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Sophocles

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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART V.

THE TRACHINIAE.
SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

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INTRODUCTION.

§ I. It has been the fortune of the *Trachiniae* to provoke a singular diversity of judgments. Dissen and Bergk refer the play to a period when the powers of Sophocles were not yet fully matured. Bernhardy regards it as a mediocre production of declining age. Schlegel, in his Lectures on Dramatic Literature, goes further still; he pronounces the piece unworthy of its reputed author, and wishes that the responsibility for it could be transferred from Sophocles to some feeblrer contemporary,—his son, for instance, the ‘frigid’ Iophon. Yet there has never been a lack of more favourable estimates. In the very year when Schlegel was lecturing at Vienna (1808), Boeckh pointed out the strong family likeness between this and the other six plays; A. Jacob made a direct reply to Schlegel’s censures; and Godfrey Hermann said that, whatever faults the work might have, at any rate both the spirit and the diction

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3 A. W. Schlegel, *Lect. vii.*. All that he says of the *Trachiniae* is contained in one short paragraph, and the grounds of the condemnation are indicated only in vague terms. ‘There is much both in the structure and plan, and in the style of the piece, calculated to excite suspicion.’ ‘Many critics have remarked that the introductory soliloquy of Deianeira, which is wholly uncalled-for, is very unlike the general character of Sophocles’ prologues.’ ‘Although this poet’s usual rules of art are observed on the whole, yet it is very superficially; nowhere can we discern in it the profound mind of Sophocles.’

With regard to the prologue—the only passage which Schlegel specifies—some remarks will be found below, § 22.

4 A. Boeckh, *Graecae trag. princip.*, c. xi. p. 137 (referring to the *Electra* and the *Trachiniae*): ‘tantum cum ceteris similitudinem habent ut nefas esset de auctore dubitare.’

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were unmistakably those of Sophocles¹. During the last half century, with the growth of a better aesthetic criticism in relation to all things Hellenic, a sense of the great beauties in the Trachiniae has decidedly prevailed over the tendency to exaggerate its defects; indeed, the praise bestowed upon it, in these latter days, has sometimes perhaps been a little too indiscriminate. The play is in fact an exceptionally difficult one to appreciate justly; and the root of the difficulty is in the character of the fable. A necessary prelude to the study of the Trachiniae is to consider the form in which the Heracles-myth had been developed, and the nature of the materials available for the dramatist.

§ 2. The Argive legends are those which best preserve the primitive Dorian conception of Heracles. They are alloyed, indeed, with later elements, of a political origin. Thus, in order that the Dorian conquerors might have some hereditary title to the land, Heracles was made the son of Alcmena, and, through her, a scion of the Perseidae; Tiryns was his heritage, of which he had been despoiled. Again, the struggles between Argos and Sparta for the headship of Peloponnesus have a reflex in those wars which the Argive Heracles wages in Elis or Messenia. But, when such elements have been set aside, there remains the old-Dorian hero, slayer of monsters, purger of the earth, who triumphs over the terrors of Hades, and brings the apples of immortality from the garden of the Hesperides.

We do not know exactly when the 'twelve labours' of Heracles became a definite legend. The earliest evidence for it is afforded by the temple of Zeus at Olympia, about 450 B.C. The twelve labours were there portrayed on the metopes,—six on those of the western front, and six on those of the eastern. All the twelve subjects are known from the existing remains². The list agrees, in much the larger part, with twelve labours

¹ G. Hermann, Preface to the Trachiniae, p. vi: 'Ego quidem, quomodo qui Sophoclem cognitum habeat, an genuina sit haec fabula dubitare possit, non video. Nam quae duae res in poesi maxime produnt a quo quid scriptum sit, ingenium poesis et dicteo, eae ita sunt in hac fabula saeudem atque in ceteris, ut miraturus sim, si quis proferat aliquid, quod alienum ab Sophocle judicari debeat.'

² The subjects of the western metopes, in order from left to right, were: (1) Nemean
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enumerated by the Chorus in the *Hercules Furens* of Euripides\(^1\), a play of which the date may be placed about 421—416 B.C. Neither list knows any places, outside of Peloponnesus, except Crete and Thrace; nor does either list recognise any of those later myths in which Heracles symbolises the struggles of Argos with Sparta. In both lists the journey to the Hesperides has lost its original meaning,—the attainment of immortality,—since it precedes the capture of Cerberus. These are some reasons for thinking that a cycle of twelve labours had become fixed in Dorian legend long before the fifth century B.C.\(^2\) The Doriens of Argolis were those among whom it first took shape, as the scenes of the labours show. But nothing is known as to the form in which it first became current.

One thing, however, is plain. Although the twelve tasks are more or less independent of each other, the series has the unity of a single idea. Heracles is the destroyer of pests on land and sea, the saviour of Argolis first and then the champion of humanity, the strong man who secures peace to the husbandman and an open path to the sailor: with his club and his bow, he goes forth against armed warriors, or monsters of superhuman

lion: (2) Lernaean hydra: (3) Symphalian birds: (4) Cretan bull: (5) Ceryneian hind: (6) Hippolytè's girdle.


No. 3 in this list,—the fight with the Centaurs at Pholoe,—was merely an episode in the δῆλος of the Erymanthan boar, the first subject of the eastern metopes at Olympia. Hence the list of Euripides has really nine δῆλοι in common with the temple. The three δῆλοι peculiar to the temple are, Symphalian birds, Cretan bull, and Augean stables; instead of which Euripides has, Cynus, Sea-monsters, Relief of Atlas.

An express mention of the number twelve, as the fixed limit to the series of δῆλοι, occurs first in Theoc. 24. 81, δώδεκα οἱ τελέσαντι πεντών 

\(^2\) Priller (*Gr. Myth.* 11. 186) adopts the view that the number of twelve labours had probably been first fixed by Peisander, in his epic 'Ἡράκλεια, *circ. 650 B.C.* (cp. below, § 4). Wilamowitz, Eur. *Heracles*, vol. i. p. 308, regards the cycle of twelve labours rather as the invention of some Dorian poet of Argolis,—perhaps of Mycenae,—who lived not later than the 8th century B.C., and of whose work no trace remains.
malignity, reliant on his inborn might, and conscious of a divine
strain in his blood. This is no Achilles, no image of that
chivalry which Aeolian legend had delineated and Ionian poetry
adorned; no steeds, swift as the wind, bear his chariot into
battle; no panoply of bronze, wrought by Hephaestus, flashes
on him, 'like the gleam of blazing fire, or of the sun as it arises':
in the gentle graces of human existence, in the softer human
sympathies, he has no portion; no music of the lyre soothes
his rest in the camp; he has never known such tears as came
into the eyes of the young Achaean warrior, when the aged
king of Troy, kneeling at his feet, kissed the hand that had
slain Hector; nor has he anything of that peculiar pathos which
is given alike to Hector and to Achilles by the dim presage of
an early doom, the uncertain shadow which now and again flits
across the meridian of their glory; the golden scales, lifted in
the hand of Zeus, have never trembled with the fate of Heracles,
for his destiny was fixed before his birth, and is inseparable
from his origin,—that he must toil while he lives, and must live
until his task has been accomplished. He embodies a sterner
ideal; one in which there is less of spiritual charm and of
flexible intelligence, but which has a moral grandeur of its own;
we might say that relatively to the Ionian view of life it is as
the Hebraic ideal to the Hellenic. And this ideal may rightly
be called 'Dorian,' in the sense that it presumably represents a
conception of the primitive Dorian folk, bearing a general stamp
which can be traced in historical expressions of the Dorian
nature.

That conception appears in only two other sets of legends
besides the Argive. And these belong to near kinsmen of the
Dorian stock, the Boeotians and the Thessalians.

The Boeotian legends concern the birth, childhood, and
youth of Heracles. Argive tradition claimed his manhood;
and this claim could not be ignored. Nor was it disputed
that he sprang from the Argive Perseidae. The Boeotians
sought only to reconcile his Argive lineage with a belief that
he was born at Thebes. Alcmena, his mother, is the daughter
of Electryon, king of Mycenae: she is betrothed to her first-
cousin Amphitryon, son of Alcaeus, king of Tiryns. Amphi-
tryon accidentally kills his uncle, Electryon, and flies, with Alcmena, to Thebes. She requires him, as the condition of their union, to avenge her on the Taphii in western Greece, who have slain her brothers. He sets forth from Thebes to do so. Just before his triumphant return, Zeus visits Alcmena in his likeness, and becomes the father of Heracles. Amphitryon was originally a Theban hero; but the Thebans made him an Argive in order that they might make Heracles a Theban. The name 'Heracles' is itself a proof that Argive legend was predominant enough to extort such a compromise. Hera was the goddess of the pre-Dorian Argos. The story of her hatred towards the Dorian Heracles expressed the hostility of her worshippers to the Dorian invaders. But, when the Dori ans had conquered, their legendary champion came to be called Ἡρακλῆς, 'the glorified of Hera'; not in the sense that he had won fame by surmounting her persecutions, or through her final reconciliation to him in Olympus; but in the sense that he was the pride of the city which, though it had changed its earthly masters, was still Hera's—the now Dorian Argos. The old story of her spite against him lived on in poetry, but it had lost its first meaning. It is recorded that an earlier name of 'Heracles' had been 'Alcaeus', 'the man of might'; and traces of this lingered in Boeotia.1

1 Dion Chrysost. or. 31 (p. 615 Reiske) ἐν γοίῳ Θήβαις Ἀλκαίου ἀνάκειται τις, ὥς Ἡρακλῆς φασὶν εἶναι, πρότερον οἴποτε καλοῖμενον. Preller (ii. p. 180) quotes the inscription shown in a Farnesian relief on the tripod which Amphitryon dedicated, in his youthful son's name, to the Isemian Apollo at Thebes: ἀμφιτρόων ἐπίρ Ἀλκαίων τρίτον Ἀτόλλων. Sextus Empir. Adv. dogm. 3. 36 gives a like inscription, also connecting it with a Theban ἀνάθημα. Diodorus (4. 10) ascribes the change of the hero's name to the Argives: Ἀργείωι... Ἡρακλῆα προσηγήσαντες, ὅτι ἐν Ἡραῖι ἐνγε κλίος, πρότερον Ἀλκαίων καλοῖμενον. According to the popular tradition, this change of name was prescribed by the Delphic oracle, when the hero went thither for purification, after the slaughter of his children at Thebes. (Apollod. 2. 4. 12: Aelian V. H. 2. 31.) Ἀλκείδης was probably a gentilician name, rather than a patronymic in the narrower sense, as Wilamowitz remarks (Eur. Hes. 1. p. 293), adding that Ἀλκαῖος, the father of Amphitryon, 'was not invented to explain Ἀλκείδης,' since in that case the form would have been Ἀλκεῖς.

But Pindar, at any rate, seems to have been thinking of Ἀλκαῖοι, father of Amphitryon, when he wrote Ἡρακλῆς, σεμνὸν θάλος Ἀλκαίδακ (O. 6. 68). And on the other hand Suidas, s. v. Ἀλκείδης has Ἀλκείως γὰρ τούτῳ ἄμφιτρων.—A similar name to Ἀλκαῖος was Ἀλκάθοος, a Megarian hero analogous to Heracles. Cp. also Ἀλκυήνη.
There, too, as in Argolis, the myth is blended with facts of local warfare; Heracles fights for Thebes against the Minyae of Orchomenus. But the true Dorian Heracles is seen in other parts of the Theban story,—as when he strangles the snakes in his cradle, and slays the lion of Cithaeron. His last act at Thebes is that which he does in the madness sent on him by Hera,—the slaughter of the children borne to him by Megara, daughter of Creon. This Theban tradition was another compromise with Argive legend, which claimed his best years for the twelve labours. How, then, was he to be severed from Thebes, the home of his youth? He must be forced to fly from it, as blood-guilty—the guilt being excused by Hera's visitation. Further, Thebes had to account for the non-existence of Theban nobles claiming a direct descent from him. Therefore he slew his Theban children.

Lastly, there are the Thessalian legends. These belong especially to Trachis, the chief town of Malis, and to the neighbouring region of Mount Oeta. Here, too, there is an element of disguised history; Heracles is the friend of Dorians; he works for the honour of Apollo, the god of the Thessalo-Delphic amphictyony; he conquers aliens, like Cycnus, or establishes good relations with them, as with the Trachian king Ceyx. But the spirit of an older conception animates one part of the Thessalian legend,—the hero's fiery death on the summit of Oeta, when Zeus receives him into heaven. The journey to the Hesperides was probably an older symbol of immortality attained after toil; but if that fable has the charm of the sunset, the legend of Oeta has the grandeur of the hills.

These three cycles of myth,—the Argive, the Boeotian, and the Thessalian,—alone reveal the true old-Dorian Heracles. The traditions found elsewhere are either merely local, expressing the desire of particular Dorian communities to link their own deeds with his name, as at Rhodes and Cos; or they show the influence of non-Dorian poets, who altered the original character of the story by interweaving it with other threads of folk-lore. Thus in the Trachiniae the legend of Oeta is combined with legends of Aetolia. We shall understand this process better if we consider the place of Heracles in that
portion of Greek literature which precedes the rise of Attic drama.

§ 3. The Homeric poems contain only incidental allusions to Heracles, who is associated with the generation before the Trojan war. We hear that he was born at Thebes, being the son of Zeus and Alcmena. His life-long foe, the goddess Hera, defrauded him of his inheritance, the lordship of Argos, by ensnaring Zeus into a promise that this dominion should be held by Eurystheus. Heracles performed labours (ἀθλῶν) for Eurystheus, whose commands were brought by the herald Copreus: but only one of these tasks is specified,—viz., the descent in quest of ‘the dog of Hades.’ Apart from the ‘labours’ proper, some other exploits of the hero are mentioned. He delivered Laomedon, the father of Priam, from the sea-monster (κῆτος) sent by the angry gods; and, when the false king withheld the due reward, he sacked Troy. Returning thence, he was driven by storms to Cos. Further, he made war on Pylos, killing the Nereid, Nestor’s brethren, and wounding the immortals, Hera and Hades, who opposed him. Under his own roof he slew his guest Iphitus; but no motive is assigned by the Homeric poet. The victim’s father, Eurytus, king of Oechalia (in Thessaly), is not attacked or killed by Heracles; he is more quietly despatched by Apollo, who is jealous of his skill in archery. The Homeric weapon of Heracles is the bow; there is no mention of the club. His Homeric wife is Megara, daughter of Creon. Finally he dies, ‘subdued by fate and by the wrath of Hera.’ There is no hint of his apotheosis, except in one passage, which clearly bewrays interpolation.

