasing to our mother.
CHR. Ah, woe is me! Whose, then, can have been those ample offerings to our father's tomb?
EL. Most likely, I think, some one brought those gifts in memory of the dead Orestes.

CHR. Oh, hapless that I am! And I was bringing such news in joyous haste, ignorant, it seems, how dire was our plight; but now that I have come, I find fresh sorrows added to the old!

φεῦ τῆς ἄνωλας ὥς κ.τ.λ. The other punctuation, φεῦ, τῆς ἄνωλας ὥς κ.τ.λ., was first given by Elmsley (on Eur. Med. 1202), whom Hermann followed. 922 δότη γῆς Wecklein conj. δ' ποιεῖ—φρεῖ] In L the 1st hand wrote φρεῖ: a corrector has altered o to é. (There is no é written above.) Schol. in marg., γρ. ἐφών. 924 τάκεινων] Canter conj. τάκεινων, and so Blaydes writes.—δ' τε Wunder. 925 μηδὲν] Nauck writes μηδὲντ'. 929 δουχερῆς] Schol. in L, γρ. δουχερῆς. 931 πρὸς τάφων] Blaydes conj. πρὸς τάφῳ. 934 L has σίωn written somewhat large in an erasure of four or five letters. 935 τοῦσθ' made in L from τοῦσδ'.

922 δότη γῆς...φρεῖ (cp. O. T. 1309 τοί γὰς φρέσκαι;), in a figurative sense, —'you know not into which regions your thoughts are straying,'—i.e., how far from realities: δότη γρώμηi explains this. Cp. 390; and a proverb cited by G. Wolff from Apostolius Parum. 14. 57 τού γῆς ἡ δαλάττην ὑπῆρχες; ἐπὶ τῶν ἄνοιγμων (as we say, 'to be at sea').

923 ποιο δ' οὐκ ἔγω κάτωθι'; cp. n. on Ph. 250, ποίο τὰρ κάτωθι', where κάτωθι answers to ὁδὴθ (as here) in the line before.

924 f. τάκεινω...σωτηρία, such means of deliverance as he could afford,—like ἐλπίδε τῶν, hopes from one (857 f., n.).

928 καί ποῦ; for καί prefixed to the interrogative word, cp. 236: O. C. 263 n. —ὑπήρξεται; cp. 1112.

929 μηδὲν goes with both adjectives; for its place, cp. O. C. 1399 οὐκ οἴδας τῆς τ' έμης δυσπροείσαι: Ἀντ. 1155 Κάδμου πάροικοι καὶ δῆμοις ἀμφίπολοι.

931 τὰ πολλά: for the art., cp. 564.—πρὸς τάφων, not πρὸς τάφῳ, since the thought is, τῆς προσφήγης ταῦτα; 932 f. μάλιστα', as the most probable explanation: cp. Ph. 617 διότι μὲν μάλιστα' ἐκόλοου ἀδόμων: and O. C. 1298 n. —μημείτω', predicative.

934 f. δ' δυστυχώς sc. ἑγώ; so Tr. 377 οὖ δύστυχοις (n.).—τοῦσθ', so joyful.

936 ἦν ἵμαν ἄγες: cp. O. T. 367 τ' εἶ κακοῦ: id. 1442 τ' ἔσταιμαν ἵρειας.

9—2
ΣΟΦΟΚΛΕΥΣ

ΠΙΘΗapeut

ΧΡ. ἤ τοὺς θανάτους ἐξαναστήσω ποτὲ;

ΗΛ. οὐκ ἔσθ' δ' γ' εἶπον· οὐ γὰρ ὃδ' ἄφρων ἔφυν.

ΧΡ. τί γαρ κελεύεις ὅν ἐγὼ φερέγγυς;

ΗΛ. τήληναί σε δρῶσαι ἂν ἐγὼ παραίνεσω.

ΧΡ. ἀλλ' εἰ τις ὃφελεία γ', οὐκ ἀπόσωμαι.

ΗΛ. ἡρα, πῶνοι τοῦ χωρίς οὐδὲν εὐτυχεί.

ΧΡ. ὑρός. ἔννοιοι πᾶν ὀσοντερ ἄν σθενώ.

ΗΛ. ἀκονε δὴ νῦν ἢ βεβούλευμαι ποεῖν.

παροιμίαν μὲν οἶσθα καὶ σὺ ποι ἄρω

ως οὔτε ἦμων ἑστιν, ἀλλ' Ἀιδης λαβὼν

ἀπεστέρηκε καὶ μόνα λελείμμεθον.

ἐγὼ δ' ἔως μὲν τὸν κατάγνητον βίω

θάλλοντ' ἐτ' εἰσάγκονυ, εἶχον ἐπίθας

φόνου ποτ' αὐτὸν πράκτορ' ἵζεσθαι πατρὸς

νῦν δ' ἰμίκ' οὐκετ' ἐστιν, εἰς σὲ δὴ βλέπω,

ὅπως τὸν αὐτόχειρα πατρῶς φόνου.

by the 1st hand. 388 δὲ μοι] β' ἐμοι Brunck.—πίθη] πίθη L. 399—411

These three vv. are rejected by Schenkel; the second and third of them, by Morstadt and A. Schöll. Nauck would omit 941, and place 940 before 939. 390 ἢ made in L from ἢ.—ποτὲ] Wecklein writes πάλιν. 401 ἐσθ' δ' γ' τ' ἐσθ' δ' L (with γ written above). Haupt conj. ἐσθ' (a reading cited by Cambp. from a Milan MS., Ambros. G. 56 sup.), which is adopted by Michaelis (3rd ed. of O. Jahn) and Mekler (6th Teubner ed. of Dindorf): Madvig, ἐσθ' ὧ γ' 403 ἢ] ἢ L: ἢ γ' or ἢ σ' τ' 404 ὃφελεία γ', ωκε] To remove γ', Hense conj. τῶς, and Nauck ὃφελείας 405 πῶνοι made in L from ἄρων. 407 δὴ νῦν Triclinius: δὴ νῦν L, with most

399 λόγους, do away with, remove; cp. O. C. 1615 ἀλλ' ἐν γὰρ μόνοιν τὰ πάντα λεία ταῦτ' ἐποιεσθῆμα. Eur. fr. 573 ἀληθῶς δὲ ταῦτα κωφίζει φρενών | καὶ καρδίας ἐλευθερών τοὺς ἀγαν πῶνοι.

411 οὐκ ἐσθ' δ' γ' εἶπον: 'It is not quite what I meant'—said with a gentle and mournful irony, which the next words, οὐ γὰρ ὃδ' ἄφρων ἔφυν, further mark. Electra is very gradually leading up to a proposal which, as she well knows, will dismay her sister; whose question—ἡ τοὺς θανάτους κ.τ.λ.—shows how far she is from conceiving that the present situation leaves any possibilities of action. To re-ject this verse as being (in Nauck's phrase) 'undoubtedly a later addition,' would be indeed to destroy a fine dramatic touch.—The form of the first clause recalls Ph. 442, οὖ τούτων εἶπον: though here οὖ totró γ' εἶπον would be a crude substitute for the reading in the text.

412 φερέγγυς, 'able to give security,' and so 'competent' for a purpose, stands with a gen. only here, the usual constr. being the inf. (as Aesch. Eum. 87); but Thuc. 8. 68 has πρὸς τὰ δεινὰ...φερεγγύσταρος. Cp. Antikol. Pal. 10. 56. 11 σοφοῦντας τρόπος ὄντος ἐξήγησιν. 413 θλήναι...δράσαν: cp. Aesch. Thesb. 754 στείρας...τελα: Ag. 1041 πραθήστε θλήναι.

414 υφαλλαν γ': the particle, which has been questioned (cr. n.), implies her belief that these counsels will prove ἄνωφελής.

415 ἤρα, an impressive warning that the task about to be mentioned is a great one; cp. O. C. 587 ἤρα γε μήν' οὐ συμκρόσ, ὁμ. ἄγαν ὄδε.—πῶνοι...εὐτυχεί: cp. Eur.
EL. So stands thy case; yet, if thou wilt hearken to me, thou wilt lighten the load of our present trouble.
CHR. Can I ever raise the dead to life?
EL. I meant not that; I am not so foolish.
CHR. What biddest thou, then, for which my strength avails?
EL. That thou be brave in doing what I enjoin.
CHR. Nay, if any good can be done, I will not refuse.
EL. Remember, nothing succeeds without toil.
CHR. I know it, and will share thy burden with all my power.
EL. Hear, then, how I am resolved to act. As for the support of friends, thou thyself must know that we have none; Hades hath taken our friends away, and we two are left alone. I, so long as I heard that my brother still lived and prospered, had hopes that he would yet come to avenge the murder of our sire. But now that he is no more, I look next to thee, not to flinch from aiding me thy sister

mss.—ποιεῖν L (with γρ. τελεῖν from a later hand in marg.), Γ': τελεῖν A, with some other mss., and Ald. 1948 παρουσιάζων L, with A and most mss., and Ald.: παρουσία τ.—καὶ σο̣ πού] καὶ πού (made from καὶ τοῦ) σοὶ L.—Nauck would reduce 1947, 1948 to one verse: ἄκουε δὴ νῦν. Οἶοβα κ.τ.λ. 1950 λειλημμέθων] L has the letters λειληεμμέθων in an erasure. λειλημμέθων was the general reading; but one at least of the later mss. (in the Munich Library, cod. Monac. 319) has λειλημμεθα, which Elmsley supports. 1951 βλεψί F. W. Schmidt conj. βλεψί (keeping θάλλοντα ῥ'). 1952 θάλλοντα ῥ' Reiske and Musgrave: θάλλοντα ῥ' L, with most mss., and Ald.: 1958 πράκτορ', one who exacts a penalty; an avenger: as the Erinyes are πράκτορες αἰματος (Aesch. Eum. 319). At Athens the πράκτορες were officials who collected fines and penalties (ἐκταξία, τιμίμα) imposed by law. Similarly the technical term for an ‘auditor’ who examined the accounts of magistrates is applied to the king of the nether world; μέγας γὰρ ἄληθος εἰς οὐδὲνος βροτῶν (Aesch. Eum. 273). There are Shakespearean parallels; e.g., Lear (act 3, sc. 2, 59) calls the raging elements ‘these dreadful summoners’ (officers who warned offenders to appear in court): Hamlet (act 5, sc. 2, 347) speaks of ‘this fell sergeant, death’; and death is ‘that fell arrest without all bail’ (Sonet. 74, 1). 1954 εἰς σε δὴ βλέπω: here δη, after ἤνι' ὡκεί' οὐκίνι' οὐκινι' marks the next resource, just as in Αἰτ. 173 ἐπὶ κρατὴ ἔποιες ἄλλα τὰ σωφρονότα — έξαι ὑπερτότου. Thus it is here rather an equivalent for έποιει than merely a mode of emphasising εἰ.
ΣΟΦΟΚΛΕΟΥΣ

Ξυν τὴν ἀδελφὴν μη κατοκνήσῃς κτανείν 1 Αἰγισθόνιον οὐδὲν γὰρ σὲ δεὶ κρύπτες μν ἔτι. 
ποι γὰρ μενεις βάθυμος, ἐς τὶν ἐκλητὸν 
βλέψασ' ἐὰν ὄρθην; ἣν πάρεστι μὲν στένει 
πλοῦτον πατρὸν κτῆσω ἐστερμένην, 
πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου 
ἀλεξτρα γηρᾶσκουσαν ἀνυμέναια τε. 
καὶ τῶν δὲ μεντοὶ μηκετ' ἐπίστρη ὅπως 
τεῦξε ποτ' οὐ γὰρ ὁδ' ἀβουλός ἐστ' ἀνήρ 
Αἰγισθός ῥώτε σὸν ποτ' ἤ καμὸν γένος 
βλαστεῖν ἔσαι, πημονὴν αὐτὸν σαφῆ. 
ἀλλ' ἦν ἐπίστη τοῖς ἐμοῖς βουλεύμασιν, 
πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω 
θανόντος οἴσει τοῦ κασιγνήτου θ' ἀμὰ 
ἐπειτα δ', ὡσπερ ἐξέφυς, ἑλευθέρα

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θάλαντα γ' τ. "κατοκήσεις γ: κατοκονήσα L. The subjunctive was the 
prevalent reading, and is that of Ald. 967 This v. (cited by the schol. on 
Hec. 570) is rejected by Wunder and Nauck; Bergk would place it before 
966.

966 κατοκήσεις. The clause ὅπως 
κατοκήσεις denotes the object of the 
appeal implied in εἰς σὲ δὴ βλέπω. Cr. 
Ἀτ. Ἔρ. 1255 καὶ σ' αἰτῶ βραχύ, ὅπως 
θομαι σοι Φαβίς. This is the normal 
construction. The ν. 1. κατοκήσεις is 
also correct, but is less probable. Any 
verb can be followed by a 'final' clause 
in the subjunctive, expressing the 'end' 
or purpose of the action, as ἐρχεται 
ὑπάρχῃ. But a verb of endeavouring, 
praying, contriving, usually takes an 'ob-
ject' clause, expressing the object of the 
effort, with ὅπως (or ὡς) and fut. indic.: 
as περιῆγα ὅπως ἐβετα. Exceptions 
occur, as Xen. Αἰ. 5. 6. § 21 προστα-
tεῦσαι: δῶς ἐκλείσῃ ὡς στρατιά: Dem. 
or. 1 § 2 παραπεκλαυσθεὶν. ὅπως ἐνθέλε 
βομβησθῇ καὶ μὴ πάντως ταῦτα: but 
these are comparatively rare. After 
a verb of effort, the presumption is al-
ways in favour of the fut. indic. See 
Goodwin, Moods and Tenses (new ed.), 
§ 364.

Brunck's comment, 'soloce vulgo κατο-
kήσης,' alludes to the rule laid down by 
R. Dawes (ob. 1760) in Miscellanea Crí-
tica (p. 217), and once known as the 
canon Damasianus, that ὅπως could not 
be used with the first aor. subjunct. act. 
or midd. Among many examples that 
refute it are ἐκπληθὺς in the passage just 
quoted from Xen. (the fut. being ἐκπλη-
τοι), and κλαίων in 1122 (the fut. being 
kλαϊωμαί).

967 κρύπτειν: cp. Ph. 915 οὐδὲν σὲ 
κρύψω.—Nauck follows Wunder in re-
jecting this verse. because (1) τὸν αἰτ-
χειρα cannot mean no one but Aegisthus; 
(2) οὐδὲν γὰρ σὲ δεὶ κρύπτες μ' ἐτι would 
have point only if Chrysothemis did not 
already know the guilt of Aegisthus; 
(3) σε and με cause ambiguity. We may 
reply: (1) The mention of the murderer's 
name, which Electra has hitherto uttered 
only in her solitary lament (98), is forc-
ible here; and the emphatic place given 
to it is in the manner of Sophocles (cp. 
1507 κτίσειν: Αἰ. 165 ἄδελφον). (2) The 
words οὖν γὰρ σὲ κ.τ.λ. refer, of course, 
to the purpose which Electra now dis-
closes—not to the guilt of Aegisthus. 
(3) The formal ambiguity of σε...με is 
only such as occurs in Αἰ. 288, ἥτιος κακὸς 
τιμώτας εἰσόρας θεοί;

In this play the fate of Aegisthus forms 
the climax. Electra has already said that 
Clytaemnestra shared in the murderous 
deed (97 ff., 206), and has avowed that 
she would have wished Orestes to wreak 
vengeance on her (604). But she does 
not suggest that she herself or her sister
to slay our father's murderer, Aegisthus:—I must have no secret from thee more.

How long art thou to wait inactive? What hope is left standing, to which thine eyes can turn? Thou hast to complain that thou art robbed of thy father's heritage; thou hast to mourn that thus far thy life is fading without nuptial song or wedded love. Nay, and do not hope that such joys will ever be thine; Aegisthus is not so ill-advised as ever to permit that children should spring from thee or me, for his own sure destruction. But if thou wilt follow my counsels, first thou wilt win praise of piety from our dead sire below, and from our brother too; next, thou shalt be called free henceforth.

should slay their mother; even the plur. εἴχρος in 979 need not mean more than Aegisthus. Sophocles avoids everything that could qualify our sympathy with Electra; while it suits the different aim of Euripides to make her plan the matricide. See Introduction.

958 ζ. τοι...μενεις. For τοι as =μέχρι τών, εἰς τίνα χρόνον, cp. Ar. Lys. 526 τι γάρ καὶ χρῖν ἀναμέναι; It is also possible to join τοι with βλέψας: 'to what quarter—to what hope—can you look?' But the order of the words is certainly against that.—βλέψας: cp. 888.

960 κτῆσιν, which depend on στέκειν, is perhaps best taken with ἀστερημὴν. Though the simple στερείσθαι (as distinguished from ἀστερεισθάσα) is not usually joined with an acc., there is at least one instance, Eur. Helen. 95 τῶν; οἵ τινοι σῷ φασάγων βλέπον στερεῖται.

961 ἵπτοντες τὸν χρόνον: cp. 14 τοῖς ἵπτε. For ὁ χρόνος as =one's term of life, cp. Ant. 461 εἰ δὲ τοῦ χρόνου | πρόθεσιν θαυμάσαι.

962 Ελεκτρα...ἀνυμέλας, as Ant. 917 Ελεκτρον, ἀνυμέλας. The inverse order of words would be more natural, as the ἀνυμέλας escorted the bride and bridgroom to their home. Cp. 164 f., and 187.

963 οἴρασκοντας, acc. with ἀλγεῖν, while ἀστερημὴ (960) depends on πέρασθαι. Cp. Eur. Med. 1236 δῆδοται τοῦρον ὡς τάχυστα μοι | παῖδας κατανόοντος τῷδε ἀφρομέμαθᾳ χθόνοις, καὶ μὴ σχολὴν ἄγουσαν ἐκδονόμει τέκνα. The word γηράσκοντας, like Electra's phrase ὁ τοῦτο...βλέπον in 815 ff., must be taken relatively to the ordinary age for marriage. Plato lays it down that a woman should not marry before sixteen or after twenty: γάμον δὲ ἀρρεν ἄνευ κόρης ἀντ' ἐκκαθαρεῖς ἔτων ἐλευθερίαν τῶν μακρόποταν χρόνων ἀφορμαίῳν (Legg. 785 b)—a good comment on the words of Aristophanes, τῆς δὲ γυναικὸς σμικρὸς ὁ καπέλο (Lys. 595). It would suit the data to suppose that Electra was about twenty-five, and her sister a little younger. Cp. Eur. Helen. 283 δυνάτην Ἀριστοφάνος πολῇ παρθενεῖται.

963 τοῦτες, i.e. λεκτρών καὶ ἀγαμεύαντων: as in Tr. 126 τοῦτες refers to the preceding phrase, πῶς τινι τινν ὁπωρειτοι.—δώσως: cp. Eur. Helen. 1051 μὴ γὰρ ἐλευθερεῖται δώσω | αὖθις πατρίας τῶν ἔμε ἐκβαλεῖς χθονός.

964 η...κάμως, 'or mine either.'—παραλιθήν, acc. in apposition with the sentence: cp. 130 παραμιθήν: 564 τούδε.

965 ἐπιτηγές, cp. Ant. 1052: Ant. 63) (γνώσις) αἰτί εὐγένειας ἐπίστευμαι.

966 ζ. εὔσβεσθαι...οἶνος: cp. Ant. 924 τὴν δοσεῖται...εὐσβεσθαι ἐκτησίμαθαι (n.): and for οἶνος, ἐκ, Tr. 461 καθώς τις αὐτῶν ἐκ γ' ἐμοῖ λύγων κακῶν...ἡμείς...οὐδ' δεινός.—As βανόντως here denotes the state of the dead, and not the act of dying, κάτω can be joined to it; though it would have been clearer if the art. had been added, as in Eur. Or. 674 τὸν κατὰ χθόνον βανόντως ἄκοψι τάδε δοκεῖ.

970 Σ. The compound ἐκφώς implies the stock from which she sprang, as in O. T. 1084 δοῦδε δ' ἐκφώς, 'such being
καλεί το λοιπόν και γάμων ἐπαξίων
tεύξει· φιλεῖ γὰρ πρὸς τὰ χρηστά πάς ὄραν.
λόγων γε μὴν εὐκλειαν ὤχ' ὀρᾶς ὅσην
'ἀνεύθυν' τε κάμοι προσβάλεις πειθείς ἐμοί;
tίς γὰρ ποτ' ἄστων ἢ ἔξων ἦμᾶς ἱδον
τοιοῦτο' ἐπάνως ὦχι δεξιόστηα,
ἵδεσθε τώδε τῷ καταγγέλτῳ, φίλοι,
ὁ τῶν πατρών ὀικὸν ἔξεσωσάτην,
ὁ τούτων ἐχθροῦς εὐ βεβηκόσων ποτὲ
ψυχῆς αἴειδήσαντε προορύστηντι φόνον·
tούτδε φίλειν χρή, τῶδε χρῆ πάντας σέβεσιν,
tώδ' ἐν θ' ἐστραγής ἐν τε πανόμῳ πόλει
tιμᾶν ἀπαντας ὄνυκαν ἀνδρείας χρεών.
tοιαύτα το ὡς τὰς τίς ἐξερεί βροτῶν,
ζώσαν θανοῦσαι θ' ὡστε μὴ κλαίψει κλέος.
ἀλλ', ὃ φίλη, πείσθητι, συμπότει πατρί,
σύγκαμ', ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ,
παύσον δὲ σαῦτρ'ν, τούτῳ γυνώσκουν', ὅτι
ζῆν αἰσχρὸς αἰσχρῶς τοὺς καλῶς πεφυκόσων.

ΧΟ. ἐν τοῖς τοιούτοις ἐστίν ὥ προμηθία

and Wecklein: Camper, Meineke and Blaydes also conj. valontos. 971 τοιοῦτον
L, made from τὸ λοιπὸν. 978 λόγων Dobree and Bothe: λόγῳ miss. (In L the i of
λόγων has been added by a corrector). 974 πεισθείς' ἐσμ' L, with most miss., and
Ald.: πεισθείας μοι Vindobonensis. 978 τῶν πατρών made in L from τῶν πα-
tρῶν. 980 ἀδελφῶντε] Wecklein conj. ἀδελφῶντε. 981 τῶδε made in L

my lineage.' It is usu. joined with a
\textit{genitive},—καλεί: this fut. midd. (used
by Ar. Nub. 1221 and Eccl. 864) seems
to occur only here in a pass. sense; the
fut. pass. is usu. εἰκόνασι, more rarely
ἐλθόνασι.——τὰ χρηστά = τὰς χρηστάς:
cp. 1507: \textit{Ph.} 448 τὰ μὲν πανόρα καὶ
παλιπροβ'...τὰ δὲ | δίκαια καὶ τὰ χρηστά.
With ὰραν πρὸς τι, cp. Plat. Alcib. 1.
p. 134 D εἰς τὸ θεῖον καὶ λαμπρὸν ὄροιντες.
978 λόγων γε μὴν ἐξελειαν, lit., 'as to
fame, however,' γε μὴν merely marking
that the speaker turns to a new point.
(Not, 'as to fame, at all events,'—\textit{i.e.}, even
if the other rewards are not won.) Cp.
O. C. 587 δρα γε μὴν,—the only other
instance of γε μὴν in Sophocles. \textit{Lόγων}
implies a contrast with \textit{Eρα},—\textit{i.e.}, the
substantial gains mentioned in 971 L.
978 λόγων γε ἐξελειαν. As in \textit{O. T.}
1489 ff., the poet is thinking of festi-
vals or spectacles at which Athenian
women could appear in public, when

many visitors from other cities were
present.—\textit{προορύστηντι}, properly, to give
the right hand to one in welcome;
Aeschin. or. 3 § 87 ὣ δὲν πάντας δείχτω
μενος καὶ προσγελότων: Ar. Plat.
752 (οἱ γὰρ δικαίοι) αὐτὸν πάσατον καὶ ἐξειδικήθη ἀπαντές: then, generally, 'to greet';
Paus. 2. 16. 2 ἢ δόθη τὸν γονέα τῆς
μητρός, καὶ λόγοις τε χρηστοῖς καὶ ἐργοῖς
δεξιώσασθαι.
977 ἢσθι: cp. Haemon's report of the
popular praises called forth by
Antigone's deed, \textit{Ant.} 692—699.
978 εὖ βεβηκόν: cp. 1507: Her.
7. 164 τυραννίδα... εὖ βεβηκόν,——ἀδελ-
φήσαντε, fem. (cp. 1003, 1006). The
properly feminine form of the dual in par-
ticiple of the third declension is actually
rare, though it was certainly in use (thus
ἐχθρός occurs in an Attic inscr. of 391
B.C.). See appendix on \textit{O. C.} 1976
ἵδοντε καὶ παθεῖσα.

\textit{προορύστην} φόνον, lit., 'became minis-
as thou wert born, and shalt find worthy bridals; for noble
natures draw the gaze of all.

Then seest thou not what fair fame thou wilt win for thyself
and for me, by hearkening to my word? What citizen or
stranger, when he sees us, will not greet us with praises such as
these?—‘Behold these two sisters, my friends, who saved
their father’s house; who, when their foes were firmly planted of yore,
took their lives in their hands and stood forth as avengers
of blood! Worthy of love are these twain, worthy of reverence
from all; at festivals, and wherever the folk are assembled, let
these be honoured of all men for their prowess.’ Thus will
every one speak of us, so that in life and in death our glory
shall not fail.

Come, dear sister, hearken! Work with thy sire, share the
burden of thy brother, win rest from woes for me and for
thyself,—mindful of this, that an ignoble life brings shame upon
the noble.

CH. In such case as this, forethought is

from τῶς (and so also τῶς' in 982).—χρή] χρή L, with ἢ written above by a later
hand. After the word, some three letters have been erased. 984 πάσιν L, made
from πᾶσιν. 985 μὴ κλίνειν L (with γρ. μοι κλίνειν in marg. from a later hand):
μη κλίνει γ. 986 πισθήν L.—συμβάλει] Nauck conj. συμβάλλει. 987 διδάσκω L
ἀδελφής ἦ.—πάνω] Nauck would read άδων here and in 988. 988 γνωσκόμενον’ L.
989 Quoted by Stobaeus Flor. 17. 1. 990 ἐν τοῖς] Blaydes conj. ἐν τοῖς.
καὶ τῷ λέγοντι καὶ κλώσται σύμμαχοι.

ΧΡ. καὶ πρὶν γε φωνεῖν, ὦ γυναίκες, εἰ φρενῶν ἐτύγχαν' αὐτὴ μὴ κακῶν, ἐσώθη ἀν τῆν ἐντάλησαν, ἄστερ ποιεῖ σύζεται. 995
tοῖ γὰρ ποτ' ἐμβλέψασα τοιοῦτον θράσος καὶ αὐτή τ' ὑπέλεξε καὶ ἵππος και ἱππεύτων καλείς; οὐκ εἰσορῶς; γυνὴ μὲν οὐδ' ἀνήρ ἔφυς, σθένεις δ' ἐλάσσον τῶν ἐναντίων χερί. 1000
dαίμον ἐν τοῖς μὲν εὐτυχεῖ κατ' ἡμέραν, ἤμιν δ' ἀπορρεῖ κατά μηδὲν ἔρχεται. 1005
tίς οὖν τοιοῦτον ἀνδρὰ Βουλεύων ἔλειν ἄλποις ἀγοῦ ἤσπαλλαγηθήσεται; ἡρα κακῶς πράσσοντε μὴ μείζω κακᾶ κτησίσωμεθ', εἰ τις τούτοι ἀκούσται λόγους. 1010
λύει γὰρ ἡμᾶς οὐδὲν οὐδ' ἐπωφελεῖ
βάζων καλὴν λαβόνται δυσκλέως θανείν' οὐ γὰρ θανείν ἔχοστον, ἀλλ' ὅταν θανείν χρῆσθων τις εἶτα μηδὲ τοῦτ' ἔχῃ λαβεῖν. ἀλλ' ἀντίξω, πρὶν πανωλέθρους τὸ πᾶν ἡμᾶς τ' ὀλέσθαι καξερμωσάτα γένος, κατάγχεις ὁργήν. καὶ τὰ μὲν λελεγμένα ἄρρητ' ἐγὼ σοι κατεληφυλάξομαι,

η 991 καὶ κλώσται καὶ τῶν κλώσται Λ, but a line has been drawn through τῶν.
998 εἰσώστις' Λ, as 994 σώζεται, and 1357 σώζει (though in this last the ι has been inserted).—This verse, omitted at first in Λ, has been inserted in smaller writing, not by S, but by the 1st hand; as is shown by the form of two letters especially, η and ι. A comparison with v. 1007 (supplied in the margin by S) will illustrate the difference of the handwriting.
999 τοῖ ἐμβλέψασα Λ and most MSS.; τοῖς βλέψασα Ι, and Blaydes. 997 οὐδὲν οὐκ Ἰ. 1000 ἔλασσον Brunck:

that Electra's plan is over-bold, and Chrys. speaks as if sure of their approval;
which, indeed, she receives at v. 1015.—
καὶ κλώσται: for the omission of the art.,
cp. Plat. Ion 535 ιδίων ἐμβλητούντας, 'with stern countenances.'—
θράσος,...ἐπιλέξασθαι: the acc. as with ἀμφι-
ἐννεθαί, etc.: Schneidewin cp. Anthol. Pal. 5. 93 ὡπλισμοῦ πρὸς Ἐρώτα περὶ στέρνομαι λογομοῦ. 1002 ἔλασσον cp. 588. ὅγυν μὴ κ.τ.λ.: as Ismene, too, reminds her sister (Ant. 61).—ὁθένει δ' ἀπορρέει...χείρι: this is not merely an amplification of γυνὴ κ.τ.λ., meaning that a woman's arm is weaker than a man's, b.: it refers to the fighting forces at the disposal of the rulers: cp. Eur. Εἰ. 639 οἰκεῖα...χείρ, a band of domestics.
1000 ἀπορρέει, like water that runs...
helpful for those who speak and those who hear.

CHR. Yea, and before she spake, my friends, were she blest with a sound mind, she would have remembered caution, as she doth not remember it.

Now whither canst thou have turned thine eyes, that thou art arming thyself with such rashness, and calling me to aid thee? Seest thou not, thou art a woman, not a man, and no match for thine adversaries in strength? And their fortune prospers day by day, while ours is ebbing and coming to nought. Who, then, plotting to vanquish a foe so strong, shall escape without suffering deadly scathe? See that we change not our evil plight to worse, if any one hears these words. It brings us no relief or benefit, if, after winning fair fame, we die an ignominious death; for mere death is not the bitterest, but rather when one who craves to die cannot obtain even that boon.

Nay, I beseech thee, before we are utterly destroyed, and leave our house desolate, restrain thy rage! I will take care that thy words remain secret and harmless;

ἈΛΕΚΤΡΑ. 139

999 ἄνωθεν Ἀ, Γ, Παλ., καὶ Αλδ.: ἄνωθεν Λ (but with ἦν written above by the 1st hand) and ὦ,—a variant probably due to some gloss on ἄνωθεν such as that which Hermann quotes, ἄνωθεν ἐστι ἐνλαυνέτι ἦμων ἄνωθεν. 1001 η. Morstadt suspects these two vv. 1003 παράστατον πάραστατον schol. O. C. 1676. 1006 ἤμων Elmsley, which Blaydes and Hartung read. These two vv. are rejected by Ahrens, A. Schöll, and B. Todt. Nauck would at least change δυσκλέως to δυσκόλως (as Blaydes suggests) or δυσπόντως. 1007 omitted from the text of L, and supplied in marg. by S.—οὐ γὰρ] Michaelis conj. οὐδὲ αὐ. 1008 χρῆσθων] In L two letters (doubtless γι) have been erased after χρῆσθω, and οὐ written above, by the 1st hand. χρῆσθω τι.—ἐκχυ made in L from ἐκχυ.—Vv. 1007, 1008 are rejected by Nauck, Jahn, and Blaydes: Dindorf and Ahrens also suspect

off; cp. Αί. 523 ἄπορρει μὴστίς: Verg. Äen. 2. 169 ἔξ ἢλον μετερ αετος κυνος σε τριφειν: [Sele Danautum. —κατι μησεν ἐκχεια: so fr. 787, 8 (the waning moon) πάλαυ δαρρεις κατι μησεν ἐκχεια. More often the art. is added, as in Eur. Ἑρ. 622 ὦς ἐτὸ μησεν ἔκχεια.


1005 η. λῦσι here = 'set free,' 'extricate' from trouble, and therefore takes the acc.: cp. Τυ. 181 δικον σε λῶσι. Those who change ἤμων to ἦμων assume that λῦει = 'profits.' The schol. gives the sense rightly: οὐδὲν ἤμως ἐκλάστατοι.

δυσκλέως δανεῖν, a death of ignominy, i.e., such as is appointed for malefactors. The βάζει κάλη from admiring citizens and foreigners (975) will poorly com.

censurate for the doom which Aegisthus can inflict.

1007 η. οὐ γὰρ δανεῖν κ.τ.λ.: here γὰρ refers to δυσκλέως in 1006: 'a death of ignominy, I say,) for mere death is not the worst that we have to fear; we shall suffer a lingering death, and shall long in vain to be put out of our misery.' Cp. Creon's threat to the guard,—οὐχ ἤμως Ἅλδες κολονδεῖς κ.τ.λ. (Ἀντ. 308),—and the slow death in the vault which he designed for Antigone (ib. 773 ff.).—The rejection of these two verses (cr. n.) is absolutely groundless.

1010 καθερμωναί γίνοι: cp. Dem. or. 43 § 73 ἐκπληγωσάμοις ἐπονομάζεσαν τοις ὀικεῖοι τοῦ Ἀγιοι ὅταν μὴ ἐπονομάζεσαν: and ib. § 76 πῶς ἄν μᾶλλον ἐπονομάζωμεν ἄθρωτοι ὀικεῖοι; Antiphon or. 5 § 11 ἐξαλειεῖν αὐτῷ καὶ γένει καὶ οἰκεῖ ἐπειραμένου.

1012 ἄρτητα...κατελη, she will not divulge them, nor act upon them; they
αὐτὴ δὲ νοῦν σχέσις ἄλλα τῷ χρόνῳ ποτὲ, σθένουσα μηδὲν τοῖς κρατοῦσιν εἰκαίθεν.

ΧΩ. πείθουν· προνοιαὶ οὐδὲν ἄνθρωπον ἔφυ κέρδον λαβέιν ἁμεινοῦ οὐδὲ νοῦ σοφοῦ.

ΗΛ. ἀπροσδόκητον οὐδὲν εἰρήκας· καλῶς δ’ ἤδη σ’ ἀπορρίφουσαν ἀπηγγέλλόμεν. ἀλλ’ αὐτόχειρι μοι μόνῃ τε δραστῶν τούργον τοῦ· οὐ γὰρ δὴ κενὸν γ’ ἀφήσομεν.

Ι. ἐφ’ ὁφέλεις τοιάδε τὴν γνώμην πατρὸς θυσικοτος ἐλναι παν γὰρ ἀν κατειργάσω.

ΗΛ. ἀλλ’ ἡ φύσιν γε, τὸν δὲ μοῦν ἥσσων τότε.

ΧΡ. ἀσκεί τοιαύτη νοῦν δ’ αἰώνος μένειν.

ΗΛ. ὡς οὐχὶ συνδράσουσα νοθετεῖς τάδε.

ΧΡ. εἰκὸς γὰρ εὑξεροῦνται καὶ πράσσειν κακῶς.

ΗΛ. ζηλῶ σε τοῦ νου, τῆς δὲ δελίας στυγῶ.

ΧΡ. ἀνέξομαι κλίουσα χωταν εὐ λέγης.

them. 1018 αὐτὴ L. 1014 εἰκαθεῖν Elmsley: εἰκάθεων MSS. 1015 πείθου L, A, and Ald.; also Suidas s. v. προνοια (where he quotes 1015 f.): πιθοθ r.— ἄνθρωπως ἐφ’ MSS., and Stobaeus Flor. 3. 2: ἐφ’ βροτοῖ Suidas Lc., where Herm. conj. ἔξερεν. 1017 καλῶς δ’. L transfers δ’ to the beginning of v. 1018. 1018 ἤδη Heath and Brunck (<dd Τίδω MSS. of Thomas Magister, p. 143 R). ἤδεω L.—ἀ ‘πηγγέλλόμεν L: ἀ ‘πηγγειλάμην Thomas Magister L c. 1019 αὐτόχειρι

will be ἀξιόλογος, as finding no accomplishment, and therefore doing no harm. The dat. σοι implies that this is for Electra's own interest.

1018 ἄλλα τῷ χρόνῳ ποτὲ for ἄλλα cp. 411. The same phrase occurs in Ph. 1041: in Tr. 201, ἄλλα σων χρόνων.

1018 The difference between πείθου and πιθοθ is simply that the pres. implies a mental process (‘be persuaded,’ allow the reasoning to weigh with thee’), while the aor. denotes an act (‘obey,’ ‘comply,’ —do the thing recommended). πείθου, as more suggestive of gentle entreaty, seems a little the better here; while πιθοθ is more fitting in v. 1207. An instance in which metre confirms πείθου is O. C. 530. Our MSS. are precarious guides on such a point: πείθου has the better authority here, but so it has also in 1207 and in Tr. 479, where πιθοθ is preferable.

1017 καλῶς δ’: for the elision at the end of the v., see on O. T. 29.— ἀπηγγελλόμεν, ἀ ἐπιγγελλόμεν. Sophocles uses ἐγγέλλωμαι (Ai. 1376) and ἐγγέλλωμαι (O. T. 148, etc.) in a similar sense.

1019 αὐτόχειρι μοι. The older editions (including Brunck’s) have the adverb αὐτόχειρι (Lycurgus § 123). Porson restored the adj. here, and (with the Ald.) in Eur. Or. 1040 ἄλλα αὐτόχειρι ἐπίθεν διν βούλει τρóσω.—μόνη τε contrast Tr. 1194 αὐτόχειρα καὶ εἴν τοι χρήσει φιλῶν.—οὐ γὰρ δὴ rejects the alternative which ἥ emphasises, in O. C. 110, 265, Ph. 240.—κενόν, ‘void,’ since τοῦργον τοῦ refers to what is still only a project.

1021 ἐφ’ ὁφέλεις: cp. 1131 ὑπ’ ὁφέλειν (n.). The ironical wish is a way of expressing how insane she thinks Electra’s present design: ‘It is a pity that thy courage was not shown in preventing, rather than avenging, our father’s murder.—πῶς γὰρ ἐν καταργήσω, lit., ‘thou wouldst have achieved anything’; nothing would have been too hard for thee,—even to defeat the murderous conspiracy. The ms. reading, πάντα γὰρ
and thou learn the prudence, at last though late, of yielding, when so helpless, to thy rulers.

CH. Hearken; there is no better gain for mortals to win than foresight and a prudent mind.

EL. Thou hast said nothing unlooked-for; I well knew that thou wouldst reject what I proffered. Well! I must do this deed with mine own hand, and alone; for assuredly I will not leave it void.

CHR. Alas! Would thou hadst been so purposed on the day of our father's death! What mightst thou not have wrought?

EL. My nature was the same then, but my mind less ripe.

CHR. Strive to keep such a mind through all thy life.

EL. These counsels mean that thou wilt not share my deed.

CHR. No; for the venture is likely to bring disaster.

EL. I admire thy prudence; thy cowardice I hate.

CHR. I will listen not less calmly when thou praise me.

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κατασφαγή, is impossible: ἓρω δὲ could not be omitted here. [Campbell defends that reading by Thuc. 8. 36. § 4, ὑπομνών γὰρ τῶν ἐν Σάμῳ Ἀθηναίων πλέων ἐπὶ σφάς αὐτῶν, εἰ δὲ σφάτατα Ἰωάννα καὶ Ἐλευθέρων ὑπόδει εἶχον αὐτῶν πολέμου, κ.τ.λ. There, however, (a) εἰ δὲ, 'in which case,' serves at once to suggest the conditional sense; and (b) εἶχον is an imperf., not an aorist (cp. 914 n.). Stahl, indeed, reads σφάτατα ἑνὶ, with Dобree: but that does not seem necessary.]

1028 φίλιν γα, i.e., in loyalty, —as she proved by saving her brother; though she had not then the ripe intelligence to grasp the whole situation, or to form a plan for averting the crime. The retort of Chrysothemis shows that she feels the reproach to herself implied by τότε.

1028 ἂς σοι κυρὶα συνθράσσου κ.τ.λ.: 'You wish that I were still φέρων νοῦν, i.e., incapable of forming such a plan as that on which I now propose to act. This is a hint that you will not act with me.' —νουθετήματα is the same tone as νουθετείματα in 343.

1029 εἰκός γαρ κ.τ.λ.: 'I will not act with thee,' for it is likely that one who makes the attempt should e'en (kal) fare ill.' It is perhaps best to take ἤχωρον in this absolute sense, rather than to supply καθὼς (or κακῶς) from κακῶς, as if the verse were a symmetrical γιόμην. 'Evil ventures are likely to bring evil fortunes.' Had the poet meant this, he might rather have written τάχειος κακόν: cp. fr. 877 el deiv 'έθρασα, deiv καὶ ἀπαθείν σε δεῖ. The participle is in the masc., since the statement is general: cp. 145.—πράσσων, not πράσσειν. For the pres. inf., cp. 305 μὲλίλω...δράω: Ph. 1398 ἢ. ἡρεσα...[πράσεως: Thuc. 3. 13 ὡστε ᾿οὐκ εἰκός αὐτοῦ περιοισόν νεοὶ ἔχειν, ἢν ιμαῖς...ἐπεράθητε. In such cases the notion of fut. time is sufficiently expressed by the principal verb.