1 Iliad 19. 95—136.
2 Labours for Eurystheus, Il. 8. 363, Od. 11. 622: Copreus, Il. 15. 639: ‘the dog of Hades’ (first called Cerberus in Hes. Th. 311), Il. 8. 368.
3 The κῆτος, Il. 20. 144—148: sack of Troy, 5. 638—642: Cos, 15. 28.
4 War against Pylos, Il. 11. 690—693: wounding of Hera and Hades, 5. 392—397.
5 Iphitus, Od. 21. 22—30: Eurytus, 8. 223—228.
6 The bow, Il. 5. 393, Od. 8. 225, 11. 607: Megara, Od. 11. 369: Death of Heracles, Il. 18. 117—119.
7 Od. 11. 601—605:  

601 τὸν δὲ μὲν εἰσενέχεια βίην Ἡρακλείνην,  
602 ἐθέλων, αὐτὸς δὲ μὲν ἀθανάτωσι θεῶσι.
The parts of the Homeric epics in which these allusions occur are of various ages; and the allusions themselves are derived from various regions,—Argos, the western Peloponnesus, Boeotia, Thessaly, the Dorian colonies in Asia Minor. Several of the passages have a more or less intrusive air; one, at least, has manifestly been adapted to the *Iliad* from some epic in which Heracles was a principal figure. Speaking generally, we may say that in the *Iliad* and the *Odyssey* the Dorian hero is a foreign person.

But this negative result is not the only one which the Homeric notices suggest. They make us feel how difficult it would have been for epic poetry, working in the Homeric spirit, to treat the story of Heracles as a whole. His acts are too incoherent to derive a properly epic unity from his person,—such an unity as the *Odyssey*, for example, derives from the person of Odysseus. The original Dorian legend of Heracles had, indeed, the unity of a moral idea; but that is not enough for an epic.

§ 4. Little is known of the efforts made to solve this poetical problem. The Dorian Peisander, of Cameirus in Rhodes, is named as the author of an epic poem on Heracles, a *Heracleia*. He seems to have confined himself to the ‘labours’ which Heracles performed for Eurystheus; and he was the first poet,

603 τέρπεται ἐν θάλησι καὶ ἐκεῖ καλλισφυρόν Ἡβης,
604 [πᾶντας Δίως μεγάλοιο καὶ Ἠρις χρυσοπεδίου,]
605 ἄμφι δὲ μν κλαγγῆ νεκών ἢ ρ ὠσων ὦς, κ.τ.λ.

The second and third of these verses (602, 603) were rejected by Aristarchus (schol. on *Od*. 11. 385, with Dindorf’s note, ed. 1855). The fourth verse (604) seems not to have been read by Aristarchus, nor by the schol. on v. 385. It is identical with Hes. *Theog.* 952. Onomacritus, the diakueast in the time of Peisistratus, was credited with the interpolation of vv. 602, 603, acc. to schol. Vindob. 56 (quoted by *Merry ad loc*). Such a tradition at least suggests that the interpolation was pre-Alexandrian and presumably Attic. It is probably by a mere confusion that schol. H on 604 (ap. Dindorf) speaks as if verse 604, and it alone, had been inserted by Onomacritus.

1 I refer to *Il*. 19. 95—136, where see Leaf’s note. The episode occurs in a speech of Agamemnon, who, contrary to Homeric usage, quotes the very words spoken by the gods. Elsewhere it is only the inspired poet himself who reports Olympian speech.

we are told, who gave Heracles the lion’s skin and the club. Peisander is usually placed about 650 B.C.; but, according to one view, that date is too early. In the Alexandrian age he enjoyed a high repute.

The Ionian Panyasis of Halicarnassus, *circ. 480 B.C.*, also composed a *Heracleia*, in no less than fourteen books. He took a wider range than Peisander’s, and aimed at a comprehensive digest of all the principal legends concerning Heracles. Merits of style and arrangement made him popular; but he did not reach the Homeric level, or work in the Homeric spirit. Possibly his large composition, with its survey of heroic deeds in many lands, may have borne some analogy to the great prose-epic of his younger kinsman, Herodotus. That kinship interests us here, since it increases the probability that the epic of Panyasis may have been known to the author of the *Trachiniae*.

But to minds in sympathy with Homeric epos it would be evident that there was another way of dealing with the theme of Heracles; a way different from that of Peisander, and still more different from that of Panyasis. Some one episode might be singled out from the mass of legends, and developed by itself, as an epic on a small scale. Hesiod and the Hesiodic school worked thus; they produced, for instance, the *Marriage-feast of Cebyx*, relating how Heracles was entertained by that king of Trachis; the *Aegimius*, turning on the league of Heracles with that Dorian prince; and the extant *Shield of Heracles*, concerning his fight with Cynus.

1 See n. on *Philoctetes* 727. The club was no doubt an original trait of the old Dorian legend.

2 The 20th epigram of Theocritus is an inscription in hendecasyllables for a Rhodian statue of Peisander, who, with respect to the deeds of Heracles, is called *πρᾶτος τῶν ἐπάνωθε μονοποιῶν*. Wilamowitz (Eur. *Her.* 1. p. 309), acknowledging the genuineness of the epigram, nevertheless suggests that the name of Peisander may have been a mere invention of the Asiatic Darians in the 3rd cent. B.C., and holds that the *Ἡρακλεία* ascribed to him was not older than the 6th cent. B.C.

According to Theocritus, Peisander described Heracles *τὸν λεοντομάχαν, τὸν δύσειρα,...χώσον ἐξεπόνασεν εἰπ’ ἄθλοιν.*

3 The penultimate syllable of this Carian name is probably long; another, perhaps more correct, form of it was *Πανύσσος*. Little weight can be attached to the fact that Avienus, writing about 370 A.D., has *Panyási* at the beginning of a hexameter (Arat. *Phaen.* 175).

4 See the testimonies in Bernhardy, *Gr. Lit.* II. pt 1, p. 340.
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A notable epic of this class was the Capture of Oechalia, Οἰχαλίας ἀλωσις, ascribed to the Ionian Creophylus of Samos, whom tradition called the friend, or even the son-in-law, of Homer. An epigram of Callimachus attests the fame of this poem, which was probably as old at least as the eighth century B.C., and must have had the genuine ring of Homeric epos. The subject was the passion of Heracles for Iolè, and the war which, in order to win her, he made on Oechalia, the city of her father Eurytus, which was placed, as by Sophocles, in Euboea. It is not known whether this epic introduced Deianeira, the envenomed robe, and the hero’s death on Mount Oeta. But in any case it must have been one of the principal sources from which Sophocles derived his material.

§ 5. Lyric poetry also, from an early time, had been busied with these legends. The Ionian Archilochus (circ. 670 B.C.) composed a famous hymn to the victorious Heracles. It was known as the καλλίνικος, and was a counterpart, at the Olympian games, of ‘See, the conquering hero comes,’—being sung at the evening procession in honour of a victor, if no special ode had been written for the occasion. But it was in the choral form, a distinctively Dorian creation, that lyric poetry rendered its loftiest tributes to the son of Alcmena. Stesichorus of Himera, a city in which Dorian and Chaldicidic elements were blended, gave the

1 Welcker, Der epische Cyclus, pp. 212 ff.: Bernhardy, Gk Lit. ii. pt i, p. 252.
2 Epigr. 6:

Κρεσφόλων πόνος εἰμὶ, δόμαρ ποτὲ θείων Ὀμηρον
dεξαμενόν· καλῶν θ' Ἐθνασαν, ἄσω ἐκαθερ,
καὶ ξανθὴν ᾽Ιόλειαν· Ὀμηρεον δὲ καλεῖμαι
gράμμα· Κρεσφόλω, Ζεῦ φίλε, τοῦτο μέγα.

3 That the Capture of Oechalia ended with the pyre on Oeta, and the apotheosis, is Welcker’s view (Cyclus, p. 233). He remarks that the hero of a Cyclic poem was often raised to immortal bliss at the end,—as Amphiaras in the Thebaïs, Achilles in the Aethiopis, Menelaus in the Nostoi, Odysseus in the Telegonia. The apotheosis of Heracles has already a place in the Theogony of Hesiod, vv. 950–955.

The war against Oechalia may possibly have been, as Welcker suggests, the subject of the Ἡράκλεια ascribed to Cinaethon of Lacedaemon (8th cent. B.C.?) by schol. Apoll. Rhod. 1. 1357, where it is cited with reference to Trachis; but this is pure conjecture.

4 In Pindar Ol. 9. 2 καλλίνικος ὁ τριπλός, since the burden was thrice repeated. Bergk, Poet. Lyr. ii. p. 418 (4th ed.).
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spirit of Homeric epos to his choral hymns (circ. 620 B.C.). Into this new mould he cast three exploits of Heracles,—the triumphs over Geryon, Cycnus, and Cerberus¹. Pindar's range of allusion covers almost the whole field of the hero's deeds; but it is in the first Nemean ode that the original significance of the legend is best interpreted. When the infant has strangled the snakes sent by Hera, the Theban seer Teiresias predicts his destiny; how he shall destroy 'many a monstrous shape of violence' on land and sea; subdue the men 'who walk in guile and insolence'; beat down the Earth-born foes of the gods; and then, for recompense of his great toils, win everlasting peace in the blest abodes, and, united to Hebê, 'dwell gladly in the divine home of Zeus².'

For readers of the Trachiniae this lyric literature has one point of peculiar interest. It is there that we can first trace the association of Heracles with Deianeira. The Dorian Heracles had no original connection with the old heroic legends of Aetolia. The stamp of those legends, and their relation to others, indicate that they come from a pre-Dorian time, when Calydon and Pleuron, surrounded by fertile lands and blooming vineyards, were the strongholds of a chivalry devoted to war and to the chase; a chivalry from which popular tradition derived the images of Deianeira, of her parents Oeneus and Althaea, and of her brother Meleager. The story that Heracles had married Deianeira expressed the desire of immigrants, who had displaced the old Aetolian order, to claim kinship with the Dorian invaders of Peloponnesus.

Pindar, in a lost poem,—of what class, is unknown,—told the story somewhat as follows³. Heracles, having gone down to Hades for Cerberus, there met the departed Meleager, who recommended his sister Deianeira as a wife for the hero. On returning to the upper world, Heracles went at once to Aetolia, where he found that Deianeira was being wooed by the river-god Acheloüs. He fought with this formidable rival,—who wore the shape of a bull,—and broke off one of his horns. In order to

¹ Bergk, Poet. Lyr. iii. p. 207.
² Pind. Nem. i. 60—72.
³ Schol. on Iliad 21. 194. The schol. on ll. 8. 368 probably has the same passage in view when he quotes Pindar as saying that Cerberus had a hundred heads.
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recover it, Acheloüs gave his conqueror the wondrous ‘cornu-
copia’ which he himself had received from Amaltheia, daughter
of Oceanus. Heracles presented this, by way of ἕρως or ‘bride-
price,’ to Oeneus, and duly received the hand of the king’s
daughter.

Long before Pindar, Archilochus had related how Heracles
overcame the tauriform suitor, and won the fair maiden; how,
after their marriage, Heracles and Deianeira dwelt with Oeneus
at Calydon, until they were obliged to leave the country, because
Heracles had accidentally slain the king’s cupbearer; and how,
at the river Evenus, the Centaur Nessus offered insult to the
young wife, and was slain by her husband. It may be added
that the prose mythographer Phercydes (circ. 480 B.C.) had told
the story of Deianeira. His birthplace was the island of Leros,
near Miletus; but his home was at Athens, and his work, it can
hardly be doubted, was known to Sophocles.

§ 6. Such, then, was the position of the Heracles-myth at
the time when Attic Tragedy was advancing to maturity. This
legend had become the common property of Hellas; and its
primitive meaning had been, to a great extent, overlaid by alien
additions or embellishments. Particular episodes had been suc-
cessfully treated in epic poetry of the Homeric or Hesiodic
school, and also in lyrics, both Ionian and Dorian. But the
whole legend had not been embodied in any poem which took
rank with the foremost creations of the Greek genius.

As a person of drama, Heracles made his first appearance in
Comedy. It was the Dorian Epicharmus who, in the first half
of the fifth century B.C., thus presented the Dorian hero to
Syracusan audiences. One of the pieces concerned Heracles in
quest of the Amazon’s girdle; another dealt with his visit to the
jovial Centaur Pholos. The Dorians of Sicily, though Dorian

1 Strabo 10, p. 458.
2 Schol. Η. 21. 237.
3 Schol. Apoll. Rhod. 1. 1212: Dion Chrys. or. 60.
4 This appears from schol. Apoll. Η. 1213 (frag. 38 of Phercydes in Müller,
Frag. Hist. Η. p. 82): and might have been inferred from the reference of Phercydes
Π. 2, p. 529.
to the backbone in most things, had a strain of humour and vivacity which tempered the seriousness of their race; in this instance, it was much as if an Irish dramatist of English descent had applied a similar treatment to St George and the dragon.

That Ionians should feel the grotesque side of Heracles, was natural enough. Aristophanes tells us that this hero had become a stock-character of Attic comedy, and claims credit for having discarded him:—

'It was he that indignantly swept from the stage the paltry ignoble device
'Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
'Now baking his bread, now swindling instead, now beaten and battered about!'

Several comedies on Heracles are known by their titles, or by fragments. His powers of eating and drinking seem to have furnished a favourite point. He also figured much in satyr-drama,—a kind of entertainment which welcomed types of inebriety. Sophocles himself wrote a *Heracles at Taenarum*,—a satyr-play on the descent to Hades for Cerberus,—in which the Chorus consisted of Helots. His contemporaries, Ion of Chios, and Achaesus, wrote each a satyr-play called *Omphale*, depicting Heracles in servitude to the Lydian task-mistress. In Ion's piece, he performed prodigies with a 'triple row of teeth,' devouring not merely the flesh prepared for a burnt-offering, but the very wood and coals on which it was being roasted. Even in the *Alcestis*, we remember, the inevitable moment arrives when this guest, too hospitably entertained, fills the house with 'discordant howls'.

§ 7. Recollecting such traditions of the theatre, we cannot wonder if Tragedy was somewhat shy of Heracles. At the best, the legend was difficult to manage,—even more difficult for tragic drama than for epic narrative. And the difficulty was greatly

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1 *Pax* 741 ff., translated by Mr B. B. Rogers.
3 For the *Omphale* of Achaesus, see Nauck *op. cit.* p. 754; for that of Ion, p. 735, esp. fragments 28, 29, 30.

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increased, now that the essential difference between this hero and the ordinary persons of tragedy had been brought into relief by frequent burlesques.

Aeschylus, indeed, in the *Prometheus Unbound*, introduced Heracles, who loosed the bonds of Prometheus; and then Prometheus described the route by which his deliverer must journey from the Caucasus to the Hesperides. It was a harder matter to take the legend of Heracles as the basis of a tragedy. There are only two such experiments of which we have any clear or definite knowledge. One is the *Mad Heracles* of Euripides. The other is the *Trachiniae* of Sophocles.

Euripides has taken his subject from the Boeotian legend. Heracles, visited with madness by Hera, slays his children,—in whose fate the Attic poet involves Megara, probably because, with his plot, it was not easy to dispose of her in any other way. Now, as we saw, this Theban story was framed to explain why Heracles, in early manhood, forsook Thebes for Argolis. The murder is discordant with the general tenour of the Heracles myth, and the discord is but thinly concealed by the resort to Hera's agency. For Euripides, however, this very discord was an attraction. It allowed him, by a bold change of detail, to put a new complexion on the whole story. That change consisted in placing the terrible deed of Heracles not before, but after, his labours for Eurystheus.

The plot is briefly as follows. Heracles has long been absent from Thebes, toiling for Eurystheus; and it is known that he is now engaged in the supreme ordeal,—the quest of Cerberus. Meanwhile a certain Lycus from Euboea becomes master of Thebes, and slays Creon. Megara, her three sons, and the aged Amphitryon, are also doomed by him. They are about to die, when Heracles suddenly returns from the nether world, and kills Lycus. He then holds a sacrifice, to purify the house. While engaged in it, he is stricken with madness. He slays Megara and his children. On recovering his senses, he resolves to commit suicide. But Theseus appears,—the king of Athens whom Heracles has just delivered from Hades. Theseus combats his resolve, offering him an honourable refuge in

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1 Strabo 4, p. 183.
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Attica. Heracles at last accepts the offer, and departs with his friend.

This, then, is the goal of the great career; this is the result of the strength given by a divine sire, and spent in benefiting men. The evil goddess of Heracles triumphs utterly; at the very moment when his labours are finished, and when, as the old faith taught, his reward was near, he is plunged into an abyss of misery. He passes from our sight, to hide the remainder of his days in the seclusion of a land not his own. Yet, even in this extremity, he has given a proof of strength; he has had the courage to live. He has taught us that, though the mightiest human efforts may end in outward failure, yet no man, if he be true to himself, need suffer moral defeat. Zeus has been faithless to his human son, and Hera's infra-human malevolence has prevailed; but one consolation for humanity remains.

Such is the new reading of the Heracles myth which Euripides has propounded; with admirable power and subtlety, though scarcely with complete artistic success. His interpretation, though full of a deep suggestiveness, is, in fact, too modern for the fable on which it is embroidered.

§ 8. There is no external evidence for the date of the Mad Heracles; but internal evidence tends to show that the play probably belongs to the years 421—416 B.C.\(^1\) The date of the Trachiniae is also unattested. But some traits of the work itself appear to warrant us in placing it among the later productions of the poet\(^2\); if rough limits are to be assigned, we might name the years 420 and 410 B.C. It has been held that the bold example of Euripides, in making Heracles the subject of a tragedy, induced Sophocles to do likewise\(^3\). As to this view, we can only say that it is quite possible, but that there is absolutely no proof of it. On the other hand, one thing is certain: the Trachiniae exhibits a conception and a treatment fundamentally different from those adopted in the Mad Heracles.

Two principal elements enter into the mythic material used

\(^2\) See below, §§ 21, 22.
\(^3\) Wilamowitz, op. cit. p. 383.
by Sophocles. The first is the Aetolian legend of Deianeira, whom Heracles rescues from Acheloüs, and in whose defence he slays the Centaur Nessus. This part of the subject had been treated by Archilochus and Pindar. The second element is the Thessalian legend which set forth the love of Heracles for Iolè,—his murder of Iphitus, leading to his servitude under Omphalè,—his capture of Oechalia,—and his death upon Mount Oeta. Here the epic Capture of Oechalia was presumably the chief source. Pherecydes and Panyasis were also available. Hesiodic poems, such as the Marriage-feast of Ceýx, may have supplied some touches. Ion of Chios, too, had written a drama called Eurytidae¹, but its scope is unknown. Nor can we say whether Sophocles was the first poet who brought the Aetolian and the Thessalian legend into this connection.

The Argive and Boeotian legends are left in the background of the Trachiniae; they appear only in a few slight allusions. But, if we are to read the play intelligently, the drift of these allusions must be understood. We must endeavour to see how Sophocles imagined those events of his hero’s life which precede the moment at which the play begins.

Later mythographers, such as Apollodorus and Diodorus, sought to bring a fixed chronology into the chaos of legends concerning Heracles. They framed a history, which falls into six main chapters, thus:—(1) The Theban legends of the hero’s birth and growth. (2) The Argive legends of the twelve labours. (3) The legends concerning Eurytus, Iolè, Iphitus, and Omphalè. (4) Campaigns against Troy, Cos, Peloponnesian foes of Argos, and the Giants. (5) The Aetolian legends: Deianeira, Acheloüs, Nessus. (6) The legends of South Thessaly: Ceýx of Trachis, Aegimius, etc.; the capture of Oechalia; and the pyre on Oeta.

But, in the fifth century B.C., poets were as yet untrammeled by any such artificial canon. They could use the largest freedom in combining local legends of Heracles, so long as they were careful to preserve the leading features of the myth. We have seen that Euripides, when in his Mad Heracles he placed the madness after the labours, was making an innovation which deranged the whole perspective of Theban and Argive legend;

¹ Nauck, Trag. Frag. p. 734.
so much so, that the Alexandrian mythographers, deferential to the Attic dramatists in much, never followed Euripides in that.

Sophocles has made no change of similar importance. Yet his way of arranging the fable differs in one material respect from that of the later compilers. They, as we have seen, place the marriage of Heracles with Deianeira very late in his career—after his labours for Eurystheus, and after most of his other deeds also. Sophocles puts the marriage much earlier,—so early, that Deianeira speaks as if it had preceded most, or all, of the hero's labours. Sophocles could do this, because he felt himself free to ignore the Theban legend of the hero's marriage to Megara. And he certainly was not alone in thus differing from the later mythographers. Pausanias mentions a tradition at Phlius, according to which Heracles had already won his Aetolian bride when he went for the golden apples\(^1\). And Pherecydes represented Heracles as having at first asked Iolè's hand, not for himself, but for Hyllus—his son by Deianeira\(^2\).

§ 9. The outline of the whole story, as Sophocles conceived it, can now be traced with clearness sufficient, at least, to explain the hints scattered through the play.

1. Heracles is born at Thebes (v. 116), and comes thence (v. 509), in early manhood, to Pleuron, where he wins Deianeira. We are not told whither he was taking his bride, when they met Nessus (v. 562). Since Megara is ignored, there is nothing to exclude the supposition that he was returning to his home at Thebes.

2. Constrained by Hera's wrath, he performs the labours for Eurystheus (v. 1049). The home of his family is now at Tiryns.

3. He visits Eurytus at Oechalia in Euboea (v. 262); who dis- countenances his passion for Iolè (v. 359)\(^3\).

4. He goes on various campaigns, including that against the Giants (1058 ff.).

5. He slays Iphitus (the son of Eurytus), who was then his guest

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\(^1\) Paus. 2. 13. 8.

\(^2\) Schol. Trach. 354.

\(^3\) The oblique ἱπαλρό in v. 268 leaves an ambiguity. If the word used by Eurytus to Heracles was ἵππαλων, the labours for Eurystheus were over. But if it was ἱπαλρό, they were still in progress. The second supposition gives more force to the passage.
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at Tiryns. The lapse of some considerable time since his visit to Eurytus is implied by the word ἐξῆς (v. 270).

Heracles, with Deianira, his children, and his mother Alcmene, is now forced to leave Tiryns. They are given a new home at Trachis by its king, Ceyx (v. 38).

6. As a punishment for the treacherous murder of Iphitus, Zeus dooms Heracles to serve Omphalê, in Lydia, for a year (v. 274). Heracles goes forth from Trachis, leaving his family there (v. 155). They do not know his destination. During his absence, some of his children return with Alcmene to Tiryns; others are sent to his old home at Thebes (1151 ff.).

7. The year with Omphalê being over, he sacks Oechalia (v. 259).

We are now prepared to follow the plot of the drama itself.

§ 10. The scene is laid before the house at Trachis.

Deianira is alone with a female slave, an old and attached domestic, who has been the nurse of her children. Communing with her own thoughts, rather than directly addressing her attendant, the wife of Heracles recalls the sorrows which have been her portion from youth upwards,—culminating now in a terrible anxiety concerning her absent lord. It is fifteen months since he left home; but no tidings have come from him. And she feels almost sure that something is amiss, when she thinks of a certain tablet which he left with her…

Here the aged Nurse ventures to interpose. Deianira has several sons; why should not one of them,—Hyllus, for example, the eldest,—go in search of his father?

Just then Hyllus himself is seen approaching, and in haste; for he has news to tell. Heracles is, or soon will be, in Euboea, warring against Oechalia, the city of Eurytus. During the past year he has been in servitude to Omphalê, a Lydian woman.

Deianira then tells her son the purport of the tablet to which she had previously alluded. It contains an oracle, which shows that this war in Euboea must decide the fate of Heracles; he will die; or he will thenceforth live in peace.

Hyllus at once resolves to join his father in Euboea, and departs for that purpose.

The Chorus now enters: it consists of fifteen Trachinian
maidens, full of kindly sympathy for the Aetolian princess Parodos: whom a strange destiny has brought to dwell among them. Invoking the Sun-god, they implore him to reveal where Heracles now is. Deianeira, they hear, is pining inconsolably. Fate vexes, while it also glorifies, her husband; but he is not suffered to perish. Let her keep a good courage: sorrow comes to all mortals, but joy also, in its turn; and Zeus is not unmindful of his children.

Deianeira sadly replies that the young maidens cannot measure such trouble as hers; may they ever be strangers to it! But they shall know her latest and worst anxiety. When Heracles left home, he told her that, if he did not return at the end of fifteen months, she must account him dead. He even explained how his property was to be divided in that event. But, if he survived the fifteenth month, then he would have a peaceful life. Such was the teaching of an oracle which he had written down at Dodona. And the fulfilment of that oracle is now due...

A Messenger is seen coming; the wreath on his head betokens glad tidings. Heracles lives, is victorious, and will soon come home. Lichas, the herald, has already arrived; but the excited Trachini ans, thronging around him, have retarded his progress towards the house.

With an utterance of thanksgiving to Zeus, Deianeira calls upon the maidens of the Chorus and the maidens of her own household to raise a song of joy.

The Chorus respond with a short ode, in the nature of a paean.

Before it ceases, Lichas is in sight; a train of captive Euboean women follows him.

In reply to the eager questions of his mistress, Lichas says that Heracles is now at Cape Cenaeum in Euboea, engaged in dedicating a sanctuary to Zeus. These maidens are captives, taken when Oechalia was destroyed: Heracles chose them out ‘for himself and for the gods.’

And then Lichas tells how Heracles has been employed during the past fifteen months; how, for a year, he was the slave of Omphale; and how, when freed, he avenged that
disgrace upon its ultimate author, Eurytus. Heracles himself, 
the herald adds, will soon arrive.

Deianeira rejoices, though a shadow flits across her joy as 
she looks at the ill-fated captives: may Zeus never so visit her 
children!

Among these captives, there is one who strangely interests 
her; the girl's mien is at once so sorrowful and so noble. She 
questions her; but the stranger remains silent. 'Who is she, 
Lichas?' But the herald does not know,—indeed, has not cared 
to ask. Deianeira then directs him to conduct the captives into 
the house.

She herself is about to follow him, when the Messenger, who 
had first announced the herald's approach, begs to speak with 
er alone.

He tells her that Lichas has deceived her. The mysterious 
maiden is no other than Iolè, the daughter of Eurytus. A 
passion for Iolè was the true motive of Heracles in destroying 
Oechalia. Eurytus had refused to give him the maiden. Lichas 
himself had avowed this to the Trachinians.

Lichas now re-enters, to ask for Deianeira's commands, as he 
is about to rejoin his master in Euboea. Confronted with the 
Messenger, and pathetically adjured by Deianeira, he confesses 
the truth. Heracles has an absorbing passion for Iolè; and, 
indeed, he gave no command of secrecy. But Lichas had feared 
to pain his mistress: let her pardon him; and let her bear with 
Iolè.