1027 ήλία: cp. Eur. I. Λ. 1407 ἤλία δὲ σοῦ μὲν Ἑλλάδα, Ἑλλάδος δὲ σε. 1028 ἄνθρωπαι κ.τ.λ.: 'I will listen patiently also when you commend me (as I now listen to your taunts),—i.e., 'when, taught by bitter experience, you recognise the wisdom of my advice': cp. 1044. The point of ἄνθρωπαί is that it will be a trial of patience—not less than that of being reproached with δελία—to hear Electra's acknowledgments and regrets when her rash attempt has failed.
ΗΛ. ἀλλ' οὐ ποτ' ἦς ἐμοί γε μὴ πάθης τόδε.
ildo
ΧΡ. μακρὸς τὸ κρίναμα ταύτα χω λοιπὸς χρόνος.
ΗΛ. ἀπελθεὶς σοι γὰρ ὄφελησις οὐκ ἔνι.
ΧΡ. ἐνστωτ' ἀλλὰ σοὶ μάθησις οὐ πάρᾳ.
ΗΛ. ἐλθοῦσα μητρὶ ταύτα πάντ' ἐξειπε σῇ.
ΧΡ. οὐδ' αὐ τοσούτον ἔχοις ἔχθαρω σ' ἐγὼ.
ΗΛ. ἀλλ' οὖν ἐπίστω γ' οὶ μ' ἀτμίας ἄγεις.
ΧΡ. ἀτμίας μὲν οὐ, προμηθίας δὲ σοῦ.
ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπιστέσθαι με δεῖ;
ΧΡ. ὡταν γὰρ εὐ φρονής, τὸδ' ἡγήσει σοῦ νῦν.
ΗΛ. ή δεινὸν εἰ λέγουσαν ἐξαμαρτάνειν.
ΧΡ. εἰρήκας ὄρθως ὑ σῷ πρόσκεισαι κακῶ.
ΗΛ. τὶ δ' ; οὖ δοκῶ σοι ταύτα σὺν δίκη λέγειν:
ΧΡ. ἀλλ' ἔστων ἔνθα χῆ δίκη βλάβην φέρει.
ΗΛ. τούτως ἐγὼ ἥν τοῖς νόμοις οὐ βούλομαι.
ΧΡ. ἀλλ' εἰ ποίησες ταύτ', ἐπανεσέτες ἐμέ.
ΗΛ. καὶ μὴν ποιήσω γ', οὐδὲν εἰκλαγεῖσά σε.
ΧΡ. καὶ τούτ' ἀληθείς, οὐδὲ βοιλεύσει πάλιν;
ΗΛ. Βουλῆς γὰρ οὐδὲν ἔστων ἐχθρόνν κακῆς.
ΧΡ. φρονεῖν ἐοικας οὐδὲν ὑν ἐγὼ λέγω.

Γ. 1039 πάθης Α, etc.: μαθης Λ (with π written above μ by a later hand), Γ.—
tοδ' made in L from τον by an early hand. 1030 μακρὸς Subkoff conj. ἀκρός: Wecklein, ἀρκῶν or ἀρκέι.
1034 οὐδ' αὖ]' Fröhlich and Blaydes conj. οὖ τοι.—

1039 μὴ πάθης τοδ', i.e. μή ἐπανεβη: as if the mere fact of being praised by Electra was the trial foreseen by her sister.
1030 τὸ κρίναμα, instead of the simple inf.: cp. 1079 τὸ τε μὴ βλέπεσς ἐπτομα: Αντ. 78. Since μακρὸς here implies 'long enough,' an inf. can go with it as with ἵκανος, διώκως, etc.: cp. Thuc. 2. 61 ταπεινῷ (i.e. άδύνατος) ὑμῶν ἡ διάνοια ἐγκαρτερέω τ' ἐγνώτε.
χω λοιπὸς χρόνος: i.e., 'whether I am right or not, cannot be decided by the present moment alone; there is also the future to be considered.' That is what καὶ marks here, but marks so lightly that if we say, 'Time enough in the future to decide that,' the slight emphasis which naturally falls on the word 'future' will sufficiently express it.
1036 μητρὶ...οῇ: cp. 306 καλοῦ τ' ἐγγὺς μητρὸς.
1034 οὐδ' αὖ κ.τ.λ. 'I will not, in-
deed, act with thee; but, on the other hand (αὖ), I do not hate thee so bitterly as to report thy words'; i.e., if they were reported, the consequences would be direful. For οὐδ' as = ἀλλ' οὖ, cp. 132.
—ἔχοι: cp. Ρh. 59 ἔχοις ἐκθραμμένα μέγα.
1035 ἀλλ' οὖν...γ': cp. 233.—οἷ
ἀτμίας: cp. 404: Dem. or. 4 § 9 οἱ προσέλθουσαν ἀσέλγειας ἀσθρωπος. The ἀτμία is the rejection (1018 ἀπορρίφουσαν) of Electra's earnest and solemn appeal. She means, 'you disclaim hatred of me; but at least do not conceal from yourself the cruelty of the slight which you inflict.'
1036 ἀτμίας μὲν οὖ: for οὖ, cp. 905. The genitive is adapted to the form of the preceding verse; 'do not call it ἀτμία: it is προμηθία.'
1037 τῷ σῷ δικαιῷ: i.e., 'you dissuade me from this deed because, as you say, you are anxious for my welfare. Am
EL. Never fear to suffer that from me.
CHR. Time enough in the future to decide that.
EL. Begone; there is no power to help in thee.
CHR. Not so; but in thee, no mind to learn.
EL. Go, declare all this to thy mother!
CHR. But, again, I do not hate thee with such a hate.
EL. Yet know at least to what dishonour thou bringest me.
CHR. Dishonour, no! I am only thinking of thy good.
EL. Am I bound, then, to follow thy rule of right?
CHR. When thou art wise, then thou shalt be our guide.
EL. Sad, that one who speaks so well should speak amiss!
CHR. Thou hast well described the fault to which thou clearest.
EL. How? Dost thou not think that I speak with justice?
CHR. But sometimes justice itself is fraught with harm.
EL. I care not to live by such a law.
CHR. Well, if thou must do this, thou wilt praise me yet.
EL. And do it I will, no whit dismayed by thee.
CHR. Is this so indeed? Wilt thou not change thy counsels?
EL. No, for nothing is more hateful than bad counsel.
CHR. Thou seemest to agree with nothing that I urge.

ἐξεθη] ἐξεθη Γ. 1036 προμηθίας] προμηθίας Γ. 1038: Meineke conj. φρονήσω ποθ' ἡγησί.—οὐ κυψ made in L from κυψών. 1047—1049 F. W. Schmidt would read the verses in this order: 1049, 1048, 1047. 1047 οὖδέν ἐστιν] ἐστιν οὐδέν ὃ,

I not, then (δεῖτο' ), to obey my own sense of duty? Must I obey yours instead? The peculiarity of the phrase is that τῷ σῷ δικαίῳ means here, 'what is right according to you,' whereas it would normally mean, 'the right on which you rely,' your plea, or claim.' Cp. 1110 τῷ σῷ δικαίῳ.

1039 καὶ δεῖν: cp. Ant. 323 κ ἃ δεῖν, ὑ δοκεῖ γε, καὶ φευγῇ δοκεῖν.—εἰ λέγονταν, because the sentiment expressed by Chrysothemis is sound in itself: ἐξαμαρτάνειν, because Chrysothemis assumes that true wisdom is now upon her own side, and not upon Electra's. [Not: 'It is sad that I should speak ariight and yet miss my aim,']—produce no result.

1040 ὃς πράσκειται κακῷ: cp. 240 n.: κακῷ, instead of acc. κακῶν, the antecedent drawn into the relative clause (cp. Tr. 1060 f.).—Chrysothemis means that Electra εἰ λέγει, as upholding a right principle, but ἐξαμαρτάνειν, in proposing a desperate scheme.

1041 ζ. τί δ' ; οὐ δοκεῖ σοι κ.τ.λ.: 'You say that I am in error. How then? Do you deny that right is on my side?' Chrysothemis had already admitted that τὸ δίκαιον was with Electra (338): she does so here also, but argues, as before, from expediency alone.

1044 εἰ πορεύεσθαι: for the fut. indic. ('if you are going to do this') cp. Ai. 1155 εἰ γὰρ πορεύεσθαι, ἐπὶ πημαρομένοις: Ph. 66 εἰ δ' ἐργάσει ὃ μὴ ταῦτα, λύπην πάσιν Αργείου βαλεῖς.

1046 καὶ μη: cp. 556 οὐ.


1048 φρονεῖν: i.e., 'you seem to share none of my sentiments'; cp. Ant. 370 οῇ ἐμοί... οὐκον φρονοῦν: Π. 4. 361 τα γὰρ φρονεῖσθαι τ' ἔγινε περ: Her. 7. 101 ἐν οἱ ἄλλοι... τα σὰ φρονέωσι.
ΗΑ. πάλαι δεδοκαί ταύτα κού νεωσί μου.

ΧΡ. ἀπεμι τούννυν, οὔτε γάρ σοὶ τάμι ἐπῃ
τολμᾶς ἐπανεῖν οὔτ' ἐγὼ τοὺς σους τρόπους.

ΗΑ. ἀλλ' εἰςθ'. οὖ σοι μὴ μεθέψομαι ποτε,
οὔτ' ἢν σφόδρ' ἰμειροοῦσα τυγχάνης· ἐπεὶ
πολλῆς ἀνοίας καὶ τὸ θηράσθαι κενά.

ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσα τι
φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
ἤδη βεβήκης, ταμ' ἐπανεῖσεις ἐπη.

στρ. α' ΧΟ. 1 τί τοὺς ἀνωθέν φρονιμωτάτους οἰων-
2 οὐς ἐσορωμένους χρονάς
3 κηδομένους ἁφ' ἄν τε βλάστ-
4 σιν ψων ἁφ' ἄν τ' ὑπασι εὑρ-
5 ωσι, τάδ' οὐκ ἔπτ' ἵσας τελοῦμεν;
6 ἀλλ' οὔ τάν Γίος ἀστραπάν
7 καὶ τάν οὐρανίαν Θέμιν,
8 δαρον οὐκ ἀπόνητοι.

and Bruck.

1060 ζ. Stobaeus Flor. 2. 29 quotes these two vv. as from
the Φαίδρα.—Bergk would re-arrange vv. 1050—1057 in this order: 1055—1057, 1052—1054, 1050, 1051. 1062—1057 These six vv. are rejected by Mor-
'γω ὁμ. —μεθέψομαι] καθαυσίαν Γ. Elmsley conj. μετάσαμαι, if οὐ μὴ σοι be kept (Quart. Rev. vii. p. 454). 1058 η...τυγχάνεις η (made from η)... τυγχάνεις Λ (with ει written over η): εἰ...τυγχάνεις Γ. 1067 ἐπι' ἐπὶ Λ.
EL. My resolve is not new, but long since fixed.
CHR. Then I will go; thou canst not be brought to approve my words, nor I to commend thy conduct.
EL. Nay, go within; never will I follow thee, however much thou mayst desire it; it were great folly even to attempt an idle quest.
CHR. Nay, if thou art wise in thine own eyes, be such wisdom thine; by and by, when thou standest in evil plight, thou wilt praise my words.

CH. When we see the birds of the air, with sure instinct, 1st careful to nourish those who give them life and nurture, why do not we pay these debts in like measure? Nay, by the lightning-flash of Zeus, by Themis throned in heaven, it is not long till sin brings sorrow.

1089—1090 L divides the vv. thus:—τι—οἶκωνε—προφαθέρων—τε βλαστάνων—θεοῦ εἰ—οὖν—καὶ τῶν—διαρχία—οὖν—κατὰ—διαρχίαν—τῶν θεών—εἰς θεοῦ—Διός. 1081 βλαστάνων Schaefer: βλαστάνων MSS., and Ald.—οὖν Bruck: οὖν MSS., and Ald.: also Suidas s. v. οὖν. 1088 οὖν τῶν Turnebus: οὖν οὖ μᾶ τῶν MSS., which Bergk and Wecklein retain (reading τῶν in the antistria., v. 1075). 1084 οὖραίαν] L has the second v in an

her righteous cause. May she yet prevail!

1088 οὖν here = οὖν: so 1449 εὐθέως: ἔφη 601 εὐθέως: ἄντι. 531 κατωθύνει. =οἶκωνε with οὖν (the only example in this word): cp. 1091 τοιοῦτον: ὡς. 7. 311 τῶν εἰς οὖς εἰς ἐν τῷ. —The stork was especially a type of parental and filial piety. Ar. Aē. 1555 ἔτην οἷς πατέρας οὐκ ἔτην νερῶν κατορθούσιοι πατέρων πολίστικος τῶν πατέρων τῆς τέλειας. —Suidas s. v. αὐτόπλοος: παρομοία ἐπί τῶν τῶν χάρων ἀποδιδόντων. 1090 οὖν ἀντιπλοοί: for the middle, cp. ὡς. 909 εἰς ἐρωμένην, ὡς. 306 ἐρωμένην: Ο. C. 244 ἐρωμένη: ἄπτι. 533 ὡς. —(τοῖς) ἐν: cp. ὡς. 1388 καταφέντες οὐ φέν ὡς ἐξελαμβάνει. 1081 εὐνοεῖ, where εὐνοεῖν would be more usual: cp. 1305 μέγη εὐνείς κερδοσ. ἐπὶ τοῖσι, sc. ἐπικρατούσαι: cp. ἄντι. 7. 74 διαφέρουσι λοιπῷ κατὰ θύες τῶν τῶν ἔσχατον. For similar phrases, cp. n. on ἄντι. 994 (οἷς ὡς). 1082 οὖν τῶν κ. τ. λ. Although the text in the antistrophic ν., 1075, is uncertain, it seems probable that the words ἑλκτα, τὸν δὲ πατέρα there represent the true metre, and that therefore Turnebus was right in deleting μᾶ before τῶν here. μᾶ is similarly omitted in Ο. 7. 660, 1088, ἄντι. 758. 1084 τῶν οὖραίαν θεῶν. Pindar, in a θεός for the Thebans (fr. 30), celebrates τῶν εὐθεμίων θεῶν οὖραιν brought by the Fates from the Ocean stream to Olympus, where she was wedded to Zeus, and gave birth to the ἀλσέας θεᾶς, ‘the true Seasons,’ who came so surely in their turn. Thus there is a twofold fitness in the mention of her here. She is the goddess of just counsel, enthroned beside Zeus (ἀδικ. πάροξος...θεᾶς, Pind. Ολ. 8. 21); and her faithful daughters will bring the time of vengeance.

1085 ἀπονείτο = ἀπονέω, free from trouble or suffering; a form found elsewhere only in the adv. ἀπονειτάτα (Her. 2. 14). The reference is explained by the words, τὰδ᾽ οὖν ἐπι τοῖσι τινές. ‘Those of us mortals who neglect these duties do not long escape suffering.’ A reflection suggested by the conduct of Chrysosthemis is softened by being put in a general form.—Others suppose that Aegisthus and Clytemnestra are the subjects of ἀπονείτο: but the context clearly excludes this.
1068 χονία, preceding βροτοία

servs to indicate that the dead are meant (cp. 462 βροτῶν n.): the dat. is ethic, denoting those who perceive the φάμα. Others understand βροτοία of the living, and explain the dat. as virtually = a gen.; 'rumour on the part of mortals,' = 'a rumour which proceeds from them.' (For such a dat. cp. Ant. 861 ἀνέμετρον πότιμον ἐλεοῦσαν, n.) This seems less simple and less forcible.

φάμα: cp. Pind. O. 8. 81, where the news of an athlete's victory is brought to his dead father in the under-world by Ἀγγελία, daughter of Hermes; also O. 14. 20 ff., where Ἀχώ is charged with a message 'to the dark house of Persephone.'

Some write Φάμα. Aeschines mentions Φάμα τεθεὶς μεγίστης βιώσα at Athens (or. 1. § 391: cp. Hes. Op. 761 f.). But here, I think, φάμα rather hovers on the verge of personification than is actually personified, just as in Her. 9. 100 φήμα...εὐ-

πίπτω τὸ στρατόπεδον. So in Od. 24. 413, ἐσεα δ᾽ ἀγγελοὶ διὰ κατὰ πτόλεμον ἑχοῦσεν πάντω, we need not write ἐσεα.

1069 κατὰ...βόσον: for the tmesis, cp. O. T. 1198 κατὰ μὲν φίλοσ: Ant. 977 κατὰ δὲ τακίμων...—μοι: cp. 144.

1070 s. Ἀτρείδαι. As τέκνων in 1071 shows, the ref. is to Agamemnon only; for the plur., cp. 1419 οἱ γὰρ ἤκουσαν κελευνόμενοι: Aesch. Cho. 49 τούτο γάρ ἢ νέφες, 

ἀκρουτια: cp. O. C. 1221 f. (death) ἀνυμέναιοι | ἀλφρὰ ἄχρονοι: Aesch. Suppl. 681 (war) ἄχρονον ἀκιδαρωμ. Eust. 331 ἰδιοὺς (of the Furies)...ἀκρουτια: Eur. Thy. 121 ἄτα...ἀκρουτια: I. T. 146 ἀλφροῖς ἀληθοῖς. —The ἀληθοί are the dishonours of the house,—not reproaches to the spirit of Agamemnon for inactivity; though it is implied, of course, that now more than ever his aid is needed.

1070 υἱοί answers to ἀνωπούς (−−−) in 1058: it is certain, therefore, that a syllable has dropped out after it. ἰδιοί (supplied by Triclinius) is at least tolerable, and is not precluded by ἤκουσα: cp. Eur. Thy. 333 δοῦλα γὰρ ἰδιοί ('very slaves') | ἱεράδος ἠκούσαν ἰδιοί. So here ἰδιοί will emphasise υἱοί. For other conjectures, see Appendix.

1071 s. τὰ δὲ πρὸς τέκνων, acc. lit., ‘as to the relations between their children.’ —διπλὰ φήμιοι, ‘strife between two,’ ‘strife of sister with sister.’ The use of the word in ref. to a private quarrel is like that of πολέμουs in 219.

οὐκέτα ἐξουσιάζω, 'is no longer equal-
Voice that comest to the dead beneath the earth, send a piteous cry, I pray thee, to the son of Atreus in that world, a joyless message of dishonour;

tell him that the fortunes of his house are now distempered; while, among his children, strife of sister with sister hath broken the harmony of loving days. Electra, forsaken, braves the storm alone; she bewails alway, hapless one, her father's fate, like the nightingale unwearied in lament; she recks not of death, but is ready to leave the sunlight, could she but quell the two Furies of her house. Who shall match such noble child of noble sire?

other conjectures see comment. and Appendix. 1076 Ἡλέκτρα τῶν ἀντἰστροφῶν. (In L παράδεισος is written προ.) For conjectures, see comment.
1077 πάνδυριτος Porson (Advers. p. 211) and Erfurdt: πανδούριτος MSS.
1078 offtri o[δε Γ.—τοῦ θανατίν] τοῦ μὴ θανατίν C. 1079 μῆ made in L from μηρ. 1081 τίς ἐν Triscinius: τίς ἐν οὖν MSS. (τίς τάρι οὖν Γ), and Ald.

ised'; i.e., cannot be resolved into harmony, does not permit unity of feeling, φυλασσαρί档 διαθερα, in a friendly homelife; for the dat. seems to be modal rather than instrumental. The boldness of the phrase resides in the fact that διωχθείς φιλοσοφίς, 'strife between two,' is treated as 'two who are at strife,' and so εὐσώσαι expresses what would more properly be said of the sisters' minds. The schol. gives the sense rightly: αὐξετι ησα φρονείσιν ὡς εν φιλία διαπόμενα, ἀλλὰ σταμάτωσε πρὸς ἄλλης.

It is also possible, though (I think) less natural, to take the dat. φυλασσαρί档 διαθερα as depending on εὐσώσαι ("is no longer compatible with friendly intercourse").

1076 σαιλείν. O. T. 22 πολεισ... ηδη σαιλείνε. Plato similarly applies the word to persons, ἐν νόσωσ ἡ γῆρα σαλεύσατα (Legg. 932 b).

1076 Ἡλέκτρα. τῶν ἀντῶν γαρ τοῦ παράδεισου. The traditional interpretation, preserved in the scholia, took παράδεισος with στηράκομαι, as 'mourning for her sire,' and τῶν ἀντῶν γαρ τοῦ παράδεισου. The gen. in this sense is quite tenable: cp. II. 23. 424 (quoted by schol.) τῶν πάντων οὗ τὸ σωμαν ἄνθρωπον, ἄνθρωπον ἄνθρωπον, περ., ἠκούσα: Od. 14. 40 αὐτοῦ γὰρ ἄνθρωπον ἄνθρωπον καὶ ἄνθρωπον ἄνθρωπον ἄνθρωπον, ἦκον: Eur. J. A. 370 Εὐκλίδος μηχανύν ἤγαγε τῇ ταλαραίρῳ στένω. The phrase τῶν ἀντῶν γαρ is also frequent (Eur. Ph. 1520 f., Plat. Gorg. 535 c, e): cp. Ai. 345 τῶν εὐσώσαι... χρῶσιν. But there is nothing to show that τῶν ἄντων could be used, without χρῶσιν, as 'for ever': in O. C. 1584 the words τῶν ἀντῶν conceal some corruption: in Tr. So we should read εἰς τό γ' (not τῶν) ὅστιρον.

Hence it is now generally held that this verse is corrupt. But no certain correction has yet been proposed. The word ἀντῶν is clearly genuine: hence ἄνθρωπος τοῦ παράδεισος (Fröhlich) is improbable. τοῦ παράδεισος must also be right: since the comparison with the ἄδημος (used by Electra herself, 147) at once indicates—as, indeed, the whole context does—that the doom which she mourns is not her own. This excludes Dindorf's conjecture, τῶν ἐν τῶν πάντων. Schneidewin proposed Ἡλέκτρα, πότε ἄντων τοῦ παράδεισος, retaining μὰ after ἄλλῃ, in which case it is metrically wrong, since μὰ is always short.

Far the best conjecture is Heath's, ἀντὶς, ἀντὶς τῶν ἀντῶν. A marginal gloss on ἀντὶς, namely Ἡλέκτρα, would easily cause the corruption, especially since the words τῶν ἀντων so often stand together.

1077 πάνδυριτος is the form used by Aesch. Pers. 940 and Eur. Hec. 314. As the MSS. have πάνδυριτος here (a form not found in Tragedy), so they sometimes change δύρωμαι to δύρωμαι, as in O. T. 1218.—Cp. 147 ἀ στουσότης'.

1078 τετραγ. τε: cp. 350.—τά...μῃ βλέπειν, instead of the simple inf. for the art., cp. 1030 (n.).

1080 βίβλιαν... Ἑρμύνην, Aegisthus and Clytemnestra. Sothe word is applied to Helen (Aesch. Ag. 749, Verg. Aen. 2. 573) and to Medea (Eur. Med. 1260).

1081 τίς ἐν εὐσώσαι κ.τ.λ.: 'what

10—2
1082—1089 L divides the vv. thus:—οὐδέπερ—εὐθείᾳ—νόμιμος—ώς καὶ
—αὐτῷ· τῷ μὴ καλῷ—διό—σοφά τ᾽ αἱρήθησαι. 1082 οὐδεὶς τῶν ἄγαθῶν <γάρ>.
This is a comment on Electra's devotion, as just described. The train of thought is:—'Yet such devotion might be expected in one who is truly noble (in nature as well as in race); for no generous soul will stoop to baseness.' By τῶν ἄγαθων here are meant οἱ καλοὶ περικότες in the full sense (989 n.). The quality of Electra's heroism is such as belongs to them generally; though in the degree of it she is unique.
1085 οὐδεὶς τῶν ἄγαθων, by an unworthy, a base life (cp. 989 ζῆσον· αἰσχρῶς); opposed to καλῶς (Ai. 470).—νόμιμος, proleptic; cp. 18 (σαφῆ), 242 (κτισμόν).
1086 πάγκλαυτον αἰώνα κοινῆν, 'a life of mourning, shared with thy friends,' i.e., with the unwavering father whose spirit is mourning in the world below (cp. 847 n.). For this sense of κοινῆν, cp. Ai. 265 β.: πότερα ὃν ἄν, εἰ νέοιο τις αἵρεσιν, λάβοις, ἰόναι αἰῶνα αὐτὸς ἵδονος ἔχειν, ἡ κοινῆ ἐν κοινωί λυπεῖται. woman so truly noble is likely ever to be born?' Will the world see again a maiden so worthy of her descent? σταρτὶς is chosen so as to suggest the father to whom she was so loyal. Cp. Byron, The Giaour, v. 6, 'When shall such hero live again?' 1090 ζῆσε μοι καθύπερθεν. 1090 καθύπερθεν.
No generous soul deigns, by a base life, to cloud a fair repute, and leave a name inglorious; as thou, too, O my daughter, hast chosen to mourn all thy days with those that mourn, and hast spurned dishonour, that thou mightest win at once a twofold praise, as wise, and as the best of daughters.

May I yet see thy life raised in might and wealth above thy foes, even as now it is humbled beneath their hand! For I have found thee in no prosperous estate; and yet, for observance of nature's highest laws, winning

the original word, then we must suppose that it had been partly obliterated before the conjecture καθοπλύσασα took its place. The same remark, however, applies more or less to the other conjectures, as ἀποπτύσασα (Gleditsch, prefixing β'); Blaydes, prefixing τ'': καταπτύσασα (Paley): καθαργόσα (Campbell, 'purging away as by fire'): καθιπτύσασα (Hermann; but the act. form does not occur).

If καθοπλύσασα be retained, the choice is between two explanations, of which I prefer the first.

(1) 'Having vanquished dishonour' (schol. κατωκαλησθαι το αἰσχρό), i.e., having overcome the temptation of ignoble ease and security. καθαρισομαι elsewhere means to 'arm' or 'equip,' never 'to subdue by arms'; if it has the latter sense here, it follows the analogy of such compounds as κακακοκτίζω, καταχειμαζω, κατατραχω.

(2) 'Having made ready an unlovely deed': i.e., the vengeance on the murderers.—See Appendix.

1088 φέρειν, so as to win (cp. 872 μολέων), =φέρεσθαι, as O. T. 590 (n.). Cr. Ph. 117 ὃς τούτο γ᾽ ἔρραξ δὸς φέρει δωρήματα.—ἐν τοῖς λόγω, 'in,' or as we say, 'on,' one account: cp. ἐν λόγῳ εἰμι, etc.

1090 f. καθυπερθεν, an epic word not elsewhere used in Tragedy: this figu-
6 ἄριστα τὰ Ζηνὸς εὐσέβεια.

ΟΡΕΣΤΗΣ.

ἀρ', ὁ γυναῖκες, ἐρθαί τ' εἰσηκούσαμεν, ἀρείως θ' ὀδυποροῦμεν ἐνθα χρήζομεν;

ΧΟ. τ' δ' ἐξερευνᾶς καὶ τ' βουληθείς πάρει;

ΟΡ. Αἰγίσθον ἐνθ' ἐφικηκεν ἱστορο τάλαι.

ΧΟ. ἀλλ' ὅθ' ἰκάνεις χώ φράσας ἀξίμιος.

ΟΡ. τις οὖν ἄν ὧμων τοὺς ἔσω φρασεῖν ἄν ὧμων ποθείμ' κοινόποιν παρουσίαιν;

ΧΟ. ἦθ', εἰ τῶν ἀγνοικίν' γε κηρύσσεμεν κριῶν.

ΟΡ. Ίθ', ὃ γύναι, δῆλωσον εἰσεδελθούτ' ὁτι 

Φωκής ματεύου' ἀνδρες Αἰγισθὸν τινες.

1097 ἄριστα τὰ Δίως εὐσέβεια μς. (except T), and Ald.: for Δίως Triclinius wrote Ζηνὸς. In L, the schol. on 1095 notices a v. l. ἄριστα for ἄριστα: the schol. on 1097 has γρ. ἄριστα ταξιν. For Δίως, Giedtisch and Michaelis conj. πατρὸς. Wecklein writes ἄριστον ἄνοι δ' εὐσέβειαι: L. Lange conj. κράτος τ' ἀριστείδ' τ' εὐσέβεια: Nauck (formerly), ἄριστα τὰν σῶν δ' εὐσέβειαι: Bellermann, ἐκείνα τὰ Ζηνὸς εὐσέβειαι.

τῶνδε φερομένων ἄριστα: 'on account of these,—i.e., for observance of them,—winning excellent things,' 'winning an excellent reward,'—viz., praise of the noblest kind. τῶνδε is then a causal gen.: cp. O. T. 48 σωτῆρ κληζεν τῇ πάροι προσβλασ. That this is the sense of φερομένων here, is strongly suggested by other passages; cp. 968 f. εὐσέβησαι... ὁδεις, and esp. O. T. 863 ff. ἔμοι ξενείς φεροντί (᾽＝φερομένων) μοῦμα τῶν εἴσποντον ἀγρίαν λόγον ἐργα το πάντων, ὑς νήμαν προκέκαμην ὑψιστὰς ("winning the praise of reverent purity," etc.). Some take ἄριστα as=ἀριστεία ("winning the foremost place" in respect to these laws): an impossible sense for it. ἄριστα might, indeed, be taken with τῶνδε as possessive gen.; 'winning the best things belonging to these laws,'—their best gifts; those, namely, which they bring to those who obey them. But this would be somewhat forced.

I formerly understood:—'in respect to these laws, prospering full well': ἄριστα being then an adv., while φερομένων is used as in Thuc. 2. 608 § 3 καλῶς...φερομένων τὸ καθ' ἐαυτὸν: § 15 § 2 εὐ φερομένων: § 16 § 1 εὐ φερομένων εν στρατηγίας. This view is recommended by the fact that φερομένων ἄριστα then forms a clear antithesis to μολις...οὐκ ἐν ἐσθήλι βεβαι-ων. But two points are against it. (1)
the noblest renown, by thy piety toward Zeus.

*Enter Orestes, with Pylades and two attendants.*

**Or.** Ladies, have we been directed aright, and are we on the right path to our goal?

**Ch.** And what seest thou? With what desire hast thou come?

**Or.** I have been searching for the home of Aegisthus.

**Ch.** Well, thou hast found it; and thy guide is blameless.

**Or.** Which of you, then, will tell those within that our company, long desired, hath arrived?

**Ch.** This maiden,—if the nearest should announce it.

**Or.** I pray thee, mistress, make it known in the house that certain men of Phocis seek Aegisthus.

He then speaks of his plans. The Paedagogus enters (1326), and urges them to lose no more time. Orestes and Pylades, with their attendants and the Paedagogus, enter the house (1375).

Electra, after a brief prayer, follows them in (1383).

The v. l. 8' for 8', though it has better authority, is improbable here. For instances in which 8' can fitly be followed by 8', see Ant. 1966 (n.). *Trv. 143* (n.). ἧ τικα here = 'whither': Ph. 1466.

**Algaηθέν:** for the constr. cp. Ph. 444 τούτων ολέθ' επί θωμ κυρεί; (n.)—φικης, 'has fixed his abode,'—a light touch of dramatic irony, since his tenure of it is so nearly at an end. Plat. Lagg. 666 κ ουκ ἐν ἀντειν κατωκηκτών (but nomads).

**1102 ἄλλα,** 'well;': cp. Tr. 229 ἄλλα εὖ μὲν ὅμειθε,—χω φαρασα: cp. Pind. *P. 4. 117 δῶμοι πατέρων... φιλοστεί μοι: Aesch. Suppl. 492 ὑπάκουα δὲ φάστοτεράς τ' ἐγχωρίων: Xen. Cyr. 5. 4. 40 δῶμοι φραστγία.—ἀθίμου, i.e. οὐκ ἔνθος ἦμιρα: schol. όμοιοι μοι.

**1103 f. τίς... φάσανεν ἄν;** For the form of the request, cp. 660 (n.); O. C. 70 ἄρ' ἄν τις αὐτῷ ποιμάτα ἐξ ὑμών μόλις; For the doubled ἄν, 333 (n.).

ποθενήν, passive, 'desired,' as in Ph. 1445 (the only other place where Soph. has the word). Cp. 666 f., σοι φέρων ἢκω λάγους ἥδεις. The Chorus are meant to understand that the arrival of the new comers has been expected, and will prove welcome, as confirming the news from Phocis. To the ear of the spectator ποθενήν suggests the longing of Electra for her brother's return.—κοινοτον (found only here) recalls κωπάλην (δυμίαν) in *Ai. 874.*

**1106 τὸν ἄγχυστον:** i.e., nearest of kin to Clyt. and Aegisthus; the Chorus do not surmise her relationship to the young Phocian. For the general masc., cp. 145, 1026.

**1106 θὰ, ἥ γένα.** As θὰ was used in entreaty (*O. T. 46*), it is not, in itself, abrupt; but the tone of the direction implies ignorance of Electra's rank, and is thus in keeping with the part of the Phocian ξένος. Orestes,—who thought that he recognised her voice when it was heard from within (v. 80),—can, of course, be in no doubt as to her identity. Verse 1125 already indicates this. After v. 1148, at any rate, he would know the fact, if he had been so dull as not to discover it sooner. But he pretends not to know who she is until he hears her name pronounced by the Chorus (1171).
ΗΛ. οἱμοὶ ταλαίν', οὖ δὴ ποθ' ἢ ἴκούσαμεν
φήμης φέροντες ἐμφανῆ τεκμηρία; 1110
ΟΡ. οὔκ οἷδα τὴν σὴν κληδόν' ἀλλὰ μοι γέρων
ἐφεί' Ὀρέστου Στράφιος ἀγγελαί πέρι.
ΗΛ. τί δ' ἐστώ, ὃ χέν'; ὃς μ' ὑπέρχεται φόβος.
ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν', ἐν βραχεί
τεῦχει θανόντος, ὡς ὀρᾶς, κομίζομεν.
ΗΛ. οἱ γὰρ τάλανα, τοῦτ' ἔκειν ἦδη σαφὲς
πρόχειρον ἄχθος; ὡς ἔοικε, δέρκομαι.
ΟΡ. εἰπερ τὶ κλαίεις τῶν Ὀρεστείων κακῶν,
tόδ' ἄγγος ἵσθι σῶμα τοῦκεῖων στέγων.
ΗΛ. ὃ ξείω, δὸς νῦν πρὸς θεῶν, εἰπερ τὸδὲ
κέκευθεν αὐτὸν τεῦχος, εἰς χείρας λαβεῖν,
ὅτως ἐμαυτῇ καὶ γένος τὸ πᾶν ὁμοῦ
ἐν τὴδε κλαίσω καποδύρωμαι σποδό.
ΟΡ. δόθ', ἦτις ἐστι, προσφέροντες· οὐ γὰρ ὥς
ἐν δυσμενείᾳ γ' οὖν' ἐπάτειται τάδε,
ἀλλ' ἡ φίλῳ τις ἡ πρὸς αἰματος φύσιν.
ΗΛ. δ' ἰχλατοῦ μημεῖον ἀνθρώπων ἐμοὶ
ψυχῆς Ὀρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων
οὖν ἄντερ ἔξεπεμπο τεισδεξάμην.

being erased after a.

1112—1116 These three vv. are rejected by A. Schöll.
Nauck would re-write vv. 1113 f. thus: θανάτος αὐτοῦ σμικρὰ λείψαν' ἐν κίτει | σμικρὸς
φέροντες, ὡς ὀρᾶς, ἀφήμενα. 1114 κομίζομεν | Wecklein and Blaydes conj. προσφέροντες.
1115 οἱ γὰρ τῶν Ὀρεστείων κακῶν ἄχθος L (ἔχω in a blot and erasure).
Nauck writes ἄγγος. 1119 δὸς νῦν Triclinius: δὸς νῦν most MSS., and Ald.

1108 οὐ δὴ ποθ': cp. Tr. 876 ό δὴ
pοθ' ὡς βασιδία; (n.).
1110 οἱ τῶν σὴν κληδόν': cp. Ph. 1251 τὸν σῶν ὁ ταρβίω φόβον.—Στράφιος: see on 45. The name occurs nowhere else in the play.
1113 f. Φέροντες, 'carrying' (in the urn), refers simply to the mode of conveyance: κομίζομεν, 'we bring,' expresses the care with which they perform their mission. In κομίζω, 'care' is indeed the primary notion (cp. κομίζῃ): that of 'taking a thing to a place' is secondary. φέρω and κομίζω are similarly combined in Isaeus or. 8 § 21 (referring to a funer- al): εὐθαλῶν δὲ εἶνα κομίζειν οἷος
ὑπ', ἔχων τοὺς ὁσοντας: I was disposed to remove the body, having bearers with me.'
1115 f. τοῦτ' ἐκείν' κ.τ.λ. Three modes of punctuation are possible; the first is perhaps the best, though the second is also satisfactory. (1) To place no point either after ἐκείν' or after σαφὲς. 'There, it seems, I clearly see that sorrow (= the sorrow which I foreboded) in your hands.'
σαφὲς is then equiv. to an adv. with δέρκομαι: and the combination of σαφὲς with πρόχειρον is like that in Tr. 223 τάδ' ἄντισφαρα δὴ σοι | βλέπειν τάρταρον ἐναργῇ. (2) To place a point after σαφές. 'This is what I feared (ἐκείνον), now placed beyond a doubt; I see,' etc. The only objection to this is that the words πρό-
χειρον κ.τ.λ. then become a little abrupt and obscure. (3) To place a point after ἐκείν', and none after σαφὲς. 'That is it; I now see clearly,' etc. Cp. Ar. Αἰ. 354 τοῦτ' ἐκείνον τοῖς φόνγοι δύστηροι; But this colloquialism, though used by
EL. Ah, woe is me! Surely ye are not bringing the visible proofs of that rumour which we heard?

OR. I know nothing of thy 'rumour'; but the aged Strophius charged me with tidings of Orestes.

EL. What are they, sir? Ah, how I thrill with fear!

OR. He is dead; and in a small urn, as thou seest, we bring the scanty relics home.

EL. Ah me unhappy! There, at last, before mine eyes, I see that woful burden in your hands!

OR. If thy tears are for aught which Orestes hath suffered, know that yonder vessel holds his dust.

EL. Ah, sir, allow me, then, I implore thee, if this urn indeed contains him, to take it in my hands,—that I may weep and wail, not for these ashes alone, but for myself and for all our house therewith!

OR. (to the attendants). Bring it and give it her, whoe'er she be; for she who begs this boon must be one who wished him no evil, but a friend, or haply a kinswoman in blood.

[The urn is placed in Electra's hands.

EL. Ah, memorial of him whom I loved best on earth! Ah, Orestes, whose life hath no relic left save this,—how far from the hopes with which I sent thee forth is the manner in which I receive thee back!

1124 In L the 1st hand wrote ἐπαινεῖ τὸδε: a later hand has added ταῖ in a compendium above οἰ. 1125 φῶν] Deleting this word, Fröhlich would change τις to τίς ἐκτιν; Nauck, to ἐκτιν τις; Autenrieth, to ἐκτινεκ. Jahn rejected the verse.

1127 ψυχῆς 'Ὀρέστου λοιπῶν' Morstadt conj. μυρόφις τ' (μυρόφις Blaydes) 'Ὀρέστου λείψαν'—ὁ α' Brunck: ὁ μακριν.—ἀ' ἐλείσιον mss. (written ἐρμ' in A, as in Ald.): ἐρμ' ἐλείσιον Schaefer.

1128 ἀντέρ L, A, with most mss., and Ald.: δινέρ

Eur. (Or.: 804 τοῦτ 'ἐκείνω, κτεῖσθ' ἐταλ-ρουν), seems too homely for the style of Sophocles. In 1178 we have merely τὸδ' ἐκτιν 'ἐκείνω: in O. C. 137 δὴ ἐκείνω ἐγὼ.

πρόχαρον, 'ready in the hand': Ph. 747 πρόχαρον εἰ τί σοι, τέκνων, πάρα | ἔχοι τερέν (n.).—ἔχοι, i.e., the urn, but with ref. to the figurative sense, 'wreath' (cp. 120, 304): Αἰτ. 1173 τὶ δ' αὐ τὸ ὄν ἐκείνω βασιλεῦν ήκεις φίλοιν;

1120 κέκευθεν, trans., as in P. 22. 118 δυσά τοῦτον ἦν κέκευθεν, and Od. 3. 18 μὴν ἐνι αὐτῷ κέκευθεν (the only Homeric examples of this perf.). In Attic it is elsewhere intranis.


1123 Σ. δὲν (αὐτή), ἄτις ἄτις: cp. Αἰτ. 35 δὲ ἄν τοίνυν τί δρα; | φῶνον προ-κείμαι (n.).—παρατείνει: the only in-

stance of the midd.: in O. T. 1416 and O. C. 1364 we have the ordinary act. form. In ἀπαλείψεω, too, the midd. forms are avoided.—πρὸς αἰματο: cp. Αἰ. 1305 τοῦ πρὸς αἰματο: Arist. Pol. 2. 3, 8, 8 (συγκέντρωση) ἢ πρὸς αἰματο ἢ κατ' ἀκριβε-τῆτη καὶ κράτειν.—φῶνοι: cp. 325 n.

1127 Σ. ψυχῆς 'Ὀρέστου λοιπῶν, lit., 'remaining from the life of Orestes,'—ἀ' ἐλείσιων, far away from my hopes, contrary to them: cp. Apoll. Rh. 2. 863 μάλα τοῦτον ἄν ἐλείσιον ἐπέτρωτο. So ἀπ' δέξαι, contrary to expectation (II. 10. 324, Od. 11. 344): ἀπ' θυμό, unpleasing to one (II. 1. 563): ὡς ἀπ' γένεσιν, not unwisely (Tr. 380): and often ὡς ἀπ' τρόπον, not unreasonably: ὡς ἀπ' καμιῶν: ὡς ἀπ' σκοτοῦ.

Then ὡς ἀντέρ (if sound) is best ex-
plained as standing, by attraction to ἐλ-
είσιω, for ὡς ἀντέρ: and the sense is:
In a manner how contrary to my hopes—not with those hopes wherewith I sent thee forth—have I received thee back.' The notion of contrariety is thus expressed twice over; first by ἀπό, then by ὀχὸς. If this is awkward in grammar, yet it has a certain pathetic emphasis.

Other possibilities are the following.

(1) Keeping both ὀχὸς ὄτερυς and ἀπό, to take ἀπὸ ἐξίπτωσιν as 'with hopes.' The prep. would then be used as it denotes a resource: 1378 ἀργὸν ἔχωμι. Thuc. i. 91 § 7 ἀπὸ ἀποτελῶν παρακεφαλίζεται. (Observe that in Tr. 667 ἂρ ἐλαίος Καλής is not really similar; it means, 'as the outcome of a fair hope.') The prevailing usage of ἀπὸ condemns this view.

(2) Still keeping ὀχὸς ὄτερυς, to change ἀπό, with Schaefer, to ὑπὲρ. Cep. Eur. Hec. 351 ἑρεθέν τῶν ἐπίτοιχων καλῶν ἐπὶ. This is possible; though ἐπὶ, when thus used, commonly denotes an external accompaniment (Tr. 419 n.), as, indeed, even in Hec. i. c., the hopes are not merely Polyxena's own, but those of her friends. Further: ὀς ὀστὶ ἐπίτοιχον—ἀπὸ meaning 'contrary to'—strikes the note of despair more forcibly.