Deianeira requests Lichas to accompany her into the house. 
He is to take a message from her to Heracles, and a gift.

In the ode which follows, the Chorus celebrates the resistless 
power of Love,—the power which now threatens Deianeira's 
peace, and which, in long-past days, brought Heracles to con- 
tend for her with Acheloüs. The short but vivid picture of that 
combat has a singular pathos at this moment of the drama.

Deianeira reappears. She has had time now to feel what it 
will be to live under the same roof with the young and beautiful 
girl to whom her husband has transferred his love; but she 
harbours no angry or cruel thoughts. Her sole wish is to regain 
the heart of Heracles. And a resource has occurred to her.
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Long ago, when Heracles was taking her from Aetolia, they came to the river Evenus, where the ferryman, the Centaur Nessus, carried her across. He insulted her, and Heracles shot him with an arrow. As he lay dying, he told her that, if she wished to possess a love-charm by which she could always control the love of Heracles, she had only to collect some of the blood from his wound. She had done so, and had preserved her treasure, according to the Centaur’s direction, in a place secluded from the warmth of sun or fire. She had now applied this love-charm to the inner surface of a festal robe, which she will send as her gift to Heracles. She brings with her a casket, in which she has placed the robe.

Lichas appears, ready to depart, and receives the casket, sealed with Deianeira’s signet. She had vowed, she tells him, to send her lord this robe, whenever she should hear of his safety, in order that he might wear it on the day when he made a thank-offering to the gods. Therefore Heracles must not put it on, or produce it, before that day.

The herald promises fidelity, and departs.

In a joyous strain, the Chorus express their bright hope. Second stasimon: 633—662. The dwellers on the coasts and hills of Malis will soon welcome the long-absent hero; and he will come home full of rekindled love for his true wife.

But Deianeira now returns to them in an altered mood. A IV. Third episode: 663—820. strange thing has happened. In applying the love-charm to the robe, she had used a tuft of wool, which she had then thrown down in the courtyard of the house. After a short exposure to the sun’s heat, this tuft of wool had shrivelled away, leaving only a powder. And she remembers that the arrow which slew Nessus was tinged with a venom deadly to all living things. She fears the worst. But she is resolved that, if any harm befalls Heracles, she will not survive him.

The Trachinian maidens are speaking faint words of comfort, when Hyllus arrives from Euboea.

He denounces his mother as a murderess. He describes how Heracles, wearing her gift, stood forth before the altar; how, as the flames rose from the sacrifice, the robe clung to him, as if glued, and spasms began to rend his frame; how, in the frenzy
of those awful agonies, he slew Lichas; and how, at last, he was laid in a boat, and conveyed to the shore of Malis. He will soon be at the house,—alive, or dead.

The son ends with terrible imprecations on his mother. She goes into the house without a word.

'Behold,' cry the Chorus, 'how the word of Zeus has been fulfilled; for the dead do indeed rest from labour.' The malignant guile of Nessus has found an unconscious instrument in Deianeira. And the goddess Aphrodite has been the silent handmaid of fate.

A sound of wailing is heard within: the aged Nurse enters. Deianeira has slain herself with a sword; bitterly mourned, now, by her son Hyllus, who has learned, too late, that she was innocent.

The Trachinian maidens, afflicted by this new calamity, are also terrified by the thought that they must soon behold the tortured son of Zeus. Footsteps are heard; men, not of Trachis, are seen approaching, the mute bearers of a litter: is Heracles dead, or sleeping?

As the mournful procession enters, Hyllus, walking beside the litter, is giving vent to his grief, while an old man, one of the Euboeans, is vainly endeavouring to restrain him, lest his voice should break the sick man's slumber.

Heracles awakes. At first he knows not where he is; then his torments revive, and he beseeches the bystanders to kill him; he craves that mercy from his son; he appeals for it to Zeus and to Hades. And then, in a moment of repose, his thoughts go back on his past life,—so full of suffering, yet a stranger to such anguish as this; so full of victories, and yet doomed to end in this defeat at the unarmed hand of a false woman.

A pause permits Hyllus to announce his mother's death, and to assert her innocence. In using the supposed love-charm, she was obeying the dead Nessus.

Those words send a flash of terrible light into the mind of Heracles. The oracle at Dodona had foretold the time of his 'release.' A still earlier oracle had foretold the manner of his death; namely, that he was to be slain by the dead. The time and the agency coincide. This, then, was the promised 'release.'
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The oracles are fulfilled. He sets himself to prepare for death,—now seen to be inevitable and imminent.

He commands that he shall be carried to the summit of Mount Oeta, sacred to Zeus, and there burned alive. Hyllus is constrained to promise obedience,—making, however, the condition that he himself shall not put hand to the pyre. A second behest is then laid upon him. He shall marry Iolè. In this also he is forced to yield,—calling on the gods to witness that he submits to a dying father's inexorable will.

All has now been made ready. Heracles summons the forces of that 'stubborn soul' which must upbear him through the last of his ordeals. In the words which close the play, Hyllus gives utterance to the deepest and bitterest of the feelings inspired by his father's cruel fate. Heracles dies forsaken by Zeus. For here, as in the Iliad, there is no presage of his reception among the gods.

The bearers lift their burden, and set forth for Oeta; while the maidens of the Chorus pass from the house of mourning to their own homes in Trachis.

§ 11. In the first and larger part of the play, Deianeira is the central figure, as Heracles is in the second part. The heroine of the Trachiniae has been recognised by general consent as one of the most delicately beautiful creations in literature; and many who feel this charm will feel also that it can no more be described than the perfume of a flower. Perhaps in the poetry of the ancient world there is only one other woman who affects a modern mind in the same kind of way,—the maiden Nausicaa. We do not know how Deianeira may have been drawn by Archilochus or Pindar; but at least there are indications that the Deianeira of the old Aetolian legend was a being of a wholly different type from the Sophoclean. After her story had become interwoven with that of Heracles, her name, Δηνίατεια, was explained to mean, 'the destroyer of a husband.' But, in the pre-Dorian days when Aetolian legend first knew her, and when she had as yet nothing to do with Heracles, 'Deianeira' meant 'the slayer of men'; it denoted an Amazonian character,—just

1 The office of kindling the pyre was performed by Philoctetes; see on Ph. 802 f.
as the Amazons themselves are called āvriāveipai. A true bred princess of Aetolia, the land of warriors and hunters, this daughter of Oeneus 'drove chariots, and gave heed to the things of war', her pursuits were like those which employed 'the armed and iron maidenhood' of Atalanta.

How great a contrast to the Deianeira whom Sophocles has made immortal! She, indeed, is a perfect type of gentle womanhood; her whole life has been in her home; a winning influence is felt by all who approach her; even Lichas, whose undivided zeal is for his master, shrinks from giving her pain. But there is no want of spirit or stamina in her nature. Indeed, a high and noble courage is the very spring of her gentleness; her generosity, her tender sympathy with inexperience and misfortune, are closely allied to that proud and delicate reserve which forbids her—after she has learned the truth about Iolē—to send any messages for her husband save those which assure him that her duties have been faithfully fulfilled, and that all is well with his household. From youth upwards she has endured constant anxieties, relieved only by gleams of happiness,—the rare and brief visits of Heracles to his home. She is devoted to him: but this appears less in any direct expression than in the habitual bent of her thoughts, and in a few words, devoid of conscious emphasis, which fall from her as if by accident. Thus the precepts of Nessus had dwelt in her memory, she says, 'as if graven on bronze.' And why? Because they concerned a possible safeguard of her chief treasure. Staying at home, amidst her lonely cares, she has heard of many a rival in those distant places to which Heracles has wandered. But she has not allowed such knowledge to become a root of bitterness. She has fixed her thoughts on what is great and noble in her husband; on his loyalty to a hard task, his fortitude under a cruel destiny: of his inconstancies she has striven to think as of 'distempers,' which love, and the discipline of sorrow, have taught her to condone.

But at last the trial comes in a sharper form. After protracted suspense, she is enraptured by tidings of her husband's
safety; and almost at the same moment she learns that his new mistress is henceforth to share her home. Even then her sweet magnanimity does not fail. Strong in the lessons of the past, she believes that she can apply them even here. She feels no anger against Iolê, no wish to hurt her; nay, Iolê is rather worthy of compassion, since she has been the innocent cause of ruin to her father's house.

In these first moments of discovery, the very acuteness of the pain produces a certain exaltation in Deianeira's mind. But, when she has had more time to think, she feels the difference between this ordeal and everything which she has hitherto suffered. She is as far as ever from feeling anger or rancour. But will it be possible to live under the same roof, while, with the slow months and years, her rival's youth grows to the perfect flower, and her own life passes into autumn? Thinking of all this, she asks—not, 'Could I bear it?'—but, 'What woman could bear it?'

She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolê nor Heracles shall be harmed; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation, she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,'—it may be asked,—'seeing from whom the gift came?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on him or his motive; they were absorbed in Heracles. Now that her hope has been changed into terror, she tells the maidens, that, if Heracles dies, she will die with him. In the scene which follows, she speaks only once after Hyllus has announced the calamity, and then it is to ask where he had found his father.

Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting
could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—'Why dost thou depart in silence?' they say to Deianira: 'Knowest thou not that thy silence pleads for thine accuser?' And yet that silence is not broken.

There is one famous passage in Deianira's part which has provoked some difference of opinion; and as it has a bearing on the interpretation of her character, a few words must be said about it here. It is the passage in which she adjures Lichas to disclose the whole truth regarding Iolè. He need not be afraid, she says, of any vindictiveness on her part, towards Iolè or towards Heracles. She knows the inconstancy of the heart, and the irresistible power of Erôs; has she not borne with much like this before? According to some critics, she is here practising dissimulation, in order to draw a confession from Lichas; her real feeling is shown for the first time when, a little later, she tells the Chorus that the prospect before her is intolerable (v. 545). This theory used to derive some apparent support from an error in the ordinary texts. The lines, or some of them, in which the Messenger upbraids Lichas with his deceit, were wrongly given to Deianira,—as they are in the Aldine edition. Hence La Harpe could describe the whole scene thus:—

'Deianira, irritated, reproaches Lichas with his perfidy; she knows all, and will have him confess it; we hear the cry of jealousy; she becomes enraged; she threatens. Then she pretends to calm herself by degrees; she had resented only the attempt to deceive her; for, in fact, she is accustomed to pardon her husband's infidelities.' In the end, she manages so well that Lichas no longer feels bound to conceal a fact which after all,—as he says,—his master himself does not conceal.'

It is now generally recognised that Deianira says nothing

1 Vv. 436—469.
between verse 400 and verse 436: the angry altercation is between Lichas and the Messenger. It would still be possible, however, to hold that, in her speech to Lichas, she is artfully disguising her jealousy. But surely there is a deeper truth to nature in those noble lines if we suppose that she means what she says to Lichas just as thoroughly as she means what she afterwards says to the Chorus. Only, when she is speaking to Lichas, she has not yet had time to realise all that the new trial involves; she overrates, in all sincerity, her own power of suffering. If, on the other hand, her appeal to him was a stratagem, then true dramatic art would have given some hint, though ever so slight, of a moral falsetto: whereas, in fact, she says nothing that is not true; for she does pity Iolè; she has borne much from Heracles; she does not mean to harm either of them. This is not the only instance in which Sophocles has shown us a courageous soul, first at high pressure, and then suffering a reaction; it is so with Antigone also, little as she otherwise resembles Deianeira.

§ 12. The Heracles of the *Trachiniae* may be considered in Heracles, two distinct aspects,—relatively to that conception of the hero which he represents, and relatively to the place which he holds in the action of the play.

In the first of these two aspects, the most significant point is the absence of any allusion to the hero's apotheosis. He is the son of Zeus; but the 'rest from labour' which Zeus promised him is, in this play, death, and death alone. Here, then, we have the Homeric conception of Heracles. And this is in perfect harmony with the general tone of the *Trachiniae*. The spirit in which the legend of Heracles is treated in this play is essentially the epic spirit.

But if the very soul of the old Dorian tradition—the idea of immortality crowning mortal toil—is wanting, at least some archaic and distinctive traits of the Dorian hero have been preserved. One of these has perhaps not been noticed; it illustrates the poet's tact. In the legends of south Thessaly, Heracles had come to be much associated with Apollo. Yet in

1 See Introduction to the *Antigone*, p. xxx.
the *Trachiniae* there is but one mention of Apollo,—where the Chorus briefly invokes him (v. 209). Throughout the play, Zeus is the god of Heracles, the ruler of his destiny, the sole recipient of his offerings. Nor is Delphi ever named; Heracles receives oracles either directly from Zeus, or from the interpreters of Zeus at Dodona. This is thoroughly true to the spirit of the myth; and it is probable that the Dorian conception of Heracles was, in fact, older than the Dorian cult of Apollo. The archaic conception of the hero’s mission is also preserved in its leading features; he is the purger of land and sea, the common benefactor of Hellenes, who goes uncomplainingly whithersoever his fate leads him. Conscious of his origin, he fears no foe, and is stronger than everything except his own passions. He has a Dorian scorn for lengthy or subtle speech (1121). It is bitter to him that sheer pain should force him to cry aloud: and he charges Hyllus that no lament shall be made by those who stand around his pyre. All this is in the strain of the old legend. One small touch recalls, for a moment, the Heracles of the satyr-plays (v. 268, ἡμίκ ὄν φυσμένος). On the other hand, the Omphalè incident, one of their favourite topics, is touched with delicate skill: Sophocles alludes only to the tasks done for her by the hero, as a punishment imposed by Zeus; there is no hint of sensuous debasement; and it is seen that the thrall was stung by his disgrace, even though that feeling was not the mainspring of his war upon Oechalia.

The Heracles of the *Trachiniae* is thus not merely a hero of tragedy, who might equally well have been called, let us say, Ajax. He has a stamp of his own; he can be recognised as the hero of the Diorians.

When, however, he is considered under the second of the two aspects indicated above,—that is, relatively to his place in the action of the play,—there is more room for criticism. During the first two-thirds of the piece, our interest is centred

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1 Apollo is the chief god of the Diorians in the historical age; and O. Müller (*Dor.*, bk 11.) regards him as having been so before they left their earliest seats in northern Greece. On the other hand Wilamowitz (*Eur. Her. 1.* p. 265) holds, with greater probability, that the adoption of the old Hellenic Apollo by the Diorians dated only from the time when, moving southward, they became masters of Delphi.
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in Deianeira. The sympathy which she wins is complete; she passes from the scene, broken-hearted, innocent, silent; and presently we hear the news of her death. Meanwhile, we have been rather prepossessed against Heracles; he is a great hero; but his conduct to this brave, devoted, gentle wife has been what, in another than the son of Zeus, might be called brutal; and let no one too hastily assume that such a feeling is peculiar to the modern mind; it would probably have been shared, at least in a very large measure, by the poet's Athenian audience.

So, when, in the last third of the play, this hero at length appears, unstrung and shattered by physical torment,—helpless in the meshes of fate,—when we listen to his pathetic laments, and to that magnificent recital of his past achievements which ends with the prayer that he may live to rend his false wife in pieces;—then we feel, indeed, all that is pitiable and terrible in this spectacle: but are there not many readers who, if they carried the analysis of their own feelings any further, would have to avow that the contemplation of his suffering and the thought of his past greatness leave them comparatively cold? Presently he learns that Deianeira was innocent, and that she is dead; but he utters no word in revocation of his judgment upon her,—no word of affection for her memory: he merely averts all his thoughts from her, and concentrates them on the preparation for death. It is not enough to plead that any softening would be out of keeping with the situation or with the man; we do not require him to be tender, but to be human. From a dramatic point of view, the fault is that he misses his chance of removing a great impediment to sympathy.

The Deianeira of the Trachiniae is dramatically effective in the very highest degree,—in a manner almost unique; the Heracles of the Trachiniae, though grandly conceived, falls short of being perfectly effective; and he does so, because he has to follow Deianeira. In a piece of which the catastrophe was to turn on the poisoned robe, and which was to end with the death of Heracles, that hero himself ought to have been the principal object of interest throughout. The artistic unity of the tragedy demanded this. But the Heracles of Dorian legend, even when

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treated as mortal, is still no typical human being; he is at once above and below the noblest type of man. If, therefore, Heracles was truly to dominate the scene, it was requisite that the pathos of this unique being should not have to compete with the deepest pathos of humanity. For, in such a competition, the purely human interest, if fully developed by a great master, could not but prove the stronger, as being, in its essence, more tragic. And therefore there was only one way to secure a paramount effectiveness for the Heracles of the Trachiniae. It was to place Deianeira more in the background; to make her also a less noble figure; to qualify her graces of character with some less attractive features; and, on the other hand, to bring out, in the amplest and most powerful manner, everything that is sublime and pathetic in the great hero's destiny.

In pointing out what seems to me the one serious defect of the Trachiniae, a remark should be added. It is easy to believe that, on the stage, the Heracles part would be far more effective than it is for readers, 'As a representation of the extremity of a hero's suffering, this scene stands pre-eminent among all tragedies. Let Salvini act the hero, and its power would instantly be recognised.' That was the opinion of an accomplished judge in such matters, the late Mr Fleeming Jenkin¹; and I, for one, certainly should not dispute it. The intrinsic merits of the Heracles part are great; and a Salvini, or even an actor who was not quite a Salvini, could, no doubt, make the spectacle most impressive. But, even if he could make it absorbing—so that we should think only of what was passing before our eyes, and not at all of what had gone before in the play, the episode of Deianeara—that might be merely an instance of theatrical effect prevailing over the dramatic conscience. It would not necessarily prove that the tragedy, viewed as a work of art,—and therefore viewed as a whole,—was not really liable to the criticism suggested above. However effective the Heracles scene might be on the stage, I cannot help suspecting that an attentive spectator, in full sympathy with the spirit of the best Greek work, would be apt to

¹ Papers Literary, Scientific, etc., by the late Fleeming Jenkin, F.R.S., LL.D., p. 23. (Longmans, 1887.)
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feel, at the end, that he had seen two tragedies; one, which closed with the death of Deianeira, and was of consummate excellence; then a second and shorter one, most pathetic, most powerful in its own way, but produced at a moral disadvantage. Yet, if this be indeed so, there is one consolation. A gain to the effect of the Heracles would have been dearly bought by any detriment to the unsurpassable beauty of the Deianeira.

§ 13. Among the secondary parts, that of Hyllus has an im- Hyllus. portance which might easily be undervalued. It is he who most vividly expresses the twofold aspect of Deianeira’s action in sending the robe; the aspect which it wears for one who has seen only its dreadful result, without knowing its motive; and that which it assumes in the light of fuller knowledge. The first aspect is brought out when Hyllus describes the agonies of Heracles, and invokes a curse upon his mother; the second when, having learned her innocence and having stood beside her corpse, he has to listen to his father’s denunciations of her—so like those which he himself was lately uttering—until a pause permits him to vindicate her memory. This frank, impulsive youth is warmly loyal to both parents; to the gentle and dearly loved mother, whom he mourns too late; and to the father, “the noblest man upon the earth,” whose hard commands he obeys to the end, although those commands challenge a revolt of filial, even of natural, instincts,—seeming to him, indeed, almost like the promptings of Atè. Thus, under that dark shadow, pierced by no ray from above, which rests upon the close of the drama, this thrice-tried son calls the gods to witness that his own will has been overruled. With bitter anguish in his heart, he sees his father abandoned, as men must deem, by heaven; he is no longer the buoyant youth of the opening scene, but a man who must now take up the burden of a great inheritance, that Hyllus whom a grave and warlike race were to honour as the father of their kings, the ancestor of the Dorian Heracleidae.

§ 14. The minor persons are portrayed with care and an- The minor persons. mation. Lichas is, before all things, the faithful henchman of Heracles; but, like every one else, he feels the charm of
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Deianeira, and is feebly anxious to spare her feelings. His well-meant attempt is somewhat maladroit, since he has already been so communicative to her neighbours; but we remark the ingenuity of the poet, who has here utilised the varying traditions as to the motive of the war against Oechalia. Lichas exists only for his master; and there is a tragic fitness in his becoming the first victim of his master's fate. It would be a mistake to conceive his death as a poetical retribution for his duplicity; since, even if he had told the truth at first, Deianeira would still have sent the robe. At worst he is only a rather poor creature, who becomes involved in the doom of his betters.

The Messenger, with his interested zeal, afterwards dignified by his sturdy veracity, combines the traits of two similar persons in the Oedipus Tyrannus,—the Corinthian messenger, and the Theban shepherd who confutes him. The old Nurse, who counsels Deianeira in the first scene, and subsequently relates her death, interprets the affection which her mistress inspired in the household. As for the Trachinian maidens of the Chorus, their part is essentially relative to Deianeira; to them she confides her fears, or hopes; their odes reflect her anxieties, her transient joy, and her despair. With her death, their function is virtually at an end; after verse 970, they have only two utterances, both very brief (1044 f.; 1112 f.).

§ 15. Among the difficulties of detail which the subject presented to a dramatist, not the least was that of the supposed 'love-charm.' The operation of the hydra's venom, like that of the poison in the wound of Philoctetes, is supernatural. Since, however, an innocent yet deliberate human agent intervenes between Nessus and Heracles, the poet was compelled to treat the incident with circumstance, and to invest it with just enough probability for the purpose of scenic effect. Sophocles has managed this by a simple but skilful device. He merely makes an assumption which no spectator would pause to examine. 'The hydra's venom was such that exposure to heat must call it into activity.' All is then easy. Nessus tells Deianeira that his gift, this infallible love-charm, must be kept in a cool and dark place. She tells us how scrupulously she
had observed this rule. She impresses it upon Lichas. The spectator knows that the robe is to be worn for the first time on an occasion of burnt sacrifice; and his anxiety is awakened.

It is interesting to compare this episode with the parallel one in the Medea, where Glauce, Jason's new bride, is burnt to death by the magic agency of the robe and diadem which Medea, the injured wife, had given her. We see at once that Euripides had a far easier task than Sophocles. No third person, no innocent yet deliberate agent, intervenes between Medea and Glauce. The gifts come to Glauce directly from the hands of the mighty enchantress; and they had come to the enchantress from her grand sire, the Sun-god himself.

The garment of Heracles, like that of Glauce, has naturally been claimed for the wardrobe of the solar myth. It is the glow which enwraps the dawn or the sunset. Then Iolè is 'the violet cloud' who is to marry the rising sun (Hyllus), when his precursor (Heracles) has sunk to rest upon a flaming couch. The servitude to Omphalè is the apparent descent of the sun (Heracles) from the zenith to the horizon. Deianeira is the darkness which awaits him in the west. Thus to explain a story of varied human pathos, is at least to begin at the wrong end: it is to suppose myth-makers so intent on the sunrise and the sunset that men and women interested them primarily as symbols of those phenomena. Even the more limited theory, that Heracles was evolved from some older solar divinity, ill agrees with the central point of the fable,—promotion, painfully won, from earth to heaven. Later Greeks identified their Heracles, in certain aspects, with Melkarth, the sun-god of Tyre: some moderns have derived him from Izdubar, the solar hero of ancient Babylon. In both cases the analogy is confined to details: the essence of the Greek myth remains distinct.

§ 16. The allusions in the Trachiniae to oracles concerning Heracles have sometimes been censured as obscure. But they are not really so. Only two oracles are mentioned. (1) One was given to Heracles at Dodona, twelve years before the date at which the play begins, and said that, at the end of twelve years,

1 This view is sensibly rejected by E. Meyer, Geschichte des Alterthums (Stuttgart, 1884), p. 185.
he should have 'rest.' The term of twelve years is mentioned in
verses 824 f. (where see the note). (2) The other oracle, noticed
only in vv. 1159 ff., was given to Heracles by Zeus himself, at
some still earlier moment; but when, and where, we are not
told. It concerned the manner of his death; saying that he
was to be slain by a dead foe. These oracles have sometimes
been regarded as if they formed the only bond which holds the
plot together; and it has accordingly been objected to the plot
that its unity is of a merely mechanical nature. The objection
is ill-founded. The oracles have, indeed, a dramatic value, but
it is of a different and a subordinate kind. At the outset of the
play, the oracle concerning the twelve-years' term serves as a
motive for anxiety; it announces that some crisis is imminent.
Towards the close, the two oracles combined show Heracles that
his hour has come.

§ 17. But the unity of the plot is independent of the ora-
cles. It is effected by the love of Heracles for Iolè, which causes
him to destroy Oechalia, and also causes Deianeira to send the
robe; thus bringing the two episodes into a strict connection.
Professor Campbell is, in my opinion, quite right when he says
that 'in point of dramatic structure the Trachiniae will bear
comparison with the greatest of Sophoclean tragedies.' For,
even if, as I hold, the inferiority in dramatic interest of Heracles
to Deianeira is such as to constitute a serious defect, this is not
a defect of structure. It does not concern the manner in which
the plot has been put together. It concerns something ante-
cedent to the plot; namely, the conception of Heracles adopted
by the poet, as compared with his conception of Deianeira.
Given those two conceptions, the most perfect dramatic struc-
ture could not save the interest in Heracles from being over-
powered by the interest in Deianeira.

There is, however, one point in which the texture of the plot
is fairly open to criticism, though it is not a point of importance.
The 'unity of time' has been disregarded with exceptional bold-
ness. Hyllus goes to Euboea, witnesses the sacrifice there, and
returns to Trachis, in a space of time measured by less than

1 Wilamowitz, Eur. Her. 1. p. 384: 'das drama nur kümmerlich durch orakel-
sprüche zu einer äusserlichen einheit zusammengehalten wird.'
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700 lines (vv. 93—734). Nay, Lichas, who leaves Trachis at verse 632, had reached Euboea before the sacrifice began. Many other examples show the habitual laxity of Greek dramatists, and the tolerance of Greek audiences, in this particular. But in the Trachiniae the license has a special excuse. Amid the excitement, the alternations of hope and fear, which pervade this play, the action hastens forward in a manner which leaves us no leisure to remark the feats of travelling performed by Hyllus and by Lichas. This is the case even with readers; much more would it be so with spectators. And here we may observe the subtlety of the poet, who has introduced two direct allusions to the passage of time. Lichas, about to start for Euboea, remarks that he has already stayed too long (v. 599); and the Chorus prays that the ship which is bringing Heracles 'may not tarry' (v. 655). This is like the art of a diplomatist who diverts suspicion by apparent frankness.

§ 18. After the two dramas of the Attic masters, Heracles appears only once in the extant literature of ancient Tragedy. Seneca founded his Hercules Furens on the play of Euripides, and his Hercules Oetaeus on the play of Sophocles. It would be profitless to institute a detailed comparison between the Trachiniae and a work which Seneca, in the fashion of his day, composed rather as a rhetorical exercise than as a piece for the stage. Those who read it, with the Greek model present to their minds, can only wonder how the Roman's brilliant gifts of expression,—which shine in epigram and, at moments, reach a true elevation of sentiment,—could co-exist with such abject tastelessness, such extravagance of bombast, such insensitivity to proportion. Yet, in one respect, a comparison is very interesting. If the Phaedra of the Hippolytus has fared ill at Seneca's hands, far worse is the transformation which he has effected in the Deianeira of the Trachiniae. The following lines describe Deianeira's behaviour when Iolè first arrives at Trachis:

Ut fulsit Iole, qualis innubis dies
Purumve claris noctibus sidus micat,
Stetit furenti similis ac torvum intuens
Herculea coniux

like ‘an Armenian tigress,’ the poet adds, or ‘a Maenad shaking the thyrsus.’ Then Deianeira prays Juno to torment Heracles with all imaginable plagues\(^1\); and finally avows her own readiness to kill him\(^2\). Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*\(^3\); and also influenced, in a greater or less degree, several other French dramas on the same theme\(^4\). It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband’s love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid’s Deianeira is by no means so bad as Seneca’s; but she, too, has the impulse to destroy Iolè\(^5\). The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord’s heart, but not angry, not malevolent towards him or towards Iolè,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Cerameicus.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*;—the combat of Heracles with Acheloüs; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

\(^1\) *Herc. Oet.* 255 ff.
\(^2\) *Ib.* 436.
\(^3\) Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolè, a certain Arcas. The dying hero forbade Iolè to marry Arcas; but, after his apothesis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.
\(^4\) M. Patin, *Études sur les trag. grecs*, vol. II. p. 89.
phalè. But, in relation to the legends of Heracles, Attic Tragedy, represented by the Mad Heracles and the Trachiniae, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes, then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the Trachiniae which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloûs of the Trachiniae, when he was a suitor for Deianeira, can be separately identified in works of art. But, though the fight of Heracles with Acheloûs was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles.