(3) Keeping ἀπὸ as 'contrary to,' to alter ὀχὸς ὄτερυς either to ὀχὸς ἱππερ or to ὀχὸς ὄτερυς. Each of these occurs in one or more of the later ms., though probably either by conjecture or by error. Of the two, ὀχὸς ὄτερυς gives the simplest sense, while ὀχὸς ὄτερυς is perhaps superior in vigour and pathos.

On the whole, I retain the traditional reading, though not without a suspicion that either ἁπὸ or ὄτερυς is unsound.

Nauck rejects these two vv.—ἤδην ὄτα] ὀδὸν σ' ὄτα Δ (cod. Abbat. Flor. 2788), and so Blaydes. 1181 The scribe of L wrote ὀφέλον: a late corrector has altered it to ὀφέλες, a v. l. found in the Vindobonensis, Harl., and a few more of the later ms. A late corrector of L has written ἐπέσαν ἐπεσαν and ἐτῶν ἐπεσαν, wishing to read ἐπέσαν...κανείσαν(!). 1188 ἐπεσαν
Now I carry thy poor dust in my hands; but thou wert radiant, my child, when I spied thee forth from home! Would that I had yielded up my breath, ere, with these hands, I stole thee away, and sent thee to a strange land, and rescued thee from death; that so thou mightest have been stricken down on that self-same day, and had thy portion in the tomb of thy sire!

But now, an exile from home and fatherland, thou hast perished miserable, far from thy sister; woe is me, these loving hands have not washed or decked thy corpse, nor taken up, as was meet, their sad burden from the flaming pyre. No; at the hands of strangers, hapless one, thou hast had those rites, and

εἰσηγοῦσα ε. 1136 κάτι made in L from κάτι. 1139 λουτρός σ᾿] L, with most mss. and Ald., omits σ᾿; which Pal. and L⁎ preserve.—L has traces of erasure in the up of ψυρά. 1140 βάρος] Nauck and Autenrieth conj. δέμα. 1141 ξένωσι] ξένασι L.

phrase: Attic usage prefers ἔθ᾿ (1021), though ὤ also occurs (as in ἀρ. Καμ. 955, Ευρ. Ιον 286). The simple δίφηλον stands in O. T. 1157, and with μὴ in Ph. 960, Tr. 998.

The n. δίφηλος is excluded by κλεφμα, since it would also forestall n. 1134. Electra’s self-reproach is that her action, without ultimately saving his life, deprived him of funeral rites at home. She goes on to lament that she herself had not rendered those rites (1138 ff.). That regret might seem inconsistent with her wish in 1131; but it represents a separate thought which rises in her mind as she pictures him perishing among strangers.

tοῖνδε, the fem. form in Attic inscriptions (O. T. 1462 cr. n.)—καλασσόσσεται, ‘rescue’: so the act. in O. T. 1351 ἀπὸ τὸ φῶνον ἔφυγεν κάκωσιν. The word means esp. to ‘recover’ what has been lost. Her. 3. 65 μὴ δὲ ἀνασκαφάσοντι τὰ αἰράχνεν, μηδὲ ἐπιχειρήσατο ἀνασκέψειν.—φῶνον: cp. 11.

1134 εἰς...ξενω, lit., ‘in order that thou mightest have lain’: see on O. T. 1319 ὑπὸ τοῦ τυφλοῦ τε καὶ κλωσὶ χειρῶν, and ib. 1302 ὑπὲρει σῆματο κ.τ.λ.—τῷ θεῷ παρέφη: cp. n. on 893.

1136 φυγᾶς: as Clyt. says (776 ἐ.), φυγᾶς ἐπεξερεύνοντο: and Electra (865 ἐ.), ἔκοιν ἔτερ ἑώρον ...κεκέβου. 1138 ἐν, instrumental (Ant. 764 n.). φίλωσι, as opp. to ἐξεισά (1141). Cpr. Pope’s Elegy, vv. 47 ff.: ‘What can atone, oh ever-injured shade! Thy fate un pity’d, and thy rites unpaid?’ ‘No friend’s complaint, no kind domestic tear! Pleas’d thy pale ghost, or grace thy mournful bier. | By foreign hands thy dying eyes were clos’d, | By foreign hands thy decent limbs compos’d, | By foreign hands thy humble grave adorn’d, | By strangers honour’d, and by strangers mourn’d!’

1139 λουτρός σ᾿ ικόσιμο: not merely, ‘honoured with washings,’ but rather, ‘washed and dressed’ for the προθεας. The sense is thus the same as in Ant. 900 θαυμάται αὐτόχερι ὑμᾶς ἐγὼ | ξένωσι κάκωσιν. For κοσμοῦν in ref. to funeral rites, cp. 1401: Ant. 395 τάφον | κοσμοῦσα ('showing grace to the dead’—by sprinkling dust and pouring libations). Similarly O. C. 1602 λουτρός τε νῦν | ἐσθητι τε ἐξεκομησαν. Isa. 8: 8 § 2 2 λεγοῦσι διὶ βολουτι ἄν αὐτὸ τὸ σῶμα τὸ ἐκεῖνον συμμετεχεὶσθεῖσαι (referring esp. to the washing of the corpse) μὴ ημῖν καὶ κοσμήσατε. Lucian De lucu 11 mentions washing, anointing with perfumes, crowning with flowers and dressing.

1140 ἀθλίων βάρος, the calcined bones. So in H. 24. 793 (at Hector’s funeral), when the body had been burned and the pyre quenched with wine, ὅσα λευκὰ λέγους καστηγηθη θ’ ἔτρατο τε. They then place them in a λάρναξ or urn, which is laid in a grave (κέπτος), and over this a mound (σῆμα) is raised.

1141 εἰς εἰσαβισερειν κηδεμονες: cp. Demades ὑπὸ τῆς διδακτησίας § 9 (in Baiter and Sauppe’s Orationes Atticae, vol. II. p. 314) χιλιον ταφῆ λαθραίων μαρτυρει μοι, κηδεμονεῖα ταῖς τῶν ἐπαντιων χερεῖν (a reminiscence of this
σιμικρός προστήκεις ὄγκος ἐν σιμικρῷ κύτει. οἱ μοι τάλανα τῆς ἐμῆς παλαι τροφῆς ἀνωφελήτου, τὴν ἔγω θαμ' ἄμφι σοί πόνῳ γλυκῇ παρέσχον. οὔτε γὰρ ποτε μμηρὸς σύ γ' ἰσθα μάλλον ἢ καμον φίλος, οὐθ' οἱ κατ' οἶκον ἦσαν, ἀλλ' ἤγω τροφός, ἤγω δ' ἄδελφη σοί προσευμοῦν ἄει. νῦν δ' ἐκέλευσε ταῦτ' ἐν ἡμέρα μιᾷ θανόντι σὺν σοί. πάντα γὰρ συναρτάσας θύελλ' ὅπως βέβδικας. οἰχεῖται πατήρ. τέθνηκ' ἐγὼ σοί. φροῦδος αὐτὸς εἶ θανὼν. γελῶσι δ' ἐχθροὶ. μαίνεται δ' υφ' ἱδόνης μὴτηρ ἀμήτωρ, ἢς ἔμοι σὺ πολλάκις φῆμας λάθρα προὔπεμπες ὡς φανούμενος τμωρὸς αὐτὸς. ἀλλ' ταῦθ' ὅ δυστυχής δαίμον ὁ σός τε καμὸς ἐξαφείλετο, ὦς σ' ὧδε μοι προὔπεμπες ἀντὶ φιλτάτης μορφῆς σποδόν τε και σκιῶν ἀνωφελήτ. οἱ μοι μοι.

οἱ δέμαροι οἰκτρῶν, φεῦ φεῦ.
ω δεινοτάτας, οἱ μοι μοι.

1142 μικρὸς..μικρῷ Suidas s.v. ὄγκος.
1145 παρέσχον] Nauck conj. παρέσχον.
1146 Νauck would reduce these two vv. to one, thus: μμηρὸς σύ γ' ἰσθα μαστόν, ἀλλ' ἤγω τροφός (changing ὅτε to οἴη or οἴ έ in 1145).
1148 σοι L (with ἔ, indicating ση, written above by the 1st hand): σοι Α': ση Γ', etc., and Ald.—προσευμοῦν L (made from προσευμόμην), Α', etc.: προσευμόμην τ and Ald.
1150 θανόντι] θανόντα Γ'.
1152 τέθνηκ' ἐγὼ σοι MSS. and Ald.—Erfurdт

verse?). Kaibel Epigr. Gr. 604. 3 Μαρκ. λέω δὲ μ' θαψε καὶ ἐκδεισεν.—σιμ.
κρός...γυκοί: cp. 758 n.
1143 η τῆς ἑμῆς...τραπεζῆτου: for the order of words, cp. 133 n.—παρ.
σχον, not παρέσχον, because she is looking back on a closed chapter of her life.
1146 ή κάμου: for the redundant καὶ, see on O. C. 55 ὅτι οἶκα καγώ.—μη.
τρός...φίλος, her 'dear one,' 'darling.' The objections made to φίλος, on the ground that it must mean 'friend,' illustrate the danger of identifying a word with its conventional equivalent in another language. The conjectures are all bad (γάμος, θάλας, τέκος, φάος, and, worst of all, ἄλος, i.e. ἄφελος).
The schol. on 1146 has, τὸ δὲ φίλος ἄντι ἕφελος. But P. N. Papageorius corrects ἕφελος to ἕ φίλος (Scholia in Soph. Trag. Vete. Leipsic, 1888). And this is confirmed by the first part of the same scholium; οὐκ ἦποτα τῇ μμηρὸς ἀλλὰ μᾶλ.
λῶν καὶ ἐμῶ: i.e., the scholiast understood, 'for thou didst not belong to thy mother more than to me,' and took φίλος as a vocative.
1147 οἱ κατ' οἶκον, here οἱ οἰκεῖοι, as in Τρ. 934 τὸν κατ' οἶκον. In Aesch. Ch. 749 ff. it is a domestic, the ἄρριφος, who dwells on her care for the infancy of
so art come to us, a little dust in a narrow urn.

Ah, woe is me for my nursing long ago, so vain, that I oft bestowed on thee with loving toil! For thou wast never thy mother's darling so much as mine; nor was any in the house thy nurse but I; and by thee I was ever called 'sister.' But now all this hath vanished in a day, with thy death; like a whirlwind, thou hast swept all away with thee. Our father is gone; I am dead in regard to thee; thou thyself hast perished: our foes exult; that mother, who is none, is mad with joy,—she, of whom thou didst oft send me secret messages, thy heralds, saying that thou thyself wouldst appear as an avenger. But our evil fortune, thine and mine, hath reft all that away, and hath sent thee forth unto me thus,—no more the form that I loved so well, but ashes and an idle shade.

Ah me, ah me! O piteous dust! Alas, thou dear one,

wrote τέθηκα ἐγώ συ φρούδος etc., which Hermann and others adopt. Musgrave
conj. τέθηκα ἐγώ σοι (Fröhlich, τέθηκε ἐγώ συ). 1167 In L a point (or letter?) has been erased after δαμων, and there is also an erasure at the second σ of σφα.—ἐξαφελέσα made in L by erasure from ἐξαφελέσατο. 1168 φαλτάτηγι φιλ.
τάτον, with γε written above by the 1st hand. 1169 στοδών] In L ν has been erased before δ. 1160 ὅμοι μοι] ὅ μοι μοι, and so in 1162.

Orestes. ἦσαν, sc. τροφολ.—ἀλλ' ἐγώ τροφός, sc. ἦ. [Not, ἐγώ (μεν) τροφός, ἐγώ δ' ἀδελφή; προσηνήσωμεν.]

1148 ἄδελφη σοι, rather than ἄδελφη σοί, since a slight emphasis on the pron. better marks the reciprocity of affection; 'I was thy nurse; and by thee I was ever called 'sister.' He had other sisters, but it was she who stood in the child's mind for all that 'sister' means.—προσηνή-
σωμεν: cp. 274.

1149 Σ. ἐκαλοῦμεν: 19 n.—θανόντι, in its simple pathos, is better than the n. ἠθανόντα, for which Brunn quotes Eur. H. F. 69 καὶ νῦν ἐκείνα μὲν θανόντι ἀνέκτατο.—συναρτάτοσ, like the more homely συναλλαζόν (O. T. 971 n.)—σῦλλα: Π. 13. 39 ὠλος λοισ ἀλλίσε πε θυλλή.

1152 τεθηκ' ἐγώ σοι: 'I am dead in relation to thee.' For Electra, this is another way of saying, 'I am dead, so far as any aim or joy in life is concerned; since the only hopes which made life tolerable to her were centred in her brother. See her words in 808 ff., ὃς μ' ἀνώλεσα θανόντι ἀναστάσα πάρ κ.τ.λ. For the dat. σοι, cp. Ph. 1030 τεθηκ' ὑμῖν πάλαι. These words are usu. written τεθηκ' ἐγώ σοι: but the enclitic σοί destroys the point.

Others explain: (1) 'I am dead because of thee; 'thou hast been the death of me.' The dat. is then like that in Ai. 1148 τῷ δ' ὀχυραμ (in his purpose, I am dead'). But this is less suitable to the context. (2) 'I am dead to thee, as thou to me,'—i.e., we are now parted from each other by the barrier between earth and Hades.—The objection to τεθηκ' ἐγώ σοι κ.τ.λ. is that the unqualified τεθηκα would be unfitting when a reference to actual death immediately follows.

1161 Σ. μήτηρ αἰμήτωρ: cp. O. T. 1114 τῶν θαμαμνόν γαμών: Ai. 605 ἄδωρα ἄδωρα: Aesch. P. V. 544 ἄκαρα χάρα.—ἡς, concerning whom, depends primarily on φῆμας προσκεμένοις (cp. 317 n.), but also denotes the object of τιμώρω. It must not be taken with λᾶθος: the messages were of course secret; the point here is their tenor and their frequency. Cp. 160 f.

1162—1162 ὅμοι μοι κ.τ.λ. These three verses are divided as above in L, and now in most editions. Hermann wrote ὅ μοι. ὃ δέμας ἑλετρών. | φεί, | φεί. | ὃ δειμησατο | ὅ μοι. For ana-
paesthetic verses inserted in dialogue, cp. Th. 1081 αἰαί, ὃ τάλας, αἰαί, and id. 1085 ὃς Ἀθήνη, δέμας ἑμί, ὃ δὲ δίδονται, παίεσον. This is one of the traits from which it may be inferred that the Electra was a comparatively late play. Cp. 1002.
ΣΟΦΟΚΛΕΟΥΣ

πεμφθεὶς κελεύσον, φίλταρ', ὦς μ' ἀπώλεσας· ἀπώλεσας δήτ', ὡς κασίγνητον κάρα.

τοιγάρ σὺ δέξαι μ', ἐς τὸ σὸν τὸν στέγος, τὴν μηδὲν εἰς τὸ μηδὲν, ὡς σὺν σοὶ κάτω ναῦ τὸ λοιπὸν. καὶ γὰρ ἤτ' ἤσθ' ἄνω,

ἐξοι σὺ μετέχον τῶν ἵσων· καὶ νῦν ποθὸ τού σοῦ θανοῦσκα μὴ ἀπολείπεσθαι τάφου.

τοὺς γὰρ θανόντας οὐχ ὅρω λυπουμένους.

ΧΟ. θητοῦ πέφυκας πατρός, Ἡλέκτρα, φρονεὶ· θητός δ' Ὀρέστης· ὡστε μὴ λιαν στένε.

πᾶσιν γὰρ ἤμιν τούτ' ὦφειται παθεῖν.

ΟΡ. φεῦ φεῦ, τί λέξω; ποῖ λόγων ἀμηναχῶν ἔλθω; κρατεῖν γὰρ οὐκέτι γλώσσῃ σθένω.

ΗΛ. τί δ' ἔσχες ἄλγος; πρὸς τί τούτ' εἴπω ἰωρεῖς?

ΟΡ. ἦ σὸν τὸ κλεῖνον εἰδος Ἡλέκτρας τοῖς;

1163 κελεύσον, from Crissa to Mycenae: δεινοτάσας, since the expected avenger returns as dust. For the poetical plur., cp. 68 ταῖς ταῖς δοῖς. The plur. might, indeed, mean the journey from Mycenae to Phocis, and the return; but this is less natural. ---ἀπώλεσας: cp. 808. ---δήτ': 822 n.

1165 τοιγαρ σὺ δέξω μ', κ.τ.λ.: cp. Romei and Juliet, act 5, sc. 3, 106: ...'I still will stay with thee. | And never from this palace of night | Depart again: here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest...'<

τὴν μηδὲν, as in Ά. 1231 τ.δ. μηδὲν τὸ θανάτος...τὸ μηδὲν also can be said of a per-on who is dead (Eur. fr. 522, quoted on 244 ff.), or doomed to death, ὤρ. 1107 καὶ τὸ μηδὲν ὡς: but here, following τὴν μηδὲν, it rather suggests the state, 'thy nothingness.' On these phrases generally cp. Ant. 1355 n.

1168 τοιγαρ, κ.τ.λ.: from Crissa to Mycenae: δεινοτασας, since the expected avenger returns as dust. For the poetical plur., cp. 68 ταῖς ταῖς δοῖς. The plur. might, indeed, mean the journey from Mycenae to Phocis, and the return; but this is less natural. ---ἀπώλεσας: cp. 808. ---δήτ': 822 n. ---μηδὲν: τὸ θανάτος...τὸ μηδὲν also can be said of a per-on who is dead (Eur. fr. 522, quoted on 244 ff.), or doomed to death, ὤρ. 1107 καὶ τὸ μηδὲν ὡς: but here, following τὴν μηδὲν, it rather suggests the state, 'thy nothingness.' On these phrases generally cp. Ant. 1355 n.

1169 In L the final σ is from a later hand.

1170 Zippmann, followed by Nauck, rejects this v. Bergk and others reject this v., which Stobaeus Flor. 118. 16 cites thus:
sent on a dire journey, how hast undone me,—undone me indeed, O brother mine!

Therefore take me to this thy home, me, who am as nothing, to thy nothingness, that I may dwell with thee henceforth below; for when thou wert on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave. For I see that the dead have rest from pain.

CH. Bethink thee, Electra, thou art the child of mortal sire, and mortal was Orestes; therefore grieve not too much. This is a debt which all of us must pay.

OR. Alas, what shall I say? What words can serve me at this pass? I can restrain my lips no longer!

EL. What hath troubled thee? Why didst thou say that?

OR. Is this the form of the illustrious Electra that I behold?

'Αριστοφάνειος Πολυτίδου: τὸ γὰρ φοβεῖται τὸν θάνατον λόγος τούτος: Πάσιν γὰρ ἡμῖν τὸυ' ὁμολογεῖται παθεῖν. Polyidus, the legendary mártis, was the subject also of a play by Eur.

1174 ἀμήνως C (cod. Par. 2794): ἀμήνως the other ms., and Ald. 1176 ἔλωσεν made in L from γνώσθη, with N and M written above by the 1st hand: γνώσθης, Ἑλ.: Ἑλ.: Pal. 1177 'Ηλέκτρας ἡλέκτρα L (with ο added

782). It is true that the comment of the Chorus on an actor's speech is usu. limited to two verses. But we find three above, 369—371, and in O. T. 1073—1075. Few will think with Dindorf that τοῦτο (=τὸ θανάτον, implied in θυμότι) is too obscure.

1177 φαθεῖν, τί λέγω; Orestes, deeply moved, speaks to himself, though loud enough for Electra to hear. A similar 'aside' (if it can be called so) marks the crisis in the purpose of Neoptolemus, Ph. 895 f.: Ν. θανάτι: τί δήν ἂν δοξήσῃ ἐγὼ τοῦτον γε; Ἡ: τί δ' ἐστιν, ὡς ταῦτα; ποι νομοτέτοις λέγω;

λόγων goes with τοῖς, not with ἀμήνως. Cr. O. C. 310 ὡς ζεῖν, τί λέγω; τοῖς φρεσκοὶ Ἠλίῳ, πάτερ; Ph. 897 οὐκ ὡς ὑμοὶ κηρύκεις τούτων τρεῖς ἔως.

1176—1236 It is well to observe the deliberately gradual process which leads up to the recognition.

(i) 1176—1187. She is surprised that her woes should affect the stranger, and he hints that they are his own. (ii) 1188—1198. She is thus led to speak more in detail of her sorrows, and of her despair,—caused by her brother's death. (iii) 1199—1204. He once more expresses his pity,—and this time in words which cause her to ask whether he can be a kinsman. He does not give a direct answer, but inquires whether the Chorus are friendly, and is assured that they are so.

The preparation is now complete: the actual disclosure follows. (i) 1205—1210. He asks her to give him the urn which is in her hands: she entreats that she may be allowed to keep it, and to pay it the last honours. (ii) 1211—1217. He tells her that she ought not to mourn for her brother. 'Why,' she asks: 'if these are his ashes?' 'They are not so,' he replies,—taking the urn from her hands. (iii) 1218—1221. 'Where, then,' she asks, 'is his grave?' 'The living have no grave.' 'He lives?' 'Yes,—as surely as I live.'

1176 ἔλωσεν ἔλωσεν: cp. 897 ἔλωσεν θαῦμα: and for the sense of the aor., 1556. 1465.

1177 κλεινός, as a daughter of the great Agamemnon, the names of whose children were widely known: so Iolē, daughter of Eurytus, is κάρτα λαμπρά καὶ κατ' ὄνομα καὶ φῶς (Th. 379). Cp. Ph. 575 δι' ἐσθ' ὁ κλεινός του φιλοκτήτης, ἦὼ. —Though joined with ἔλωσεν, κλεινός should not be taken as referring to the fame of her beauty; it is equivalent to κλείσθη, by the common idiom (783).
ΗΛ. τόδ' ἐστ' ἐκείνο, καὶ μάλ' ἀθλίως ἔχων.
ΟΡ. οὕμοι ταλαίνης ἄρα τήσδε συμφοράς.
ΗΛ. οὐ δὴ ποτ', ὃ ἐξέν, ἀμφ' ἐμοὶ στενεῖς τάδε;
ΟΡ. ὃ σῶμι ἀτίμως καθέως ἐφθαρμένον.
ΗΛ. οὕτω ποτ' ἄλλην ἐπὶ μὲ δυσφημεῖς, ἔξεν.
ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρον τε σής τροφῆς.
ΗΛ. τί δὴ ποτ', ὃ ἐξέν, ὡδ' ἐπισκοπῶν στενεῖς;
ΟΡ. ὃς οὐκ ἁρ' ἂδη τῶν ἐμῶν ὀὐδὲν κακῶν.
ΗΛ. ἐν τῷ διέγνως τούτῳ τῶν εἰρήμενῶν;
ΟΡ. ὀρῶν σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.
ΗΛ. καὶ μὴν ὅρμα γε παῦρα τῶν ἐμῶν κακῶν.
ΟΡ. καὶ πώς γένοιτ' ἄν τῶν ἐτ' ἐχθιμ βλέπειν;
ΗΛ. ὁθούνεκ' εἰμὶ τοῖς φονεύσι σύντροφος.
ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἐξεσήμηνας κακῶν;
ΗΛ. τοῖς πατρός· ἐλα τοῖς δε δουλεῖον βιά.
ΟΡ. τίς γάρ σ' ανάγκη τῇδε προτρέπει βροτῶν;

above the line by a corrector, Π, Λ. 1179 ἄρα L (from ἄρα), A: ἄρα r.
1180 οὗ] τί L, with 'ou' written above by the 1st hand. The schol. read οὗ: ἄρα οὗ περὶ ἐμῶν τάδε; But τί is the reading of most ms., and Ald.
1181 L. These two vv. are rejected by A. Schöll.
1182 ῥοφῆς] Nauck conj. στολῆς.
1183 τί μοι ποτ' L, but μοι is partly erased, and ΄Η written above by the 1st hand. τί μοι ποτ' Suidas (κ.κ. ἐπισκοπῶν); τί δὴ ποτ' A, with most ms., and Ald.

1178—1184 Bergk has an ingenious (though, I think, mistaken) theory concerning this passage. Seeing that v. 1180 resembles v. 1184, he suggests that 1180 was an inferior variant for 1184; and, on similar grounds, that 1183 was a feebler substitute for 1179. That is, there were two different texts of this passage. (a) In one of them, the better, verses 1180 and 1183 were absent, and the rest stood in this order, 1178, 1181, 1183, 1179, 1184. (b) In the other, verses 1179 and 1184 were absent, and the rest stood in this order, 1178, 1181, 1182, 1183, 1180. The present text arose from an attempt to harmonise the other two.

We have only to read the dialogue with attention to perceive that this hypothesis of variants is arbitrary. Verse 1183 expresses sympathy in a more definite and emphatic manner than v. 1179: verse 1184 expresses surprise more directly and decidedly than v. 1180. There is a gradual accentuation of the stranger's interest and of Electre's perplexity. This development is the internal proof that our text has not arisen from a ditto-graphia.

1178 καὶ μᾶλ': here, as in 1455, the καὶ = 'and'; sometimes, however, καὶ μᾶλλα = vel maxime (cp. καὶ τολ医疗保险, καὶ λῶ). As in Xen. Cyg. 6. 1. 36 αὐθώρητοι...καὶ μᾶλλα δοκοῦνται φρονήσουσι εἰςα.
1179 ταλαίνης is better taken with συμφοράς than with σοῦ understood. Κp. Aesch. 7. β. 605 τάλαν' ἄρα: Ch. 1069 μάχει τάλανει. Αἰ. 980 ὲσοι βαρελας ἄρα τῆς ἐμῆς τύχης: where, as here, and in O. T. 1395, O. C. 409, ἄρα = simply ἄρα.
1180 οὐ δὴ ποτ', the reading of the scholarist, is clearly better than that which prevails in our ms., τί δὴ ποτ'. It expresses her first feeling of surprise; she can hardly believe that his pity is for her. In 1184, on the other hand, τί δὲν ποτ' is fitting: she has recognised the fact, and asks the cause. Κp. 1180.
1181 δημος, ruthlessly: cp. 444 n.—καθέσω, in the act. sense of ἀδῆς, 'disregarding the gods,' 'imipous.' Kinsfolk have wronged their kinswoman. Κp.
ΗΛΕΚΤΡΑ

EL. It is; and very grievous is her plight.
OR. Alas, then, for this miserable fortune!
EL. Surely, sir, thy lament is not for me?
OR. O form cruelly, godlessly misused!
EL. Those ill-omened words, sir, fit no one better than me.
OR. Alas for thy life, unwedded and all unblest!
EL. Why this steadfast gaze, stranger, and these laments?
OR. How ignorant was I, then, of mine own sorrows!
EL. By what that hath been said hast thou perceived this?
OR. By seeing thy sufferings, so many and so great.
EL. And yet thou seest but a few of my woes.
OR. Could any be more painful to behold?
EL. This, that I share the dwelling of the murderers.
OR. Whose murderers? Where lies the guilt at which thou hintest?
EL. My father's;—and then I am their slave perforce.
OR. Who is it that subjects thee to this constraint?

1185 ἡδη Heath and Brunck: ἡδείν MSS.—τῶν ἑμῶν] Purgold conj. τῶνδε σοῦ.—
οδέθ] ἐγώ L, partly erased: another early hand had written οδέθ above, but this in
turn has been erased. Tournier conj. ὥσ οδέθεν (for οὐκ ἀρ') ἡδη τῶν ἑμῶν ἐγὼ κακῶν.
1187 σὲ] σε MSS.
1189 τῶν' ἐτ' τ' τῶνδε τ' most MSS. (τῶνδε' L) and Ald.
1191 ἔξεσθημεν] L has the a in an erasure (from e).
1193 The 1st hand in L wrote γὰρ (without σ') an early corrector has changed this to γὰρ σ'.—ἀνάγχῃς τ',
and Ald.: ἀνάγχῃς L, with A, and most MSS.—προτέρει] Reiske conj. προτέρει:

J. S. VI.
ΣΟΦΟΚΛΕΟΥΣ

Ηλ. μήτηρ καλεῖται, μητρὶ δ’ οὖν ἔξισοι.
ΟΡ. τι δρῶσα; πότερα χερσίν, ἡ λύμη βλου;
Ηλ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.
ΟΡ. οὐδ’ οὔπαρτέξων οὖδ’ ὁ κωλύσων πάρα;
Ηλ. οὐ δῆθ’ ὅς ἦν γάρ μοι σὺ προὑθήκας σπόδον.
ΟΡ. ὁ δυσποτῷ, ὡς ὥρων σ’ ἐπουκτίρω τάλαι.
Ηλ. μονὸς βροτῶν νῦν ἵσθ’ ἐπουκτίρας ποτέ.
ΟΡ. μονὸς γάρ ἦκω τοῖς σοῖς ἀλγών κακοῖς.
Ηλ. οὐ δὴ ποθ’ ἦμι ἔγγυγενής ἱκες ποθέν;
ΟΡ. ἐγὼ φράσαμι’ ἄν, εἰ τὸ τῶν’ εἱνοῦν πάρα.
Ηλ. ἀλλ’ ἐστίν εἰνοῦν, ὀστε πρὸς πιστὰς εἰρεῖς.
ΟΡ. μέθες τὸδ’ ἀγγος νῦν, ὅπως τὸ πᾶν μάθης.
Ηλ. μὴ δὴτα πρὸς θεῶν τοῦτο μ’ ἐργάσῃ, ἐξένε.
ΟΡ. πιθοῦ λέγοντι κοῆ ἀμαρτήσει ποτέ.
Ηλ. μη, πρὸς γενεῖοι, μη’ ἔξη λα τὸ φιλτάτα.
ΟΡ. οὐ φη’ εἴσειν. Ηλ. ὁ τάλαν’ ἐγὼ σέθεν,
’Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

Blaydes, prooβάλλει.

1196 πᾶσω made in L from πᾶς by a late hand.
1197 οὐδ’ ὃ γε: οὐδ’ ὃ Λ. 1198 In L the σ of προὐθήκας has been added by the first corrector, S. 1200 τοῦ Τ (Trichlinius): νῦν the other mss., and Ald.— τοῦτοι] ἐμὲ D (cod. Par. 1820): με σύ Harl.: Blaydes writes σὺ με. 1201 τοῦι σοὶς Α, with most mss., and Ald. In L the 1st hand wrote τοῖς σοισ, and l remains,

cles modelled his use of the act. here. 'Who causes thee to yield to this necessity,'—'subjects thee to it? No native occurs with this verb elsewhere; nor is any emendation probable. [I formerly understood, 'implies thee with this necessity.' But this is awkward: in Ant. 269 f. δι πάντας εσείδον κάρα [κείσαι φόβοι προτρέπειν, the sense is, indeed, 'implied,' but the inf. aids it, as in O. T. 358 σο γάρ μ’ ἀκοντα προτρέπειν λέγει.] 1194 ἐξοῖοι, trans., as in 738 and elsewhere in Sophocles: schol. οὐκ έσον πρότετι τῇ τῆς μητρός ἄνθρακι. Cp. Tr. 818 μηδέν ὦ τεκοῦσα δρᾶ. It is needless to assume an intrans. use here ('resembles'). Such an use is generally recognised, indeed, in Thuc. 5. 71 § 2, and 6. 87 § 5; though in each place it is possible to supply an acc. from the context.] 1195 χαρέων, personal violence, hinted at in 617, 912: λύμῃ βλου, in respect of food, lodging, dress, etc.; 189 ff. Cp. Tr. 793 λυμανθὶ βλου. 1197 οὐπαρήξων: cp. O. T. 297 n.

1198 προὐθήκας, set before me, presented: cp. Ai. 1194 προϑέντα ἀδελφῷ διάκονοι. 1200 τοῦτο is right; the v.l. έμι was probably due to a fancied need for the pron., which, however, can easily be understood; cp. Ph. 801 ἐμπροσθον (n.). If it were required, it would be simplest to read τοῦ ν.’ 1201 τοῦι σοῖς was the prevalent reading here, while τοῖς σοῖς can claim to be the original reading of L: but, in a case where confusion was so easy, the authority of our mss. is not great. In O. T. 648 πάρεισι σοι has been made in L from πάρεισι τοιοι: and in Ar. Nes. 747 τοιοι σοισ was a v.l. for the true τοιοi σοῖς.

The word ἔγγυγενής in 1202 is the point which inclines me to prefer τοῖς σοῖς. If he had said τοῖς σοῖς,—equal,' or 'equivalent,' woes,—that would have explained, indeed, why he should feel sympathy; but it would not have warranted the surmise that he was a kinsman. The objection that, with τοῖς σοῖς, v. 1201 merely repeats 1200, is un-
EL. A mother—in name; but no mother in her deeds.
OR. How doth she oppress thee? With violence or with hardship?
EL. With violence, and hardships, and all manner of ill.
OR. And is there none to succour, or to hinder?
EL. None. I had one; and thou hast shown me his ashes.
OR. Hapless girl, how this sight hath stirred my pity!
EL. Know, then, that thou art the first who ever pitied me.
OR. No other visitor hath ever shared thy pain.
EL. Surely thou art not some unknown kinsman?
OR. I would answer, if these were friends who hear us.
EL. Oh, they are friends; thou canst speak without mistrust.
OR. Give up this urn, then, and thou shalt be told all.
EL. Nay, I beseech thee, be not so cruel to me, sir!
OR. Do as I say, and never fear to do amiss.
EL. I conjure thee, rob me not of my chief treasure!
OR. Thou must not keep it.
EL. Ah woe is me for thee, Orestes, if I am not to give thee burial!

but a corrector has placed a circumspect over the third τ, indicating τοιως σωσι.

1205 νῦν Monk ( MSS. Crit. I. p. 214): νῦν MSS. 1207 τιθέω τι: τιθήσομαι L.
with most MSS., and Ald.—ποτὲ] Weggelin conj. τὸδε. 1208 μὴ ἔξέλῃ MSS.
(μὴ ἔληφη cod. Mon. 313), Ald., and Eustathius p. 129. 15: μ' ἔληγη Elmsley.
1210 εἰ στερησομαί ἵστερησομαί τι.

founded. He pitie her woes, he says, because he feels them (Δλων). Cp. Aeschi. Cho. 222 (shortly before the Δαι-
γώρις): ΠΔ. Δλ' ἐν κακοῖς τοῖς εἰμισ ἔγειραν θέλων; | OP. καὶ τοῖς εἰμίσ αρ', εἰτερ εν γε τοῖς σωτ. While preferring τοῖς σωτ, however, I recognise that τοῖς is also quite tenable.

1205 τὸ τάυτος—αιδὲ. Cp. Plat. Legg. p. 567 D oί μὲν νέοι...τό δὲ τῶν προ-
βοτήρων.

1206 νῦν refers to the assurance just given, πρὸς πιστὰς ἱρεῖς: it is clearly better than νῦν.

1207 πνεύμ: cp. Th. 470 τιθόο λε-
γοσφη. L, with most MSS., has πνεύμ: see on 1015.

1208 πρὸς γενεῖον: a formula of solemn appeal, accompanied, perhaps, by the gesture of raising her right hand towards his face. In II. 1. 500 f. Thesii claps the knees of Zeus with her left hand, and places her right under his chin. The same two acts of supplication are associated in Eur. H. F. 1207, Andr. 573, etc. Cp. Hes. 344 μὴ σοι προσθέλω γενεῖον.

The reading of the MSS., μὴ ἔληγη, is stronger and more pathetic than μ' ἔληγη: and μὲ is easily understood. For the re-
literated μη, cp. O. C. 210 μη, μη' ἀνέργη: Ai. 191 μη, μη', ἀνανα... | ...κακάν φαίνων ἁρη...—ἐλήγη, properly, 'take out of my keeping,' while ἔληγη would be simply 'take away from me.' So Her. 3. 137 ἐξαιρέθητες το τῶν Δημοκρῆτα καὶ τῶν γαίων...ἐξαιρέθητες...—όφθαλτα: cp.
O. C. 1110 ἐσωτ' ὑπατοτα (his daughters): Ph. 434 σου πατρός ὑπ τὰ φίλτατα (Pato-
clus).

1209 οὐ τῆς ἐδειν. Cp. Ph. 816 f. Φίλ., μὲθες, μὲθες με... | NE. οὐ τῆς ἐδειν. He approaches her; she clings to the urn, and at v. 1216 is still holding it; then his words, Δλ' οὐκ ὴραστοῦ (1217), reconcile her to parting with it, and he gently takes it from her hands.

The division of the trimeter (Ἀντιλάβη) marks agitation, as again in 1220—1226, 1323, etc. Cp. also O. T. 627, O. C. 722, Ph. 54, etc.

1210 εἰ στερησομαί. For εἰ with

I I — 2
1215 τοῦτο δ’ οὐχ χόν.] In L there is an erasure over these words: a marginal gloss explains them by οὐ σαὶ προσῆκε. The gloss ἄλλα ἐμὺ, written between this v. and 1216, also refers to them. 1216 βαστάζω made in L from βαστάζω.—τόδε.] Morstadt would write τόδε; 1217 οὖκ] In L the κ has been added (or made from γ?)

fut. ind., expressing a matter of grief or indignation, cp. Ph. 988 (n.), ἐ’ μ’ οὐδέν ἐκ τῶν οὐν ἀπέκτεται βια.—ταφής, ‘sepulture’ (not ‘sepulchre’, τάφος, 1169),—i.e., the privilege of depositing the urn in a tomb: see 1140 n. At v. 760 it is said that the ashes are sent, ἰδιῶς πατρίως τῷ βίῳ ἐκλέχη χέφων.

1211 εὐφήμη φῶνε. He means that it is δαπάνης to speak of the living as if they were dead (59 n.). This is the earliest hint of the truth,—a hint which he, of course, cannot yet seize. She interprets his first phrase by the second, πρὸς δίκαι γὰρ οὐ στένεις, as meaning that for her it is not right to lament. Cp. O. T. 1014 πρὸς δίκαι οὖν τεύμων (n.).

1212 οὐ σαὶ προσῆκε: not οὐ σαί: the stress is on the verb: ‘it is not meet for thee (or for any one) to speak thus.’ The pron. can be enclitic, though in a place which would usu. give emphasis: cp. O. T. 800 καὶ σαί, γὰν, ταληθές ἐξερ.—τὴν προσφέρειν φαίνει (αἰτῶν), to apply this epithet to him, viz. δαυώντα.

1213 δ’ οὐχ σοί, ‘but this (το δέκαν) is not thy part,—not the thing which it is right for thee to do. Cp. 1470 οὐκ ἐμέδ τούτ’, ἄλλα σοι, κ.ἄ.: Aesch. Th. 331 οὖν δ’ αὖ τὸ συγκρατεῖν: and O. C. 741 (n.). [Not: ‘but this thing (the urn) does not concern thee,’—as some explain.]

1216 βαστάζω: cp. 905 n.

1217 πλῆν λόγον γὰρ ήσκεμένον, lit., ‘except so far as it has been dressed up in fiction,’ ἠσκεμένον is a metaphor from dress and ornament: cp. 452: Aesch. Pers. 182 παλαιὰς Περσικὰς ἴσκεμένος. The στοιχεῖον, indicates, but dilutes, the sense by κατεσκευασμένον. For πλῆν...γε, cp. Ph. 441 πολὺν δὲ τοῦτον πλῆν γ’ Ὀδυσσέως ἐρείπ.; 1218 τοῦ ταλαίπωρον. She infers that his true ashes rest elsewhere,—among strangers; and that she has missed even the consolation of placing them in a tomb (1210 n.). Thus her former thought (1138 ff.) returns with increased bitterness.

1220 ὁ παῖ. The change from ὁ ἤκον (1180, 1182, 1184, 1206) to this less formal mode of address marks her first flash of hope. It is like the change from ὁ ἤκον to τῷ ἤκον which marks the joy of Philoctetes when he finds that his visitor is a Greek (Ph. 256). For παῖς applied to a young man, cp. 455: 1430 (where Electra addresses Orestes and Pylades as
Or. Hush!—no such word!—Thou hast no right to lament.

EL. No right to lament for my dead brother?

Or. It is not meet for thee to speak of him thus.

EL. Am I so dishonour'd of the dead?

Or. Dishonour'd of none;—but this is not thy part.

EL. Yes, if these are the ashes of Orestes that I hold.

Or. They are not; a fiction clothed them with his name.

[He gently takes the urn from her.

EL. And where is that unhappy one's tomb?

Or. There is none; the living have no tomb.

EL. What sayest thou, boy? Or. Nothing that is not true.

EL. The man is alive? Or. If there be life in me.

EL. What? Art thou he? Or. Look at this signet, once our father's, and judge if I speak truth.

by an early corrector. 1220 ὅς ταῖς Nauck conj. ὅς ταῖς. 1221 ἄνηρ Nauck, etc., and the edd. before Brunck. 1222 προσβλέψασα L, with most mss.: προσβλέψουσα r (which Dind. by an oversight ascribes to L). Meinike

ὅς ταῖς: Ph. 1072 οἱ ἵματα κράτωρ ὅς ταῖς (Neoptolemus). It might perhaps be thought that the word is scarcely fitting in the mouth of a maiden who is only a few years older than the youth to whom she speaks. But it seems natural. A sister who has had the care of a younger brother is apt to feel the interval of age between herself and his contemporaries as greater than it really is.—Nauck, who thinks ὅς ταῖς 'impossible,' would write ὅς ταῖς.

1221 ἄνηρ, following ὅς ταῖς, beautifully suggests how, in Electra's yearning imagination, the youthful brother, the hope of their house, had long been invested with heroic might.

1222 Τίνες...σφραγίδα. There is no hint that Electra's memory had been awakened by anything in his appearance, or by his voice; and the mere possession of the ring was no proof. Musgrave, indeed, notes the view, accepted by Dacier and Boissonade, that the σφραγίς πατρός is a congenial mark; as Cedrenus (p. 135 A) mentions τὸ Πελεüssoν τοῦ γένους σήματος τῷ ἔλασι, seen by Iphig. on Or.'s right shoulder. But this is fanciful. A Greek audience was wholly uncritical in such a matter, so long, at least, as the old feeling for the heroic legends existed. It is remarkable how swiftly Sophocles glides over the incident, as if conscious that the σημεῖον was little more than conventional. The σημεῖα of Aeschylus are of a like order,—the lock of hair, like Electra's own; the foot-prints, symmetrical with hers,—and the early work of her hand at the loom: but Aeschylus at least treats them in a thorough and deliberate manner (Cho. 168—234). It is Euripides, the innovator on the myths in form and spirit, who invents something more plausible,—the scar over one eyebrow of Orestes, caused by a fall in childhood (Eur. El. 513—573).

Nauck would re-write the vv. thus: —Ἡ ἑ γὰρ σῷ κεῖσος; ὉΡ. ἐκμαθέτει σαφῆ λέγω. | ΗΛ. σφραγίδα πατρός ὉΡ. τίμησε προσβλέψας ἄρει. He holds that, since every other verse from 1220 to 1226 (inclusive) is divided between two speakers, v. 1223 must be so divided also. But there was no 'rule' of this kind. See O. C. 1439—1442 ΠΟ. μή τοι μ᾽ ἄδηροι. ΑΝ. καὶ τίς ἐν σέ οἰκομένων | εἰς προφτμον Ἀἰδην αὐτότεκνοι, κασι | ΠΟ. εἰ χρῆ, δανοῦ. ΑΝ. μή σὺν', ἀλλ᾽ ἐμοί πίσω. | ΠΟ. μὴ πείδο ''μὴ δει. ΑΝ. δυστάλαιν τῷ ἐγώ. His other argument is that the test is more satisfactory if chosen by Electra, instead of being proffered by Orestes.
ΗΛ. ὃ φιλτατον φῶς. ΟΡ. φιλτατον, συμμαρτυρώ. ΗΛ. ὃ φθέγμα, ἀφίκου; ΟΡ. μήκετι ἀλλοθεν τῦθη. ΗΛ. ἔχω σε χερσίν; ΟΡ. ὡς τὰ λοίπ' ἐχοις αἰεί. ΗΛ. ὃ φιλταται γυναικείς, ὃ πολιτίδες, ὁρᾶτ' Ὀρέστη τόιδε, μῆχαναίοι μὲν θανόντα, νῦν δὲ μῆχαναις σεσωμένον. ΧΟ. ὁρώμεν, ὃ παί, κατ' ἑισφοραίοι μοι γεγοθὸς ἔρπει δάκρυον ὀμμάτων ἀπο. οτρ. ΗΛ. ὃ γοναί, 2 γοναὶ σωμάτων ἐμοὶ φιλτατων, 3 ἐμόλεν' ἄρτως, 4 ἐφήνυτε, ἠθέθε, εἰδὲθ' ὡς ἔχρηζετε. ΟΡ. 5 πάρεσμεν' ἀλλὰ στὰ στὰ ἐχονσα πρόσμενε. ΗΛ. 6 τι δ' ἔστων; ΟΡ. 7 σιγάν ἁμεινον, μή τις ἐνδοθεν κλήη. ΗΛ. 8 ἀλλ' οὐ μα* τὴν ἀδμητον αἰεν' Ἀρτεμιν 9 τόδε μὲν οὐ ποτ' ἀξίωσω τρέσαι 10 περισσόν ἀχθος ἐνδον 11 γυναικείς νυν αἰεί.

conj. προσβελέπουσα.—μοι] Morstadt conj. μοι. 1225 ὃ φθέγμα] Blaydes writes ὁδέλφιν': a conj. made also by Fröhlich (ὁ 'δελφ'),—πόθη] L has π in an erasure (from λ?). 1226 χερσίν Α, und Ald.: χερσίν L, with γρ. χερσί above the line: the later mss. are divided. Neue conj. χερσίν.—ἔχωs the 1st hand in L (altered to ἔχω by a late hand): ἔχωs Α, with most mss., and Ald.: Kvičala conj. ἔχεις elset. 1228 ὁρᾶτι['] L. 1229 νῦν δὲ μηχαῖοι] Meineke conj. νῦν δ' οὐ μηχαῖοι: Bergk, νῦν δὲ μαθημαῖς.—σεσωμένον] σεσωμένον Wecklein. (Cp. his Curtas Epigr.)

1224 ὃ φιλτατον φῶς. Κρ. Φh. 530 ὃ φιλτατον μὲν ἑμῶν, ἀδεστον δ' ἄρτω. 1225 ὃ φθέγμα. A beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὁ φιλτατον φῶςμα (Φh. 234). Κρ. Αι. 14 ὃ φθέγμα 'Αδάνας. Ο. Ε. 863 (Oed. Λεον) ὃ φθέγμα καθέτε.—μήκετι ἀλλοθεν πόθη. Κρ. 1474: Ο. Λ. 1266 τὰ δέ μη ἦς ἀλλοθεν πόθη. Φοι. μήκετε', Κρ. Πινδ. Ο. 1. 114 μήκετε τάπαται πόροις.

1226 ἔχω...ἐχουσα. Κρ. Ευρ. Εί. 578 ὃ χρόνῳ φανεί, | ἔχω στ' ἀδεστος. ΟΡ. καὶ ἔμοι γ' ἔχει χρόνῳ. 1227 πολιτιδες: cp. 255 n.: 1413. 1228 ο. μηχαναις: as Hamlet (3. 4. 188) is 'mad in craft.'—σεσωμενον: cp. 60. Here the word implies, 'brought safely home' (Τh. 610 ὁ δομος . . . ὁμμ. 1339), though it

1220 ο. σεσωμενοι. Εustathius p. 647-37: καὶ η μυφορα δε ὀμοτραται αλλα καὶ αγαθη, ὃς δηλω σιων ἄλλοις και ὃ σιων ἐξ αγαθοι τε ει συ μυφορας γεγοθος . . . τω. Ακ. Εχ. 406 (from Simonides) τεν τιν ετη συμφορας. —γεγοθος...δακρυον: cp. Ακτι. 537 φιλο-δελφα κατω δακρων ελαθομεν. 1232—1237 η μελος ἀπο σκηνης between Electra and Orestes. Strophe, 1233—1235, οικ.τρ. 1233—1237 (a verse being lost after 1264). Εποδη, 1273— 1287. For metres see metrical Analysis. 1238 γοναι σωματων κ.τ.λ. This phrase seems to gain in fulness and force if taken as meaning, 'son of the father whom I so loved,' rather than as a mere periphrasis for δοματα φιλτατα, 'dearest of all men ever born': the latter would be weaker than (e.g.) τεκνων σων . . . διτυκοι γονη (Ευρ. Μελ. 1139), though it
EL. O blissful day! OR. Blissful, in very deed!
EL. Is this thy voice? OR. Let no other voice reply.
EL. Do I hold thee in my arms?
OR. As mayest thou hold me always!
EL. Ah, dear friends and fellow-citizens, behold Orestes here, who was feigned dead, and now, by that feigning, hath come safely home!
CH. We see him, daughter; and for this happy fortune a tear of joy trickles from our eyes.

EL. Offspring of him whom I loved best, thou hast come Stropho. even now, thou hast come, and found and seen her whom thy heart desired!
OR. I am with thee;—but keep silence for a while.
EL. What meanest thou?
OR. 'Tis better to be silent, lest some one within should hear.

EL. Nay, by ever-virgin Artemis, I will never stoop to fear women, stay-at-homes, vain burdens of the ground!

p. 60.) 1230 ὅρωμεν] ὅρω μεν L (and similarly Ald., ὅρω μεν): ὅρω μὲν Γ and a few others.
1232 L. Has ἐν γωνίᾳ σωμάτων ἐμοὶ φιλάτων as a single v. After the first γωνίᾳ, a second γωνια has been added above the line by a later hand. The second γωνίᾳ is omitted also by Γ, and Ald.: but is present in Α, and most MSS. Nauck conj. ἐν γωνίᾳ, ἐν σωμάτων κ.τ.λ. Blaydes, ἐν ἑαυτῷ, γωνίᾳ σωμάτων. 1235 ἔλθενν, εἴδεθ' Heimsoeth conj. εἴδεθ', εἴδεθ'. 1237 ηὗτοι A, and Ald.: ηὗτιν L (the η from a late hand). 1239 ἀλλ' οὖ, τὰς αργείων τῶν αἰτῶν ἀδύνατον L. So A, with most MSS., and Ald. After οὖ, μὲ is added in Harl., and L². See comment.
1242 γυναικών δὲν ἀδήλι L adds these words to the preceding verse,

is tenable. In either case the use of the plur. σωμάτων instead of σώματος (schol. τοις ἑκατοι) is very bold, and seemingly unique. (Cp. 206, n. on θανάτου.) It is confirmed, however, by the fact that Latin poetry tolerates a corresponding use of corpora: Ovid. Her. Epist. 8. 113 male corpora tacea relinqui, the (living) body of Pyrrhus. (Conversely in Eur. Med. 1108 σῶμα τέκνων = id. 1111 σώματα τέκνων.) The plur. certainly cannot be explained by supposing a reference to Pylades also.

1234 ζ. δρόμω marks her sense of the sudden change from the despair which she was feeling but a few moments before.—οὖ, meaning herself: for the plur., cp. O. T. 1184 ἔως οὗ τ' ὥς κηρύχαι διμόλυνων, οὐτ τέ μ' οὐκ ἔθει κταμών.—ἐκπέμπτει: cp. 1711.
1236 σύν ἕχοντα: so Ph. 258 σύν' ἕχοντες.
1239 ἀλλ' οὖ μὲν κ.τ.λ. Far the most probable account of the text here is that an iambic trimeter was corrupted, first by an accidental transposition of words and then by attempted correction, into the form which appears in most MSS. (cr. n.), ἀλλ' οὖ τῶν Ἀργείων τῶν αἰτῶν ἀδύνατον. A strong argument for this is the antistrophic verse, 1260, τὸν οὖν δὲν ἐξισμὸν γε σοῦ περιπλοῦσιν: where οὖ, though omitted by the scribe of L, was supplied by another early hand, and appears in A, as in most other MSS., and in the Aldine. The inference is confirmed by the manner in which pairs of iambic trimeters alternate with lyrics throughout this strophe: 1235 f., 1243 f., 1251 f.—For other views, see Appendix.

τὴν ἀδύνατον: cp. the prayer of the Danaides to Artemis, Aesch. Suppl. 149 ἀδύνατας ἀδύνατα | μονοὶ γεγένοσι.—Ἀρτέμις: 626 n.
1240 Ζ. τὸν μὲν... δὲν. These words express her new exultation in the
ΣΟΦΟΚΛΕΟΥΣ

Θ. 12 ὥρα γε μὲν δὴ κἂν γυναῖκιν ὡς Ἀρης
13 ἐνεστὶν· εὖ δ' ἐξοισθα πειραθεῖσα ποι.

Η.Α. 14 *ὁτοτοτοῖ θαυμάζων,
15 ἄνεφολον ἐνέβαλε
16 οὐ ποτε καταλύσιμον,
17 οὐδὲ ποτε λησόμενον
18 ἀμέτρων οἶον ἐγὼ κακόν.

Θ. 19 ἐξεύδα καὶ ταῦτα· ἀλλ' ὅταν παροῦσαι
20 φράζῃ, τότες ἔργων τῶνδε μεμνῄσκομαι χρεών.

ἀντ. Η.Α. ὁ πᾶς ἔμοι,
2 ὁ πᾶς ἀν πρέποι παρόν ἐνέπειν

θαῦμα δίκα χρόνον:
4 μοῦς γὰρ ἔσχον νῦν ἐλέεὐθερον στόμα.

Θ. 5 ἐξωμμὴ κακόν· τοιγαροῦν σφίζον τὸδε.

and so Ald.

This v. is wanting in T, Triclinius having probably deleted it because there is nothing to correspond with it in the antistrophe, where a verse has been lost after 1264.

ἐνέβαλες schol. (on 1245 φηγοῦ δι ἐνέβαλες μοι κακὸν ἄνεφολον): ἐνέβαλες L (the second e made from ι), with most MSS., and Ald.: ἐνέβαλες L2: ἐνέβαλες Vat. a (=cod. 40, 15th cent.), and Blaydes.

L has ἀμέτρων in a separate line.

sense that she has a brother for her champion.—περισσοῦ ἄχρως, vainly burdening the ground: cp. fr. 829 ὡς οὐδὲν ἔχουσα πλὴν σκιαὶ ἱκνότες, | βάρος περισσοῦ γῆς ἀνακριθήμενος. Od. 20. 378 οὐδὲ το εἰρήνα | ἐκτισμοί οὐδὲ βίβη, ἀλλ' αὐτῷ ἄχρως ἔρωσι. Π. 18. 104 ἀλλ' ἦμα παρὰ ἡμῶν εὐτερπεῖ ἄχρως ἀροῦφη,— ἢσόνας ... ἢν ἐστί. Cp. O. C. 343 n.: Eur. Or. 928 τώδεν ἀλλαιομοιασθαν' .

ἐνέβαλες: πέτασαν υπέμενον αὐτήν τῆς τοῦ πατρὸς ἀνακρίσεως, διὰ τῶν προειρημένων δύο στίχων φηγοῦ δι᾽ ἐνέβαλες μοι κακὸν ἄνεφολον. This yields a good sense; 'thou hast mentioned' (mentionem iniescit). Cp. Plat. Rep. 344 D όλον ἐμβαλόνων λόγον ἐν μὲν ἔχειν ἄπευθυ. The traditional ἐνέβαλες has been explained in two ways. (1) 'You have mentioned.' For this sense there is no parallel. (2) 'You have laid the burden of the woe upon me,'—i.e., 'brought it to my recollection.' This is perhaps just possible: but it is so artificial as to seem improbable. ἐνέβαλες, 'you have suggested,' would be an easy correction: cp. 833 υπέμενες. Ph. 1170 ταλαιῶν ἰλλυγμ. υπέμενας. If, however, it was the original word, the corruption to ἐνέβαλες is strange, since the sense would have been clear.

καταλύσιμον, fitting here, as suggestive
OR. Yet remember that in women, too, dwells the spirit of battle; thou hast had good proof of that, I ween.

EL. Alas! ah me! Thou hast reminded me of my sorrow, one which, from its nature, cannot be veiled, cannot be done away with, cannot forget!

OR. I know this also; but when occasion prompts, then will be the moment to recall those deeds.

EL. Each moment of all time, as it comes, would be meet Anti-occasion for these my just complaints; scarcely now have I strophe. had my lips set free.

OR. I grant it; therefore guard thy freedom.

1281 εκοδια καί ταύτη] For καί, Meineke conj. ταῦτα (received by Dindorf and Blaydes): Wecklein (Ars p. 15), ἐνο: Hartung and Bergk, καθήτ. —παρωνοία One of the later MSS. (Augustanus c) has παρωνοία, with gl. ἡ μημήγ: another (Ienensis) has παρωνοία, with gl. νοῦς ἵπποχος, and (as a sc. I) παρωνοία. Hence Reiske conj. παρωνοία | φράσει: Blaydes and Autenrieth, παρωνοία | παρω (Niese and Hermann, προφ.).

1282 τοὶ ταύτα. | τοῦτα | τοῦτα Blaydes conj. ἐκαίν έμοι | (ς ταύτα) Blaydes conj. ἐκαίν έμοι (or ἐμοί), ἐκαίν. A, with most MSS., and Ald.: διὰ τρικλινίων. 1283 ἐκοδια made in L from ἐκοδια.—Pauli conj. ἐλευθεροστομίων. 1287 σώζω L (made from σώζων): cp. 993.

of καταλαλέσθαι εἴθρα, σάλλεσον, κ.τ.λ.— λήσομαι: ‘that never its own burden can forget,’ as Whitelaw renders. The καίν is half-personified here, though not in the preceding clauses; precisely as in Ph. 1167 the κηρ (disease) is ὄρεικα., λόβωσιν, διαής 8' | εἴχω μυρίον ἔνθοσ δ ξυνακεί (n.).

The usual explanation is, ‘that cannot be forgotten;’ but λήσομαι is nowhere passive. There is, indeed, no classical fut. pass. of λαθέω, for (τιν) λαθέομαι occurs only in later Greek (LXX. Ps. ix. 19, etc.). Even λήσομαι = ‘will forget,’ Eur. Alc. 196.—λήσομαι could mean, ‘that cannot escape notice;’ for, though the act. λησίω is more usual in this sense (Tr. 455, II. 23. 416), the midd. λήσομαι is so used by Hippocrates (2. 170), Arist. (Pr. Anal. 2. 19), Lucian, etc. But here, especially after ἀνέθεφεν, such a sense would evidently be too weak.

1281 εκοδια καί ταύτη: ‘these things also,’ i.e., the sufferings to which she has just alluded. The change of καί to ταῦτα (rightly made in Ph. 79) is need-

1282 παρουσία. — παρουσία may be freely rendered ‘occasion;’ it seems to be a purposely vague word, intended to suggest ‘the presence’ of the murderers; a dark hint of the coming vengeance. When their presence admonishes (φράση) — gives the signal for action,—then will be the time to recall their crimes; which are indicated, with a similar reserve, by ἔργων τῶνθέλει. The scholia attest παρουσία as the traditional reading, and suggest two explanations. (i) ἐκαίν έτρεγεν δ καμρός καλ καλί: i.e., παρουσία=πά παρωνα, the circumstances of the moment. Cp. συν εἴσε ἔρα ferei. (ii) διὰ τοῦτο ἡ παρουσία τοῦτων ἦ καὶ ο καμρός εκπετείρεας. Here τοῦτος is evidently neuter, and the meaning is, ‘when these topics come before us,’—when it is the fitting time to discuss them. Neither view is satisfactory.

The v. i. παρωνοία, doubtless a conjecture, would enfeeble the passage, and would further require us to alter φράση.

1282 παί πάροντα, ‘all time’ to come: cp. Isocr. or. 1 § 11 ἐκεῖνον δ' ἄν ἡμᾶς ὁ πάς ἱχνόν, el πάσας τὰς ἐκείνου πράξεις καταρδήσαμεθα. In Pind. P. 1. 46 ὁ πάς χρόνος has a like sense. παραγν., ‘when present,’ i.e., ‘as it comes.’ There can be no moment at which she might not fitly make her just complaints. διὰ goes with εἰςέκατε, not with πρόοι.

1283 μύλοι γὰρ κ.τ.λ.: i.e., having waited so long for freedom of utterance, she should not now be required to keep silence.—ἔργων, ‘have obtained’: cp. 1176 n.

1287 σωζόν τόδη, i.e. the ἐλευθεροστομίων. If she is overheard in the house, she may yet lose the newly-gained free-
Τί δρώσα;  
ΟΡ. 7 οὐ μὴ στι καρπὸς μὴ μακρὰν βούλου λέγειν.  
ΗΛ. 8 τίς οὖν ἂν ἂξιαν γε σοῦ πεφηνότος  
9 μεταβαλοῦ ἂν ὃ δὲ συγᾶν λόγων;  
10 ἐπεί σε νῦν ἀφράστως  
11 ἀλπττος τ' ἐσεθοῦν.  
ΟΡ. 12 τὸτ' εἶδες, *ἐπεὶ θεοὶ μ' ἐποιτριναν μολεῖν

1260  
ΗΛ. 14 ἐφρασας ὑπερτέραν  
15 τὰς πάροι ἐτι χάριτος,  
16 εἰ σε θεοι ἐπόρισεν  
17 ἀμέτερα πρὸς μελάβαρα:  
18 δαμόνιν αὐτὸ τίθημ' ἐγώ.  
1270  
ΟΡ. 19 τὰ μὲν σ' ὁκνῇ χαίρουσαν εἰργαθείν, τὰ δὲ
20 δεδοκα λίαν ἦδων νηκομένην.

ἐπ. ΗΛ.  
ιὼ χρόνῳ μακρῷ φιλτάταν  
ὁδὸν ἐπαξιώσας ὅδε μοι φανήναι,  
μὴ τί με, πολύτονον ὧδ' ἢδων
1275  
ΟΡ.  
tι μὴ ποὴσω; ΗΛ. μὴ μ' ἀποστερῆσῃς  
tων σών προσώπων ἀδονᾶν μεθέσθαι.

1260 ὅτι οὖν ἂν ἂξιαν] τὸ οὖν ἂξιαν ἔλαβεν, with ὃ added above the line by an early hand. ἔλαβεν is omitted by Θ also, but is given by A, with other MSS., and Ald. For conjectures see Appendix on 1239. 1266 ἀλπττος τ'] A omits τ'. 1266 *ἐπεὶ] δὲν MSS.—ἐποιτρινὰν Reiske and Brinck: ἐποιτρινὰν MSS., and Ald.—Heath and Brinck first indicated the loss of a trimeter after this ν. 1267 ἐτόρισαν Dindorf and Fröhlich: ἐτόρισαν L, made from ἐτόρισα, the reading of A, as of most MSS., and Ald.—Hermann dom. Except in the sense of 'remembering' (933 π.), the middl. of the simple σοφία is somewhat rare; but cp. Αἰ. ἕξ. 1017 σύμφθαλ σ' ἔκελευσ' ἤραν κύων. 1269 μακράν...λέγειν: Ἀτ. Θ. 382 μακρὰν ἐκεί λέγειν. Ἐπ. Αἰ. 1040 μὴ τίνι μακρὰν: Aesch. Ἀγ. 916 μακρὰν γάρ ἐξέτιναι. 1269 ff. τὶς οὖν, a remonstrance, in which οὖν may be rendered by 'Nay.' ἂξιαν is predicative, and equiv. to an adverb, 'worthily,' 'fily'; cp. the schol., τὶς ἀν. ὁπης, σοῦ παρανότος δικαίως θεώτων ἀτι λόγων σιωτῆς; I agree with the schol. also in taking σοῦ παρανότος as a gen. absol., rather than as depending on ἂξιαν. For the absolute use of the latter, cp. 298 ἂξιαν λέγειν: Ὀ. Τ. 1004 χάρῳ... ἂξιαν: ἵδ. 133 ἂξιαν. Σύν λόγων μεταβαλοῦτ', not with σοφαν: cp. Anti-phon or. 5 § 79 ἅλλαξεν... εὐδιαμωσια... κακοδιαμωσι. ἔδει, as thou biddest. 1266 After τοῦτ' εἶδος, the mss. have δέν: but the tribrach in the second foot, while there is no caesura in the third, makes an intolerably lame verse. Read οὖν instead of δέν, and scan θεοῖ as a monosyllable by synizesis. In the other trimeters of Sophocles where θεοῖ belongs to the third foot, it is always so scanned: Ὀ. C. 964, Φ. 1020, Αἰ. 489, 1129. δέ arose from τοῦτ'. ἐποιτριναν, by the oracle (35): an answer to the reproach unconsciously conveyed by ἀλπττος (1263). He came as soon as Apollo gave the word. After this verse, a trimeter has been lost, as the strophe shows, where ν. 1244 (ἐνενωτ' κ.τ.λ.) is certainly genuine. 1266 χάριτος, a grace shown to
ΕΛ. What must I do?
ΟΡ. When the season serves not, do not wish to speak too much.
ΕΛ. Nay, who could fitly exchange speech for such silence, when thou hast appeared? For now I have seen thy face, beyond all thought and hope!
ΟΡ. Thou savedst it, when the gods moved me to come....

ΕΛ. Thou hast told me of a grace above the first, if a god hath indeed brought thee to our house; I acknowledge therein the work of heaven.
ΟΡ. I am loth, indeed, to curb thy gladness, but yet this excess of joy moves my fear.
ΕΛ. O thou who, after many a year, hast deigned thus to Epode. gladden mine eyes by thy return, do not, now that thou hast seen me in all my woe—
ΟΡ. What is thy prayer?—
ΕΛ. —do not rob me of the comfort of thy face; do not force me to forgo it!

conj. ἐβίβασεν: Blaydes writes ἐπέλασεν, and also suggests ἐκήμωσεν. 1268 ἀμέτρα] L has the letters ητε written small in an erased. 1269 διαμόνων] A separate verse in L. 1271 εἴργαθεν Elmsley: εἴργαθεν mss. 1278 μακρῷ] μακρῷ ye Triclinius. 1278 μή τί με Λ., with most mss.: μή τί τ.—τολόσων Ιένεσις: τολόσων the other mss., and Ald.—οὗ] In L the 1st hand wrote τῶδ', but the τ is erased. A later hand has written in marg., γρ. οὔδεν (with " above ὡ, which was at first ε), meaning that τῶδ' should be οὗ'. 1278 μή μ' ἀποστήριγμα] A separate verse in L. 1277 ἡδονά] L etc., and Ald.: ἡδονή τι: ἡδονα Dindorf.

her, a matter for thankfulness.—ἐπόρουσεν is the best correction of the corrupt ἐπόροςν or ἐπόρουσεν. It is true that πορεύω has not elsewhere the special sense of πορεύω, 'to convey,' 'bring': but how easily a poet might transfer that sense to it, is suggested by the similar case of πορεύειν in O. C. 1457, (πῶς ὥσ τις) δεύοτε ῥοητά πίρος, 'fetch him hither.'

1269 διαμόνων: cp. Xen. Mem. 1. 3. § 5 ἐλ μή τι διαμόνων εὖ. Dem. or. 2 § 1 διαμοίρα την καλ θεία. ταντάκον ακεν εὔρεξασσι: τίθημι = τίθεμαι: Απ. 1166 οἱ τίθημι ἐγὼ ἢ τίθομαι. Electra remembers the warning dream (417 ff.), in which she had already surmised a supernatural agency (411: 459). It is indeed διαμόνων that Orestes, sent by Apollo, should arrive at this moment.

The punctuation given in the text seems best. The Aldine has only a comma after μέλαρα: but then we should need a colon after χάριτος.

1271 τά μην...τά δι (adverbial), 'on the one hand,' 'on the other': ῾Ττ. 534 ff.
1274 οὖδών...φαινέα: cp. 1318 ἐθηκε σάδω. Here, too, the acc. is 'cognate,' since the verb implies ἔθηκ. (It is not really like Ἀι. 876, κέλευθος...φανείς, where the acc. denotes the ground which the search has traversed.)

1276 τί μή πολύσω: He interrupts her entreaty, μή τί με...—by asking, 'what am I not to do?' (the negative form of the delib. subjunct.).

1277 μή μ' ἀποστήριγμα...ἀδόναν: the double acc. with ἀποστήριγμα, though less frequent than acc. of person and gen. of thing, is not rare: cp. Antiphon Tetral. Β. 23 τα ήμεν τα κατηγορίας ζωντών ἐν ἀποστήριγμα: Iasaeus or. 8 § 43 τα...χρήματα ήμισ ἀποστήριγμα: Xen. Απ. 7. 6. 9 ήμισ...ἀποστήριγμα τω μοθὼν.—μεθοδός, sc. αὐτῆς, expository inf.; see on 543 dαλασθαι. Cp. Eur. Med. 736 ἀγωνο- βοῦ ὡς μεθ′ ἐν ἐκ γαλας ἔμε, where the
ΣΟΦΟΚΛΕΟΥΣ

ΟΡ. ἡ κάρτα κἀν ἄλλους θυμοίμην ἰδὼν.

ΗΛ. ἔνωνεῖς;

ΟΡ. τὶ μὴν οὐ;

ΗΛ. ὁ φίλαι, ἐκλυνον ἄν ἐγὼ οὐδ' ἂν ἴπποι' αὐδάν;

†<οὐδ' ἄν> ἔσχοιν ἄρμαν ἀναυδον οὐδὲ σὺν βοᾷ κλύουσα.

τάλανα: ὑν ὦ ἐξω σε προφάνης δὲ φιλτάταν ἔχων πρόσωμην,

ἀς ἐγὼ οὐδ' ἂν ἐν κακοῖς λαθοίμαν.

ΟΡ. τὰ μὲν περισσεύοντα τῶν λόγων ἄφες,

καὶ μήτε μήτηρ ὡς κακὴ δίδακε μὲ,

μὴ δ' ἂς πατρῴων κτῆσιν Ἀγίοσθος δόμων

ἀπλεῖ, τὰ δ' ἐκεῖ, τὰ δ' διασπειρά ματήν.

Porson conj. ἀδώνων. 1278 καὶ κ' ἂν L, made from κ'αν. 1280 τὶ μὴν οὐ.]

A separate v. in L. 1278—1284 ὁ φίλαι ἐκλυον ἄν | ἐγὼ ἄρμ' ἂν ἴπποι' αὐδάν:] ἔσχοιν ἄρμ' ἀναυδον | οὐδὲ (sic) εἶν [from σῦ;) βοᾷ κλύουσα τάλανα. L. The lemma of the schol. in L gives, however, ἐκλυον ἄν (not ἄν). There is no variation in

acc. depends on the part., and ἀμωθ is to be supplied with the verb. (Porson, in his note on that v., suggests ἀδώνων here, comparing the plur. ἰδώνας in 1302.) 1279 L. ἔνωνεῖς, as in 403, Ph. 122.—τὶ μὴν οὐ; ‘why should I not?’ =‘of course I do.’ Cp. [Eur.] Rhe. 706 ἸΜ. Α. δοκεῖ καθαρ.; ἸΜ. B. τὶ μὴν οὐ.

Similarly, without ὡς, Aesch. Equ. 203 ἔχοσα πώς τοῦ πατρὸς πέμψαι τι μὴν; (‘what then?’ i.e., ‘I was right in doing so’).

1281 f. ὁ φίλαι. It seems fitting that, towards the close of these lyrics, Electra should address some words to the sympathetic Chorus,—as she did before, just after the discovery (1227); though at v. 1285 she again speaks to Orestes. The emendation ὁ φίλας, δ'τρ' (Wunder), like others designed to alter φίλας, is hardly probable.

ἀδών is unquestionably the living voice of Orestes, which ‘she could never have hoped to hear,’ after the apparent proofs of his death. Cp. 1225 ὁ φίλῃ, ἄφικου: and with οὐδ', ἄν ἴππου', cp. 1263 ἰδώνως: 833 f. εἰ τῶν φανερῶν αἰθρομένων | εἰς Ἀθέου ὀλείθ' ἑρεμεῖτο: and 828 f. The first and best scholium on 1283 recognises that ἀδών denotes a source of joy, not of grief, to her (καὶ γὰρ ἡ ἑσσην ἐπετρέπτω αὐτῷ βούσα), though wrongly explaining the word as φίλαν περὶ τοῦ ἀσελφόν (news of his safety). If ἀδών meant the report of his death, the words ἄν ἐγὼ οὐδ', ἄν ἴπποι' would lose all force. 1288 L. There can be no doubt that something has been lost before ἔσχοιν. Arndt supplies ἀδών, which might easily have been omitted, either through its likeness to ἀδών just before it, or through the ὡς ἐν οὐδ', ἄρμαν, for the traditional ἄρμαν, is due to Blomfield (Mus. Crit. I. 214).

ὁράη in Sophocles means either (1) ‘anger,’ or (2) ‘disposition’: Ant. 875 αὐτήνυσωρ..ὁράη: ὅθ. 355 ἀντωμάτων ἄρμαν: Ai. 639 συντρόφοις ὁραίει. Neither sense can be fitted into any probable interpretation. Some have supposed the meaning to be that Electra ‘restrained her anger in silence,’ when Clyt. was exulting in the death of Orestes; but, in fact, her anger found a voice (see 793). Others understand that she ‘restrained her emotion’ (of grief), on hearing the sad news; but she did not do so (see 823—870); nor could ἄρμαν mean ‘emotion’ in that sense.

On the other hand ὁράη and ὀράη were easily confused in MSS. Thus in 774, 770, where ὁράη is right, γ has been written over μ in L, and ὀράη is actually the reading of A, and of the Aldine.

The context is the best guide to the sense which should be restored. Throughout these lyrics, Orestes has been en-
deavouring to repress Electra's cries, lest she should be overheard (1236, 1238, 1251 f., 1257, 1259, 1271 f.). The corrupt words probably referred to this. ωραιν is the 'impulse' or 'emotion' which compelled her to utter her new joy. She turns to these sympathetic women, and excuses her incaution by her happiness.

οδόν ἀν ἕρχον is the potential indicative: see Goodwin, Moods and Tenses, new ed., § 244. Cp. Dem. or. 37 § 57 

1292 Amndt rejects these four vv.

Conington (Journ. of Philology, i. p. 156) supposes an allusion to Eur. El. 300—338, where Electra, speaking to the disguised Orestes, mentions her own sufferings, her mother's splendours, and the insolence of Agamemnon. But such an allusion seems improbable: that speech is not long; it comes in with dramatic fitness; nor does it refer to the wasteful profusion of Agamemnon, which is the main point here. A later speech of Electra's in the same play (Eur. El. 907—951) would in some respects suit the words here better; but that is spoken over the corpse of Agamemnon, and could scarcely be regarded as delaying the action.

Another theory, that Sophocles alludes to the earlier part of the Choephoroi, is certainly mistaken. Possibly he had no particular work in view, but was merely glancing at a tendency which he had noticed in contemporary drama.

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χρόνου γὰρ ἂν σοι καὶρὸν ἐξείργοι λόγοι. 
ἀ δ' ἀρμόσει μοι τῷ παρόντι τῶν χρόνων 
σήμαιν', ὅπου φανέντες ἢ κεκρυμμέναι 
γελώτας ἐξήρωσι παίσομεν τῇ τῶν ὑδίων
οὐτω δ' ὅπως μὴ πιθήρ σε μη 'πυγνῷσται 
φαινῶν προσώπῳ νῦν ἐπελθόντων δόμων'
ἀλλ' ὡς ἐπ' ἀτη τῇ μάτην λελεγμενή 
στέναξ'. ὃταν γὰρ εὐτυχίσωμεν, τότε
χαῖρει παρέσται καὶ γελάων ἐλευθέρως.

ΗΔ. ἀλλ', ὃ κασίμινηθ', ὃδ' ὅπως καὶ σοι φίλον 
καὶ τοῦμὸν ἔσται τῇδε. ἐπεὶ τάς ἡδουνᾶς 
πρὸς σοῦ λαβώνα, κοὐκ ἐμᾶς ἐκτημάχην,
κοῦν ἀν σε λυπόσασα δεξαμένη βραχύν 
αὐτή μὲγ' εὐρεῖαν κέρδος' οὐ γὰρ ἀν καλῶς 
ὑπηρετούν τῷ παρόντι δαίμονι.

ἀλλ' ὅπθα μὲν τάνθειδε, πῶς γὰρ οὐ; 
κλὺν ὀθούνεκ' Ἀλκηνόθος μὲν οὐ κατὰ στέγας,
μήτηρ δ' ἐν οἴκοις; ἤν σὺ μὴ δείςῃς ποθ' ὡς 
γέλασε τοῦμὸν φαίνοντι ὑφεται κάρα.

1295 χρόνου] Reiske conj. εργον: Dindorf, πόνω. Instead of χρόνου...λόγου, Paley writes λόγου...χρόνου. — ἔξειργοι] Hartung writes ἐξαρι, Suidas having ἐξαρι (i. v. χρόνου τάδα).
1296 οὕτως Triclinius: οὕτως L, with most ms., and Ald.; 
1297 ἐπελθόντων A, and Ald.: ἐπελθόντων L (but with the ω partly erased, and οι written above by an early hand). Γ', Nauck conj. ἐπελθόντων: Blaydes, παρελθόντων.
1298 τῇ μάτην] Reiske and Blaydes conj. μη μάτην.— λελεγμένη A, with most ms., and Ald.: δεδεγμένη L, with η λ written above by an early hand. This is correctly

'spends,' 'spends profusely,' 'spends aimlessly.'

1293 χρόνου...καίρων, temporis modum, due limit or measure of time. Cp. Pind. N. 7. 58 τὸν δ' ἐκτέκται καίρων ὄδοι | ὀδοῖς (Μοῖρα): Aesch. Ag. 785 τῶν σε αἴσθησα, μὴν ἐπετάξασθας | καίρων χάρασο; ('the due measure of courtesy'). — ἔξειργοι, 'shut out,' 'preclude.'

Hermann took χρόνον καίρων as = τὸ καίρων τοῦ χρόνου, 'the opportune moment of time.' The meaning would then be that the λόγοι might hinder them from seizing that moment. But the phrase is a strange one, scarcely to be justified by Plut. Sentor. 16, where χρόνος is virtually personified,—ἔμεθι ὅπως ὅσμαχος τοις 
δεχομένοις λογισμῷ τῶν καίρων αὐτοῦ.

The schol. has: ἀφαιρεῖται γὰρ, φησὶν τὴν εὐκαιρίαν τῶν πράξεων τῶν λόγων ἢ ἀδόλεξια. This only shows that he took καίρων as 'opportunity,' not as 'due limit.' It does not warrant the view that, instead of χρόνων, he read ἔργον or πόνω.

1294 εὐτυχίσωμεν, if it be safe for them to enter the house (as it is, cp. 1308): κεκρυμμένῳ, if it be necessary to wait in concealment until they can safely enter.— 

γελώτας: cp. 1153.

1296 οὕτω δ' (σκότει) ὅπως: cp. Ar. Ran. 905 ἀλλ' οὐ τάχυτα χρή λέγων 
οὕτω δ' ὅπως ἔρειν | ἀτείχα. Without οὕτω, O. T. 1518 γῆς μ' ὅπως πέμψῃς 
ἀτομοί (n.). — πυγνόσται, 'detect': the dat. is instrumental.—ημῖν, Orestes and Pylades: cp. 1372 f. — ἐπελθόντων δόμων: 

1299 χρόνου τῇ μάτην, falsely: 63 n.—The conjecture μή for τῇ would mean, 'as if the calamity were not a fiction'; but the vulgate is manifestly better. — ἐπελθόντω 

μέν is strictly the 'ingressive' aorist, 'when we shall have become prosperous.'
for the story would not suffer thee to keep due limit. Tell me rather that which will serve our present need,—where we must show ourselves, or wait in ambush, that this our comend may confound the triumph of our foes.

And look that our mother read not thy secret in thy radiant face, when we twain have advanced into the house, but make lament, as for the feigned disaster; for when we have prospered, then there will be leisure to rejoice and exult in freedom.

EL. Nay, brother, as it pleases thee, so shall be my conduct also; for all my joy is a gift from thee, and not mine own. Nor would I consent to win a great good for myself at the cost of the least pain to thee; for so should I ill serve the divine power that befriends us now.

But thou knowest how matters stand here, I doubt not; thou must have heard that Aegisthus is from home, but our mother within;—and fear not that she will ever see my face lit up with smiles;

stated by Michaelis, in his revision of Jahn's Electra, for which he used a collation of L by H. Hinck. L has generally been reported as having δεδειγματιν: perhaps because the comendium for εγι has some resemblance to that for ει, so that εγι was mistaken for εγιμ. Nauck conj. ἡγγαλνη. 1803 τοιμα] Tournier conj. θυμος (taking τυμ διε αις = εμι). 1803 εμι] Blaydes conj. εμοι. 1804 δεξαιη] r (as Pal.): λεξαιη L, with gr. βοσκαις βραχυ in marg.: βουβλαις L, with most ss., and Ald. 1804 ὑπηρετοηινε Musgrave and Elmsley: ὑπηρετοηινε MSS. 1805 δθε ουκει'
μίσος τε γὰρ παλαιὸν ἐντετήκη μοι, κατεί σ’ ἐσείδον, οὐ ποτ’ ἐκλήξω χαρὰ
dakovρησθάνσα. τῶς γὰρ ἂν λήξαμί ἐγώ, ἦτε μῖα σ’ τὸ δ’ ὀδὴ βανόντα τε
καὶ ζωντ’ ἐσείδον; εἰργασαὶ δὲ μ’ ἀσκοπα’.

ὡστ’ εἰ πατήρ μοι ζων ἱκοντο, μηκέτ’ ἂν
tέρας νομίζειν αὐτό, πιστεῖν δ’ ὄραν.

ὁ δὲ ὐνιοικὴν ἦμιν ἐξέκεισιν ὀδὸν,
ἀρχ’ αὐτὸς ἄν σοι θυμός, ἰσώ ἡμέρᾳ
كة γὰρ ἂν καλῶς
ἐσωτ’ ἐμαντὴν, ἢ καλῶς ἀπωλῆμην.

ΟΡ. σιγῶν ἐπέννεσ’. ὡς ἐπ’ ἐξόδω κλῶ
τῶν ἐνδοθεν χαροῦντος. ἩΛ. εἰσιν’, ὡς ἔχουν,

όλλα τε καὶ βέροντες οὐ’ ἂν οὐτε τις
δόμων ἀπώσαι οὐτ’ ἂν ἡσθεὶν λαβῶν.

ΠΑ. ὃ πλειστὰ μῷροι καὶ φρενῶν τητώμενοι,
πότερα παρ’ οὐδὲν τού βίου κηδεσθ’ ἔτι,
ἡ νοῦς ἐνεστῶν οὖ ὑμᾶν ἑγγενῆς,

L (ex in an erasure). 1811 μῖσος τε] μίσως L, with τε (sic) added above the line by a corrector. 1812 εκ λήξω L, with an erasure between κ and λ (doubtless of π, but it is no longer traceable).—χαρᾶ Schaefer: χαράς MSS., and Ald. 1818 λήξ-
αμι’ ἐγώ L, with ω in erasure (from ω). 1816 εἰργασα] ai made in L from ω.
1819 ως σοι L, made from ως σοι : ως σοι τ and Ald. 1822 σιγάν...

ῥήσεις ἄξιον. So with δόσω: Eur. Heracl. 248 μη τρόψη δόσω σε τι | σοι πασι βωμοῦ τοῦ ἀποστάσα με. —Distinguish the wholly different use of δόσω μή, instead of a simple μή, after a verb of fearing (O. T. 1074 δῆδοικ’ δόσω | μή...ἀναρ- ῶβει, 'I fear that it will break forth'). Here, for example, δέσις δόσω μή δόσαται would mean the same thing as δέσις ως (or δόσαι) δοσαται.

1811 ἐντέτηκε: cp. Plat. Menex. p. 248 θ δῶθεν καθαρὸν τὸ μῖσος ἐντετήκε τῇ πόλει τῆς ἀλλοτρίας φώσεως. Lucian Peregr. 32 τοι合同 ἐρως τῆς δόξης ἐντέ-
tήκεν αὐτῷ. The word leans to a bad sense (like 'inveterate'); yet cp. Julian p. 130 c ἐντετήκε μοι δεΰτος τού βιου πόδας. See also Tr. 463 (n.).

1812 χαρᾶ is right. The objection to the MS. χαρᾶς, which Hermann and Paley keep, is the sense. She means that her tears of joy will be mistaken by Clyt., for tears of sorrow. But if we read χαρᾶς, too much stress is laid on that feeling of joy which she is to conceal, and
dakovρησθανσα then becomes ambiguous; since the words could mean, as Triclinius saw, ὀστοτε πάσωμαι τοῦ χαρεω (= χαρ-
ὰς), κἂν εἶ δάκρυα ἔλθω ('ever though I weep').