§ 20. We have now considered the nature of the legendary Diction. material used in the Trachiniae; the character of the treatment

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1 See Roscher's Lexicon der gr. und röm. Mythologie, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognizes Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a κλών, apparently during a meal (p. 2233). Cp. Od. 21. 28: Heracles, in slaying Iphitus, οὐδὲ θεῶν δαν ἤδεσα, οὐδὲ τράπεζαν | τὴν δὲ οἱ παρόδηκεν. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (Tr. 273).—There is no certain example of Omphalè in art before the Hellenistic period (ib. p. 2234: cp. p. 2247).

2 See Furtwängler, op. Roscher, p. 2248.

3 See commentary on v. 11.

4 The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's Ancient Gems, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloûs is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphrodité, whom Sophocles mentions as present with the combatants in the quality of umpire.
applied to it by the poet; and the principal features of the tragedy viewed as a work of dramatic art. An introduction to this play must also, however, take account of its style in a more limited sense,—the style of its poetical diction, the complexion of the language. For the details of this subject, reference must necessarily be made to the commentary on the text. But a few general observations may properly be offered here.

It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—δυκος,—of Aeschylus. Next came the style which, in Plutarch’s notice, is described by the words, τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς. This was a style marked by subtle elaboration, and, as a result of it, by τὸ πικρὸν, ‘pungency,’ ‘incisiveness’; a style in which terse and polished force of expression drove home the ‘sting’ of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its ‘sting’ in the minds of those who heard him: τὸ κέντρον ἐγκατέλυτε τοῖς ἄκροπλοισί. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image his mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style;—τὸ τῆς λέξεως ἐλθός ὅπερ ἐστίν ἡθικῶτατον καὶ βέλτιστον: ‘the kind of diction

1 Mor. p. 79 B. (Πῶς ἂν τις ἀλοθιοτο ἀυτοῦ προκόπτοντος ἐκ’ ἄρετῆ, c. 7.) ὅπερ γὰρ ὁ Σοφρόλης ἔλεγε τὸν Διοκελέων διαπερικότα νόμις, εἶναι τὸ πικρὸν καὶ κατά- τεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ἄν τὸ τῆς λέξεως μεταβάλλειν ἐλθός ὅπερ ἐστίν ἡθικῶτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφοῦντες, διὰ τὸ τῶν παντογαμάτων καὶ κατάτεχνον εἰς τὸν ἀτόμον ἄθους καὶ πάθος λογον καταβδῶν, ἀρχονται τὴν ἀληθὴ προκόπην καὶ ἄπυφον προκόπτεων.
which is most expressive of character, and best'; that is, fittest
to make each person of the drama seem a real human being;
and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not trace-
able in the extant work of Sophocles. Nor can it be said that
any one of the seven tragedies represents the second style in
a form which sharply distinguishes it from the third; that is,
in a form from which the characteristic quality of the third
style is absent. But, if the Philoctetes, one of the very latest
plays (409 B.C.), be taken as a standard of comparison, there, at
least, is seen the perfection of the third style, the style which is
'expressive of character'; while there is less of visible and
masterful art in language, less of τὸ πικρὸν καὶ κατάτεχνον, than
appears, for example, in the Antigone.

§ 21. Nowhere is the poet's ethical portraiture more delicately
vivid than in the heroine of the Trachiniae; and a sympathetic
reader will feel that the language given to her might well be
called ἡθικῶτατη λέξις. It is exquisitely moulded to the ex-
pression of her nature. Take, again, the scene where the
Messenger, in Deianeira's presence, taxes Lichas with deceit
(vv. 393—435). The shades of language most skilfully charac-
terise the three persons,—the gentle but resolute lady; the
herald, nervously deferential to her, but angrily assertive of his
dignity against his humble cross-examiner, the Messenger; and
lastly the Messenger himself, with his traits of blunt or familiar
speech1. In this aspect, then, the Trachiniae shows, like the
Philoctetes, the full excellence of the third style,—that which
is ἡθικῶτατον, 'most expressive of character.'

But the Trachiniae combines this ethical charm of style
with a highly elaborate manner in a certain class of passages.
Every Greek tragedy contains at least one set speech, ῥήσις, of
the type usually spoken by a messenger who relates a cata-
strophe. In such speeches, which were really short excursions
of drama into the region of epos, the dramatist was convention-

1 One of these traits is notable,—the πολος δικησιν; (427). This use of πολος,
a common colloquialism, occurs in only one other passage of Tragedy, and that is
in a late play of Euripides (Helen. 566; 412 B.C.).
ally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate ἰδέας are delivered by servants. Now, it is a peculiarity of the Trachiniae that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the ‘love-charm’ (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. It is no accident that the element of narrative in the Trachiniae is so abnormally large; the cause lies in the nature of the fable itself, and is independent of the circumstance that an epic poem, the Capture of Oechalia, was probably one of the chief sources. In narrative or description Sophocles exhibits, as a rule, two characteristics; he is remarkably terse; and he has a bold but artistic originality of phrase, often in a manner which resembles that of Vergil. If the passages just cited from the Trachiniae are compared with their only proper analogues, the set ἰδέας of the poet’s other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the Trachiniae. This play, like the Philoctetes, is mainly an example of that Sophoclean manner which tradition calls the third or ripest,—the manner ‘best fitted to express character.’ But, owing to special causes, it also gives striking prominence to the dominant trait of the poet’s ‘second’ manner, elaborate and incisive force of phrase,—τὸ πικρὸν καὶ κατάτηχον. This is a peculiar combination of elements; and it tends to make a reader feel that the style of the Trachiniae is somehow, as a whole, unlike the style found in any one of the other six plays. From that feeling, it has been an easy, but hasty, step to the inference that the manner of this play is unworthy of the master; that it
shows the immaturity of youth, or the feebleness of age; or even that it is altogether foreign to him, and must have proceeded from some inferior hand.

§ 22. The extent to which the Trachiniae shows the influence of Euripides has sometimes been exaggerated. Stress has been laid especially on the form of the prologue; Deianeira opens the play with a speech of some length, in which she incidentally relates certain previous events. But here we must distinguish. The prologue of the Trachiniae is Euripidean only in so far as it is partly historical; it is utterly unlike the typical prologues of Euripides in being dramatic. For, in the first place, Deianeira’s speech is no soliloquy,—though it is true that she is rather communing with her own thoughts than directly addressing the Nurse; it gives the cue for the Nurse’s suggestion that Hyllus should be sent to seek his father, and thus serves to set the drama in motion. Secondly, it is dramatic as illustrating the mind of Deianeira herself,—that mind which is to govern the subsequent action. Even with regard to this prologue, the inner contrast between the two poets is more significant than the resemblance. Nor can it be said that the general style of the play shows any pervading influence of the supposed kind. There are a few coincidences of phrase between verses of the Trachiniae and verses of Euripides; but they are trivial; and,

1 See above, § 1, notes 1, 2, 3.
2 Schlegel’s criticism (§ 1, n. 3) was the inspiration of a short ‘programm’ published at Cleve (Prussia) in 1830 by C. A. M. Axt, Commentatio critica qua Trachiniarum Sophocleae prologum substitutum esse demonstratur. Axt uses the term ‘prologue,’ not in the Greek sense (i.e. to denote vv. 1–93), but only with reference to Deianeira’s speech, vv. 1–48. He holds that the play ought to begin at v. 49, with the speech of the τροφός.
3 (1) Tr. 542 (Deianeira speaks,) τοιαδ’ Ἦρακλης | οἰκουρὶ ἀντέτειψε τοῦ μακροῦ χρόνου: cp. Eur. H. F. 1373 (Megara speaks,) μακρὰς διανεῖλον’ ἐν δόμοις οἰκουρίας.

In Tr. 764 κόσμῳ τε χαίρων καὶ στολῇ may, I think, be a reminiscence of Eur.
even if it were certain that in all of them Sophocles was the debtor, they would merely illustrate a fact which is unquestioned. He was well acquainted with the works of Euripides, and admired them; in his later years, they influenced him in details of language and of versification. But the style of Sophocles, so far as extant work shows, always preserved a thoroughly distinctive character. Certainly the Trachiniae is no exception to that rule; and not merely the style, but the whole mind which appears there, attests the authorship.

_Med._ 1165 (in a similar episode), δῶροις ὑπερχαλρουσα. And _Tr._ 416, λέγ', et τι χρῆσις καὶ γὰρ οὐ συγκῆδος et, is an echo of Eur. _Suppl._ 567 (421 B.C.), λέγ', et τι βοήθει καὶ γὰρ οὐ συγκῆδος et.
MANUSCRIPTS, EDITIONS, ETC.

§ 1. TWELVE of the MSS., other than L, to which reference is made MSS. in the critical notes, have been described in former volumes (Oed. Tyr., Introd., pp. liii ff., 2nd ed.: Oed. Col., p. xlix, 2nd ed.: Phil., p. xlv): viz., the Parisian A, B, K, T: the Florentine Lc, L², R: the Venetian V, V³, V⁵: the Roman Vat.: and the London Harl. The last-named was collated by Porson with the text of the Trachiniae in the ed. of Sophocles by Thomas Johnson (an. 1708); the collation is given in Porson’s Adversaria, p. 177. There remains only a Venetian ms., cod. 617 in the Library of St Mark, cited at verse 23, from the collation of Vladimir Subkoff in his edition of the Trachiniae (Moscow, 1879), for ᾠάκων. It is described by him as ‘chartaceus, saec. xiv et xv’; and he designates it by the letter E. Besides E, Subkoff used eleven other MSS., viz. L, and ten of the twelve named above, the two exceptions being V and V³. Our L³ is designated by him as M: Lc, as N: V³, as V: Vat., as v.: Harl., as h. As a contribution to an intricate and obscure subject, it is interesting to notice the view as to the relationships of his twelve MSS. to which he was led as the result of work on this play. He would distinguish three families: (1) L² and K are transcripts of L (though Hinck denies this as regards L³). (2) R and Harl. are closely akin to A, the basis of the Aldine text. (3) Lc, B, V³, E, Vat., and T (representing the Triclinian recension) form a third family, of which the common characteristic is a larger element of Byzantine correction: while, within this family, a closer kinship unites (a) Lc and B, (b) V³, E, and Vat. He recognises the marked superiority of L to all the other MSS., but finds no proof that it is their common parent. (See Oed. Tyr., p. liv, 2nd ed.)

§ 2. With regard to the readings of L, and its peculiarities as a MS., some points of interest will be found in the critical notes on vv. 329,
368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 b,—a case like Ph. 1263: 445, 536, 705, added in the margin). In 1040, however, the words ὁ δίωσ αἴθαιμον, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits ΧΟ.: ΧΟ. (instead of ΑΓ.) is prefixed to 390: ΑΓ. (instead of ΑΛ.) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

§ 3. The scholia in L on vv. 119, 120 preserve the true reading ἀναμπλάκητον, corrupted in the mss. to ἀμπλάκητον. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his διγγήσωμαι indicates that in v. 398 the νέμεις of the ms. ought to be νεμεῖς. And in 602 the schol.'s notice, γρ. ἀυφή ἀντὶ τοῦ λεπτούφη, helped Wunder's correction of εὐφή into ταυαφή.

§ 4. In vv. 83—85 there is a clear case of interpolation:—

ηνίκ' ἤ σεσώμεθα
[ἡ πίπτομεν σοῦ πατρός ἔξολολότος]
κεῖνον βίον σώσαντος, ἢ οἴχομεσθ' ἄμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff.:—

ἐπιστρετεύει πατρίδα [τὴν ταύτης, ἐν ᾗ
τὸν Εὐρυτον τὸν ἔπε δεσπόζειν δρόνων,
κτείνει τ' ἀνακτα πατέρα] τῆς δὲ καὶ πόλεν
ἐπερεῖ.

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes:—' Diese entbehrlichen und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.' Let the reader examine the passage for himself, and judge. It is to be
regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete:—


§ 5. Hermann (1st ed. p. xiv) propounded a theory that the Trachiniae once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our mss. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84, ἡ πίττομεν σοῦ πατρὸς ἔξολοκτος, belonged to one recension, and verse 85, κεῖνον βίον σύνσωτος, ἡ οἰχύμον ᾧμα, to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotation Critica’ to his ed. of Sophocles, pp. lvii ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he
disCOVERs a blending of the two editions. (‘Aperte duplicis recensionis reliquiae temere confusae sunt in nostris libris,’ p. lix, on 875.)

Schneidewin has argued against this theory (Abhandlung über die Trach. d. Soph., in the Transactions of the Göttingen Gesellsch. d. Wiss., vol. vi., 1854). It rests, in fact, on no solid foundation. With regard to the discrepancies between the mss. and the ancient citations, the only noteworthy cases are the two above-mentioned, in vv. 12 f., and 787 f.; in the former, Strabo’s reading, κίτευ | βούκρωφος, is doubtless right; but the τόπυ | βούκρανος of the mss., whether due to actors or to transcribers, does not help to prove a distinct recension; while in 787 f., where our mss. must be right (except, probably, in omitting τ’), Diogenes Laertius has presumably misquoted by a mere slip of memory. As to the supposed duplications of sense in the passages where a mixing of two texts has been assumed, a study of the context in each case will best show the baselessness of the assumption.