1814 ήτης, with causal force: cp. 187.—ἀφετων suits βανοντα no less than ζωντα, since she had seen the urn: cp. 1129 σοι περὶ γὰρ οὐδὲν ὑπάτα βασιλέω χαραν.—ἀσκοπα, in a way which she could not have imagined beforehand; cp. 864. As the next verses show, the meaning is not merely, 'thou hast given me an unlooked-for joy,' but rather, 'thou hast wrought upon my mind with a bewildering effect of joy,—so that, if the dead returned, I should scarcely marvel.'

1818 δητ., causal: cp. 38. —τοια-
tην, so wondrous; prompted and conducted by a god (1266 fl.).—ἀφς σοι is better than ὡς σοι, because, after the
for mine old hatred of her hath sunk into my heart; and, since I have beheld thee, for very joy I shall never cease to weep. How indeed should I cease, who have seen thee come home this day, first as dead, and then in life? Strangely hast thou wrought on me; so that, if my father should return alive, I should no longer doubt my senses, but should believe that I saw him. Now, therefore, that thou hast come to me so wondrously, command me as thou wilt; for, had I been alone, I should have achieved one of two things,—a noble deliverance, or a noble death.

Or. Thou hadst best be silent; for I hear some one within preparing to go forth.

El. (To Orestes and Pylades). Enter, sirs; especially as ye bring that which no one could repulse from these doors, though he receive it without joy.

Pae. Foolish and senseless children! Are ye weary of your lives, or was there no wit born in you, χρυσόντως. These words are given to Orestes in the mss., as in the Ald., and in most of the recent editions. Hermann, Bergk and Paley give them to the Chorus. Schol. τινής τοῦ χοροῦ φασι λέγειν ταύτα.—Instead of κλώς, Fröhlich conj. τοῦ, which Nauck adopts. 1828 ἀνώτερον 1828 ἀνώτερον L (with as written over e).—ιεράθη L. 1828 ἐμιν ὑμών mss. (ἡμῖν E), and Ald.—ἔγενεν ἰ (A, etc.), and Ald.: ἔγενεν ἰ L

emphatic αὐτός, the next stress should fall rather on ὥμος than on σοι (‘rule me thyself, as thou wilt.’)

1320 f. οὐκ ἄν δοῦν ἡμαρτον, i.e., would have secured one of the two things. Classical Greek idiom preferred this negative form to a positive (such as δοῦν βατέρον ἀν ἔγνυν). The modes of stating the dilemma vary; thus we find: (i) ἦ γάρ . . ., as here; Andoc. or. 1 § 4 δοῦν . . . οὐκ ἦν αὕτη ἀμαρτίας ἦ γάρ . . . μποῦ . . . ἦ ἀποκτεῖναι: so Dem. or. 10 § 151, etc. (2) ἦ . . ., as Thuc. 1. 338 μὴ δοῦν φθάσαι ἀμαρτίας (not fail to be beforehand with us in one of two things), κακῶσας . . . ή βεβαιώσασθαι ν. (3) εἰ μὲν γάρ . . . εἰ δὲ, as Isocr. or. 11 § 43.—Remark that the modification of this phrase used by Eur. Or. 1. 151, ἐνότος γάρ οὐ σφαλέντες ἔχεμεν κλῶς, | καλῶς βαθύτερες | καλῶς στεγώ- 

.....

1822 f. γιγαντίως . . . χρυσόντως. Although it is usually the Chorus that announces a new comer, it is best to follow the mss. in ascribing these words to Orestes, who has already so often enjoined silence (1236, etc.). The παρέπτωθι in 1333 confirms the mss., since a trimer is seldom divided between the Chorus and another speaker. (The alteration between the Chorus and Creon in O. C. 839 ff. is an exception.)—ὑπηρέτη —for the aor., cp. 668.

1824 f. ἄλλως τε καὶ φροντον τε.: i.e., besides the general claim of ἄλλως, they have this special claim. So fr. 61 (a short speech begins τοῖς φρόνοις σώφρονα), ἄλλως τε καὶ θύρη τε κάργειά γένος. Aeschylus uses ἄλλως τε πάντως καὶ (P. V. 636, Pers. 683).

οι οὕτως εἴη: i.e., ostensibly, the relics of a kinsman; in her secret meaning, retribution.

1826 f. τυπόμινοι: 265 n. The faithful old servant scolds them as if he was still their παιδαγωγός.

παρ’ οὔτω, ‘of no account,’ is usu. joined with éναι (as O. T. 983), or with verbs of ‘esteeming,’ such as ἐγένε (Ant. 35). The phrase here may be compared with Ant. 466 παρ’ οὔτων ἄλογοι (εἰστί), n.
οῦτι οὐ παρ’ αὐτοῖς ἄλλο ἐν αὐτοῖς κακοῖς
toῖσιν μεγίστοις ὤντες οὐ γιγανώσκετε;
ἀλλ’ εἰ σταθμοῖς τοῖσιδε μὴ κύρουν ἐγὼ
πάλαι φυλάσσων, ἢν ἄν χωρὶς ἐν δόμοις
tὰ δραμέν’ ύμων πρόσθεν ἢ τὰ σώματα.
νῦν δὲ εὐλάβειαν τῶνδε προνεμήν ἐγὼ.
καὶ νῦν ἀπαλαξθέντε τῶν μακρών λόγων
καὶ τῆς ἀπλῆστου τῆςδε σὺν χαρᾷ βοής.
eἰσω παρελθένθ’, ὡς τὸ μὲν μέλλεων κακὸν
ἐν τούτοις εὐστ., ἀπηλλαχθαὶ δ’ ἀκμῆ.

ΟΡ. τῶς οὐν ἔχει τάκτευθεν εἰσιώντι μοι;

ΠΑ. καλῶς: ὑπάρχει γάρ σε μὴ γινώσκαι των.

ΟΡ. ἤγγειλας, ὡς ἐοικεν, ὡς τεθηκότα.

ΠΑ. εἰς τῶν ἐν Ἀἰδοῦ μάνθαν εἴθαδ’ ὁν ἀνήρ.

ΟΡ. χάρουσιν οὖν τούτοισιν; ἢ τίνες λόγοι;

ΠΑ. τελουμένων εἰσαι ἀν’ ὡς δὲ νῦν ἔχει,
καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

with gl. in marg., ἐγγεγενεμένος ἢ δίοις τοῦ γένους. 1339 ἔν παρ’ αὐτοῖς] Fritzsch conjunction φόρι αὐτοῖς: Wecklein (Ars p. 113) ήπερ πως. Nauck would read δον οὐ παρ’ αὐτοῖς ὄντες οὐ γιγανώσκετε (‘when we do not recognize that ye are not at home’), deleting ἄλλα ἐν αὐτοῖς κακοῖς τοῖσιν μεγίστοις.—γιγανώσκετε L, A, etc., and Ald. 1340 σταθμοῖς L. 1341 ὑμῖν L, with most mss., and Ald.: ἡμῖν τ. 1342 ήμῶν L, and Ald.: οἴμοι. 1343 This v. is rejected by Ahrens and Morstadt. 1344 ἀπῆλθεν τ. and Ald.: ἀπελευσθον L and A. Meineke conj. ἀπαλαχθαὶ οὖν χαράς made in L from συνχαρά.—Furgold

1340 οὐ παρ’ αὐτοῖς k. ἐπ. Here παρά has its simple locative sense, ‘beside.’ παρά κακοῖς differs from ἐν κακοῖς just as παρά πυρ (Od. 7. 154) from ἐν πυρ. They stand, not ‘just on the verge,’ but ‘just in the midst,’ of deadly perils. αὐτοῖς is repeated, because it intensifies each of the prepositions. (Cp. 720 ὑπ’ αὐθῆς, στήλην, n.)

1341 σταθμοῖς, the door-posts. Cp. Od. 22. 181 (with ref. to the watchers at the door of the armoury), τῶ δ’ ἑστα ἑκάτερθε παρὰ σταθμοῖσι μένοντε. For the dat. of place, see 174 n. He stood there to intercept any inmate whom the sound of voices outside might have brought to the doors.

1342 οὐν παρ’ αὐτοῖς: τὸ τρόμην: 1343 ὑμῖν...ὑμῶν: the repeated pron. has a certain sarcastic force; ‘ye would have had your plans in the house,’ etc. If any change were needed, ἡμῖν for ὑμῖν would be the best.—τὰ δραμέν’ 85n. A listener at the doors must quickly have discovered that Orestes had returned; and Clyt. would have been warned. τὰ σώματα is a hint that the lives of the avengers would then have paid the penalty. 1344 τῆς...καὶ νῦν. Cp. Tr. 88 νῦν τ’ (= ‘but as it was’), followed in 90 by τοῦ τ’ (= ‘but now’). 1345 οὖν χαρὰ βοής has been rashly changed to οὖν βοὴ χαρὰς (cr. n.). The latter would throw the emphasis on χαρὰς: but it is the βοὴ, not the χαρὰ, which he deprecates.

1346 ἀπηλλαξθῆναι: for the perf. (implying ‘at once’), cp. 64 n.: Ἀτ. 479 ἄλλα τὸ καλὸς τῷ δ’ ἐκκαλοῖς τοῖς τεθηκέας τὸν εὖ γενόμενον χρή. In 1335 we had ἀπαλαξθέντε: cp. 163, n. on γάν. 1347—1348 It has been held that these verses, or at least 1340—1344, are spurious (cr. n.). Certainly Orestes has already heard from Electra that Clytaemnestra exults in the news of his death (1153—1156). Still, it is natural that he
that ye see not how ye stand, not on the brink, but in the very midst, of deadly perils? Nay, had I not kept watch this long midst of these doors, your plans would have been in the house before yourselves; but, as it is, my care shielded you from that. Now have done with this long discourse, these insatiate cries of joy, and pass within; for in such deeds delay is evil, and 'tis well to make an end.

Or. What, then, will be my prospects when I enter?

Pae. Good; for thou art secured from recognition.

Or. Thou hast reported me, I presume, as dead?

Pae. Know that here thou art numbered with the shades.

Or. Do they rejoice, then, at these tidings? Or what say they?

Pae. I will tell thee at the end; meanwhile, all is well for us on their part—even which is not well.

should make some reference (as he does in 1341) to his emissary's performance of the task. Not less natural is the question in 1343, since the old man, who entered the house at v. 803, is the only person who can tell whether the feeling described by Electra still exists.

1339 τάντας αυς, 'the next things,' i.e., the conditions with which he will have to deal as soon as he enters. Cp. 728 καταβαίνειν, and 1307 ποντάνθηκεν.

1340 ὑπάρχει ε.π.λ., 'it is secured that no one shall recognize thee': cp. Eur. Hec. 171 ὑπάρχει, ὑπάρχει μὲν τῶν ἐν τῷ ἄλλος ἐν τῇ ὑπάρχει, ἐν τῇ ἑπεραί μὲν τῶν ὑπάρχειν. Dem. or. 3 § 15 τούτον ὅτι ὁ ὑπάρχειν ὦττα τῷ ἀλλα ὑπάρχει. —For the verbal ambiguity of σεικάνειν, cp. Ant. 288 (n.).

1341 ὅτι Λόκοιν, ὅτι τότε:. for the double ὅτι, cp. Ant. 735 δράσας τὸν ὅτι εἴρηθεν ὅτι εἴρηθεν καὶ τὸν Λόκον; and τρ. 394. The pron. με is easily understood; cp. 1200.

1343 εἰς τόν ἐν 'Αλεποῦν. ἄνηρ, 'one of the dead': for this indefinite use of εἰς, cp. Isocr. or. 20 § 11 ὅτι εἰς ἐνότοις ἐν τῷ κυρίως. More often τις is added, as Ar. fr. 418. 4 τῶν ἀδοκησιν εἰς ἐν τίς (cp. Ant. 169 τις ἐν, n.). Here ἄρην virtually = τις. —Campbell renders: 'I would have you know that you are the only dead man who is in the light of day' (ἐνθάδε, as opp. to ἐν 'Αλεποῦν). But ἐνθάδε must surely mean, 'in the house.'

1344 χαλρων καὶ τούτων...; Though ὅτι has L's support, ὅτι, the prevalent reading, is far better. With ὅτι, the sense would be, 'rejoice under these circumstances' (not, 'in these things'); see on τρ. 1118 εἰς τόν χαλρων προομιέ. 1345 κ. τ.λ. cannot mean 'when the deed of vengeance is being done.' Rather it is a purposely vague phrase: 'when our task is being finished'; 'towards the end': i.e., when, the vengeance having been taken, that work is being crowned by re-establishing a rightful rule in the house. Cp. Eur. Andr. 997 (ὑπερασπίζονται) ἦν πάρος μὲν ὅτι ἵππος, τούτων τούτων τούτων. —For the phrase has a similar tone of mystery and reserve. —For the neut. plur. part. in the gen. abs., without subject, cp. Aesch. Th. 374 εἰς ἐντολήν: Eur. Ι.Α. 1021 καλῶς τοῦ καθεμίστος: Thuc. 1. 115 § 3 ἐσχάτων: Xen. Cyr. 1. 4. 14. σημαίνατον. ὅτι οὐ καὶ τότε ἐχει, but, as things stand now, τις καλῶς καὶ τότε ἐχει, all the conditions on their part (that of Clyt. and Aeg.) are good (for us), καὶ τά μη καλῶς (ἐχει), even those which are not morally good,—viz., Clytamenstra's joy at
Λ. τίς οὖτός ἐστ', ἀδελφέ; πρὸς θεῶν φράσον.
ΟΡ. οὐχὶ ξύνης; ΛΑ. οὗτε γ' εἰς θυμὸν φέρω.
ΟΡ. οὐκ οὑσθ' ὅτω μ' ἐδώκας εἰς χέρας ποτὲ;
ΗΛ. ποίω; τί φοινείς; ΟΡ. ὃ τὸ Φακέων πέδων ὑπεξεπέμφθην σῇ προμῆθεία χερῶν.
ΗΛ. ἡ κείνου οὖτος οὖν ποτ' ἐκ πολλῶν ἐγὼ μόνον προσήγορον πιστῶν ἐν πατρός φόνῳ;
ΟΡ. δ' ἐστίν μὴ μ' ἐλευχὴ πλείοσιν λόγων.
ΗΛ. δ' φιλτατον φῶς, ὃ μόνον σοτῆρ δόμων Ἀγαμέμνονοι, πῶς ἡλθες; ἡ σὺ κείνος εἰ,
ὅς τόνδε κἀ' ἐσωσάς ἐκ πολλῶν πόνων;
ὁ φιλταται μὲν χείρες, ἡδιστὸν δ' ἐκὼν ποδῶν ὑπηρετήμα, πῶς οὐτώ πάλαι
ἐνυών μ' ἐληθες οὐδ' ἐφαυμε, ἀλλὰ μὲ
loyment ἀπωλλος, ἐργ' ἐκὼν ἡδιστ' ἐμοί;
χαίρ', ὁ πάτερ-πατέρα γὰρ εἰσορῶν δοκῶ.
χαίρ' ἦσθι δ' ως μᾶλλον σ' ἀνθρώπων ἐγὼ
ἡχήρα κάφιλη' ἐν ἡμέρα μῆι.
ΠΑ. ἀρκείν δοκεί μοι τοῦς γὰρ ἐν μέσῳ λόγων,

A too has τακεῖων: but the Ald., τὰ κείων. 1347 εὐλέος: τι κείως L, with
most MSS., and Ald. 1348 χράσα L: χειράς A, and Ald. 1350 προμήθαι
L, with μ' written over τι by a corrector. προμῆθεια A, and Ald.: προσήρα Pal.
1351 δ' τοῦτ' Meinecke conj. δν τότ'. 1352 προσήρα Dindorf: προσήρα
MSS. 1353 f. In L μ' has been made from μ' εἰ is in an erasure: and the σ of δ'
EL. Who is this, brother? I pray thee, tell me.
OR. Dost thou not perceive? EL. I cannot guess.
OR. Knowest thou not the man to whose hands thou gavest me once?
EL. What man? How sayest thou?
OR. By whose hands, through thy forethought, I was secretly conveyed forth to Phocian soil.
EL. Is this he in whom, alone of many, I found a true ally of old, when our sires were slain?
OR. 'Tis he; question me no further.
EL. O joyous day! O sole preserver of Agamemnon's house, how hast thou come? Art thou he indeed, who didst save my brother and myself from many sorrows? O dearest hands; O messenger whose feet were kindly servants! How couldst thou be with me so long, and remain unknown, nor give a ray of light, but afflict me by fables, while possessed of truths most sweet? Hail, father,—for 'tis a father that I seem to behold! All hail,—and know that I have hated thee, and loved thee, in one day, as never man before!

PAE. Enough, methinks; as for the story of the past, has been added by a corrector.

1857 L. Bothe conj. δ ἐλπίζω μὲν χειρᾶς, which Blaydes adopts.—ἐδώτων δ' ἔχων MSS., and Ald. For ἔχων, Schneidelwin conj. ἔμοι: Ermerius and Bergk, νῦν: Wieck, σῶν: F. W. Schmidt, ἔμω, and for τὸδών, τῶνων. 1860 ἡσιωτ' ἐμοὶ MSS., and Ald.: Erfurdt and others conj. ἡσιώτα μοι. 1881 Nauck conj. χαίρω δ' πάτερ μοι: πατέρα γὰρ ἵδε δρῶν δοκεῖ.—δεικ. L. 1882 τότε δ' In L the δ' has been added by S.—μάλιστα α') σ' made in L from τ.'

A speaker has referred to himself in the 3rd person, he quickly reverts to the first, as in O. C. 6 (n.) ἔμοι will follow ἡσιώτων in v. 3.

1887 L. δ' χειρᾶς: she takes his hands in her own. This explains why the poet has not written ἐλπίζω μὲν χειρᾶς: we see, too, how natural is the transition to ἔχων, as she is looking in her old friend's face. The sense is, ἔχων πέδας α' τὰ ἡσιώτα ὑπερήπησαν, viz., in the journeys to and from Phocis.

1889 οὗτ' ἐφικμεῖς, 'and didst not give any light.' This absolute use of the word is sufficiently interpreted by the context; it is scarcely needful to supply (e.g.) τις ἄλλης ἔχεις, or συνήκα σεαυτόν.—φαίνω is never really intrins. (=to appear) except in the epic aor. φαίνεσθαι (Ili. 11. 64, Od. 12. 241, etc.).

1890 ἔργυ ἔχων, 'possessed of them,' 'knowing them': ἔργα being 'facts,' as opp. to λόγοι (59 f. ὁταν λόγοι θαυμων | ἐργασά σωῷ), cp. Ant. 9 ἔχεις τι κείμενα κοινωνας;—Others explain, 'while engaged in a course of action' (cp. Ant. 300 πανευρυλας...ἕχων, n.).—For ἔμωρ, after μα, cp. O. C. 811 μοι μὲν | φύλασσο εφορμᾶτο ἐνθα χρήν παλέως ἔμι (n.).

1888 πατέρα. This is the only tragic trimeter in which the third foot is formed by a single word of three short syllables. When the third foot is a tribrach there is usu. a caesura both in the third and in the fourth foot (as O. T. 248 καὶ κακῶς μν ἄμορφον ἑκτάνιον βίον: cp. Eur. Tho. 497): or at least in the third foot (as Ant. 31): But it should be observed that the pause after χαίρω, δ' πάτερ makes a vital difference. The movement of the verse begins afresh at πατέρα, and the effect of that word to the ear is like that of a tribrach in the first, rather than in the third, place of a trimeter. Hence we may defend the text here, and yet concede that no tragic poet could have written such a verse without the pause (e.g. ἐδοθ' ἀμενος πατέρα ποτ' εεσοφαν δοκεῖ).
πολλαὶ κυκλοῦνται νῦκτες ἥμεραι τ᾿ ἵσαι, αἰ ταῦτα σοι δεῖξουσι, Ἡλέκτρα, σαφῆ.
σφῶν δ᾿ ἐννέας γε τοῖς παρεστώτων ὅτι
νῦν καροὶς ἔρδειν· νῦν Κληταμήνητρα μόνη·
nῦν όντις ἄνδρῶν ἐνδον· εἰ δ᾿ ἐφεξῆς,
φροντίζεθ’ ὡς τούτοις τε καὶ σοφώτεροι
ἀλλοι τούτων πλεῖοσιν μαχούμενοι.

ΟΡ. οὐκ ἂν μακρῶν ἔδ᾿ ἡμῶν οὐδὲν ἂν λόγων,  
Πυλάδη, τὸδ᾿ εἰς τούγρον, ἀλλ’ ὅσον τάχος
χωρεῖν ἐσώ, πατρῷα προσκύνανθ’ ἐδὴ
θεῶν, ὡς οπεῖρ πρὸς πάλαι ναὸν ὑπάνει.  

Ἡ. ἀνὰς Ἀπολλον, ἓλεος αὐτῶν κλῆ,
ἐμοῦ τἆς τούτων, ἡ σε πολλὰ δὴ
ἀφ’ ὅν ἔχουμι λιπαρεί προῦσθην χερί.

1385 In L the 1st hand wrote κυκλοῦνται: a later hand altered this to κυκλοῦσι: but the letters στα were again written above, and στ partly erased. κυκλοῦσι A, with most mss., and Ald.: κυκλοῦνται Γ (from κυκλοῦνται), Pal., T. 1367 σφῶν] σϕῶν L, εν  

μέας (the needs of the interval, until death): Eur. Med. 819 περσοὶ πάντες σὺν μέας λόγιοι (between the present moment, and her deed): Or. 16 τὰς γὰρ ἐν καὶ σιγὰ τόχαι (the fortunes of the house in the interval).

The acc. τοῦς...λόγους is resumed in 1366 by τάστα, because the sentence πολλαὶ κ.τ.λ. has intervened. Cp. Thuc. 2. 62 τὸν δὲ πῶν...ἄρχεται μὲν ὅμως καὶ ἐκεῖνα ἐν οἷς Ἀλλοτριοί, ἀτέθεια καὶ ὅρθος αὐτῶν ὑποτενύμονας: Th. 287 αὐτῶν δὲ ἐκεῖνον, resumed in 289 by νῦ.

κυκλοῦνται, the form originally written by the scribe of L, is confirmed by usage, though the other reading, κυκλοῦσι, displaced it in most MSS. See on Th. 139 κυκλοῦσι, the only instance of κυκλοῦσι used intransitively which occurs in Greek before Aristotle.

1387 σφῶν δ᾿ ἐννέας γε: ‘And further’ (γε, i.e. besides counselling Electra), ‘I tell you,’ etc.: cp. Ai. 1150 ἐγὼ δὲ γού ἀνήρ ὅστακτα κ.τ.λ.: Eur. Or. 1326 ἐγὼ δὲ γού ἐπεκελεύσα. (This is better than to take γε as emphasising ἐννέα only; ‘I warn you,’—whether you will heed me or not.) Hermann’s conjecture, ἐννέα γε, is no improvement.

1370 L. τοῦτοι refers to ἄνδρῶν in

1369, the male domestics, who are supposed to be now busied out of doors. Ἀλλοι are the bodyguards, δορυφόροι, of Aegeithus, who may be expected to return ere long from the country (313); σοφώτεροι (μάγεσθαι), as being trained to arms. Since the two comparatives, σοφώτερος and πλεῖος, are not linked by a conjunction, τούτων cannot be construed with both; it is perhaps best taken with πλεῖος. ‘Ye will have to fight both with these men (the olketai), and with others of greater skill, more numerous than these.’

Another view is that ἄνδρῶν in 1369 refers to Aegeithus and his armed followers, while τοῦτοι in 1370 means Clytemnestra and her women-servants: this seems less natural.

1372 εὐθύς is adv.: lit., ‘this task would no longer seem to be in any way (οὔτων) a case for many words, but for entering,’ etc. The two constructions of ἔργων ἐστιν, as=ορμις est, are here combined. (1) For the gen., cp. Ar. Plu. 11154, οὐκ ἔργων ἐστὶν οὔτων στραφόν: (2) for the inf., Ai. 11 καὶ σ᾿ ἐνεία τίς θεῖος πατάλεος τύλης | εὐθὺς ἔργων ἐστίν. The peculiarity here is that, instead of the simple ἔργων, we have τόδε τούργον,
many are the circling nights, and days as many, which shall show it thee, Electra, in its fulness.

(To Orestes and Pylades.) But this is my counsel to you twain, who stand there—now is the time to act; now Clytemnestra is alone,—no man is now within: but, if ye pause, consider that ye will have to fight, not with the inmates alone, but with other foes more numerous and better skilled.

Or. Pylades, this our task seems no longer to crave many words, but rather that we should enter the house forthwith,—first adoring the shrines of my father’s gods, who keep these gates.

[Orestes and Pylades enter the house, followed by the Paedagogus.—Electra remains outside.

EL. O King Apollo! graciously hear them, and hear me besides, who so oft have come before thine altar with such gifts as my devout hand could bring! And now, O Lycean Apollo, with such vows as I can make,

omits ye, and Ald. : Hermann wrote ἐνεστὼ γῷ. 1368 κλυταμένητα L, as also in 1473, where, however, it has been made from κλυταμένητα. 1372 ἦμι L.—οὔτοι ᾧ | Nauck conj. ἦντον (Fröhlich, ἦντος). 1376 προστην | In L the scribe wrote προστη, but the ο has been altered (by himself?) to 8 (=ou), with 0 over it.—Blaydes (1873) writes προστη: so too, by independent conjecture, Wecklein (1877).

from which ἐργον has to be supplied with the gen. and with the inf. ‘Cp. Eur. Andr. 551 ὃς γάρ, ὃς δεικε μοι, [σοχείτι τοῖς ἐργον]. 1374 f. πατρία, instead of πατρίων: cp. 1190 n.—ἐνθα, images of the gods (O. T. 878 δαμίβων εἴην, n.), placed in the πρότυπα, here a statelier term for πρότυπον, the porch or vestibule of the house. Cp. Ar. Vesp. 875 ὥ δέντον ἄνα, γείτον Ἀγκεία τοῖς πρότυπος προκείμενοι προστηκαί. The gods of the entrance were esp. Apollo Agиеus (cp. 637 προ-στατής), and Hermes. But this who, with Zeus, are invoked by the returning herald in Aesch. Ag. 509—515: cp. id. 519 σεμνή τε μάρτιοι βαλμένη τοις ἄντιθεσιοι.

προστητήται: the worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wafted a salute to the god. Orestes and Pylades perform this act of reverence before each ἐποι in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (643), Electra makes her prayer.

1378 ἄφε δεί: for ἀπό, denoting one’s resources, cp. 1127 n.—ἐχομι: optat. of indefinite frequency in past time; cp. Ph. 289 n.: Tr. 905 κλαίει δ’ ὥργανον ὑπὸ | γιασθενειν.

λυτραν, earnest, devout: cp. 451 n.— προστητὴν σε, presented myself (as a suppliant) at thy shrine. Similarly προ- στάτης is ‘one who presents himself before a god,’ ‘a suppliant,’ O. C. 1171, 1278. The only other trace of προστητήν as =‘to approach,’ with an acc., is in a fragment from the Τυφών of Sophocles (fr. 599, Nauck 2nd ed.). Athenaeus, in illustrating the word καρχήσεως, quotes it as follows (p. 475 A): Σωφρονής ὁ Τυφών: προστήτην μείον | τράπεζαν ἀνθρώπων ταῦτα προστήτη | καὶ καρχήσεως: adding, πρὸς τὴν τράπεζαν φάσας προσκελιθυείται τοῖς δράκοντας κ.τ.λ. The meaning was, then, that the serpents ‘approached the table’; a parallel for the use here. Schweighäuser, indeed, conjectured προστήτην (cp. Aescli. Pers. 203 βωμὸν προστήτην), and Bergk, less well, προστητήν.

Blaydes and Wecklein read 'προστήτην; but ἐπέστη 

1379 καὶ ἔλει ἔλει | ὑπό: lit., ‘I make the prayer with such means as I have’; i.e., no longer with offerings—
σοφοκλεούς

αἰτῶ, προπίπτω, λίσσομαι, γενού πρόφρων ἡμῖν ἄρωγός τῶν ἰδῶν τῶν θουλεμάτων, καὶ δείξων ἀνθρώπωι τὰτίμια τῆς δυσσεβείας οία δωροῦνται θεοί.

στρ. ΧΟ. ἵδεθ ὅτιν προνέμεται

2 τὸ δυσέριστον αἷμα φυσῶν Ἀρης.
3 βεβαίω ἄρτι δωμάτων ὑπόστεγοι
4 μετάδρομοι κακῶν πανομηριγμάτων
5 ἀψυχοί κώνες,
6 ὁστὲ οὐ μακρὰν ἐτ' ἀμμενεῖ
7 τούτων φανέρων οὐκ εἰρομένου αἰώρομένου.

ἀντ.

παράγεται γὰρ ἐνέρων
2 δολίτοις ἄρωγός εἰσὶ στέγας,
3 ἀρχαίοιπλούτα πατρὸς εἰς ἐδώλια,
4 νεκρόπτην τῶν αἵμα τε φθορῶν ἔχων.

Nauk. conv. τίμων. 1380 πρὸ πιτων ᾽L (made from πρὸ πίτων): a letter (τ;?) has been erased after ρ. προπίπτων A, and Ald.: προπίπτων τ. 1383 In L the σ of τὸς is followed by an erasure (of τ;?)

since none are at hand—but with heartfelt vows. Schol. ὧν δυσμάόμεν έχω, λόγους δένουν, οὐ θεῶν.
1380 I read προπίπτω, as metre requires, not προπίπτω. The first syllable of πιτων is never long. Thus, where τ is needed, Aesch. Pers. 588 has προ- πίπτωτε, and Soph. O. C. 1754 προ- πίπτωτε: but, requiring τ, Eur. Suppl. 63 writes προπίπτωτα.
1384—1397 Third stasimon. Strophe, 1384—1390 = antist., 1391—1397. For metres see Metrical Analysis.
This short ode fills the interval of suspense. The Chorus imagine the avengers, who have just passed within, as guided by divine powers to their goal. 1384 ἦσθ" like τρ. 831 ἦθ' ὦν, ὦ παιδεῖς κ.τ.λ. It seems necessary to alter ὅτιν, the reading of L (cr. n.). προνέμεται expresses a gradual and regular advance. προνέμεται is lit. 'to go forward in grazing.' The midd. occurs only here; nor is the act. found in a strictly parallel sense; in Aesch. Ε. 313 καθαρὰς χείρας προνέμων = 'putting forward.' But we have the analogy of ἐπικέμε- νως, as meaning to encroach on a neighbour's pastures; Arist. Pol. 5. 3. 9 τῶν εὐφθωρῶν τῇ κτήσῃ ἀποσφέας, λαβοῦ (τοις εὐπόροις) πάρα τῶν ποταμῶν ἐπικέμε- νως. In Aesch. Ag. 485 ἂντως ἄγων ὁ θεός δρόος ἐπικέμεναι | ταχύτατος, some make ἐπικέμεναι pass., 'is encroached upon'; but ταχύτατος is in favour of its being midd., like προνέμεται here: 'the limit of a woman's belief (too lightly won) quickly oversteps the border (between fact and fiction).
Campbell suggests that the image in προνέμεται is from fire 'eating its way' forward, and compares Her. 5. 101 ὁ ἄρ' ἀλκίνη ἐν ἀλκίνη ὅτι τὸ πῦρ ἐπικέμενο πὸν ἀνθ. This hardly agrees so well with the idea of a stealthy advance. 1385 τὸ δυσέριστον αἷμα, bloodshed,
I pray thee, I supplicate, I implore, grant us thy benignant aid in these designs, and show men how impiety is rewarded by the gods!

[Electra enters the house.]

CH. Behold how Ares moves onward, breathing deadly Strophe. vengeance, against which none may strive!

Even now the pursuers of dark guilt have passed beneath yon roof, the hounds which none may flee. Therefore the vision of my eye shall not long tarry in suspense.

The champion of the spirits infernal is ushered with stealthy Anti- feet into the house, the ancestral palace of his sire, bearing keen-edged death in his hands;

deadly vengeance, against which the guilty will strive in vain. δυνάμεων δύναμις: cp. 220 ὄν ἐρώτα. Not, as the school. took it, ‘bloodshed caused by unholy strife’ (between mother and children).—φονέων: cp. Eur. I. A. 125 ὀδ θερήματα above ἔθνη. 1894 νεκρόντων αἱ μακρεῖς ἔκαθον Λ: where χερῶν has been made from χερῶν. Over αἷμα is written ἄντι ἔφορος. There is no variation in the L, except χερῶν in T. But the Aldine has νεκρόντων (not νεκροίντων): and this stands also in the lemma of the scholiast on 1304, in the edition printed at Rome in 1518 by Lascaris. He may have taken it from the Aldine, which appeared in 1502.

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ΣΟΦΟΚΛΕΟΥΣ

5 ὦ Μαίας δὲ ταῖς
6 Ἔρμης σφ' ἄγει δόλου σκότω
7 κρύψας πρὸς αὐτὸ τέρμα, κούκτερ ἀμμένει.

στρ. Ἡλ. δ' φύλταται γυναῖκες, ἀνδρεῖς αὐτίκα
tελοῦσι τούργου· ἀλλὰ σίγα πρόσμενε.
Χ.Ο. πῶς δή; τί νῦν πρᾶσσουσιν; Ἡλ. ἦ μὲν ἐς τάφον
λέβητα κοσμεῖ, τῳ δ' ἐφέστατον πέλας.
Χ.Ο. σύ δ' ἐκτὸς ἥξας πρὸς τί; Ἡλ. φρουρήσουσ' ὅπως
Ἀγασθος ἡμᾶς μὴ λάθη μολὼν ἕως.
Κ.Δ. αἰαί· ὠ στέγαι
φίλων ἐρμοῖ, τῶν δ' ἀπολλύσων πλέαι.
Η.Δ. βοᾷ τις ἐνδοῦν ὥσκ ἀκούετ', δ' φίλαι;
Χ.Ο. ἥκουσ' ἀνήκουστα δύνασαι, ὧστε φρίζαι.

For conjectures, see below. 1396 L has ἐρμής τῇ ἄγει, with an erasure after τῇ rather larger than the space for one letter. Nothing is legible in the erasure, except what seems to be the beginning of τ. [Some discern θ in the erasure, and θ written above it: I fail to do so.] ἐκατά Α., and A.δ.: ἐκατάτευχε Ε' τῇ τῇ τῇ τῇ (=Lb), and Vindobonensis. For conjectures, see below. 1398 ἀνδρεὶς] ἀνδρεῖς mss. 1399 τελοῦσι. In L ἐνως is written above (i.e. ἐνως, in the house). 1401 τῷ δ' [The scribe of L wrote τῷδ', but ὠ has been

the hands'; they could no longer have meant, as the context requires them to mean, simply, 'charged with,' 'bearing with him.' This fact—that some abstract word is required—is, to my mind, the strongest argument in favour of ἀμμέν.

If νάκοντον is right, the α must be short. Yet the verse corresponds with 1387 μὲτ : ἄδρομοι κακὶ | ὧν πᾶν | στραφματὶ | ὧν Α., a doxhmia dimeron. Now, analogy would suggest that νάκοντον is Doric for νέκοντον. Cp. νακοντὴ (Ἀι. 820): νακος (Homo.): νεκροφης (κνας, ἀλειφ. Arist.). Even when the second part of the compound begins with a consonant, we find such forms as νεκαγῆς ([Ευξ.] Ι. Α. 1623), νεκαλῆς, νεκηρός, νεκφαρος. Yet at least two exceptions occur. (1) ναῦλης in Nicander Alexiph. 358 and 364: although the α is normally long. (2) Anthol. Pal. 7. 13 παρθένους νεκάδων: in an epigram ascribed to Leondias of Tarentum, c. 280 B.C. It seems possible, then, that Sophocles should have written νακοντον.

Other interpretations, and the various conjectures, are considered in the Appendix. 1398 f. ὦ Μαίας δὲ ταῖς. Hermes χθώνος, whom Electra had already in-
voked (111), acts here in his twofold quality as τουμαστὸς and δόλων. Cp. Ph. 133 Ἐρμής δ' ὁ πέμυσις δόλως ἡγήσατο νῦν. A like part is assigned to him in the Chaerophor. 727 χθώνος δ' Ἐρμής | τοιοῦτο έμφατικον | ἐθυμάθον | ἐμφατικον | τοιοῦτον ἐμφατικον | τοιοῦτον ἐμφατικον | τοιοῦτον ἐμφατικον (like a favouring wind) | πράξην ὁμολογεῖν. Ἐρμής σφ' ἄγει is the most probable reading. The erasure in L, and the variants in later mss., have prompted conjectures. Thus Neue, whom Nauck and Wecklein follow, writes ὅτι τῇ ἄγει: G. Wolff suggests ἔξις τῇ ἄγει: Kitzåla, ἀγεῖ εκεῖνα. But it is rash to assume that 'Ἐμοί is a gloss: cp. [Ευξ.] Khes. 210 ἀλλ' εὐ τῇ τῇ Μαίας πῶς μείζει καὶ πᾶλα | τεῖνει τὴν Ἐρμής, δι' ἔχεα φολίτων ἄνα. If the σ of σφ' had been lost after 'Ἐμοί, φιλάρει might have led to εκατά, and this to mistaken remedies, such as ἐκατάτευχε (cf. n.). 1398—1510 Exodos: the vengeance. 1398—1441 A koomos. It falls into two principal parts. (1) 1398—1421: the death of Clytaemnestra. (2) 1422—1441: Orestes and Pylades re-enter; Aegisthus approaches; and they prepare to receive him.
and Hermes, son of Maia, who hath shrouded the guile in darkness, leads him forward, even to the end, and delays no more.

[Enter ELECTRA from the house.]

EL. Ah, dearest friends, in a moment the men will do the Strophed;—but wait in silence.

CH. How is it?—what do they now?

EL. She is deck ing the urn for burial, and those two stand close to her.

CH. And why hast thou sped forth?

EL. To guard against Aegisthus entering before we are aware.

CLYTAE MESTRA (within). Alas! Woe for the house forsaken of friends and filled with murderers!

EL. A cry goes up within:—hear ye not, friends?

CH. I heard, ah me, sounds dire to hear, and shuddered!

The general structure of this kommos is clearly strophic; but critics differ on details. The simplest view is that of Dindorf and others, that vv. 1398—1421 form a single strophe, =antis tr. 1423—1444. The lyric verses 1407, 1413—4, and 1419—1421, correspond respectively with 1428, 1433—4, and 1439—1441: for these, see Metrical Analysis. It is usually held, with Hermann, that the correspondence of the iambic trimeters also must be exact. This makes it necessary to assume a gap in our text after v. 1427 (n.), and a second after 1429 (n.), besides the defect in 1432. See Appendix.

1400 ELECTRA hastens out of the house. She performs the part of an ἔξαγγελος, so far as to describe the situation at this moment in the house: then Clytaemnestra's cry is heard, like that of the dying king in Aesch. Ag. 1343 ff. In the Orestes (408 B.C.) Electra has a similar part, perhaps suggested by this. Helen's cry is heard within, and Electra says to the Chorus (1297), ἡκούσας; ἄρες ἰστή ἔχουσιν ἐν φώνι. 1409 τελειόν, fut. This 'Attic' fut. of τελέω is frequent: e.g. 1435; O. T. 232: O. C. 630, 881, 1634, etc. But τελείων has also good authority: Dem. or. 21 § 66 διατείλον: Plat. Rep. 425 διατειλέουσιν.

1400 τάφον (cp. 1140 n.). Nothing would be gained by reading ταφή (1210).—Ἄργα, the urn: cp. Aesch. Ag. 444 σπάδων γεμίζων ἔλθετας σιδηρόν.—κοσμόν. In Il. 23. 253 ff. the golden urn containing the bones of Patroclus is 'covered with a linen veil.' In Il. 24. 756 the urn with Hector's ashes is 'shrouded in soft purple robes.' Leaf observes there: 'In Etruscan graves very fine linen covers are found spread on the stools on which stand the urns containing the ashes.' Some such 'dressing' is denoted by κοσμεῖ: but wreaths of flowers may also be meant.

1404 AILAI: ἡ στῆγας. Dindorf (Metra p. 106) reads these words as a dochmiae (— — — — — —): Nauck and Wecklein take them as an iambic triadop (— — — —). The latter view seems correct. The hiatus after αἰλαί is excused by the pause of the case. Cp. Anti. 1276 φεύ γε, ὅ τι θυμός. Ph. 1106 αἰλαί αἰλαί (=1086 χίη μοι μοι).

1407 ἀνήκουστα, lit., 'not to be heard': then, 'dreadful to hear': cp. ἀργά. So Eur. Hipp. 362 ἐκλείσε, ᾗ, ἀνήκουστα τάσι πρόφητος μελέτη θρο- μένα. Antiphon or. 1 § 22 δεσπαται ἀθέμιστα καὶ ἀτέλειστα καὶ ἀνήκουστα καὶ καθὸ καὶ ἄλλων.
ΚΛ. οίμοι τάλαντ' Ἀλησθεὶ, ποῦ ποτ' ὄν κυρεῖς;
ΗΛ. ἵδον μάλ' αὐθ ἀθνεῖς τις. ΚΛ. ὁ τέκνον τέκνον, ἰομίκηρε τὴν τεκούσαν. ΗΗΛ. ἀλλ' οὐκ ἐκ σέθεν
φιλείρθ' οὖτος οὐδ' ὃ γεννήσας πατήρ.
ΧΟ. ὃ πόλις, ὃ γενεὰ τάλανα, νῦν *σοι
μοιρά καθαμερία φθίνει φθίνει.
ΚΛ. οίμοι πέπληγμα. ΗΗΛ. παίσου, εἰ σθένεις, διπλήν. 1415
ΚΛ. οίμοι μάλ' αὖθις. ΗΗΛ. εἰ γὰρ Ἀλησθεὶς γ' ὁμοῦ.
ΧΟ. τελέσθ' ἀρά' ζώσω οἱ γὰς ὅπωι κείμενοι.
ταλίρυντον γὰρ αἷμ' ὑπεξαίρουσι τῶν κτανώτων 1420
οἱ πάλαι θανάτες.

καὶ μὴν τάρεσών οἴς: φωνία δὲ χείρ
στάζει θυμής Ἄρεος, οὐδ' ἔχω *ψευέων.

and Hermann: φιλείρθ' most ss., and Ald. 1409 ποῦ ῥ., and Ald.: ποῦ ῥ.
1410 ὁ τέκνον τέκνον Τ (Triclinius), Vindobonensis: ὁ τέκνον ὁ τέκνον L (in which these words form a separate v.), with most ss., and Ald. 1412 οὐδ' Vindobonensis, Dindorf: οὐδ' ῥ. L, with most ss., and Ald.
1413 ὁ πόλις, ὃ γενεὰ
Gomperz conj. ὃ Πάλητος γενεὰ, which Nauck and Wecklein adopt,—νῦν οἷος is suggested by Hermann (who, however, kept σε), and independently by K. Whitelaw (Sophocles translated into English Verse, p. 437). νῦν σε: Bellermann writes νῦν σου.
1414 καθαμερία Triclinius, and r: καθ' ἡμερὰ L: καθαμερία A, with most ss., and

1410 ἰδοὺ, referring to sound (as we could say, 'there!'): so Α. 870 ἰδοῦ, ἰδονοῦν αὐθ ἀθνεῖς. —μάλ' αὖθις: O. C. 1477 έ, ἰδονοῦν αὖθις ἀρματυτίτω σι δια-
προύσων βαθοι. 1412 ἐκ τεθνέον: for ἐκ, cp. O. C. 51 κοῦν δύσωμεν ἐκ γ' ἐμοὶ φανεῖ. —γεννήσας
πατήρ: cp. 261: Τ. 311 ὅ φωτός
πατήρ: Ο. Τ. 703 τοῦ φωτεινώτατος πατρός.
1418 εἰ. The traditional reading φθίνει. φθίνει is vindicated, and all diffi-
cultly is removed, by the slight change of σε to σοι.
The μοῖρα καθαμερία is the fate which has afflicted the house day by day. In the only other place where καθαμερίοσ occurs (Eur. Ph. 229), it has this sense, 'daily'; nor is any other, indeed, tenable. (cp. 259 κατ' ἡμ.ρ.)
The fate is now being extinguished (φθίνει) by the righteous act of venge-
ance, which, according to the poet's view in this play, closes the misfortunes of the race (cp. 1510 τῇ νῦν ὄρη τῆλεσθεν). For φθίνει said of an σοIl which wanes or dies out, cp. fr. 718 (ἄθα). αὐθείς τε καὶ φθίνει πάλαι.
Others explain as follows. (1) Keeping both σε and φθίνει φθίνει: 'fate is de-
stroying thee this day.' But the alleged evi-
dence for a transitive use of φθίνει is very small and doubtful: see Appendix. (2) Keeping se, but reading φθιναι φθιναι: 'now it is the doom of this day that thou shouldst fade.' Both these versions force an impossible sense on καθαμερία.
That explanation of it was a mere makeshift of the scholiast; δ' γενεὰ τοῦ οἴκου τοῦτον, κατὰ ταύτην σε τὴν ἡμέραν ἢ Μοῖρα
ed φθοράν καὶ ἐκλάτωσιν τοῦ γένους ἄγει.
Nor is the objection to these inter-
pretations merely verbal. They repres-
ent the Chorus as despoμing that doom of the race which entails yet another deed of bloodshed. But, as Whitelaw well observes, this commits Sophocles to the Aeschylean view of the vengeance 'as a new crime in the series of crimes' (Translation, p. 437). The Chorus are in the fullest sympathy with the avengers. They regard the slaying of Clytaemnestra not as a new calamity, but as a welcome retribution: cp. 1434 τά πείνα εἰ θέμεναι,
and 1508 ff. The words ὃ πόλις, ὃ γενεὰ express the feeling of these πολιτείαι (1527) that the cause of the house is that of the city. They hail the approaching
ΔΗΛΕΓΡΑ 189

CLYT. (within). O hapless that I am!—Aegisthus, where, where art thou?
EL. Hark, once more a voice resounds!
CLYT. (within). My son, my son, have pity on thy mother!
EL. Thou hadst none for him, nor for the father that begat him.
CH. Ill-fated realm and race, now the fate that hath pursued thee day by day is dying—is dying!
CLYT. (within). Oh, I am smitten!
EL. Smite, if thou canst, once more!
CLYT. (within). Ah, woe is me again!
EL. Would that the woe were for Aegisthus too!
CH. The curses are at work; the buried live; blood flows for blood, drained from the slayers by those who died of yore.

[Enter Orestes and Pylades from the house.

Behold, they come! That red hand reeks with sacrifice to Anti-Ares; nor can I blame the deed.

Ald.—φίλοις: φίλοις L (the first of the second φίλοι made from o). φίλοις φίλοις is also in T, L², Pal., T: while A, with a few others, and the Aldine, have φίλοι only once. Hermann wrote φίλοις, φίλοις. Dindorf conj. φίλοις έξει. Blaydes gives φίλοις φίλοις (dat. of φίλοις). 1416 Λησθεΐσα γι' έγερθήσει Hermann: θ' Λ, with most ms., and Ald.: θ' r. 1417—1421 L divides the vv. thus: —τελεύτα—| γάρ—| τολλύριον—| κταύληστε βανδάτες. 1417 τελεύτας Trilicinius: τελευτάς L, A, etc., and Ald. 1419 τολλύριον Bothe: τολλύριον ms. (τολλύριον L).
Fröhlich conj. τολλύριον. 1422 f. The ms. and the Aldine give these two vv. to Electra. Hermann first restored them to the Chorus. 1423 L has the v of
deliverance of Mycenae from the tyrants.
The change of ὁ τόλος, ἤ γενέα into ὁ Πέλοτος γενέα (cr. n.) is equally rash and
infelicitous. 1415 f. Cp. Aesch. Ag. 1343 ΑΓ, ὁμοίων, πένθημα καιρόν πληγὴν τοῦ... 1345 ὁμοίών μᾶλλον αὐθαίρετο πενθήμησι.—ὅποιοι: cp. O. C. 544 δευτέρων ἐπισκόω: Ἀθ. 1307 τί μ' ὧν ἀναλαμβάνω | ἐπανενεργεῖν τις...;
εἰ γὰρ Λησθεΐσα γ' ὧν ἤκου (adv.). The dat., suggested by ὁμοίων, depends on the notion which that exclamation implies; as if (e.g.) κακίνθῳ ἤκουσα μοι were followed by εἰ γὰρ Λησθεΐσα γ' ὧν ἤκου. This is simpler than to supply (α) ἐπιθύμησι or (β) ἔρρις, taking ὧνոμος as a prep.—The reading Λησθεΐσα θ' ὧν ἤκου, though not impossible, is very awkward. The sense would be: 'Oh that thou wert crying,—'and woe to Aegisthus also!' 1417 f. τελεύτας ἄραλ, 'are doing their work.' τελεύτας is transitive, though the object (το έργον) is not expressed. Cp. Tr. 825 n.—οι...καλωροι, Agamemnon: for the plur. (like οι...βανδάτες, 1421), cp. 146 γονέαν, n.—οιταλ: 711 n.
1422 f. καλ μήν: 78 n.—στάδεις θυρ-λήσ: the gen. depends on the notion of fineness; cp. O. C. 16 βρίσας | δύναται: fr. 364 ἄραγεν βρισάς. (There is no other example of στάδω in this constr., for in fr. 491, ἄκου...στασάται τομής, the sense is, 'sap dripping from the eleft wood.' )—The θυρή is φώνο. Cp. Shakesp. H. IV., pt. 1, act 4, sc. 1, 113, 'They come like sacrifices in their trim, | And to the fire-eyed maid of smoky war | All hot and bleeding will we offer them.'
ψέγμα, Erfurdt's correction of λέγειν, deserves the favour which it has found with almost all editors from Hermann onwards. If λέγειν be sound, the sense
ΣΟΦΟΚΛΕΟΥΣ

ΗΔ. Ὠρέστα, πῶς κυρείτε; ὙΡ. τάν δόμουι μὲν καλῶς, Ἀπόλλων εἰ καλῶς ἐθέστωσεν. 1425
ΗΔ. τέθηκεν ἡ τάλαινα; ὙΡ. μὴ κετέ ἐκφόβοι μητρὸν ὡς σε λῆμα ἀτιμάσει ποτέ.
ΧΩ. παύσασθε. λεύσοι γὰρ Ἀἰγυπτῶν ἐκ προθῆλου.
ΗΔ. ὡ παΐδες, οὐκ ἄψωρροι; ὙΡ. εἰσορᾶτε ποῦ τοῖς ἀνδρὶ; ὙΔ. ἐφ᾽ ἡμῖν οὖσοι ἐκ προστάτου κυρεῖ γεγέθωσι — — — — — — — — — — — —
ΧΩ. βάτε καὶ ἀντιθύρων δοῦν τάχιστα,

θηλῆς in an erasure.—ψέγων Erfurdt : λέγειν muss. 1424 κυρείτε Reisig and Elmsley: κυρεῖ L, with most mss., and Ald.: κυρεὶ γε Triclinius: κυρεὶ δὲ Hermann. Kolster conj. κυρεὶ τάδ᾽; εὖ (others, τάδ᾽; εὖ: or τὰ γ᾽ ἐν): Wecklein, κυρεῖ; λέγειν: εὖ. 1426 τέθηκεν ἡ τάλαινα) The mss. and Ald. give these words to Orestes. Erfurdt restored them to Electra. 1427 After this v. Erfurdt supposed three vv. to be lost. See below. 1428 ί. λεύσασθε] In L the second σ has been added above the line.—After ἐκ προθῆλου Seidler, Hermann and others suppose the loss of a trimeter. 1430 εἰσορᾶτε ποῦ τι: εἰσορᾶτε ποῦ L (but the accent on τι is from a later hand), with

must be, ‘utterance fails me;’—at a moment so terrible. But οὐδ᾽ ἐχω λέγειν is not equivalent to οὐδ᾽ ἐχω φάνειν, nor, again, to οὐδ᾽ ἐχω τι λέγω (or τι φῶ). It ought to mean rather, ‘nor can I describe’ (what I see): which would be strange here. Hermann suggested that οὐδ᾽ ἐχω λέγειν might be an unfinished sentence,—‘but I cannot tell,’ (whether the avengers have accomplished their deed). This, however, as he allows, would be frigid. So also would ψέγων be, if explained in his way (‘I cannot complain that they have not well dyed their swords’). Taken, however, in its natural sense, ‘nor can I blame the deed,’ ψέγων is forcible enough. In Aesch. CH. 989 the converse corruption took place, λέγω becoming ψέγω.

1424 κυρείτε is a certain correction of κυρεῖ. With Hermann’s conjecture, κυρεῖ δὲ, the sense would be, ‘now, how goes it?’—δὲ giving animation to the question.

1425 ίδοντεν: cp. 36 f. Contrast the calm confidence of Orestes with his words of anguish in Aesch. CH. 1016 f., ἀλγὼ μὲν ἦγε καὶ πάθος γένος τε παῦ[, | ἀλήθη νῆσις τῆς ἐχων μᾶκαμά.]

1426 f. ἐκφοβοῦ. ὡς: 1309 n. The sense of λέμα is not necessarily either good or bad; thus Fidn. P. 8. 44 το γενέαοι: | λέμα: O. C. 960 λέμα δειδῆς: though it generally implies at least a strong spirit. Cp. however Fidn. P. 3. 24 ἐχεῖ τοιαῦτα μεγάλων ἀράτων | καλλιπέτλων λέμα Κορωνίδας, where, as here, λέμα implies blame, though it has no epithet (Gildersleeve happily renders, ‘wilful Coronis’).

After v. 1427 Erfurdt and others suppose the loss of three verses answering to vv. 1404—1406 (αιαὶ...φλαί): see note in Appendix on 1398. The context itself, however, does not indicate any lacuna. In a calmer scene, doubtless, we might have looked for some comment from Electra on the announcement that Clytemnestra is dead. But this is a passage full of excitement and hurrying action. The warning παύσασθε in 1428 is sufficiently justified by the brief dialogue between Orestes and Electra which has already taken place (1424—1427).

1429 ἐκ προθῆλον, like ἐκ τοῦ ἐμφανῶς (Her. 4. 130), ἐκ τοῦ προφανῶς (Thuc. 3. 43 § 3), ἐκ τοῦ φανεροῦ, etc.: ἐκ being used as above in 455, 725. In this adverbial phrase the adj. is merely a stronger ὕθος, as in Αἰ. 1311 βασιλῶν προθῆλον (‘before all eyes’). Its other sense was ‘clear beforehand’ (Dem. or. 18 § 196 el. ἂν οὐ προθῆλα τὰ μελλόντα).

Here, again, it is supposed that we have lost a trimeter, answering to 1409. (Hermann suggests ἀλλ᾽ ἐξεικότο γ᾽, ὡς παρεσκευασμένα.) But the context, at least, does not show any gap in the sense.

1430 ὁ παῖς: cp. 1220 ὁ παῖ, n. — οὐκ ἄψωρρον, sc. έλευ, into the house.
EL. Orestes, how fare ye? OR. All is well within the house, if Apollo’s oracle spake well.
EL. The guilty one is dead? OR. Fear no more that thy proud mother will ever put thee to dishonour.
CH. Cease; for I see Aegisthus full in view.
EL. Rash boys, back, back! OR. Where see ye the man?
EL. Yonder, at our mercy, he advances from the suburb, full of joy.
CH. Make with all speed for the vestibule;

most mss., and Ald. 1491 τῶν ἄνδρων; ΗΛ. ἐβ’ ἡμῖν οὖσοι. So Hermann. In L and most mss. the words are divided thus: τῶν ἄνδρων ἐβ’ ἡμῖν; ΗΛ. οὖσοι κτλ. The Aldine gives to Electra the whole passage from ὤ ταῦτα (1430) to γεγραμμένον inclusive, and has ἡμῖν instead of οὖσοι. Nauck would prefer, τῶν ἄνδρων ἐβ’ ἡμῖν τοῦτον; ΗΛ. ἐκ προσαυτοῦ κτλ.: or, with Martin, τῶν ἄνδρων ἐβ’ ἡμῖν; ΗΛ. ἐκ προσαυτοῦ | χωρὶς γεγραμμένον οὖσοι. One ms. (Pal.) has χωρὶς γεγραμμένον οὖσοι ἐκ προσαυτοῦ.—As Hermann saw, the second part of a trimeter has been lost after γεγραμμένον. 1499 κατ’ ἀντίθεσιν] Blaydes conj. κατ’ ἀντίθεσιν τοῦτ’; οὖς, in his text he writes κατ’ ἀντίθεσιν, οὖς. Paley conj. κατ’ ἀντίθεσιν 8;—κατάτιτι θυρών

Cp. Αἴ. 369 οὐκ ἔκτις ἄφορον ἐκκείμενον πόρδα; Ο. Τ. 430 n.

1491 οὖς ‘in our power’; cp. Ο. C. 66 ἐπὶ τῷ πλῆθει λέγει; Ρh. 1003 μη ’ελθ’ ἔτσι ἐτῶ τάδε. Χεν. Αἴ. 3. 1. 35 ὠς μὴ θαυμάτω ἐν τοῖς βαρβάροις γεγραμμένοι, ἀλλὰ μᾶλλον...ἐκεῖνοι ἐβ’ ἡμῖν. The sense of ἐβ’ ἡμῖν is the reason for giving the words to Electra, and not, as L does (cr. n.), to Orestes.—Not, ‘towards us.’ With a dat. denoting persons, ἐν would mean rather ‘again,’ as in Od. 10. 214 ὠν’ ο’ γ’ ὁμοθυγαρχεῖν ἐπὶ ἄνδραν. It is different when the dat. denotes a place, though even then such a sense for ἐν is rare; Π. 5. 327 κατέναν ἐνι ἐγνωσάρθησαι ἐλαυνέμεθα (‘towards’).

Some have thought that the words of Orestes in this v. should be metrically equivalent to those of Clyt. In 1411, οἴκετε τῷ τεκνῷ. Nauck, for example, proposes τῶν ἄνδρων ἐβ’ ἡμῖν τοῦτον; This seems, however, a groundless assumption.

1496 πάντως γεγραμμένον. The rest of the trimeter is lost. Hermann suggests κάρτα στὶν στούδι τοῦδε.

1498 δέναι κατ’ ἀντίθεσιν, ‘make for the vestibule.’ If the words are sound, κατά, lit. ‘down upon,’ denotes the point on which the rapid movement is directed. The application of κατά, with gen., to downward movement, in the literal sense, is not rare; cp. Π. 13. 504 αἰχμῇ...κατά γάλα | ὑεργεῖ: 3. 217 κατὰ χειροῦν δηματη πῆς. Again, it can denote ‘descent upon’ in a purely figurative sense (λέγειν κατὰ τινος). The peculiarity here is that, while the movement is literal, the descent is figurative. Even κατὰ σκοτοῦ τοξεῦνων (Herod. 6. 7. 19) is different, since the arrow is conceived as describing a curve. I do not know any real parallel for this use of κατά. It seems to justify some suspicion of the text.

The word ἀντίθεσιν is known only from the following passages, (Hr. Οδ. 16. 159 στῇ δὲ κατ’ ἀντίθεσιν κλίσσι, describing a position outside of the hut: usually rendered, ‘he stood over against the doorway.’ (2) In Lucian, ἀντίθεσιν is the wall opposite to the door of a room; in this wall a second door is made, to admit of a crowd streaming through the room. In Lucian οὕμνη. 8 the sense is the same.

1501 κατὰ τὴν ἀντίθεσιν seems to mean, as in the Οἰδίπος, a place close to the doors; probably just inside of them, and (from that point of view) ‘over against them’; a vestibule, or entrance hall. Cp. 328 πρὸς θυρῶν εἴδοσεν. As πρὸς θυρών was a collateral form of πρὸς θυρῶν (ὑπερε. 816. 4, etc.), ἀντίθέσιν may have been such a form of ἀντίθεσις. If so, the desirable accus. for κατὰ could be at once obtained by κατὰ ἀντίθεσιν. The corrupt v. 8 in one ms. (Γ’), κατάτιτι θυρών, is also noteworthy. κατὰτιτι does not occur: jur. Π. 23. 116 we have κατὰτι
νῖν, τὰ πρὶν εὖ θέμενοι, τάδ᾽ ὡς πάλιν.

ΟΡ. θάρσει· τελοῦμεν. ΗΛ. ἡ νοεῖς ἐπειγή νῦ.

ΟΡ. καὶ δὴ βέβηκα. ΗΛ. ταῦθα ᾧν μέλιτ᾽ ἐμοί.

ΧΟ. δι᾽ ὅτος ἂν παυρά γ᾽ ὡς ἡπίως ἐννέπει

πρὸς ἀγνόα τοῖνε συμφέροι, λαθραῖον ὡς ὀροῦσθ᾽ 1440

πρὸς δίκας ἀγώνα.

ΑΓΙΣΘΟΣ.

τῆς οἴδεν ὑμῶν ποῦ ποῦ ὦν Φωκῆς ξένῳ,

οὺς φαο' Ὀρέστην ἡμῖν ἄγγελαι βίον

λελουπόθ᾽ ἵπποικοῖσιν ἐν ναναγίοισι;

σε τοι, σε κρίνω, ναὶ σε, τὴν ἐν τῷ πάρος

χρόνῳ βρασείαν· ὡς μάλιστα σοι μέλεω

οἴμαι, μάλιστα δ᾽ ἂν κατεινδύαν φράσαι.

ΗΛ. ἔξοιδα: πῶς γὰρ οὐγί; συμφορᾶς γὰρ ᾧ

ἐξωθὲν ἐκεῖν τῶν ἐμῶν τῆς φιλάτης.

ΑΙ. ποῦ δὴν ἂν εἰεῖν οἰ ξένοι; διδασκεῖ με.

ΗΛ. εὐδον· φίλης γὰρ προξένου κατήνυσαν.

Γ': see below. 1484 τάδ᾽ ὡς πάλιν MSS. For ὡς, Dindorf conj. αβ: Gleditsch, ε': Fritsch, τάδ᾽ ὡς τελείων. Heimsoeth would read τάδ᾽ α', omitting πάλιν: Hartung, πάλιν, omitting τάδ᾽ ὡς. 1485 The words ἡ νοεῖς are given by the MSS. to Orestes; Erfurdt restored them to Electra.—νῦν Turnebus: νῦν MSS. 1486 —1441 δι᾽ ὅτος...ἀγώνα. Triclinius restored these vv. to the Chorus; in L and other MSS., as in the Ald., they are given to Electra.—L divides the vv. thus:—

δι᾽ ὅτος— ἡπίως— πρὸς— ὀροῦσθ᾽ ἀγώνα. 1487 1488 ἡπίως] γρ. ἡπίως (with ὀν. written above), S in L. ἡπίως Triclinius. 1440 L has the τ of λαθραῖον

in an asterisk. 1441 In L two or three letters have been erased after ὀροῦσθ᾽. 1449 Added L, with ἡ written above by the 1st hand. 1448 ἕμων L. 1448

τα, ἄνατα as opp. to ἄνατα. This suggests a feasible possibility, with τυρώμα, ἄρας ἄρας τυρώμα, where κάτατα would be indicated by a gesture, 'haste the departure.'


1488 ἡ νοεῖς, lit., hasten 'on the path that thou hast in view,'—i.e., to the execution of the plan within the house. Cp. Αἰ. 868 τά γὰρ οὐκ ἔβαζεν εὖς:

The ground for giving the words ἡ νοεῖς to Electra, rather than to Orestes (cr. n.), is not merely that her share in this verse then becomes the same as in v. 1415. That ground would be inconclusiv (cp. 1431 n.). The better reasons are these: (1) the simple τελοῦμεν is thus far more forcible. (2) ἡ νοεῖς, if said by Orestes, would be a feeble reference to the wish of the Chorus; as said by Electra, it is a natural comment on τελοῦμεν. 1489 καὶ δὴ βέβηκα: cp. 558 n.: Ττ. 345 καὶ δὴ βέβαιοι. 1497—1441 These verses are antistrophic to 1417—1421. δι᾽ ὅτος implies gentle, whispering tones; cp. Theocr. 14. 27 ἱᾶμεν τῷοτος δ' ὅτος ἐγεντο πόρος...

ἄνυχος ἀνεύομαι. ἡ ἀδελφή, 'as if kindly,' 'with seeming gentleness': not like ἡ προσφυγέω in 1452.—λαθραῖον, as epith. of ἀγώνα, has a predicative force,—'that he may rush upon his doom without foreseeing it'; it may thus be represented by an adv., 'blindly.'—δικάς ἀγώνα. δίκη is the just retribution which awaits
that, as your first task prospered, so this again may prosper now.

Or. Fear not,—we will perform it. El. Haste, then, whither thou wouldst.

Or. See, I am gone. El. I will look to matters here.

[Exit Orestes and Pylades.

CH. 'Twere well to soothe his ear with some few words of seeming gentleness, that he may rush blindly upon the struggle with his doom.

[Enter Aegisthus.

AEGISTHUS.

Which of you can tell me, where are those Phocian strangers, who, 'tis said, have brought us tidings of Orestes slain in the wreck of his chariot? Thee, thee I ask, yes, thee, in former days so bold,—for methinks it touches thee most nearly; thou best must know, and best canst tell.

El. I know, assuredly; else were I a stranger to the fortune of my nearest kinsfolk.

AEG. Where then may be the strangers? Tell me.

EL. Within; they have found a way to the heart of their hostess.

val σὲ Reiske: καὶ σὲ MSS., and Ald. 1446 μᾶλιστα σοι Blaydes and Fritsch: μάλιστα σοι L., Ald., and vulg. 1449 τῶν ἐμῶν τῆς φιλάττας r, and Ald. (the prevalent reading). L has τῶν ἐμῶν τῆς φιλάττας, with τῆς (not ης) written above τῆς, and τῆς (not ης) written above τῶν of φιλάττας. (It is probable that only ης and της were written by the 1st hand, and that the τ in each case was added later.) Some of the later MSS., as L3 and Pal., have τῶν ἐμῶν τῶν φιλάττας: or τῶν ἐμῶν γε φιλάττας.—Vauvilliers conj. τῶν ἐμωχων φιλάττας: Hartung, τῆς ἐμῶν τῶν φιλάττας: Lentin and G. Wolff, τῶν ἐμῶν τῆς φιλάττας. 1450 δίδασκε με] Schol. in L, γράφεται μενε μοι. This may have come from the corrupt δίδασκε μοι (Pal., and 1st hand in E).—ἀν' eler' Nauck conj. ἄρ' elaiν', or (with ἀ for ἄρ' τα νῦν εἶν' 1461 ἐνδον φίλης γάρ προεῖνου] Hartung writes ἐνδον φίλης ἐπὶ προεῖνου: Blaydes, ἐνδον φίλης δ' ἐπὶ προεῖνου, conjecturing also φίλης γάρ ἐς ἐξῆς him. ἕρης ἀγών is the struggle which this retribution brings upon him,—his conflict with the avenging power.

1444 ναυαγίον: cp. 730, where, however, it refers to the general wreck of chariots. Here it ought to denote the later and independent disaster, which affected the chariot of Orestes only.

1445 σὲ τοι: cp. Ant. 441 n.—κρίνεις ἀνακρίνεις, 'question': Tr. 314 τῆς δ' ἄν με καὶ κρίνεις; Cp. Ant. 399 n.

1448 εἰς συμφοράς, which can denote either good fortune (1230) or evil, suits the purposed ambiguity. For the ear of Aegisthus, her reply means: 'Of course I know; else I should be a stranger to the fortune of my nearest kinwoman,'—viz., her mother. She leaves him to decide whether she means that Clytaemnestra is afflicted or rejoiced by the news. And meanwhile η συμφορά τῆς φιλάττας has a further meaning—Clytaemnestra's death—which he cannot yet surmise.

Possibly this is the only ambiguity intended. But τῆς συμφοράς τῶν ἐμῶν τῆς φιλάττας might be genitive of η συμφορά τῶν ἐμῶν η φιλάττα, 'the most welcome fortune of my kindred,'—i.e., 'my brother's return.' Cp. 1273 φιλάττας | ὄδον. To intend this as an inner meaning would certainly be quite in the manner of Sophocles; cp. O. Τ. 337 ἔργων ἐμών τῆς ἐμῆ, τὴν σην' δ' ὄμων | ναινών αὐτοὺς κατέβας. For other views, see Appendix.

1451 φίλης γάρ προεῖνον κατηρίσεων. The ostensible meaning is that they have reached her house, οἷαν being understood. Cp. Αἰ. 666 ἀνείποι | ἀλλ' ἐδιότα: Ant. 804.
ΣΟΦΟΚΛΕΟΥΣ

Α1. ἦ καὶ θανόνι ἡγείελαν ὡς ἐπτυμὼς;
ΗΛ. οὐκ, ἀλλὰ καπέδειζαν, οὐ λόγῳ μόνον.
Α1. πάρεστ’ ἀρ’ ἦμιν ὡστε καμψαῦν μαθεῖν;
ΗΛ. πάρεστι δήτα, καὶ μάλ’ ἄξηλος θέα.
Α1. ἦ πολλὰ χαίρειν μ’ ἔπασα οὐκ εἰωθῶς.
ΗΛ. χαίρεις ἀν’, εἰ σοι χαρτα τυγχάνει τάδε.
Α1. συγάν ἄνωγα καναδεκκύναι πύλας
τάσιμν Μυκηναίωσιν Ἀργείωσιν θ’ ὀράν,
ὡς εἰ τις αὐτῶν ἐλπίσω τεκναῖα πάροσ
ἐξήρετ’ ἁνδρὸς τοῦτο, νῦν όρών νεκρὸν
στῶμα δεχθαι ταῦμα, μήδε πρὸς βιαν
ἐμόν κολαστόν προστυχων φύσῃ φρένας.
ΗΛ. καὶ δὴ τελείατα τάπ’ εὕρων,
τῷ χάρῳ χρώσων
νοῦν ἔσχον, ὡστε συμφέρειν τοῖς κρείσσοσιν.

(as Wunder, φιλός γὰρ πρὸς ἔτους).—καθῆρεσιν καθῆρεσιν Dobree on Arist. Plut. 607, in accord with Phrynichus (in Bekker’s Anecd. 1. p. 14): ἄνωθεν δασύνωσιν οὐ Αττικω. καὶ ἡμῶν ἐκ τῆς συναλωθής καθῆρεσιν γαρ. Porson also wrote ἄνωθος in Eur. Ph. 463 (=453 Dind.), ‘Moeridi, Herodiano et aliis obsecutus.’ Our mss. of the tragic dramatists preserve no traces of an aspirate in ἄνω or ἄνωτος. Eiloldt explains this by supposing that Tragedy followed the epic usage, which (acc. to schol. on ἄνωθος in I. 2. 347) did not employ the aspirated forms. 1458 οὐκ, ἀλλὰ ἐκ’ ἀλλὰ L, but there has been an attempt to cancel the accent on ἐκ. The Ald. gives οὐκ’ ἀλλὰ. 1456 χαίρειν μ’] μ’ is wanting in A and E. 1457 χαρτα made in L from χαρτα.—τυγχάνει A, with most mss., and Ald.: τυγχάνω L, and the

τὸν παγκόσμιον...θάλαμον |...ἀνώτοσαν.
O. C. 1562 ἔξωναι |...τάν’ | νεκρὸν
πλάκα.
The hidden meaning is, φιλός προδώνα καθηραῖαν φων. they have accomplished her murder. To the ear of the audience, the nature of the ellipse would be plain enough.—This is Whitelaw’s view, and I am now satisfied that it is the best. The English rendering given above is borrowed from his verse translation, ‘To the heart of their hostess they have found their way.’ I formerly took the inner meaning to be, φιλός...πρόξενοι καθηραῖαν (confiscatus). But this is hardly warranted by (e.g.) Eur. Or. 89 αὖμα γενέθλιον καθηραῖαν: and the genitive ought to suffice for both meanings.

1452 ἦ καὶ: 314 ἂ—ὡς ἐπτυμώς,
like ὡς ἀληθῶς, etc. This emphasising use of ὡς with adverbs of the positive degree was probably developed out of its use with superlatives, as ὡς μᾶλθα.
1458 οὐκ, ἀλλὰ κατεθέσαν. The added words, οὐ λόγῳ μόνον, represent the sense of the clause suppressed after
AEG. Have they in truth reported him dead?
EL. Nay, not reported only; they have shown him.
AEG. Can I, then, see the corpse with mine own eyes?
EL. Thou canst, indeed; and 'tis no envious sight.
AEG. Indeed, thou hast given me a joyful greeting, beyond thy wont.
EL. Joy be thine, if in these things thou findest joy.
AEG. Silence, I say, and throw wide the gates, for all Mycenaeans and Argives to behold; that, if any of them were once buoyed on empty hopes from this man, now, seeing him dead, they may receive my curb, instead of waiting till my chastisement make them wise perforce!
EL. No loyalty is lacking on my part; time hath taught me the prudence of concord with the stronger.

[A shrouded corpse is disclosed. ORESTES and PYLADES stand near it.]

inferior mss. of Suidas (τ. ν. χαρότα): in the better mss. of Suidas this v. is wanting.
1459 Μυκηναίοι: Wiesler conj. Μυκηναίοι: Nauck, with Herwerden, rejects this v. 1460 αὐτῶν: ἀποτέλεσιν Nauck, with Benedict and Herwerden.
1468 κρείττονι: L: κρείττονι I, and Ald.

however A. 112 χαίρειν, ἁθάνα, τάλλι
διὸ σ' ἐφέλει, i.e., 'be happy in all else.'

1457 While τυχάνοι has the support of L, the more prevalent reading τυχάνα is the better here. She means, 'Rejoice, if this is matter for joy,' rather than, 'You might (or would) rejoice, if it were' such. Cr. 891 εὐ 8 ὅν ἄλεγ̄ν, εἰ σῶ τὸ λόγῳ τῆς ἠδών.
1458 καρπασκυλίνα τολάς, if right, is a pregnant phrase, 'open the gates and show the interior.' Ar. Νυά. 303 ον <μυ ονοδόκος> δώμοι ἐν τελείας ἐγών ἀναδεικνύει. Bold as it is, I incline to believe that it is sound. No probable emendation has yet been made: see Appendix.

1459 Μυκηναίοι: the townsfolk:
Ἀργείου, the people of the neighbouring district: see 4 n., and cp. 116 α ἀλεξάνδρων γάρ. Μυκηναίοι.—πάντα: cp. O. T. 1287 μού διοικεῖν κλήρα καὶ δηλοῦν τιμὰ τῶν τάσις Καρπασκυλίνα τῶν πατριστικῶν. Α. 1183 ἀ πάντως ἀστείο (n.).—I do not think that the verse is spurious: see Appendix on 1458.
1460 οὔτων...ἀνδρῶς: for the gen., cp. 857 n.
As Electra utters these words, the central doors are opened, and the eccy-
clema is pushed forward. This was a small and low stage. A corpse is seen
upon it, the face and outlines concealed by a covering. Near it stand Orestes and
Pylades—the 'Phocians' whom Aegisthus seeks. The eccclylema remains displayed
to the end, and at v. 1507 Orestes and Pylades go out behind it. So in the
Antigone the eccclylema is in view from 1393 to the close, and at 1347 Creon is
led off behind it.

The corpse here is an effigy, like that of Haemon in Ant. 1361 ff. The deuter-
agonist, who had played Clytemnestra, is now playing Orestes.

1469 εις θεοὺς φασὶν ἐκ τῶν μὲν οὐ
tο τετρακύστιος εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.
χαλάτε πᾶν κάλυμμα ἀπ' ὄφθαλμον, ὡς τὸ συγγένεϊ τοι κάπ' ἐμοῦ θρήνων τύχῃ.

1470 τὸ ταῦθ' ὀρῶν τε καὶ προσηγορεῖν φιλῶς.

1471 ἀλλ' εὖ παρανεῖς, κατ' ἐνοίκοι 

1472 τῷ ἔστω, διὰ τὸν καὶ συνεῖς;

1473 ἐξέστη δ' ἐν θεῷ, τότε σῆ 

1474 ἄγνοεσ;
AEG. O Zeus, I behold that which hath not fallen save by
the doom of jealous Heaven; but, if Nemesis attend that word,
be it unsaid!

Take all the covering from the face, that kinship, at least,
may receive the tribute of lament from me also.

OR. Lift the veil thyself; not my part this, but thine,
to look upon these relics, and to greet them kindly.

AEG. 'Tis good counsel, and I will follow it.—(To Electra)
But thou—call me Clytaemnestra, if she is within.

OR. Lo, she is near thee: turn not thine eyes elsewhere.

[AEGISTHUS removes the face-cloth from the corpse.

AEG. O, what sight is this!

OR. Why so scared? Is the face so strange?

AEG. Who are the men into whose mid toils

1468 χαλάτε] Wecklein conj. χάλα τό (Art. p. 22). 1469 τοι r, and Brunck: τῷ L, with most mss., and Ald.: γα Triclinius, and so Blaydes reads.—κά’] καὶ ἄν’
r. 1471 φίλω] In L the 1st hand wrote φίλωσ, which has been altered by erasure to φίλος. φίλος Pal., L², T, etc.: φίλος A, Harl., etc. The Aldine has φίλος, which was explained as the vocative (γιον φίλε, gl. in Aug. c). Purgold

'handle it,' i.e., 'lift it': cp. 905 n.—οὐκ ἐμοί, since Orestes is supposed to be a Phocian stranger.—ταυθ' 'these relics,' he avoids saying either τῷ or τῷ'.

προστηγορείτων φίλως. Lucian (De lucu, c. 13) describes the sorrowful farewells addressed by relatives to the corpse, when laid out for burial: φῆσει γάρ ἡ πατηρ, γορεῖ τι φιλεγόμενος καὶ παρατείνων ('drawing out') ἐκαστῶν τῶν ὀφαλμάτων τέκνων ἡδίστω, ὥστε μοι καὶ τέθνηκας καὶ πρὸ ὁμοί άραντράσθης, μόνον ἐμε τὸν ἄλλων κατατετίκαν κ.τ.λ.

1472 σ. τοῖς ἑλε. Electra.—ἐλ ποι κατ' ολίκοι μοι. The words mean properly, 'if she is anywhere in the house for me,' i.e., 'so that I can see her.' The enclitic μοι, thus placed, could not go with καλεῖ, as it does in Tr. 11.47 κάλεί τό τῶν μοι στῆμα σῶν ὀμαιμοιών. A translation, however, need not mark this.

1474 μηκετ' ἀλλωστε σκόπει: cp. 1225 n.

1475 τών φοβεί κ.τ.λ. As Aegisthus guesses in terror and horror on Clytaemnestra's face, Orestes says, 'Whom dost thou fear? Who is it that thou dost not know?' i.e., 'Why should that face terrify thee? Is it not familiar?'

Campbell remarks: 'After a glance of horrified recognition at the corpse, Aegisthus looks strangely on Orestes. τίνα = διὰ τοῦτο. He refers both φοβεῖ and ἄγροσθι, then, to the fear and bewilderment with which Aegisthus looks at Orestes. But the words of Orestes thus lose the grim force which belongs to them as a comment on οἶμοι, τί λέγοις;

1476 έν. άρκουστάτων. The άρκους (cassi) was a hunting tunnel-net, ending in a pouch (κεκρύφαλος, Xen. Cyng. 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. άρκουστάτα (άρκους, λημν) meant properly such nets taken set up; and άρκουστάτιον, or άρκουστάσια, is the enclosure formed by them (Xen. Cyng. 6 § 6). When used figuratively, as here, the word suggests, not merely the capture of the victim, but also the act of decoying or driving him into the toils. It is thus more expressive than δίκτυα (the general word for 'net'), ἀμφιθητίται (‘casting-net’), or γάγγαμο (a circular fishing-net), —which are also used metaphorically (Aesch. Ag. 358, 1381, 361). Cp. Ag. 1374 πῶς γάρ τις ἐχθρός ἐχθρά πορνών, φίλοις | δοκοῦσι εἶναι, ἡμοῖς άρκουστάταν | ἐφ' ἀράμοις κρίσεις ἐπηθήσατο;

and Erfurdt conj. φιλαο.—Tournier suspects this verse. 1478 ζώντας Tyrwhitt, a correction approved by Musgrave, but first placed in the text by Bruck: ζών τος ms. 1481 καὶ Ὄτες Epist. p. 19. Reiske conj. πν. — ἐσφάλλων made in L from ἐσφάλλω, the reading of Τ and a few others, and of Oιδ. 1488 καὶ σμικρὸν A, etc., and Oιδ.: καὶ ἐπιμέλους L (with κανεμέρ written above by S), and r. 1488 εἰς These two εἰς were omitted by the scribe of L, and have been added in the right hand margin, in an erasure. The hand which wrote them is described as ‘paullo recensior’ by Dindorf, who thinks that the same verses had previously been written there by the first hand, or by the first corrector (S), and then erased. But this seems improbable. The writing appears rather to be the

1477 πάλαι goes with αἰσθανάντα (lit., ‘hast thou not long since been aware?’): not with ἀνταν赎. For πάλαι referring to a recent moment, cp. ὑδής.

1478 In ἀντανδάς, a compound found only here, ἀντι has the same force as in ἀντιγονῶ, Thuc. 6. 4. § 6 τῷ πάλαι (Rhegium) — στασαὶ Μεσσηνῇ... ἄντι-γονῶν, ‘changed its name’ to Messene. Aegisthus ‘changes the designation’ of living men, and speaks of them ἵππος τοὺς ἐκατοντάρχους, in the same terms which would properly be applied to the dead. Thus the strict sense of the words is, ‘Thou perversely (ἀντι-) speakest of the living as if they were dead.’ The acc. ζώντας stands with ἀντανδάς as with the simple ἀδῶν (e.g., Eur. Ἱππ. 582 ἀδών δεῶν χρόσσεων καὶ Ἀρ. γλ., ζώντας τοῦπος εἰς αὐξημέρων. — ἀδών τῆς ὄπως... σκέ. cp. Ο. C. 97; Ο. Τ. 1048.

1481 καὶ μάντες: ‘and, though so good a prophet, (yet) thou wast deceived so long?’ The interrogative καὶ (γας, 1046) is here nearly καί. The antithesis between μάντες and ἐσφάλλων makes this better than to take καὶ as ‘also’ (‘so good a seer thou, and yet deceived so long?’). Others take καὶ as καῖστερ, with ὃς.

1482 παρὰς καὶ σμικρῶν εἰπεῖν. Here καὶ is most simply explained as καὶ ἑν, sc. παρῆς. Cp. Αρ. Λικ. 1031 μέτριος εὐφήμης τί μοι, καὶ πέντε ἑπτα, sc. μετρήησι. See Appendix.

1486 βροτών is a partitive gen., on which θυσίσκειν ὁ μέλλων depends (cp. Thuc. 4. 102 τῶν ἅλλων τὸν βουλῆμαν, etc.); though the sense is not affected in
I have fallen, hapless that I am?

Or. Nay, hast thou not discovered ere now that the dead, as thou miscalled them, are living?

Aeg. Alas, I read the riddle: this can be none but Orestes who speaks to me!

Or. And, though so good a prophet, thou wanst deceived so long?

Aeg. Oh lost, undone! Yet suffer me to say one word...

El. In heaven's name, my brother, suffer him not to speak further, or to plead at length! When mortals are in the meshes of fate, how can such respite avail one who is to die? No,—slay him forthwith, and cast his corpse to the creatures from whom such as he should have burial, far from our sight! To me, nothing but this can

minuscule of S himself; though this is one of the cases in which it is not easy to distinguish it from the writing of the first hand. Other instances are noticed by Mr E. M. Thompson, in the Introduction to the Autotype Facsimile of the Laurentian ms., page 11. The later MSS. have these verses in the text.—τι made in L from τίς—μεμυγμένων άλ, and Ald.: μεμυγμένων τ.—φέρωι άλ, and Ald.: φέρει άλ, made from φέρωι.—Hartung writes, τι γὰρ λαλῶν ἀν έξιν κακοίς μεμυγμένον ('by what speech, mingled with reproaches,' i.e., attempts to exculpate himself at the cost of others). 1487 πρόθεσις ματιν in L from πρόθεσις (the reading of Γ, etc.).

a translation if it be rendered as a gen. absol.