§ 6. The text of the Trachiniaé contains its full share of problems; though, as a whole, it is, in my opinion, less corrupt than has often been supposed. In two instances I have admitted emendations of my own to the text, viz. at v. 554 and v. 1019, because the probabilities seemed sufficiently strong to justify that course. It would have been justifiable, perhaps, to do likewise at v. 869; but there, as at v. 526 and v. 911, I have preferred to submit my conjectures in the commentary only. The suggestion made at v. 678 is of a more tentative kind.

§ 7. As to the complete editions of Sophocles which have been consulted, see Oed. Tyr. p. lxi, 2nd ed. It may be mentioned that the new issue of Wunder’s edition, revised by Wecklein, has lately been completed by the appearance of the Trachiniaé (vol. ii., sect. iii, Leipsic, 1890). Besides the volume by F. A. Paley, containing Ph., Ell., Tr., Ai. (London, 1880), I have consulted also the following separate editions of this play. Sophoclis Trachiniaé. Recognovit et adversariis enarravit Ioannes Apitzius. (Halle, 1833.)—Sophoclis Trachiniaé, with Notes and Introduction by Alfred Pretor, M.A. (Cambridge, 1877.)—Sophoclis Trachiniaé. Codicibus denuo collatis recensuit varietate lectionis instruxit indicibus adornavit Vladimir Subkoff. (Moscow, 1879.)
METRICAL ANALYSIS.

In addition to anapaests, the lyric metres used in the Trachiniae are the following. (1) Logaoedic, based on the choree (or 'trochee'), \( \sim \sim \sim \), and the cyclic dactyl, which is metrically equivalent to the choree, \( \sim \sim \). (2) Choreic, based on the choree. (3) Dactylic. (4) Dohmiac, \( \sim \sim \sim \) \( \sim \sim \sim \sim \). (5) Verses based on the bacchius, \( \sim \sim \sim \). For a more detailed account of these metres, readers may be referred to the previous volumes of this edition (O. C. p. lviii: Ant. p. lvi: Ph. p. xlviii).

In the subjoined metrical schemes, the sign \( \sim \) denotes that the ordinary time-value of a long syllable, commonly marked \( \sim \), is increased by one half, so that it becomes equal to \( \sim \sim \) or \( \sim \sim \sim \sim \): the sign \( \sim \sim \) denotes that such time-value is doubled, and becomes equal to \( \sim \sim \sim \) or \( \sim \sim \sim \sim \). The sign \( \Sigma \) means that an 'irrational' long syllable (\( \sigma νλλαβδ \) ἄλογος) is substituted for a short. The letter \( \omega \), written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, \( \Lambda \) marks a pause equal to \( \sim \), \( \Lambda \Lambda \) a pause equal to \( \sim \). The anacrusis of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, \( \vdots \).

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 προφοδός, or prelude (marked as πρ.): or, if it closes it, an επιφοδός, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the μεσοφοδός, mesode, or interlude.
I. Parodos, vv. 94—140.

First Strophe.—Dactylic, in the ‘Doric’ form, which varies purely dactylic sentences, --|-- --|--, with the livelier measure, -|--|--|--|--. (Schmidt, Rhythmic and Metric, p. 411.)

I. 1. o∅ : aιoλ | α | νυς ευαρ | ιζομεν | α --|-- --|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|--|
SECOND STROPHÉ.—I. Dactylic tripodies. II. Logaoedic.

I. 1. πολλα γαρ | ὄντα ακαμ | αντός || ἡ νοτον | ἡ βορε | α τις ||
    ὦν ἐπι | μεμφομεν | α σ' αιδ || οια μεν | αντία δ | οισω

2. κυματ αν | ευρεi | ποντφ | βαντ ἐπι | οντα τ τιδ | οι λ
    φαμι γαρ | ουκ απο | τριεν | ελπίδα | ταν αγαθ | αν λ

II. 1. ουτ : ὦ δε | τον | καθμογεν | ἡ στρεφ || ει το δ | αυξ | ει βιοσ | ου πολ ||
    χρηπ : αι σ αν | αλγ | ητα γαρ | ουδ ο | παντα | κραιν | ὦν βασιλ | ευς επ ||
    ουπονον | ωσ | περ πελαγ | οι λ ||
    εβαλε | θνατ | οις κρονιδ | ας λ

2. κρησιον | αλλα | τις δε | ων | αεν αν | αμπλακ | ητον | αιδ || α σφε δομ ||
    αλλ επι | ημα | και χαρ | α | πασι κυν | ουσιν | οιον | αρκτ | ου στροφαδ
    ων ερ | υκ | ει λ

    εσ κελ | ευθ | οι λ

I. (3)

II. (4)

EPODE.—Choreic, in verses of four feet (Per. I.), or of six (Per. II.).

I. 1. μεν : ει γαρ | ουτ | αιολ | α λ ||

2. νυξ βροτ | ουσιν | ουτε | κηρεσ ||

3. ου τε | πλουτος | αλλ αφ | αρ λ ||

4. βε : βακε | τφ δ επ | ερχετ | αι λ ||

5. χαιρ : ειν τε | και στερ | εσθ | αι λ ||
II. Hyporcheme, vv. 205—224.

Choreic, in verses of six, four, or three feet.

I. 1. [verse text]
2. [verse text]
3. [verse text]
4. [verse text]
5. [verse text]
6. [verse text]

II. 1. [verse text]
2. [verse text]
3. [verse text]
METRICAL ANALYSIS.

III. 1. ὅ : κυσσόσ | ἀρτι | βακχι | αν ∧ ||
           ο — ο — ο — ο — ο — ο — ο — ο — ο — ο —

II. 6
        4
 1  2  3  4
        4
1  2  3  4

III. 6
        4
 1  2  3  4
        4
1  2  3  4

3. Ῥ : οι | ω παι | αν ∧ ||
           ο — ο — ο — ο — ο — ο — ο —

4. Ῥ : ω φιλ | α γυν | αι ∧ ||
           ο — ο — ο — ο — ο — ο — ο —

5. ταδ : αντι | πρωμα | δη | σοι ∧ ||
           ο — ο — ο — ο — ο — ο — ο —

6. βλεπ : ειν παρ | εστ εν | αργ | η ∧ ]
           ο — ο — ο — ο — ο — ο — ο —

III. First Stasimon, vv. 497—530.

STROPHE.—Logaoedic.

I. 1. μεγα : τι σθενος | α κυπρις | εκβερετ | αι νικ | ασ α | ει ∧ ||
           ο μεν : ην ποταμ | ου σθενος | υψικερ | ω τετρ | αορ | ου ∧
METRICAL ANALYSIS.

2. και τα | μεν θεων ||
φασμα | ταφρον

3. παρε : βαν και οπ | ως κρονιδ | αν απατ | ασεν | ου λεγ | ω Λ ]
αχελ : ψοι ατ | ουιαδ | αν ο δε | βακχι | ας ατ | ο Λ

II. 1. ουδε τον | εννυχον | αιδ | αν Λ ||
ηλθε παλ | ιωτονα | θηβ ος Λ

2. η ποσ | ειδα | ονα τυν | ακτορα | γα | ας Λ ||
τουα | και λογχ | ας ρωταλ | ουν τε τυν | ασυ | ων Λ

3. αλω επι | ταιν αρ α | κοιν | ιν Λ ]
παις διος | οι τον α | ολλ | εις Λ

III. 1. τυνε : αμφιγυ | οι κατε | βαν προ γαμ | ων Λ ||
ισαν : ετ μεσον | ιεμεν | οι λεκε | ων Λ

2. τυν : εσ | παμ | πληκτα | παγκον | ετα τ | εξ || ηλθον α | εθλ αγ | ων | ων Λ ]
μον : α δ | ευ | λεκτος | εμ μεσ | ψ κυστ | ετ || παθδομομ | ει ευν | ους | α Λ

I. 6
   2
   6
II. 4
III. 6
   4
   4

EPODE.—Logaoedic.

I. 1. τοτ : ην χερος | ην δε | τοξ | ων παταγ | ος Λ ||

   > ~ ~ ~ ~ ~ ~ ~ ~ ~

2. ταυρει | ων τ ανα | μιγδα κερ | ατων ||

   > ~ ~ ~ ~ ~ ~ ~ ~ ~

3. ην δ : αμφι | πλεκτοι | κλημακ | εσ Λ ||

   > ~ ~ ~ ~ ~ ~ ~ ~ ~

4. ην δε μετ | ωπ | ων ολο | εντα ]

   ~ ~ ~ ~ ~ ~ ~ ~ ~

II. 1. πληγματα | και στονος | αμφ | οιν Λ ||
METRICAL ANALYSIS

2. \( \alpha \delta : \tau \nu | \omega \tau \rho | \alpha \beta \rho | \alpha \Lambda \| \)

3. \( \tau \eta \lambda : \alpha \nu | \gamma \epsilon \pi \rho | \sigma \theta | \omega \Lambda \| \)

4. \( \gamma \sigma \tau \tau \tau | \omicron | \pi \rho \sigma \mu \nu \epsilon | \omicron \sigma \alpha | \kappa \omega \tau | \alpha \nu \Lambda | \)

III. 1. \( \epsilon \gamma : \omicron \delta | \mu \alpha | \epsilon \beta \rho | \iota \rho \mu \nu | \omicron \alpha | \phi \rho \delta | \omega \Lambda | \)

2. \( \tau \omicron \delta : \alpha \mu \phi \rho | \nu \epsilon \kappa | \eta \tau \sigma \nu | \omicron \mu \cap | \nu \mu \phi | \alpha \Lambda | \)

IV. 1. \( \epsilon \lambda : \epsilon i \nu \sigma | \alpha \mu \mu \eta \nu | \epsilon \iota \Lambda | \)

2. \( \kappa \alpha \tau \omicron | \mu \alpha \tau \rho \sigma \alpha \phi | \alpha \beta \epsilon | \beta \alpha \epsilon \nu \}

3. \( \omicron \omega \tau \epsilon | \pi \omicron \tau \tau \sigma \pi | \eta \iota | \alpha \Lambda | \)

I. \( 5 = \pi \rho | \)

II. \( \frac{4}{4} \}

III. \( 6 \}

IV. \( \frac{3}{3} = \pi \rho | \)

\( 4 \}

\( 6 = \epsilon \pi | \)

IV. Second Stasimon, vv. 633—662.

FIRST STROPHOS, forming a single rhythmical period.—Logaoedic.

1. \( \omega : \nu \alpha \lambda \omicron \chi | \kappa \alpha i \pi \tau \rho | \alpha i | \alpha \Lambda | \|

\( \omicron : \kappa \alpha \lambda \beta \omicron | \alpha s \tau \alpha \chi | \nu \mu | \omega \Lambda | \)

2. \( \theta \epsilon \rho \alpha \mu a | \lambda \alpha \omicron \tau \rho a | \kappa \alpha i \pi \alpha g | \omicron \upsilon \Lambda | \|

\( \alpha \nu \lambda \omicron \sigma | \omicron \kappa \alpha v | \alpha \rho \sigma i | \alpha \nu \Lambda | \)

3. \( \omicron \tau : \alpha \sigma \pi \alpha \rho a | \nu \alpha \iota \tau \tau \sigma | \omicron \tau \tau \tau \sigma | \omicron \tau \tau \sigma | \mu \epsilon \sigma \tau \alpha \nu | \mu \sigma \lambda \iota \sigma \alpha | \mu \nu \lambda \iota \sigma \alpha | \alpha \nu \Lambda | \|

\( \alpha \chi : \omega \nu \kappa \alpha \chi | \alpha \nu \epsilon \tau \alpha \nu | \epsilon \iota \sigma \iota | \alpha \lambda \Lambda | \theta \epsilon \iota \alpha \sigma | \alpha \nu \tau \lambda \omicron \lambda | \omicron \mu \mu \nu \sigma | \alpha \Lambda | \)
METRICAL ANALYSIS.

SECOND STROPH. — I. Logaoedic. II. Choreic.

I. 1. ον απ : οπτολιν | ειχομ | εν παντ | α Λ ||
    αφικ : οτ αφικ | οιτο | μη σται | η Λ

II. 1. χρον : ον πελ | αγιον | ειδρες | ουδεν ||
    πρω : ταυδε | προς τολ | ιν ανο | ειε

2. α δε | οι φιλ | α δαμ | αρ Λ ||
    νασι | ιτων | οστι | αν Λ

3. ταλ : αιν | αν | δυσταλ | αια | καρδι | αν Λ ||
    α : μειψ | αι | ενθα | κλητητ | αι βυτ | ηρ Λ

4. παγ : κλαυτος | αιεν | ολλυτ | ο Λ ||
    οθ : εν μολ | οι παν | ωμερ | οι Λ

5. νυν δ αρ | ης οιστρ | ηθ | εις Λ ||
    τασ πεθ : ου παγ | χρωτ | φ σ Λ

6. εξε | λυσ επ | ιπονον | αμερ | αν Λ ||
    συγκραθ | εις επ | προφασ | ιε φαρ | ους Λ
METRICAL ANALYSIS.

V. Third Stasimon, vv. 821—862.

FIRST STROPHE.—In Period I., verses 1 and 2 are logaoedic; v. 3 is choreic. In II., 1 and 2 are choreic, and 3 logaoedic. Period III. is wholly choreic.
METRICAL ANALYSIS.

I. 5 = πρ.  II. 6  III. (4)

SECOND STROPEHE.—Logaoedic.