σύν κακοίς μεμυγμένον, 'involved in miseries,' implying here, 'crimes, and their consequences.' For σύν (which need not be taken as a case of tenses), cp. Pind. Ν. 3. 77 μεμυγμένον μέλι λευκὸν σύν γάλακτι. So Pind. Ι. 3. 3 δέδομεν έν λόγοις αὕτωι μεμυγμένοι. The converse phrase (like πρόθεσις κακῷ μοι relatively to πρόθεσις κακῷ, 240 n.) occurs in Her. 7. 203 ἐβαίνει δὲ θυτοίν ὄσσενα οὐδὲ έσευσαν τῷ κακῷ ἐξ ἁρχῆς γημοεῖν οὖ συνενεκείθη. We may also compare Ant. 1311 δελαλά δὲ συνεκεκραμαί δυο (steeped in it'); Ar. Plit. 853 οὕτως πολυφόρος συνεκεκραμαί δαίμων. Shelley, The Cenci, act 5, sc. 4: 'Be constant to the love! Thou bearest us; and to the faith that I, | Though wrapped in a strange cloud of crime and shame, | Lived ever holy and unstained.'

υψικεφ: for the pres. inf. with μέλλω, cp. n. on Ο. Τ. 967.—τοῦ χρόνου, the time implied in μεμυγμένοι.

Many recent critics follow Dindorf in suspecting or bracketing these two verses. Two things should be clearly recognised at the outset. First, that no suspicion is warranted by the fact that the scribe of L accidentally omitted these verses from the text,—as he also omitted several lines elsewhere which are undoubtedly genuine. Secondly, that in the language of these verses there is nothing to which exception can fairly be taken. If they are rejected, it must be on the ground that the thought which they express is inappropriate. But is it so? Aegithus has appealed to mercy, asking for a brief respite. Electra fears that her brother may relent. What gain, she asks, would such a respite be, even to the doomed wretch himself? And her own feeling requires his instant death. It should be noted also that such a pair of verses, containing a general sentiment in an interrogative form, is Sophoclean; cp. Αι. 475 τι γὰρ παρ’ ἡμαρ ἡμέα τέρπειν ἔχει | προσβείς κάλαβες τοῦ γε κατ’ αὐξανό. Also Ant. 453 ff.

1486 έ. ταφετέρωι, birds and dogs: Aesch. Θ. 1010 έχων ουκούν... | ταφετέρωι αἵμα: see on Ant. 1081.—άποττον ήμῶν, far from our sight; the gen. as after words of 'distance from' (Ο. Τ. 762 n.). Cp. Od. 3. 258, where Nestor says that, if Menelaus on his return had found Aegithus still living,—τῶ κέ οἱ οὖδε άνεμην κυρία ένί ταῖς ἐχειναι, | άλλ’ άρα τὸν γε κινέσ τε καὶ οὐνοι κατέθανεν | κελμένοιν, έν πέτω ἐκάς ἀστεως.
μόνον γένοιτο τῶν πάλαι λυτήριον.

οΠ. χωροῖς ἤν εἴσω σὺν τάχει· λόγων γὰρ οὐ

νῦν ἐστὶν ἄγων, ἀλλὰ σής ψυχῆς πέρι.

αI. τί δὴ ἐς δόμους ἄγεις με; πῶς, τὸδ'/ εἰ καλὸν
tουργόν, σκότου δὲ, κού πρόχειρος εἰ κτανείν;

οΠ. μη τάσσε· χώρει δ' ἕνθαπερ κατέκανε

πατέρα τὸν ἅμον, ὡς ἄν ἐν ταυτῷ θάνης.

αI. ἢ παῦ, ἀνάγκη τήντε ἡ στέγην ἰδεῖν
tά ὅ νυτα καὶ μέλλοντα Πελοπίδων κακά;

οΠ. τά γοῦν σ'· ἕγῳ σοι μάντις εἰμί τῶν δ' ἀκρος.

αI. ἀλλ' ὑπάρχειν τὴν τέγην ἐκομπασσας.

οΠ. πῶλ' ἀντιφανείς, ἢ δ' ὄδος βραδύνεται.

ἀλλ' ἐρη. αI. ύψηγον. ΟΠ. σοι βαδιστέων πάρος.

αI. ἢ μὴ φύγω σε; ΟΠ. μὴ μέν ὅπως καθ' ἱδονήν

θάνης φυλάξαι δεί με τούτο σοι πικρῶν.

χρῆν εὐθὺς εἰναι τήντε τοῖς πάσιν δίκην,

1490 γένοιτο has been added in L by S. 1492 ἄγων Heath: ἄγων MSS., and Ald. 1496 εὐθανῆς L. 1496 ἄμων made in L from ἀμων.—ὡς ἄν ἐν] ἄν is omitted in L, A, and most MSS., as in Ald.: while L2, which has ἄν, omits ἐν. Triclinius wrote ὡς ἄν εὐθάνατο. Hermann (after suggesting ὡς ἄν αὐτῆθεν) wished to read ὡς ἄν ἐν, or ὡς ἄν εἰν.—ἐν ταῦτα] εἰσαυδή Vindobonensis, but with γρ. εἰν ταῦτα. 1498 οΠ. In L these two verses stand in an erasure, but are written

Pausan. 2, 16 § 7 Κλυταμνήτρης δὲ ἐκτάφη καὶ Λυτήριος ἀλλογον ἀποτέρω τοῦ ἄγων, εἶτας δὲ ἀπηχωθησαν, ἔνεα Ἀγα-

μέμην τε αὐτὸν ἐκεῖν καὶ οἱ σὺν αὐτῷ ἠκοήθησαν. 1492 ἄγων, discriminem, the issue: cp. O. C. 587: Eur. Ph. 588 μήτερ, οὐ λόγων ἐνewolf: Or. 1291 οὐχ ἔδησα ἄγων: Thuc. 3. 4 με γὰρ περὶ τῆς ἐκείων ἀδι-

κιας ἡμᾶς ἄγων, εἰ σωφρονίσειν, ἀλλὰ περὶ τῆς ἑμετέρας εὐβουλίας.

1496 πρόξειρος...κτανείν. In its primary and usual sense, πρόξειρος de-

notes what is ready in the hand (1116). Here it passes into a wholly different sense, applied to a person whose hand is 'forward' or ready, as πρόθυμος is one whose spirit is forward. Cp. Eur. H. F. 161 τῇ φυγῇ πρόξειρος ἐν, 'prompt for flight' (=φελέγω), where Wilamowitz illustrates the dat. by Pind. O. 4. 14 τροφαῖς ἐτοιμὰς ἐτοιμὰς.

1498 μὴ τάσσε: cp. Ἄπτ. 664 τοπι-
tάσσεσε τοῖς κρατώσεσαι: Eur. fr. 660 τότεν ἐν 

μέλλων η' πτίστασθα όθενο.

—ἐνταπερ, ι.ε. (εκείνη) ἔνθαπερ: cp. 1099. The place meant is the μέγαρον of the house: see on 268 f.

1497 οΠ. τὰν ἀνάγκη, as O. T. 986, Her. 2, 23, Plat. Phaedo p. 67 A, etc.— 

tα τ' ἄντα καὶ μάλληνα: for the omission of this art. with the second partic., cp. 991 n. Aegisthus means: 'Must this house witness, not only those sorrow of our family which exist already, but those others which are to come, if I am slain?' He speaks of his impending doom as if it were due, not to his own crimes, but to the working of the hereditary ἀφα, and implies that it will be followed by other deeds of bloodshed. In saying Πελοπί-

δων, he appeals, as a last hope, to family sympathies. Thyestidae, like him-

self, and Atreidae, like Orestes, are alike 'children of Pelops.' According to the legend, the calamities of the house were closed by the righteous vengeance of Orestes, whom Athena's judgment vindicated from the Furies. 1500 οΠ. τὰ γοῦν σ': σά, though em-

phatic, is elided; see on O. T. 64 πῶλ
make amends for the woes of the past.

Or. (to Aegisthus). Go in, and quickly; the issue here is not of words, but of thy life.

Aeg. Why take me into the house? If this deed be fair, what need of darkness? Why is thy hand not prompt to strike?

Or. Dictate not, but go where thou didst slay my father, that in the same place thou mayest die.

Aeg. Is this dwelling doomed to see all woes of Pelops' line, now, and in time to come?

Or. Thine, at least; trust my prophetic skill so far.

Aeg. The skill thou vauntedst belonged not to thy sire.

Or. Thou bandiest words, and our going is delayed. Move forward! Aeg. Lead thou. Or. Thou must go first. Aeg. Lest I escape thee? Or. No, but that thou mayest not choose how to die; I must not spare thee any bitterness of death. And well it were if this judgment came straightforward upon all

by the 1st hand, and not (as Dindorf thinks) by another early hand. The scribe had originally written, by an oversight, two verses which did not belong here, and then erased them. κακό (or at least καδ) at the end of 1498, and the σο of ἄκρος at the end of 1499, are just beyond the limits of the erasure. —τά γὰρ ὁν. L. Meineke conj. σα γὰρ. 1502 ἐπεφ’ made in L from ἐπεις (as it is written in Γ, Γ, and some others). 1505—1507 Quoted by Nicephorus Vasilakés, Προγνωσάματα c. 6 (Walz, Rhet. Gr. vol. 1. p. 461), thus: ἐχρήν δ’ εὖνδο εύναι τήνθ τοῖς πάσιν δίκην, ἐπί δικαίωσιν τῶν νόμων πράσειν τίθεν, κτείνων τῷ γάρ κακοῦργον οὐκ ἂν ἦν πολ. —Dindorf rejects these three verses. 1505 χρήν L., with most mss., and Ald.: χρή Γ.: χρήν ἰ.—τήνθε added in L above the line,

Appendix. In the theatre, we must suppose, the actor said ἐπεφ’ at full length: and possibly the poet so wrote it.

1506 Σ. ἢ μὴ φύγε σε; ‘(dost thou do this), lest...?’ Cp. O. T. 1012 ἢ μὴ ἔλασα τῶν φυτευόμενων λάβῃς;—μὲν οὖν: O. Κ. 705.—καθ’ ἠδονὴν ἡμέραν: i.e., with such comfort as would be given by permission to choose the place or mode of death. Cp. 1493.

1506—1507 The imperf. χρήν, with εύναι, implies that, though it ought to be so, it is not. The sense is, in substance, what might be expressed by a conditional sentence, ἢ δὲ δίκη ἂν ἂν τοῖς ἄβιοι, εἰ τοῦτ’ ἐπιθύμησθαι.—ἐδωκ’ immediately after the crime in each case; Aegisthus has enjoyed too long an impunity. Cp. 13f. n.—θλικ’ is better here than θλικοί, since it suggests more clearly the reference to the actual case of Aegisthus. The optative is, however, also tenable. It would mark the generality of the statement, ‘any one who should wish;’ and could follow a present,
Οστις πέρα πράσσεις γε τῶν νόμων θέλει, κτείνειν. τὸ γὰρ πανούργον οὐκ ἄν ἦν πολὺ.

ΧΟ. ὁ σπέρμα Ἀτρέως, οὐς πολλὰ παθῶν
di εὐθερίας μῶς ἐξῆλθες
τῇ νῦν ὀρμῇ τελεσθέν.

by S.—1506 πέρα L.—πράσσεις γε MSS.: πράσσεις τι Wunder.—τῶν νόμων] τῶν ἄλλων Γ.—θέλει] In L the 1st hand wrote θέλει, which has been altered to θέλει. Of the later MSS., some (as Γ) have θέλει: others (as A), θελει, and so Ald. 1507 πανούργον MSS. In the citation by Nicephorus (n. on 1505—7), πανούργος was doubtless a mere slip of memory: πανούργος, πανούργα, πανούργειν occur repeat-

χρῆ, no less than χρὴν (cp. Ant. 666).—
τοῖς πάσιν...δοτίς: cp. Ai. 760, where δοτίς refers to σώματα in 758: Ant. 709, where αὐτὸς follows δοτίς in 707: Eur.
Εἰ. 933 κάκεινον στιγμῷ | τοὺς πάθασιν,
δοτίς κ.τ.λ.: Plat. Rep. 566 δ ἄσφαται
πάντας ὃ ἂν περιτηρήσαν.

πράσσειν γε: γε emphases, not πράσ-
σειν, but rather the whole sentence, and
might have immediately followed δοτίς,
if metre had allowed: cp. II. 3. 379
ἀνθρώπους τίμωσθον, δοτίς γ' ἑπτάσιχν ἐμφά-
ση. Certainly πράσσειν τι is no improve-
ment.

κτείνειν, rather than θηρίειν, because
the speaker is himself the executioner.
For the emphatic place of the word, cp.
957 Δῆμοθον.—τὸ πανούργον, equiv. in
sense to οἱ πανούργοι: cp. 972 n.: Thuc.
1. 13 τὸ λρετίκων καθήρων.—Shakesp.
Mess. for Meas. act 2, sc. 2, 91: 'Those
many had not dared to do that evil; | If
the first that did the edict infringe | Had
answer'd for his deed.'

Nicephorus Vasilákēs (Βασιλάκη), a
professor of rhetoric at Constantinople in
the latter part of the twelfth century,
places these three verses of Sophocles at
the head of a short piece in his rhetorical
'Exercises' (Προγυμνάσματα), and makes
them the text of a discourse evidently
prompted by the evils of his own time.
The verses remind us, he says, how well
Sophocles understood the function of
Tragedy as a κατηχητική παίδασωρία, or vehicle
of moral teaching. After setting forth
in action the warning example of Aege-
thus, the poet here ἀκούσθηκεν λόγον ἐκ
φύσιτο τοῖς ἐγκαθσιμένοις, i.e., generalises
the lesson. From a literary and aesthetic
point of view the remark deserves the
notice of those who, like Dindorf, think
who dealt in lawless deeds, even the judgment of the sword:
so should not wickedness abound.

Ct. O house of Atreus, through how many sufferings hast
thou come forth at last in freedom, crowned with good by this
day's enterprise!

edly in his discourse upon this text, showing how the word was in his thoughts. The
same may probably be said of his πέρα τι τῶν νόμων πράσσειν in 1506. 1508 ὃς
ὡς L2 (= Lb).—παθὼν made in L2 from παθῶν. παθὼν Α.

1610 Quoted by
Eustathius p. 881. 34 καὶ τὸ τελευτήν, ὥς τῇ νῦν ὁρμῆ τελευθέν. Musgrave
conj. στερηθέν ('firmly established'), or στελευθέν ('matured').

the verses spurious. If the speech of
Orestes ended with v. 1504, the effect
would manifestly be too abrupt.

1508 δ' στέρνυ 'Ατριάς. The dynasty
of the Atreidae (δεσπόται οί πάλαι, 764)
is about to be restored in the person of
the rightful heir, Orestes (162), who dis-
places the usurper Aegisthus, the repre-
sentative of the Thyestidae.

1509 δὲ οἰνοθηρίας...ἐξῆς, come
forth in freedom. For δὰ denoting the
state, cp. Thuc. 6. 34 § 2 δὲ δὶς φόβου
ἔτοι. The phrase here is in one respect
peculiar. When the verb denotes motion,
δὰ in this idiom usu. denotes a course of
action, and not a state; cp. Thuc. 6. 69
§ 3 δὶς δικής ἔθεσιν, Her. 6. 9 δὶς μάχης
ἔλεγονται: see on Ant. 742.

1510 ὁρμῆ, the enterprise of the
avengers against the tyrants. Cp. Xen.
An. 3. 1. 10 ὃς γὰρ ἦδε τὴν ἐπὶ βασιλέα
ὁρμῆ ('the purpose to attack him').—
teleuthēn, 'consummated,' 'perfected'; i.e.,
'made completely prosperous.' The
word is applied to those who attain
maturity in body and mind; Plat. Rep.
487 Α τελευθεία...παθῶν τε καὶ ἄλλη...Herodotus uses it in a sense akin to that
which it bears here, 3. 86 ἐπευγενήσαντα δὲ
tαῦτα τῷ Δαρείῳ ἐτελεύτατο μη, 'when these
omens came to the aid of Dareius, they
made him completely acceptable.'—In
O. C. 1089 Sophocles uses the form te-
leuθέα. Both τελευτῆν and τελευτόν (as
teleios and telios) were Attic, while the
forms without τ are alone used by Her-
odotus.

This play contains no presage of trouble
to come, and fitly ends with the word
teleuthēn. Contrast the closing words of the
Chor.chor. (1075 f.): θοι δήμα κρανεὶ,
τοι καταληψει μενο χαριẽ,
APPENDIX.

6 f. Δύκειος was a widely-diffused epithet of Apollo. At Athens the Δύκειον was sacred to him, and a seat in the Dionysiac theatre bore the inscription, λεφέως Ἀπόλλωνος Δυκίαν (C. I. A. III. 292). Other places, besides Argos, where he was worshipped under this name were Sicyon, Troezen, Thebes, and Delphi (cp. Preller, i. p. 202). The words of Alcman (fr. 68), πρὸς ᾽Απόλλωνος Δυκίαν, probably refer to a shrine at Sparta. Hesychius explains Δυκαίδες κόραι as τὸν ἄρμαν τριάκοντα, αἱ τῷ ἄνθρωπῳ κορίτσις εἰς τὸ Δύκειον: where the number thirty, suggesting the days of the month, is a hint that the primary significance of Δύκειος, though lost in speech, survived in symbolism. It is uncertain to what Δύκειον the notice refers.

The root λυκ, ἰὼκ, from which Δύκειος comes, furnished other titles also for Apollo, of which the original sense became similarly veiled. One is Δύκιος (Pind. P. i. 39), popularly explained as 'Lycian': see on Philoctetes 1461. Another is the Homeric λυχθενής (II. 4. 101), usually interpreted either as 'Lycia-born,' or else as 'wolf-born,' because Leto, before giving birth to the god, had been changed into a wolf (Aelian N. A. 10. 26). To these may perhaps be added Δυκαίως: for Hesychius s. v. gives Δυκαίων as = τὸ Πύθων, and refers to a temple of that name at Chrysè in the Troad. Δύκαιος was the name of a month in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Lamia in the calendar used at Thessaly (Welcker, Götterl. i. p. 481).

On the other hand, λυκ yields that group of words in which the root-sense is unconcealed; λυκός, λυκάβας (year), ἀμφιλύκτης νόξ (the twilight of dawn, II. 7. 433), with its equivalents λυκόφως (schol. ad loc., and Aelian N. A. 10. 26), λυκανγής (Lucian), and λυκοκράτες (Hesych.). Latin affords parallels in Lucetius, an epithet applied by Naevius to Iuppiter (Gellius 5. 12), and Lucina, where the original meaning of the root remains clear.

The sense which Sophocles here affixes to Δύκειος was undoubtedly that which had the widest acceptance in ancient Greece: the 'wolf-god' was the 'wolf-slayer.' Plutarch recognises λυκοκράτος as an appellation of Apollo (Mor. 966 a), and the poet who addresses him in the
Anthology (13. 22) says, οὐ σοι φαρέτρη λύεσαι λυκοκτόνος. The invocation of the Λύκειος as a destroyer (O. T. 203 n.) points in the same direction.

This, however, is not the only relation between Apollo and the wolf of which traces are found. According to Pausanias (1. 19. § 3), the Λύκειον at Athens was so named from the hero Λύκος, son of Pandion, who afterwards fled to Lycia (Her. 1. 173). A statue of this Lycus stood before one of the Athenian law-courts (Ar. Vesp. 389); he was the patron of litigants (cp. ib. 819). The wolf was often the type of a guilty fugitive, and Lycus symbolised the suppliant to whom Apollo φυσία extends his grace, as the law affords its protection to the suitor and the accused.

Again, the wolf is sometimes described as an animal beloved by Apollo (Aelian N. A. 10. 26). In the Argive legend (see note on vv. 6 f.), it was Apollo who made the wolf victorious over the bull, and thus moved the grateful Danaids to found the Λύκειον. In other words, the wolf is there the symbol of a power allied, or even identified, with that of Apollo himself; and Argives might have objected that the Sophoclean paraphrase of Λύκειος by λυκοκτόνος, though suited to the general belief, was contrary to the spirit of their local legend. At Delphi a bronze wolf stood near the great altar (Paus. 10. 14. § 7, Plut. Peric. 21); a fact which suggests some further association beyond that of the victim with the slayer. The wolf may indeed have been regarded as a symbol of the sun-god's fierce and destructive power. It is noteworthy that the wolf is associated with other solar deities besides Apollo,—as with the Italic Mars and Soranus (see A. Furtwängler in Roscher's Lexicon, p. 443). This fact certainly confirms the view of O. Müller (Dorians, i. 305) and Welcker (Götterl. i. 481), that there was some reason for such an association beyond the verbal resemblance of λύκος and λυκείος.

21 f. ὡς ἐνταῦθ' ἠμέν ἐν οὐκτῷ δικνεύν καρπός, ἀλλ' ἐργον ἀκμή.

The form ἠμέν is quoted from the Alexandrian poet Callimachus (c. 260 B.C.) by the grammarian Herodian (c. 150 a.d., περὶ μονήρων λέξεως, p. 24 ed. Dind.), and by Eustathius p. 1457. 50, who explains the words of Callimachus, γρηγεῖς ἠμέν, by γραοῖς ἠμέν. There is no other trace of it. Callimachus formed it probably on the analogy of the infin. ἠμεναί. The scholiast on verse 21 remarks that ἠμέν is ἀναλογιστέρον than ἠμέν, in which the σ is, he thinks, redundant; a fact which explains how ἠμέν kept its place in the text here, and apparently escaped suspicion. Besides ἠμέν, the only forms of the 1st pers. plur. which occur in writers of the classical age are the epic and Ionic ἠμέν, and the Doric ἠμέθι.

The emendations are of two general classes; I. those which leave ὡ in v. 22: II. those which place it in v. 21, or remove it altogether.

I. (a) Retaining ἐνταῦθ'. 1. Dawes (Misc. Crit. p. 277), ὡς ἐνταῦθ' ἠμέν. On this, see commentary. 2. Hermann mentions a conjecture ὡς ἐνταῦθα δή. 3. Dindorf writes, ὡς ἐνταῦθ' ἐβησ. (b) Omitting
APPENDIX.


Other critics think that this passage bewrays the hand of an interpolator. Nauck brackets vv. 20, 21 (πρὶν ὅν... ἔμαν), leaving v. 22 unchanged. Paley (1880) also thinks vv. 20, 21 spurious, and would change ὅ in v. 22 to ὅστι. Schwerdt (ap. Michaelis in Jahn's ed.) would reduce vv. 21 f. to one v., thus: ἦνανάπτοτον λόγους, ὥς ἐργαν ἀκμή.

72 ἀρχέπλουτον. When a verbal stem ending in a consonant is prefixed in composition to a noun beginning with a consonant, the linking vowel is normally either ε, as in δακλημος, or ι, as in λαβυρίδης. After ἀρχ, the vowel is sometimes ε, as in ἀρχέλος, but more often ι, as in ἀρχίθεωρος and other words denoting office. In ἀρχομενη (‘beginning of a month’), ἀρχεοιδης (‘in the nature of a principle’), the first part of the compound is not the verbal stem ἀρχ, but the noun-stem ἀρχα, and α becomes ε by the ordinary rule, as in λυστιμους.

139 οὕτε τόγος οὕτε λαταίως. Themetrical conflict with the corresponding words in the strophe (v. 123), ὥς ἀκόρεστον οἰμωγάν, could be removed, as G. Wolff saw, by a simple transposition, οἰμωγάν ὥς ἀκόρεστον. At first sight this is an attractive remedy. But in ὥς ἀκόρεστον οἰμωγάν there is a certain mournful cadence which recommends the traditional order of words; and that order is in itself far more natural. Gleditsch proposed to read ὥς ἀκόρεστον στενάχουσα, which is still less probable.

Nauck would re-write the whole passage thus: τοι ματρός ὅντανο- τάτας | Η'λεκτρα, τιν' ἄει κλαίει | οἰμωγάν ἀκόρεστον = ἄλλ' οὕτοι τὸν γ' ἐκ λυμένοι | παγκοινον πατέρ' ἀντάσεις | βρήνοις οὐδε γέοσιν.

144 The form ἐφεί, as 2nd pers. pres. ind. midd., instead of ἐφίσα, is solitary, as has been pointed out by Prof. E. A. Sonnenschein (Greek Gramm., Part i, § 261). He has suggested to me that it ought
possibly to be written ἐφιά (as contracted from ἐφιάτ). I should
certainly suppose that Sophocles was led to it by the analogy of such
active forms as μεθλαῖς (II. 6. 523), etc.

193 ff. οἰκτρά μὲν νόστοις αὐδὰ,
οἰκτρά δ’ ἐν κοίταις πατρῶις
ὅτε ὅι παγχάλκων ἀντιαί
γεννῶν ὑμᾶθη πλαγά.

Hartung finds here an imitation of Eur. El. 157 ff., where Electra
says that she laments her father, λοντρά πανόσταθ’ ὕδρανάμενον χρονο, κοίτα
ἐν οἰκτροτάτα θανάτου. ἵδ’ μοί μοι | πικρὰς μὲν πελέκευς τομᾶς | σᾶς,
pάτερ, πικρᾶς δ’ | ἐκ Τρολας ὁδίον βουλᾶσ. There, however, κοίτα refers to
the bath, as λοντρά shows; not, as κοίτας does here, to a banquet:
and it is surely gratuitous to suppose that the repetition of οἰκτρά here
was suggested by that of πικρᾶς in Euripides.
Hartung's interpretation,
however, does not depend on the theory of imitation. He understands:
'thy father's voice was piteous at his return,—piteous as he reclined
at the banquet'; i.e., the only αὐδὰ meant is Agamennon's cry at the
banquet; and οἰκτρά μὲν νόστοις, οἰκτρά δ’ ἐν κοίταις is merely (as he
says) a sort of ἂν διὰ δυσίων for οἰκτρά ἐν ταῖς μετὰ τούς νόστοις κοίταις.
Schneidewin takes the same view, save that he explains ἐν κοίταις
πατρῶις as = 'in the banquet-hall of his fathers,' the Pelopidae.
The objection to this interpretation is that the words οἰκτρά μὲν νόστοις
...οἰκτρά δ’ ἐν κοίταις would naturally denote two distinct occasions.
Their distinctness is emphasised by the repetition of οἰκτρά.

Prof. Campbell, retaining σοι in v. 195, renders:—'Piteous were
thy tones at the time of thy father's return, and piteous was thy crying
where thy father lay, when thou hast seen launched the death-stroke
of the solid brazen axe.' Thus the αὐδὰ is in each case that of Electra;
and σοι is an ethic dative. By ἐν κοίταις he understands the place
where the king 'lay in death'; and suggests that the poet may have
modified the Homeric version by supposing that Agamennon had
been lured to his βάλαμος by Clytaemnestra after the feast, and there
slain.

316 ἱστόρεις τί σοι φίλον;

Some editors still write ἱστόρεις τί σοι φίλον, and maintain that τί
could stand for δ' τι, although there is no indirect question. In my
belief, this use of τίς is confined to post-classical Greek, and no genuine
example of it can be found in writers of the classical age. The only
satisfactory mode of testing the matter is to go carefully through the
instances which have been adduced.

1. Eur. Ion 324 τάλανα ἀ’ τηκοῦσα, τίσ ποτ’ ἵν ἁρα. Here there
should be a colon after τεκοῦσα, and a note of interrogation after ἁρα.
Other passages where punctuation affords the remedy are Soph. El.
1176, O. T. 1144, Tr. 339.

2. Eur. fr. 773. 2 αἰτοῦ τί χρήζεις ἐν πέρα γὰρ οδ θέμασ | λαβέων ἐν.
Here Rau (ap. Nauck, 2nd ed.) conjectures λέγε γε τι χρήζεις. (ΔΕΓΕΙ
might pass without much difficulty into ΑΙΤΟΥ.) Cp. Tr. 416 λέγε,
eι τι χρήσεις (and so also in Eur. Εί. 1049): λέγει οφού τι θυσία Med. 1320, Suppl. 567, etc. It would also be possible to write αυτού τι χρήσεις; εν κ.τ.λ.

3. [Dem.] or. 56, κατὰ Διονυσοδόρου, § 24. (The speech, though not by Demosthenes, is probably the work of a contemporary; its date is not earlier than 322—321 B.C.) οδ τιν' απεστελλον πάντα δεύο, αλλ' ἐκλεγόμενοι τίνων αἱ τιμαὶ ἐπετέλαντο. Here ἐκλεγόμενοι obviously implies an indirect question; 'they did not send all those things here, but only a selection, (made by inquiring) what articles had risen in price.' Cp. Dem. or. 19 § 288 τι παρ' ὑμών ἐψήφισται, τοῦτ' ἐπετήρουν, i.e., 'they were watching (to see) what had been decreed on your part.'

So far as I am aware, the above are the only examples which have been brought from writers of an earlier date than 300 B.C. We may add to these, however, the old oracle quoted in Diog. Laert. 1. § 28, and commonly printed thus, τίς σοφή πάντων πρῶτος, τούτου τρόπον αἰδί. Here we should write πρῶτος; [In the Didot ed., which gives Cobet's recension, δε is substituted for τίς.]

Turning now to post-classical texts, let us take some genuine instances of τίς used for δοσις without an indirect question.

1. Straton (2nd cent. A.D.) in Anthol. 12. 219 καί ἡ φιλείτων, μισθόν καὶ παρ' ἑμοῦ λαμβανέτω τί βέλει, 'and let him take from me in recompense what he will.' The place of καί significantly indicates the quality of the Greek.

2. Kaibel Epigr. 376 a (a sepulchral inscription at Aizani in Cilicia). Οὐλπία Ἀπί[φ]η Εὐαρέτα θυγατρὶ μνείας χαίρων. τίς ἄν δὲ χεῖρα προσαγάγῃ βαρυφθόνον, ταῖς αὐτάς περιπέτειας συμφοραί. The middle aor. of περιπέτειω is worthy of the context. This formula τίς ἄν δὲ κ.τ.λ., followed by the imprecation on the disturber of the grave, seems to have been a common one; thus it recurs in Epigr. 376 b. And the usage of τίς is illustrated by the fact that, in another inscription, we have δὲ ἄν προσοικείη (sic) χεῖρα τήν βαρυφθόνον (376 d).

3. Athenaeus, p. 438 ε, quotes a biographer of Antiochus Epiphanes (ob. 164 B.C.) as ascribing to him these words, τίνι ἦ Τύχη δίδωσι, λαβέται. (Casaubon conjectured ὕ τινι.)

4. With regard to the Hellenistic usage as exemplified by the New Testament, it would be difficult to find a passage in which τίς replaces δοσις where there is absolutely no suggestion of an indirect question; though, on the other hand, the usage passes, of course, beyond the limit which (if I am right) was observed in classical Greek. Thus in St Mark xiv. 36, οὐ τί ἐγὼ θελῶ, ἀλλὰ τί σὺ, Α. Buttmann (Gramm. of N. T. Greek, p. 252, Eng. tr.) agrees with those who see an indirect question here ('The question is, not what I will...'); and Winer takes a similar view (Gramm. of N. T. Greek, Eng. ed. by Dr W. F. Moulton, p. 210). I agree with them; though I should be disposed to add that, in such an example, the suggestion of the indirect question is so faint as to make τίς virtually equivalent to a purely relative δοσις.

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363 f. ἐμοὶ γὰρ ἐστώ τοῦτε μὴ λυπεῖν μόνον βόακημα.

The conjectures here show a wide diversity of view as to the sense required. Each of the following ideas is represented by one or more of them:—(1) 'to be firm in doing right'; (2) 'to persevere in grief'; (3) 'to honour my father's memory'; (4) 'to vex his enemies'; (5) 'to be content with a bare subsistence.' But the simplest way of classifying the emendations is under two heads, viz., I. those which involve some part of λυπεῖν or λύπη, and II. those which do not.

I. (a) With λυπεῖν. 1. Erfurdt: τοὔμε μὴ λυπεῖν etc. (satis habebo non exagüari adulterorum inhumanitate): i.e., 'let it be solace enough for me if I am not actually persecuted.' Prof. Campbell adopts λυπεῖν, but gives the words a different sense: 'I would have such maintenance alone as will not cause me pain': i.e., 'through compliance with my father's enemies.' 2. Brunck: τοὔμε μὲ νων (eos) λυπεῖν. 3. Hermann suggested, τοῦν ἐμοὶ λυπεῖν, i.e., 'to vex (our enemies) as much as I can.' But he finally adhered to the vulg., τοὔμε μὴ λυπεῖν. 4. Lindner: τοὔμε ἀλλα λυπεῖν (in a like sense). 5. G. Wolff: τοὔτο δὴ, λυπεῖν (do.). 6. Mohr: τὰμᾶ (= τοὺς ἐμοὺς) μὴ λυπεῖν. 7. Schuppe: τόνδε (i.e., πατέρα) μὴ λυπεῖν. 8. Eggert: τοὺς σὺ, μὴ λυπεῖν (i.e., σὺ σὺν λυπεῖς, viz., her father). 9. Fuss: τοὔμε μὴ λυπεῖν ἑμοὺς. io. Wecklein, in his edition, reads τοὔμε μὴ λυπεῖν φίλους.


442 f. σκέψαι γὰρ εἰ σοι προσφιλῶς αὐτῆ δοκεῖ γέφρα ταῦ τοῦ σώματος *δέξασθαι νέκυς.

The actual usage of δοκεῖ in Sophocles (see commentary) sufficiently justifies Heath's correction of δέξασθαι to δέξασθαι here. And that usage might be illustrated from the best Attic prose; e.g., δοκεῖ, referring to the future, takes (1) the future inf. in Thuc. i. 44; 2. 20, 79; 5. 14, 59; 7. 41; 8. 54; Plat. Phaedr. 228 c, Theaet. 183 D: (2) the aor. inf. and ἀν in Thuc. 4. 104; 6. 37, 38; 7. 73; Plat. Ref. 336 D; 351 C.

But could δοκεῖ δέξασθαι, without any further indication of future time, mean, 'seems likely to receive,' instead of, 'seems to have received'? I should certainly think not; and for the simple reason that δοκεῖ does not necessarily refer to the future. Goodwin (Moods and Tenses, new ed., § 136) states that 'Verbs of hoping, expecting, promising, swearing,' etc., when they refer to a future object, 'regularly take the
future infinitive in indirect discourse; but they also allow the aorist and even the present infinitive (not in indirect discourse), like verbs of *wishing*, etc.' And the reason why they can thus allow the aorist infinitive is that they themselves, in such cases, exclude the supposition of a reference to past time. No ambiguity is possible: whereas ὅκι δὲ ἔσαια, if intended to refer to the future, would be (to say the least) ambiguous: we may, indeed, go further, and say that those words would inevitably be understood as referring to the past, unless some other words in the context made it clear that the reference was to the future.

The examples in prose of a simple aor. inf. referring to the future are often doubtful; either because a change of one letter would give the fut. inf. (as in Thuc. 4. 24 § 4 ἡλιπίζον...χειρώσασθαι, Lys. or. 12 § 19 φωντο κτύσασθαι); or because the loss of ἀν may be suspected, as in Lys. or. 33 § 2 γὰρ τὸν ἐνθάν τίνος ἀρχὴν γενέσθαι τοῖς Ἑλλησ τῆς πρὸς ἄλληλους φιλίας (not, 'thought that it had become,' but 'expected that it would become'), where ἄν has surely dropped out after ἀρχὴν. All the more valuable are the few examples which resist such treatment. Homeric Greek furnishes at least one such, Od. 4. 253 f. καὶ ὁμοσα καρπερόν ὅρκον | μὴ μὲν πρὶν ὸδυσσέα μετὰ Τρέσσος ἀνάφηναι. Another occurs in Aesch. Thed. 427 ff., τεοὺς τὸ γὰρ θέλοντος ἐκτέρσειν τόλμην | καὶ μὴ θέλοντος φορτίν, οὔτε τὴν Δίος | Ἐρείρ τέσσερ σκυψάσαν ἐκποδοῦν σχεδἐιν, for, whatever doubt there may be as to some other words there, it does not affect σχεδεῖν. In Eur. H. F. 745 f. ἦλ-πος παθεῖν may probably be counted as another example; for those words, at least, appear sound.

445 ἰμασχαλίσθη. The ancient authorities for the custom are the following.

1. The scholia on this verse. Three comments, by three different hands, are pieced together. (a) The first says that murderers were wont to wipe their swords on the heads of their victims, ὀστερ ἀποτραπαζόμενοι τὸ μύς ὁ ἐν τῷ φόνῳ. (b) The second states that the murderers of a kinsman or clansman (οἱ δρώντες ἐμφύλων φόνον) were wont ἀκρωτηρίαζεν τόσο ἀναμιθνήνας...ἀσπερ τὴν δύναμιν ἐκεῖνων ἀφαιροῦμενοι. (c) The third scholium more closely explains the term μασχαλίζω, by τὰ ἀκρα ἐτεμνον καὶ περὶ τὴν μασχάλην αὐτοῦ ἀκρήμαζον, assigning the same motive; ἵνα, φασίν, ἀσθενής γένοιτο πρὸς τὸ ἀπτιότασθαι τὸν φονέα. It ends by quoting Apoll. Rhod. 4. 477, ἐξάρματα τάμην θανόντος. [Parts of these scholia are also in Suidas s. v. μασχαλισθήναι and ἀποτραπαζόμενοι, and Etym. Magn. s. v. μασχαλίζω.] 2. Photius and Suidas s. v. μασχαλίσματα. It is here that Aristophanes of Byzantium (c. 200 B.C.) is cited as the authority:—'Ἀριστοφάνης <φοιν> παρὰ Σοφοκλεῖ ἐν 'Ἀλέκτρα κεῖσθαι τὴν λέξιν, ἐθος σημαίνουσαν. οἱ γὰρ φονεύσαντες ἐξ ἐπιβουλῆς τινα ὑπὲρ τοῦ τῆς μῆνιν ἐκαλύνει ακρωτηρίαζαντες μόρια τούτον καὶ ὀρμαθίσαντες ἀπεκρήμασαν τοῦ τραχήλου διὰ τῶν μασχαλίων διαίροντες: ἀρ' ὅδε καὶ μασχαλίσματα προσηγόρευσαν αὐτά.
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3. Suidas s.v. μαχαλίσθη, to a similar effect. The motive ascribed to the murderers is expressed by the words τὸ ἁργὸν ἀφοσιοῦ-
μένου. The Troilus of Sophocles is quoted for the phrase πλήρη
μαχαλισμάτων.

4. Etym. Magn. s.v. ἀπάργματα. Here also the motive is ἀφ-
οσιώσας τὸν φόνον.

5. The schol. on Apoll. Rhod. 4. 477 adds a new detail, viz., that
the murderers, after mutilating their victim, ἐπετα τοῦ ἀματος αὐτοῦ
λαβόντες τρίς εἶς τὸ στόμα ἀπέπτυνεν. The motive is ἔξιλάσασθαι τῆν
dolofonían.

Thus the ancient authorities agree in referring the custom denoted
by μαχαλίσθεν to the murderer's fear. But while some of them (1 b
and c) conceive this fear as a dread of vengeance from the dead man—
who must therefore be deprived of power to wreak it—others (1 a, 3, 4,
5) conceive it as a disquieting sense of the pollution incurred by the
deed, and regard the custom as being in the nature of an expiation,
i.e., a propitiation of the gods (especially, of course, the ἄνωσις) by
offering to them the severed parts. The latter view is expressed in the
word ἀπάργματα as a synonym for μαχαλισμάτα. It is noteworthy that
in the explanation ascribed to Aristophanes (see paragraph 2) the
phrase used is ὑπὲρ τοῦ τῆς μήνην ἐκκλίνεις: where the μήνης intended
may be that of the gods, or of the dead man's spirit, or both; and if
both, then here the two explanations converge: i.e., the act which
incapacitates the victim for vengeance at the same time bespeaks the
clemency of the deities.

486 τὸ γὰρ δικαίων οὐκ ἔχει λόγον | δυσών ἐρίζειν. Hartung, adopting
Scaliger's change of λόγον to λόγων, explains thus:—'What is right
(i.e. a clear duty) does not admit of (οὐκ ἔχει) people contending with
opposed arguments': or, as he expresses it in his verse translation,
'Gerechtes eignet nicht dem Streit | Verschiedener Meinung.' But οὐκ
ἔχει ἐρίζειν could mean only, 'is unable to contend.'

495—497 πρὸ τῶν βί τι ἔχειν ἡμέρα ἡμῶν ἀπελών παρέστημι.

The corresponding verses in the strophe are 479—481,

A. Conjectures which assume that in 479 we should read ὑπεστί
μοι θράσους, and not ὑπεστί μοι δόμους.

These are of two classes, viz., I. such as alter the words πρὸ τῶν
τοῦ μὲν ἔχεις ἱματιν: II. such as leave those words unaltered, but make
some change in μῆτε, μῆτε ποθ' ἡμῖν.

I. In the words πρὸ τῶν βί τοῦ μὲν ἔχεις the following changes (among
others) have been proposed. 1. Wunder: θράσους for μὲν ἔχεις. 2.
Erfurd: πρὸ τῶν μὲν ἔχεις θράσους. 3. Reiske: πρὸς οὖν δεος μὲν ἔχεις. 4.
Faehse and Bergk: πρὸ τῶν βί τοῦ μένει. 5. Schneidewin: πρὸ τῶν ἔτους
ἔτους μὲν ἔχει (Lachmann ἔχει), or ἐμοί. 6. Nauck (formerly): δοκῶ δὲ τοί
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II. In the words μή ποτὲ, μή ποθ' ἕμιν the following changes (among others) have been proposed. 1. Wecklein (who thus reads in his edition): μή ποτὲ, μή ποτ' ἐλπίς. 2. Fritsch: θείων τι, μή ποθ' ἕμιν. 3. Michaelis: θάρσος, χρόνῳ ποθ' ἕμιν. 4. G. Wolff: θάρσος (μένοι ποθ' ἕμιν | ἄψεγέν).

B. Conjectures which assume ἤπειτι μοι θάρσος (instead of θράσος) in 479.


2. Kvičala: πρὸ τῶνδε τοι θάρσος ἀπεσεῖ μ', δὴ ποθ' ἕμιν.

497 ἄψεγέν. To the note on this word it may be added that Blaydes, very naturally, attributes the conjecture ἄψεγέν to Dindorf, guided by the latter's note in his ed. of 1860. But Bergk (p. xlv of his Sophocles) settles the point: 'ἀψεγέν scripsi ex coniectura quam olim cum Dindorfio communicavi.' That reading has now been received by Wecklein also. Schneidewin proposed μαψέγεν ('speaking vainly,' 'false'), comparing Hom. hymn. Merc. 564 μαψάλλοις πιθήκοις | οἰνωνίας, and Lycurphon 395 κόκκυγα κομπαξόντα μαψάρας στόβους ('idle boasts'). Hesych. has μαψέχων.

680 καπεμπόμην. Prof. E. A. Sonnenschein, in some ms. notes on this play which he has communicated to me, refers to Brugmann's view that the Imperfect was the old Indogermanic tense of narration, and was only gradually displaced by the aorist. This is certainly one of those instances in which the imperfect is (for us, at least) practically equivalent to an aorist; nor is it easy to trace a properly imperfect force in ιπεμπόμην, unless it reside in the suggestion of a purpose present to the mind of the sender ('the object of my being sent was...'). Cp. my note in the appendix to the Trachiniae, p. 187.

686 δρόμου δ' ισώσας ταφέσαι τὰ τέρματα.

1. Reason is given in the commentary for thinking that in the foot-races the customary order was, δόλιχος, στάδιον, διαυλός. A passage in Plato's Laws (833 Α) might seem at first sight to be against this view. He is proceeding to frame rules περὶ ἀπάντων τῶν ἁγώνων τῶν γυμνικῶν, and begins by laying down the general principle that the contests for which the State offers prizes should be such as conduce to efficiency in war. He then says:—στάδιον δρόμου δὴ πρῶτον ὁ κήρυξ ἕμιν, καθάπερ νῦν, ἐν τοῖς ἁγώις παρακαλεῖ· ὁ δὲ ἐσειοῦ ὀπλα ἔχων, ψιλῷ δὲ θάλα ὢν θήσομεν ἁγώινυῃ. πρῶτος δὲ ἔσειοι ὁ τὸ στάδιον ἀμμαχόσειν καὶ τοῖς θυλοῖς, δεύτερος δὲ ὁ τὸν διαυλόν, καὶ τρίτος ὁ τὸν ἐφίππιον [not 'a race on horseback,' but a foot-race of the length known as 'the horse-course'], καὶ τέταρτος ὁ τὸν δόλιχον κ.τ.λ.
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The word σταδιοδρόμων, with which the passage commences, is the general term for the competitor in foot-races,—not a special term for the runner in the foot-race called the stadium. This appears at once from the fact that, in the following sentences, we have a list of the particular foot-races. It appears also from words a little further on, when, having dealt with the foot-races, Plato turns to another class of contests (833 D):—καὶ τὰ μὲν περὶ δρόμους...τῶν οὖσών τὰ δὲ καὶ ἱσχύν, κ.τ.λ. Hence the words καθάπερ νῦν do not imply that, in Plato's time, the stadium came first among the foot-races. They mean merely that the foot-races collectively came first among the athletic contests,—as we know that they did. It is true that, among his proposed foot-races, Plato puts the stadium first, the dialos second, and the dolichos fourth; but there is nothing whatever to show that this was the actual order at the festivals. He is original in other details (as to the arming of the runners, etc.), and may well be so in this detail also.

2. The traditional reading τῇ φύσει. This would mean his 'aspect,' 'form,' as indicative of strength; cp. Ἰτ. 308 πρὸς...φύσιν, 'to judge by thine aspect'; Ὀ. Π. 740 φύσιν τίν εἶχε, φράξε—where it has the special sense of 'stature.' The following explanations have been given by those who retain τῇ φύσει. (1) G. Wolf: 'having made the result (τὰ τέρματα) of the race worthy of his aspect.' (2) Nauck: 'having run the prescribed course (τὰ τέρματα τοῦ δρόμου, die vorgeschriebenen Bahnen des Laufes) in a manner worthy of his aspect.' This is shortly expressed in one of the scholia: ἀρμοδιώς τῇ ἐκατον φύσει δραμών. Now, there would be little difficulty in such an expression as (e.g.) τούργον ἱσώσας τῇ φύσει, 'having made his performance match his appearance'; that might properly be compared with Pind. Ν. 3. 19 ἔρων τ' ἑοικότα μορφή, or Ὀ. 8. 19 ἔργῳ τ' ὑπάντη κατὰ ἐδος ἀλέγχων. But it is another matter when, instead of τούργον or the like, we have such a phrase as τὰ τέρματα δρόμου.

This has been felt by those critics who, retaining τῇ φύσει, have altered something else. (1) Thus B. Thiersch (ann. 1841), followed by Bergk (who first added the comma after ἐξῆλθε): δρόμων δ' ἱσώσας τῇ φύσει, τὰ τέρματα | νίκης ἔχων ἐξῆλθε, πάντιμον γέρας: 'having run as well as he looked, he came out with the result of victory' (or 'the final victory'), 'a glorious prize.' Here the phrase, δρόμων ἱσώσας τῇ φύσει, is satisfactory: the objection is to the phrase τὰ τέρματα νίκης. Nor can the objection be overcome by omitting the comma after ἐξῆλθε, and taking τὰ τέρματα adverbially, as = 'in the end.' (2) K. W. Müller: δρόμων δ' ἱσώσας τῇ φύσει, τὰ στέρματα | νίκης ἔχων ἐξῆλθε. (3) B. Todt: δρόμων δ' ἱσώσας τῇ φύσει τοῦ στέρματος ('the inborn vigour of his stock'). Todt agrees with Nauck in thinking that vv. 686 f. should stand after 605. (4) Tournier: δρόμων δ' ἱσώσας τῇ φύσει τωρέγματα (or the like): 'his efforts in the race.' (5) G. Wolff: δρόμων δ' ἱσώσας τῇ φύσει τὸτ' ἐγραμμα. (6) Suidas, s. ν. δρόμων, has δρόμων δ' ἱσώσας (v. 1. ἱσώσας) τῇ φύσει τὰ πράγματα (v. 1. τέρματα). Elkendt, adopting δρόμως, gives ἱσώσας an impossible sense, first suggested by Neue (who, however, kept δρόμων): 'having
reached the goal by running (‘assequi currendo’), τῇ φώσει, ‘CELERITATE PEDUM.’ If δρόμω were adopted, it would be at least more tolerable (though not satisfactory) to understand that, ‘by his running’ he ‘made the issue match his appearance.’

Except τάφέσεϊ, no correction of the words τῇ φώσει has any probability. Reiske suggested τῇ θύσει (‘rushing speed’); Buchholz, τάνισσει. Neither yields an intelligible sense.

691 δρόμων διαύλων πέντεθ’ ἀν νομίζεται.

The conjectures may be brought under two classes:—I. those which retain some part of the word διαύλος: II. those which expel it altogether.

I. 1. Hermann: δρόμων διαύλων πεντάδ (ἐντὸς περιπάδ) ἢ νομίζεται,—supposing five heats in the διαύλος.

2. Hermann also suggested, δρόμων, διαύλων, πέντε θ’ ἄν νομίζεται | ἀθλον.

3. Monk writes in Museum Criticum (vol. i. p. 201, ann. 1814):—

‘The most probable emendation is one which, I believe, I have heard attributed to Porson, δρόμων διαύλων ἄθλῳ ἀπερ νομίζεται.’ It appears in Kidd’s Tracts and Miscellaneous Criticisms of Porson, p. 221, thus:—

‘693. ἄθλος ἀπερ νομ. περ scilicet in πεν, hac in πέντε migravit.’ [Blaydes observes that it is ‘claimed by H. V. B[oomfield], who tells us that Porson considered the whole verse spurious.’ ‘H. V. B.’ is not, however, Blomfield (whose initials were C. J.), but Henry Vincent Bayley, who was a younger contemporary of Porson at Trinity College, Cambridge. A Latin poem by ‘H. V. B.,’ written in 1798, may be seen in Mus. Crit. i. p. 323.]

Fritzsch (ann. 1876) proposed the same correction, but with θ’ after διαύλων.

4. Empiricus: δρόμων διαύλων πέντε θ’ ἄθλῳ ἀν κλήτεται.

5. Wecklein (Ars Soph. emendandae, p. 77): δρόμων διαύλων ὅν τε πέντε ἀθλων νόμος. [For his present view, see below, Π. ι.]


7. Schmalfeld: δρόμων διαύλων, ὅν τε πένταθλον νόμος.

Π. ι. Schubert: ἀγώνας ἀθλων πένθ’ ἀπερ νομίζεται. Wecklein has adopted this.

2. A. Seyffert: δρόμῳ σιμναύλων (‘associated with the foot-race’) ἄθλῳ ἀπερ νομίζεται.

It is unnecessary to mention the conjectures (and there have been several) which violate metre, as by introducing the form πεντάθλ.’

743 ff. ἐπιτα λύων ἦνιαν ἀριστερὰν κάμπτοντος ἐπὶ ποῦ λανθανεὶ στήλην ἄκραν παισα.

It is remarkable that so many critics should have wished to change λύων into a word of opposite meaning (ἐλκων, ἀνέλκων, ἐπισγχων, τεῖνον, ταῦτων, ἐγώκων: see cr. n.). Orestes is driving a two-wheeled chariot, drawn by four horses harnessed abreast, and is turning round the post,
from left to right. In the diagram below A denotes the position of the post; the curve traced in the diagram is supposed to be such as might be described by a chariot passing close to the post.

The effect of *tightening* the rein of the horse (B) on the driver's extreme left, who is nearest to the post, would be to lessen the force with which that horse pulls, as compared with the force exerted by the other three horses (C, D, E); and this would not, under the circumstances supposed, tend to bring the left wheel of the chariot into collision with the post.

But when the driver *slackens* the left-hand rein, he allows that horse to pull with greater force. The effect might be that the chariot would acquire an angular velocity about the vertical through G (the centre of the chariot), so that, although G would move in a straight line, the body of the chariot would turn slightly round, and thus bring the hinder part of the left wheel into contact with the post\(^1\).

The fact that the chariot has only two wheels is material. With four wheels, the friction of the ground would tend to prevent the formation of angular velocity.

It has been suggested that the words λύων ἕνεκα ἀριστερὰς might mean merely, 'at the moment when he was slackening the rein,'—i.e., 'when he had almost completed the turn round the post.' On this view, λύων does not denote an error made by the driver; it simply marks a point of time; and the cause of the accident is left unexplained. But it seems manifest that the poet intended λύων to denote the act which led to the accident. Orestes incurs disaster through forgetting the precept of Nestor to Antilochus (II. 23. 336):

\[ \text{τὸν δεξίων ἵππον} \]
\[ \text{κένσαι ὀμοκλήσας, εἶξαι τε οἱ ἥνια χερσίν,} \]
\[ \text{ἐν νόσῃ τὲ τοῦ ἱπποῦ ἀριστερὸς ἔγχριμῳ θητῷ,} \]

\(^1\) I am indebted for this statement to my friend Mr W. H. Besant, Sc.D., F.R.S.
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780 f. ὡστ' οὔτε νυκτὸς ὑπνὸν οὔτ' ἐξ ἡμέρας ἐμὲ στεγάζειν ἤδον.

Examples of ὡστε οὗ (instead of ὡστε μὴ) with the infinitive are collected by Shilleto in Appendix B to his ed. of Demosthenes De Falsa Legatione (or. 19), 2nd ed., Cambridge, 1853, p. 202.

I. One class of such examples is where ὡστε οὗ with inf. occurs in oratio obliqua after a verb of saying, and represents what in direct discourse would (or might) be ὡστε οὗ with the indicative. Thus:—

1. Dem. or. 19 § 308 (depending on ἔδημηγόρει in § 307) οὔτω δὲ ἀτόπους τινὰς...ἐλαῖν, ὡστε οὐκ ἀλοχύνεσθαι. In direct discourse, οὔτω δὲ ἀτοποὶ τινὲς εἶσιν, ὡστε οὐκ ἀλοχύνονται.

2. Aeschin. or. 1 § 174 (depending on κατεπαγγέλλεται in § 173) τοσοῦτος δὲ...ἐκκαλεσθῆται παρὰ τῶν δικαστῶν τοιούτως...ὡστ' οὖσι ἀπαντήσωσθαι με ἐπί τὸ δικαστήριον. In direct discourse, ἐκκαλέσομαι...ὡστ' οὖσι ἀπαντήσαται οὖσι.

3. Arist. Pol. 2. 9 § 17 λέγουσι δὲ ὡστ' ἐπὶ μὲν τῶν πρῶτων βασιλέων μετείδοσαν τὴς πολιτείας, ὡστ' οὗ γίνεσθαι τὸ τοῦ γλυκαρψίας κ.τ.λ. In direct discourse, ὡστ' οὖν ἐγίνετο...γλυκαρψία.

So, too, when the principal verb is one of thinking or hearing.

4. Dem. or. 19 § 152 (depending on ἔγνωσεν in § 151) ἦ μὴ προϊόντος ταῦτα ἀπαγγελεῖν ἡμᾶς δεύορ, ὡστ' ἰδόντας ύμᾶς...οὗ προσηκότος. In direct discourse, ἀπαγγελοῦμεν..., ὡστ'...οὗ προσήκοτα.

5. Dem. or. 18 § 283 τὸτε ὡστ' ἥγεσεν γεγονότας αὐτοὺς ὡστις εἶ, ἦ τοσοῦτον ὑπνὸν καὶ λήφθην ἀπαντὰς ἧμεν, ὡστ' οὗ μεμηκότα; In direct discourse, ἀπαντᾶς ἐξουσίων, ὡστ' οὗ μέμνηται.


7. Thuc. 5. 40 § 2 φῶντο τοὺς...Ἀθηναίοις εἰδέναι ταῦτα, ὡστε οὐδὲ πρὸς Ἀθηναίοις ἐπι σφίντι εἶναι ἐμμαχαίνων ποιήσασθαι. In direct discourse, οἱ Ἀθηναῖοι ἴσασιν, οὔτε οὐδὲ...ἡμῖν ἐστί.

8. Lys. or. 10 § 15 ύμας μὲν πάντας εἰδέναι ἥγομαι ὅτι ἔγω μὲν ὀρθῶς λέγω, τούτως δὲ οὔτω σκαῖν οὐλὲν ὡστε οὗ δύνασθαι μαθέων τὰ λεγόμενα. In direct discourse, οὔτω σκαῖνος ἐστιν ὡστε οὗ δύναται.

II. A wholly different case of ὡστε οὗ with inf. is that in which οὗ does not negative the infinitive (i.e., does not qualify the whole sentence), but merely negatives some other single word: e.g., Her. i. 189 ἐπτείλησεν οὔτω δὴ μὴν (the river Tigris) αὐθενέα ποιήσειν ὡστε τού λοιποῦ καὶ γυναῖκας μεν εὑπτεῖς τὸ γόνον οὗ βρεχούσας διαβήσεσθαι: where οὗ negative βρεχούσας only, not διαβήσεσθαι.

III. A third class of examples is represented by El. 780, and by the two passages quoted in the commentary, [Dem.] or. 53 § 1 and Eur. Ph. 1357. In the two latter it might be suggested that the use of ὡστε οὗ,
instead of ὡστε μή, had been influenced by the preceding οὖ. Here, in El. 780, the only apparent reason is the prominence of the negative fact in the speaker's mind. To this class we must also refer Dem. or. 9 § 48 (which Shilleto, inadvertently no doubt, brings under my class I.): ἀκοῶν Λακεδαιμονίους...ἀναγωρεῖν...οὖν δὲ ἄρχως ἀφεῖν, μάλλον δὲ πολιτικός, ὡστε οὐδὲ χρημάτων ἀνέδεξαι παρ' οὐδενός οὐδὲν (where ὡστε οὐδὲ depends, of course, on ἀφεῖν only, and is not affected by ἀκοῶν).

851 f. πανούρτῳ παμμήνῳ πολλῶν
deinων στυγνών τ' ἀχέων (ορ' ἀχαίων).

So the mss. Besides the emendations noticed in the commentary, the following may be mentioned.


861—863 ἢ καὶ χαλαροῖς ἐν ἀμίλλαις
σῶτως ὡς κεῖψι δυστάνως
τμητοῖς ὀλκοῖς ἐγκύροις;

Prof. Sonnenschein compares the words of Thekla in Wallensteins Tod, act 4, sc. 11 (referring to the death of Max Piccolomini in the cavalry charge):—

‘Ward ihm sanft
Gebettet unter den Hufen seiner Rosse?’

And from scene 10:—

‘Sein Pferd, von einer Partisan’ durchstossen, bäumt
Sich wührend, schleudert weit den Reiter ab,
Und hoch weg über ihn geht die Gewalt
Der Rosse, keinem Zügel mehr gehorchend.’

1070 The following are other attempts to supply the syllable which νοσεῖ leaves wanting. 1. Lachmann: νοσεῖ γὰ. 2. Paley: ὡς τί σφισιν δὴ (so Erfurdt) τὰ μὲν ἐκ δόμων νοσεῖ. <νῦν> δὲ τὰ πρὸς τέκνων. This is very ingenious. 3. Dindorf: νοσεῖν. [Hippocrates has the pass. part. νεσοσευμένος as = ‘diseased’: the active νοσεῖν does not seem to occur.] 4. Erfurdt: νοσοῦντη. 5. Kayser: νοσοῦντα. 6. Wecklein: δινοστά, as = ψεκτά, φαίλα.

1087 τὸ μὴ καλὸν καθοπλίσασα. The difficulty of supposing that καθοπλίσασα means, ‘having vanquished,’ is increased by the fact that the conquered foe, τὸ μὴ καλὸν, is then the ignoble temptation. Even if
καθοπλίζεων could mean 'to vanquish,' it seems improbable that Sophocles would have used such a word in reference to a moral victory of this nature.

This objection is, to my mind, rather more serious than that which arises from the normal usage of καθοπλίζω, as meaning 'to arm' or 'equip.' There are analogies which should make us hesitate to deny that such a compound might occasionally be used in a different sense. Thus Plutarch has in Mor. 2 ε τοίς...καταδιήσαι, meaning, 'those who are thoroughly versed in contests,' but in Mor. 47 Κ καταδιήσαι τήν ἀμαθίαν, 'to wrestle down ignorance'—perhaps as near a parallel as could easily be found to καθοπλάσασα τὸ μὴ καλόν in the sense which we are discussing. Again, καταλιθῶ usually meant, 'to stone to death' (as in Dem. or. 18 § 204); but the grammarians record another sense of it, viz., 'to set with gems.' καταργυρῶ is properly 'to plate with silver,' but Sophocles has ventured upon κατηργυρωμένος (Ant. 1077) in the sense of 'won by a bribe.'

The other interpretation, which preserves the ordinary sense of καθοπλίζω—'having armed, made ready, an unlovely deed'—is ably advocated by Whitelaw in a note to his Translation of Sophocles (p. 437). 'The point of the expression,' he says, 'is that Electra has resolved to do a deed which, till it is done, looks to all eyes, as to those of Chrysothemis, unlovely and a crime; but, having done it, she knows that the universal voice will approve alike her wisdom and her piety.' τὸ μὴ καλόν is, then, Electra's project of slaying Aegisthus. But is it probable that the Chorus would here refer to this in such terms as to imply that Electra deserved praise for it? They have just been dissuading her from it (1015).

Hermann's view was similar, but less subtle. Taking πάγκλαυτον αἰώνα κοινόν as = θάνατον, he understood: 'thou hast chosen the joyless common fate' (death) 'by preparing a crime' (armans sceleus); explaining sceleus by provocare ad dimicationem,—Electra's resolve to enter on a struggle with her foes.

1170 οὐχ ὅρω λυπουμένους, 'I see that they are not grieved.' For a like collocation of the Latin non, Prof. Sonnenschein compares Plaut. Most. 197, where, in answer to the prediction, te ille deserit, etc., Philematium says, non spero, 'I hope not.' So ib. 798 haud opinor, 'I think not'; 820 non videor uidisse, 'I think I never saw'; 978 non a me, 'I say no' (ο̅ u̅ φημί); etc.

1239 ἀλλ' οὐ μᾶ τὴν ἀδµήτην αἰὲν 'Ἀρτεµιν. Fröhlich, recognising an iambic trimeter here, proposed, ἀλλ' οὐ μᾶ τὰν ἄ ν' ἀδµήτην αἰὲν 'Ἀρτεµιν: Hermann rightly preferred τὴν τὸ τάν γ'. Baydes (inter alia): ἀλλ' οὐ μᾶ τὰν ἀδµήτην 'Ἀρτεµιν θεάν. Gleditsch: ἀλλ' οὐ κόραν τὰν αἰὲν ἀδµήτην Διώς. A Vatican ms., no. 1332 (14th cent.), has ἀλλ' οὐ μᾶ τὴν ἄδµητην 'Ἀρτεµιν θεάν (a conjecture prompted by v. 626).

The form of the verse which appears in most mss., ἀλλ' οὐ τὰν 'Ἀρτεµιν τὰν αἰὲν ἀδµήτην, has given rise to various other theories.
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1. Hermann once wrote,
   "αλλʹ, ου ταν "Αρτεμιν,
   ταν αιεν αδμηταν,
and in the antistrophe (1260),
   τις ουν αν αξιαν
   γε, σοου πεφηνοτος.
He then held that these were iambics of the kind called ἵσχυρορρωμικοί, i.e., such as admit spondees in the even places. Dindorf accepts this view. So, too, does F. A. Paley.

2. Hartung writes, μα ταν "Αρτεμιν ταν αιεν αδμηταν, as one verse:
and in 1260 τις ουν αξιαν, σοου γε πεφηνοτος. Nauck remarks that this change of αλλʹ ου to μα satisfies the metre of the antistrophe; but in his own text he leaves αλλʹ ου.

3. Wecklein: μα ταν "Αρτεμιν | ταν αδμητι αει, and in 1260 τις ουν αξιαν | σοου γε πεφηνοτος. Here ταν αδμητι αει is due to Blaydes, and σοου γε (for γε σοου) to Seidler.

4. Blaydes, in his own text, alters αιεν to θεαν, reading
   αλλʹ ου ταν αδμηταν θεαν "Αρτεμιν,
and in 1260
   τις αν αναξιαν σοου γε πεφηνοτος.
He does not explain the metre.

5. The Jahn-Michaelis edition gives [αλλʹ] ου ταν "Αρτεμιν ταν αιεν αδμηταν, and in 1260 τις ουν αξιαν γε σοου πεφηνοτος. The omission of αλλʹ was first suggested by Seidler.

6. G. Wolff, αλλʹ ουκ "Αρτεμιν ταν αιεν αδμηταν, and v. 1260 as above, in no. 5.

1281 ff. The mss. give:—
   "ὁ φίλαι ἐκλυνον αν [a few mss. have αν] 
   ἐγω· ουδ' αν ἑλπιον αυδαν·
   ἐσχον ὅργαν ἀναυδον
   ουδε συν βοαι κλουσα ταλαια·
   νυν δ' ἐχω σε κ.τ.λ.

1. Hermann saw that αυδαν must be the voice of the newly returned Orestes,—not the report of his death. He inserted ἀρ after ἐκλυνον, writing, ὁ φίλαι, ἐκλυνον ἀρ' αν ἐγω ουδ' αν ἑλπιον αυδαν. *ἔσχον ὅργαν, ἀναυδον ουδε συν βοαι κλουσα. He thought that, immediately before ἐσχον, ὃς or ἄν (referring to αυδαν) had been lost, and that the sense was: 'I was wroth (ἔσχον ὅργαν), when I heard that that voice (her brother's) was silent and deprived of utterance (ἀναυδον ουδε συν βοαι—in death). Clearly this, at least, will not serve. In a letter to Wunder, Hermann suggested, <γλωσσας δε των αν ενυφρον> ἔσχον ὅρμαν ἀναυδον ουδε συν βοαι κλουσα; i.e., 'how could I have restrained, in silence and without a cry, the joyous impulse of my lips, when I heard (the news) ?' ὅρμαν had already been suggested by Blomfield.

2. Dindorf also thinks that there is a lacuna before ἔσχον, but
merely quotes Bergk’s remark that ἐσχοῦν ought perhaps to be συνέσχοι: cp. Hesych. οὐ συνεσχομ. ὁργὴν. οὐ κατεκράτησαν ὁργὴν.

3. The Jahn-Michaelis edition gives, ὤ φίλε, ὦτ ἐκλόνων, etc., without marking any lacuna before ἐσχοῦν: and brackets κλόνσα. The change of φίλαι to φίλε ὦτ was proposed by Wunder: the rejection of κλόνσα, by Neue.

4. Wecklein modifies Wunder’s conjecture by writing ὤ φίλε, ἀνίκ’ ἐκλόνων, etc.: and in 1284 omits κλόνσα.

5. Bellermann (in his revision of G. Wolff’s ed.), keeps the traditional text, ὦ φίλαι, ἐκλόνων ἀν ἐγὼ, etc., and supposes no lacuna. He understands ἐσχοῦν ὁργάν ἀναφοῦν with reference to Electra’s comparative reticence between ν. 1221 and ν. 1232, where her joy first finds unchecked utterance.

6. G. Wolff supposes that the scholiast read ὦ φίλε, οίαν ἐκλόνων ἐγώ etc., and ἐσχοῦν ὁργάν οὐτ’ ἀναφοῦν. The scholiastic is: ὦ φίλε, οίαν ἢκονα φήμην περὶ τοῦ ἀδελφοῦ ἀπρωσδικητοῖν, ἐφ’ οὐτ’ σωτῆσαι ἂν ἤδυνάμην, οἵτινες ἀκόουσαν βοήσας—καὶ γὰρ ἡ ἁδονὶ προετρέπετο αὐτὴν βοήσας, καὶ ὁ φίλος ὁ περὶ τῶν Αἰγησοῦν καὶ τὴν μητέρα σωτῆσαι. But by οἴαν the scholiast may have intended to paraphrase ἀν: and Wolff’s insertion of οὔτ’ before ἀναφοῦν is in no way warranted by the comment. It is more important to observe that the scholar’s words, οἵτινες σωτῆσαι ἂν ἤδυνάμης, favour the conjecture adopted in my text, <οὐδ’ ἄν> ἐσχοῦν ὁρμαν ἀναφοῦν, or some emendation in a similar sense; and that ὁρμᾶν, in particular, derives further countenance from the scholar’s phrase, καὶ γὰρ ἡ ἁδονὶ προετρέπετο αὐτὴν βοήσας.

7. Paley suggests, ἐγὼ δ’ ἐπέσχον ὁργάν ἀναφοῦν, ‘but I kept my feelings silent.’

8. Blaydes, who marks a lacuna before ἐσχοῦν, suggests αἰδὰν instead of ὁργάν (with ὁμφάν instead of αἰδαν in the line before).—For ὁργάν ἀναφοῦν F. Polle conj. ἐργον ἀναφοῦν.

9. Campbell explains the traditional text thus:—‘I heard a sound (αἰδαν, the report of her brother’s death) which I could never have thought to hear. I restrained my emotion (ὁργάν) at hearing it, in speechless silence.’

1398—1441 For the strophic correspondence of the lyric verses in this Kommos, see Metrical Analysis, p. xci.

Various attempts have been made to arrange the whole passage, trimeters as well as lyrics, in strophe and antistrophe.

I. Hermann’s arrangement is as follows.

1. 1st strophe, 1398—1403 (ὦ φίλτασαι...ἔσω).
2. 2nd strophe, 1404—1421 (αἰαὶ...θανόντες).
3. 1st antistr., 1422—1427 (καὶ μὴν...ἀτιμάσει ποτέ).
4. 2nd antistr., 1428—1441 (παῦσοσθε...ἀγώνα). As, however, this 2nd antistrophe is defective in comparison with the 2nd strophe, Hermann supposes lacunae in it. (1) Immediately after 1427 there has been a loss of an iambic tripod and two iambic trimeters, answering
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to vv. 1404—1606, αἰα...δίφλα. Electra, he suggests, may have said such words as ἥν ἥν Δίκη, followed by a trimeter to the effect that Clytæmnestra’s doom is just; then Orestes, in another trimeter, would assert. (2) After v. 1429 (ἑκ προδήλου) a trimeter for Orestes has dropped out; Hermann suggests that it may have been to this effect,—ἀλλ’ ἔκκοκτῷ γ’, ὡς πάρεσκεψαμεθα. (3) In 1432 the latter part of a trimeter has been lost after γεγυῖνος.

II. Dindorf, agreeing with Hermann as to these lacunae, differs from him in recognizing only one strophe and one antistrophe; i.e. str. 1398—1421 = ant. 1422—1441.

III. Kvīčala differs from Hermann by excepting vv. 1398, 1399, and vv. 1422, 1423, from the strophic system. The correspondence then is:—1st str. 1400—1403 = 1st ant. 1424—1427: 2nd str. 1404—1421 = 2nd ant. 1427—1441.

IV. G. Wolff made three pairs of strophe and antistrophe, thus:—
1st str. 1398 f. = 1st ant. 1422 f.: 2nd str. 1400—3 = 2nd ant. 1424—7: 3rd str. 1407—21 = 3rd ant. 1428—41.

V. Bellermann (in his recension of Wolff’s ed.) gives the following arrangement:—1st str., 1398—1403. Verses 1404—1406 (αἰα...δίφλα) form a μεσωδώς. 2nd str., 1407—1420 (ἳκουσ’...θανώντες). 1st ant. 1422—1427 (καὶ μην...ποτέ). 2nd ant. 1428—1441 (παύσασθε...ἀγώνα). He thus differs from Hermann in making the 2nd str. begin at 1407 instead of 1404; while, by supposing that vv. 1404—1406 form a mesode, he avoids the necessity of assuming a lacuna between 1427 and 1428.

VI. There is in fact only one view of the passage which does not require an arbitrary assumption of some kind: it is that the exact strophic correspondence is confined to the lyrics (see Metr. Analysis, p. xcix). This does not preclude us from supposing that the general effect of the whole passage, 1398—1441, was intended to be that of strophe and antistrophe; i.e., that the groups of trimeters have a general symmetry with each other, though not a precise correspondence.

I have not hesitated, therefore, to mark a strophe as beginning at v. 1398, and an antistrophe at 1422. But I have refrained from indicating lacunae immediately after 1427 and 1429. The sense, as is observed in the commentary, does not clearly show gaps there; and the question whether anything has really been lost is one which may at least be left open.

1414 The following are the examples by which a supposed transitive use of the pres. φθινω has been supported. 1. Theocr. 25. 122 (νοῶσα) αἳ ἐγκαταφθινοῦσι νομῆων. So the best ms.: but the quantity (ι) at once condemns the reading: most edd. give καταφθείρουσι: Meineke, καταφθινόσσουσι (φθινοῦσα being trans. in Od. 1. 250, etc.). 2. An unknown poet ap. schol. on Od. 18. 367 ἡλιος | ὑπὸ δ' αὐγῆς (Lobeck, δ' αὔγης vulg.) πάντα βλαστάνει βροτοίς | φθινει τε. But this instance disappears, if with Nauck (Frag. Trag. Aesop. 452, 2nd ed.) we adopt Heimsoeth’s correction of ὑπὸ to ὑπὸν. 3. Diog. Laert. 8. 1. 13 φυτῶν
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1448 f. συμφορᾶς γὰρ ἂν ἔζωθεν ἐὰν τῶν ἔμων τῆς φιλτάτης.

1. Whitelaw renders: 'else were I careless of the woe | Of her who is of all my friends to me | Most near.' (Cp. the note on p. 437 of his Translation.) He does not suppose that there is any purposed ambiguity in συμφορᾶς. The point is merely that she says τῆς φιλτάτης instead of τοῦ φιλτάτου, leaving Aegisthus to guess what she means by 'the misfortune' of Clytaemnestra.

2. Campbell joins τῆς φιλτάτης with συμφορᾶς, 'the event which most nearly concerns me.' He leaves it undecided whether τῶν ἔμων is fem. (sc. συμφορῶν), or masc. ('my friends').

3. According to Nauck, the two meanings possible for the ambiguous words are the following:—(1) 'That fortune of my friends (τῶν ἔμων masc.) which lies nearest to my heart' (in Electra's inner meaning, her brother's happy return). (2) 'The fortune of the nearest of my friends' (the misfortune of her mother, who has lost a son).

4. Wecklein thinks that τῆς φιλτάτης goes with συμφορᾶς in both the intended meanings. Electra intends Aegisthus to understand (1) 'the misfortune of my friends which most nearly concerns me' (= 'the misfortune of my nearest relations'); but she really means, (2) 'the most welcome fortune of my friends' (her brother's return).

5. Bellermann, reading τῶν ἔμων τῆς φιλτάτων, understands, 'the fortune of my nearest kin.' The only ambiguity is then in the sense of συμφορᾶς. Such a collocation of τῆς is surely impossible.

1458 f. στιγμὴν ἄνωγα κανάδεικνύναι πῦλας πάσιν Μυκηναίοισιν Ἀργείως θ' ὀρᾶν.

The emendations in v. 1458 are chiefly of two classes: I. those which retain κανάδεικνύναι, and alter πῦλας: II. those which retain πῦλας, and alter κανάδεικνύναι.

I. 1. For πῦλας, Döderlein and Dobre would write πυλας, with cod. Monacensis. This would mean, 'at the gates'; and the object (τὸν νεκρὸν) would be understood. 2. Reiske, πῦλας. Wecklein receives this and further alters στιγμὴν to οίγνην. 3. Fröhlich's δῆμα is placed by Blaydes in his text. 4. Purgold's τόξα is too weak. 5. Tournier's στίγμα is ingenious (cp. δόμων...καναδεικνυαι, quoted in the commentary); yet seems improbable. Still less probable are νεῖκον (Blaydes), πυραν (Purgold), κίτος or σποδόν (Herwerden), τόκας ('masonry,' i.e., 'the house,' Schwerdt).

II. For καναδεικνύναι, Hartung conjectures καµπεστανύναι: Herwerden, καναπετανύαι: Fröhlich, καὶ διογνύναι: Blaydes, κάσανογνύναι.

Verse 1459 is rejected by Herwerden. Nauck also brackets it, objecting (1) to πᾶσιν, and (2) to the combination of Mycenaean with Argives. The note in my commentary meets both these points.
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1486 f. ὢ Ζεῦ, δέδορκα φάσμα ἀνεὶ φθόνου μὲν οὐ πεπτωκός· εἰ δὲ ἐπεστὶ νέμεσις, οὐ λέγω.

F. A. Paley and G. Wolff agree in taking the φθόνος to be human, not divine; but differ in their interpretations of it. Paley understands, 'A sight that has befallen me to see, not indeed without invidiousness to myself; (yet welcome to me;) however, if there is objection to the word, I do not utter it.' φθόνος, he says, 'is the odium which Aegisthus himself is conscious that he may incur at having so long usurped the house and the goods of Orestes, and also for his long banishment from his home.' Among the objections to this view, it suffices to notice one. The words, 'yet welcome to me,' which Paley supplies in brackets, are the words which οὐ λέγω recalls. Thus Aegisthus withdraws what he has not said.

Wolff understands:—'I see a spectacle which has not come to pass without envy'; i.e., 'which will excite men's envy at my good fortune.' This is plainly untenable.

Blaydes, who rightly understands the φθόνος as divine displeasure, follows Tyrwhitt in changing οὐ to εὐ:—'I behold a sight—if I may say so without incurring the ill-will of the gods—which is fortunate' (εὐ πεπτωκός). But (1) it is difficult to see how ἀνεὶ φθόνου could mean so much; and (2) εὐ πεπτωκός would be too crude an utterance of exultation.

Nauck and Wecklein adopt the conjecture of Th. Gomperz, θεός for φθόνος: so that 'not without the divine jealousy' is changed to 'not without the god.' The sense is the same, but is expressed in a far less effective and subtle form.

1482 ἀλλὰ μοι πάρει | κἀν σμικρὸν εἰπεῖν.

Peculiar usages of κἀν occur chiefly in two classes of examples.

I. 1. In several places, as here, κἀν precedes a limiting expression, and means 'if only,' 'though it be only.' In such instances κἀν can usually be resolved into καὶ ἕαν, with a subjunctive verb understood. So here, πάρει, καὶ ἕαν σμικρὸν (παρῇς). Similar passages are the following. 1. Ἀι. 1077 ἀλλ' ἄνδρα χρῆ, κἀν σῶμα γενήσῃ μέγα, | δοκεῖν πεσεῖν ἂν κἀν ἀπὸ σμικροῦ κακοῦ. There it is simpler to regard κἀν as = καὶ ἕαν (πάντην), 'even if he fall,' than to suppose that ἂν (ἐὰν) 'belongs to πεσεῖν understood' (Goodwin, Moods and Tenses § 228); καὶ would then mean 'and,' whereas the sense required for it is rather 'even.' 2. Dem. or. 2 § 14 καὶ ὅποι τις ἂν, οἷμαι, προσθῇ κἀν μικρῶν δύναμιν, πάντ' ὁφελεῖ. 'Here κἀν = καὶ ἕαν τις προσθῇ, even though we add' (Goodwin § 228). 3. Theocr. 23. 35 ἀλλὰ τι, παί, κἀν [καὶ I. Voss] τούτο πανύστατον, ἀδύ τι ὁμέν, ἤς εἰς καὶ τοῦτο πανύστατον ὁμέν, i.e., κἀν τοῦτο πανύστατον ὁμέν. 4. Ar. Ach. 1021 (quoted in the commentary).

II. In a second class of examples we find κἀν εἰ where a simple καὶ εἰ would have sufficed. Here the ἂν in κἀν is clearly the conditional particle, and should properly have been followed by a verb in the optative mood. Thus:—
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1. Plato _Men._ 72 c καν ει πολλαι εισιν (αι άρεται), εν γε τι ειδος ταυτν απασαι έχουσιν κ.τ.λ. The αν in καν implies εχοιεν, though εχουσι actually follows. 2. _Rep._ 477 A ικανως ουν τουτο εχομεν, καν ει πλεοναχη σκοποιμεν, οτι το μεν παντελως ει παντελως γνωστων...; 'Are we satisfied of this,—even supposing that we look at the matter in various ways,' etc. Here αν implies εχομεν, the proper apodosis to ει σκοποιμεν. 3. _Rep._ 579 D ζτιν αρα τη αληθεια, καν ει μη τω δοκει, ο τω αντι εραινισ τω οντι δουλος. The implied thought is, καν ει μη δοκει, ειη δειν. 4. _Soph._ 247 Ε λεγω...το...κεκτημενον δυναμιν...παθει και συμποσιον...καν ει μονον εισαιματι [sc. παθοι], παν τουτο οντως ειναι. The thought is, καν ει μονον εισαιματι παθοι, οντως αν ειη.

I may add two other examples of καν which appear anomalous: one belongs to the first class, and the other to the second.

1. Lucian _Timon_ 20 εγω δε τον τολλους αν ειπειν έχομι σοι...τημερον...ειλευκοι έχειν έξελαινοντας, οις ουδε καν ονος υπηρετη πατοτε. At first sight this resembles those examples, given under class I, in which καν can be explained as καλ ειν: but here no subjunctive verb can be supplied. And I do not find any instance in a genuinely classical writer where such a καν is either (a) preceded by ουδε, or (b) followed by a verb in a past tense of the indicative. A classical writer would here have said simply ουδε δοσι. It may be suspected that this is one of Lucian's lapses from pure Attic. He has imitated an Attic idiom without observing its exact limit.

2. Arist. _Pol._ 3. 6. Ι σκεπτειν ποτερον μιαν θετειν πολιτειαν η πλεονω, καν ει πλεονος, τινες και ποσαι, καη διαφοραι τινες αυτων εισον. A comparison with the instances of καν ει cited above (in class II) from Plato will show that καν ει πλεονου would, according to Plato's usage, mean, 'even if there are several'; and the αν of καν would refer to the thought in the writer's mind that, even on that supposition, his statement would still hold good. But Aristotle's meaning is simply,—'and, if there are several, how many,' etc. So καν here takes the place of the simple copula (not of και = 'even'), and αν has no force whatever. May not καν be here a corruption of και, arising from the fact that καν ει was a combination familiar to copyists?

With regard to the particular passage which has suggested this note, αλλα μοι παρει καν συμκρον ειπειν, I should observe, in conclusion, that Prof. Goodwin's view of it differs from mine. The αν of καν is here, he thinks, the conditional particle, and goes with ειπειν. The constr. is παρει μοι ειπειν αν καν συμκρον, which he compares with _βουληστητι_ καν εν Αργυρτω τυχειν (Ar. _Nub._ 1130), and το της τυχης καν μεθ ημων ελπισαντες στηναι (Thuc. 7. 61). But _βουληστι_ τυχειν αν and _ελπιζω_ στηναι αν are expressions of a different kind from παρει ειπειν αν. He renders: 'but permit me at least to say a little (that I might say even a little, ειπομι αν)'. _Moods and Tenses_, § 211. I fail to see how, in such a sentence as the supposed παρει μοι ειπειν αν, ειπειν αν can represent a direct ειπομι αν. Surely παρει καν συμκρον ειπειν ought to be classed with μετηρησον ειρηνης τη μοι, καν πεντε ετη (Ar. _Ach._ 1021), and the similar examples noticed in _Moods and Tenses_, § 228.

J. S. VI.

15
1502 (OP.) ἀλλ' ἐρφ'. AI. ψηγοῦ. Among similar instances, in which a speaker's last word is elided (and, where necessary, aspirated) are the following. Ar. *Nub. 1270 ΣΤ. τα ἄνευ ταύτα χρημαθ'; Λ. ἀδανεισατη. Pha. 275 ΚΥ. ταύτ', ἀ δεῖσποθ'. ΠΩ. ἦκε νῦν ταύτ. *Aν. 150 ΕΠ. ἀθάνθι; ΕΥ. ὀστὶ νῦ τοὺς θεούς. Soph. *O. C. 883: ΧΟ. ἀρ' σύχ ὑβρις ταθ'; ΚΡ. ὑβρις, ἀλλ' ἀνεκτέα. Eur. *H. F. 909 ΑΓ. ἀ λευκά γνήφα σῶματ'. ΧΟ. ἀνακαλεῖς κ.τ.λ. Bellermann (*El., p. 113) regards this curious phenomenon as showing how the desire for artistic smoothness of form could prevail over nature in ancient Greek poetry. But in the case of drama that explanation is inadequate. If Orestes ended a speech with ἐρφ', the audience could not overlook the strangeness of his implied preposition that Aegisthus was going to say ψηγοῦ. The effect would be almost ludicrous; and the conventionalism which could excuse it would be so great as well-nigh to destroy the semblance of a real dialogue. In all such cases, probably, the curtailing of the first speaker's last word (ἐρφ', etc.) is due to transcribers, who wrote out tragic dialogue as they would write any other continuous text,—often neglecting, indeed, to distinguish the parts of the different actors.
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