I. 1. ὦν αδ | α τλαμ | ὦν αοκν | ος μεγαλ | ἀν προσφορ | ὦντα δομ | αοι βλαβ | ἀν νεων |
  ἐρρωγ | ἐν παγ | ἀ δακρυ | ὦν κεκυτ | ἀι νοσο | ὦν ποσο | ὦνν αν | ἀρωσιν

2. α: ἵσσου | αν γαμ | ὦν τα μεν | αυτα | προσεβαλ | ε τα δαπ | ἀλλοθρ | ου Λ
  ὦν | ουσω | τον δε | σωμ αγα | κλειτον | επεμολ | ε παθο | οικτω | αι Λ

II. 1. γνωμ | ος μολ | οντ | ολεβρι | αοι συν | ἀλλαγ | αις Λ |
  ἦ | ὦ κελ | αν | α λογαχ | α προμαχ | ου δορ | ος Λ

2. η: που ολο | α στεν | ει Λ
  α: ποτε θο | αν νυμφ | αν Λ

3. η: που αδιν | ὦν | κλωρ | αν Λ
  αγ: αγες ατ | αιτ | ειν | ας Λ

4. τεγγ | ει δακρυ | ὦν αχν | αν Λ
  τανθ | οιχαλ | ασ αιχμ | φ Λ

5. αδ: ερχομεν | α | μοιρα προ | φαιν | ει δολι | αν Λ
  αδ: αμφικολ | οσ | κυμας αν | αυδ | οσ φανερ | α Λ

6. και μεγαλ | αν | ατ | αν Λ
  τουν οφαν | η | πρακτ | ὦρ Λ

1 I give my conjectural restoration here, to show the metre. In the text (p. 128) I leave the traditional οδων δακλετον Ἰρακλεως, which is corrupt, and unmetrical: see commentary on 853 ff.
2 στενε: seems corrupt (see comment on 846). If a long syllable could be substituted for the short (as by reading διδ' αδει), the measure would be > : ~ ~ ~ | ~ | ~ ~ | ~ ~ | ~ ~ ~ ~ | ~ ~ ~ ~ ~ ~ | - ~ Λ ~, as in ν. 3.
METRICAL ANALYSIS.

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

II. \[
\begin{array}{c}
\frac{\cdot}{6}
\end{array}
\]

VI. Kommos, vv. 878—895.

I. Choreic, with a dochmius as epode. II. Choreic and logaoedic. III. v. 1, logaoedic: 2 and 3, choreic. Two iambic trimeters follow, separated by a verse of two bacchii. IV. 1 and 4, bacchii: 2 and 3, logaoedic and choreic.

---

I. 1. ταλ : αυν | ολεθρι | α || τιν προπ | ψ θαν | ειν σφε | φης ∧ ||

ω \[ \frac{\cdot}{\cdot} \]

2. σχετλι : ω | τατα γε | προς || πραξιν | ειπε | τψ μορ | ψ ∧ ||

3. γυν : αι ξυντρεχ | ει ∧ ]

II. 1. αυτ : ηυ δι | ηστ | ωσε | τις || θυμος | η τιν | ες νος | οι ∧ ||

2. πανη αιγμ | α βελε | ος κακ | ου ξυν || ειλε | πως ε | μησατ | ο ∧ ||

III. 1. προς θανατ | ψ θανατ | ον ανυσ | ασα μον | α ∧ ||

2. στονο : ειτος | εν τομ | α σιδ | αρ | ου ∧ ||

3. επ : ειδες | ω ματ | αια | παν νβρ | ιν ∧ ]

[Here follow two iambic trimeters, 889 ἐπείδουν ός δη κ.τ.λ., and 891 αυτη προς αυτης κ.τ.λ., separated by a verse of two bacchii, τις : ην πως φερ | ειπε ∧ ||]
IV. 1. τι : φωνεῖς σαφὲς | ἤνη Λ ||
        ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞
2. ετεκεν | ετεκε | δὴ μεγάλο | αν Λ ||
        ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞
3. α νε | ορτος | αδε | νυμφα ||
        ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞
4. δομῷ : οις τοισδ ἐρ | ινν Λ ]
      ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞

V. 3  II. 4  III. 5  IV. 2 bacch.
      ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞

dochm. = ἐπ.

VII. Fourth Stasimon, vv. 947—970.

First Strophe, forming a single period.—Choreic (vv. 1, 2), and
logaoedic (v. 3).

1. ποτ : ἐρα προτ | ἐρον επ | ιστεν | ω Λ ||
       τα : δὲ μεν εχ | ομεν ὀρ | αν δομ | οις Λ
       ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞
2. ποτ : ἐρα μελ | εα περ | αιτερ | ω Λ ||
       τα : δὲ δε μεν | ομεν επ | ελπις | ιν Λ
        ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞
3. δισκριτ εμ | οιγε | δισταν | φ Λ ]
       κωνά δ εχ | ειν τε | και μελλ | ειν Λ
       ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞ ☞

4.)
4.= ἐπ.

Second Strophe.—I. Choreic, with a logaoedic verse as prelude.

II. Choreic and logaoedic.

I. 1. εἰθ | ανεμο | εσσα | τις Λ ||
      αγχ | ου δ αρα | κον μακρ | αν Λ
METRICAL ANALYSIS.

II.

I. τον ; ζηνος | αλκιμ | ουν γον | ουν ∧ ||
   πα δ; αυ φορ | ει νιν | ου φιλ | ου ∧

II. 2. μη ; ταρβαλη | α θαν | οιμ | ε ∧ ||
   προ ; κηδομεν | α βαρ | ει | αν ∧

III. 2. μουνον | εισιδ | ουσ αφ | αρ ∧ ||
   αφοφ | ου φηρ | ει βασ | ν ∧

IV. επει ; εν δυσατ | αλλακτ | ους οδυν | αις ∧ ||
   αι ; αι οδ αν | αυδατ | ους φερετ | αι ∧

V. χαιρ ; ειν προ δομ | ουν λεγ | ουσ | ου ∧ ||
   τι ; 1χρη θαν | ουτα νιν | η | καθ ∧

VI. ασπετ | ουν τι | θαυμ | α ∧ ||
   νπον | ουτα | κρην | αι

I.  4 = πρ. II.

VIII. Lyrics for actors (ἀπὸ σκηνῆς), vv. 1004—1043.

FIRST STROPHTE, forming a single period.—Dactylic.

(The exclamation ε, --, is extra metrum.)

I. ε ; ατε μ ε | ατε με | δυναμον | νοτατον ||
   ουδ αναρ | αξαι | κρατα βι | φ θελε

1 It is not necessary to the correspondence of Glyconic verses in strophe and antistrophe that the dactyl should hold the same place: see Philoctetes, Metr. Analysis p. lxi.
METRICAL ANALYSIS.

2. ε : αθ | νοσατον | ευνασθ | αι Λ
mol : ων | του στυγερ | ου φευ | φευ Λ

SECOND STROPHE, forming a single period.—Logaoedic.

1. πα : πα μου | ψανεις | ποι κλιν | εις Λ ||
θρησκ : ει δ αυ | θρησκει | δειλαι | α Λ

2. απολ : εις μ απολ | εις Λ ||
δολ : ουσ ημ | ας Λ

3. αν : απετροφ | ας ο τι | και μυσ | η Λ ||
απ : στιβατ | ος αγρ | α νοσ | ος

THIRD STROPHE, forming a single period.—Doehmiac.

1. αν : παυ πον ποτ | ει τρ | δε με τραδε | με Λ ||
ω : δος ανθαμ | ων, ευν | αυ ου ευνας | ον μ Λ

2. προς : λαβε κουφω | ας, ε | ε εω δαμ | ου Λ ||
ωκ : υπετρα μορ | ψ, τον | μελειον φθια | ας Λ

The five dactylic hexameters in 1010 ff. might be regarded as forming another strophe (= 1031 ff.), which would then be the third; and the third, as given above, would become the fourth. The five hexameters in 1018—1022 would then form a μεσφόβα. (J. H. H. Schmidt, Compositionslehre pp. clvi ff.)
ΣΟΦΟΚΛΕΟΥΣ
ΤΡΑΧΙΝΙΑΙ

J. S. V.
The *Trachiniae*, alone among the seven plays, has no ancient \( \vdash \) pró-théor. In order to supply this defect, a scholiast transcribed a passage from the *Bibliotheca* of Apollodorus (2. 7. 5—7). This extract is prefixed to the play in the Laurentian ms. (p. 64 b), with the heading, ἐκ τῶν Ἀπολλοδώρου βιβλιοθήκης ἕποθέοις. In the Aldine edition of Sophocles (the *editio princeps*) the extract was printed, without the name of Apollodorus, as ΤΡΑΧΙΝΙΩΝ ΥΠΩΘΕΙΣ. Subsequent editors continued the tradition, though they restored the heading given in L.

The passage is, however, wholly out of place here. In fact, a student to whom the *Trachiniae* was new could not confuse his mind more effectually than by reading this extract from the *Bibliotheca* under the impression that it contained an outline of the plot. Apollodorus, in compiling the legends of Heracles, followed an order fundamentally different from that supposed in the play. He placed the marriage with Deianeira *after*, not before, the labours for Eurystheus, the slaying of Iphitus, and the servitude to Omphalè. (Introduction, § 8.) The scholiast, who made the extract and called it an Argument, was content that it began with the marriage and ended with the pyre. His text varies considerably from the mss. of Apollodorus. (See

Equally irrelevant to the Trachiniae are the thirteen hexameters, enumerating thirteen labours of Heracles, which the Laurentian ms. gives at the end of the play (p. 79 b), with the title δολοι (sic) Ἡρακλέους. They occur also in Anthol. Plan. 4. 92, without the author’s name. Tzetzes (Histor. 2. 490) ascribed them to Quintus Smyrnaeus; but they resemble rather the purely mechanical work of a grammarian.

TA TOY ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΩΝ.

ΔΗΙΑΝΕΙΡΑ.
ΔΟΥΛΗ ΤΡΟΦΟΣ.
ΥΛΔΟΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΙΩΝ.

ΑΙΤΕΛΟΣ.
ΔΙΧΑΣ.
ΗΡΑΚΛΗΣ.
ΠΡΕΣΒΥΣ.

The Laurentian ms. (L) prefixes ὧν (θεράπαινα) to v. 49, while indicating τροφός in the later scene (847 ff.). Hence it could be inferred that δοῦλη τροφός should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the τροφός of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse’s attachment to Deianeira. [In the Aldine ed. the speaker at v. 49 is strangely designated as παιδαγωγὸς.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianeira.

The parts were probably distributed as follows:—protagonist, Deianeira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.
Structure of the Play.

1. πρόλογος, 1—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρῶτον, 141—496, including a short ὑπάρχημα, or 'dance-song,' 205—224.
4. στάσιμον πρῶτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. ἔξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.
ΔΗΙΑΝΕΙΡΑ.

ΔΟΓΟΣ μὲν ἔστ’ ἄρχαιος ἀνθρώπων φανείς,
ὡς οὐκ ἂν αἰών’ ἔκμαθοι βροτῶν, πρὶν ἂν
θάνη τις, οὐτ’ εἰ χρήστος οὐτ’ εἰ τῷ κακός:
ἔγω δ’ τὸν ἐμόν, καὶ πρὶν εἰς Ἀιδον μολεῖν,
ἐξοι’ ἔχουσα δυνατῆ τε καὶ βαρύν.

5 οὕτως πατρὸς μὲν ἐν δόμοισιν Ὀινέως,
ναίοντ’ <ετ'> ἐν Πλευρών, νυμφεῖον ὄκνον
ἀλγοῦσον ἐσχον, εἰ τις Αἰώλις γυνὴ.

μνηστήρ γὰρ ἦν μοι ποταμός, Ἀχελῶν λέγω,

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.

 mamma,' after a reading, means that it is in all the mss. known to the editor.

1 μὲν ἔστ’ Λ: not μὲν ἔστ’.—Ἀνθρώπων mss.: ἀνθρώπος a grammarian in Cramer

Ἀκεν. Οἰκ. 4. 328, 21. ὁ θάνατος L: θάνος τ. —

θάνος] The first hand

L wrote ὁδοί: the first corrector (S) added τ. τ αἰων’ <ετ’> ἐν Πλευ-

Scene:—At Trachis, before the house of

Heraclis.

1—Orth Prologue. Deianeira declares

her anxiety concerning Heraclis, who

has been fifteen months absent. Her

son Hyllus sets forth to seek his father

in Euboea.

1 λόγος...Ἀνθρώπων, as Archil. fr. 86

αὐτὸς τις ἄνθρωποι δίκαιοι: Pind. O. 7. 54

Ἀνθρώπων παλαιαῖς βρασίσει, id. N. 9. 6 ἔστι

τις λόγος ἄνθρωπων: Αἰ. 664 ὧν δροτῶν

παρομα. ἄρχαιος goes adverbially with

φανεῖς, 'put forth of old'; cp. Ant. 593 ff.

ἀρχαῖα... —...πιθανείτω: and id. 621 so

γάρ ή τοῦ κλεινὸν ἐτος πέφασαι (n.).

L’s accentuation, ἔστι, is right: ἔστι

φανεῖς as = πέφασαι would be weak here.

For the order of the words (Ἀνθρώπων

separating ἄρχαιος from φανεῖς), cp. Ant.

944 ff. As to the γνώμη itself, see O. T. 1520 n.

Boissonade (Notul. in Trach., 1), replying
to the criticism of this γνώμη passed

as Solon’s, quotes a remark of Balzac’s
to this effect: ‘though Deianeira was older

than Solon, she was younger than pro-

verbal philosophy.’ So Ajax cites a

gloss ascribed to Bias (Ai. 679).

3 θάνατος. The v. l. θάνοι would be

possible only if ἔστι were absent. Cp. 164

cr. n.—οὐτ’ εἰ τῷ: for τῷ in the second

clause, cp. Ant. 257 n.

4 ἔγω δ’ τὸν ἐμόν κ.τ.λ.: for the tri-

brach, cp. Ph. 1232 n.—She can dispute

the old saying, because she forebodes

that her life will be bitter to the end.

The pathos here depends less on retro-

spect than on presentiment: cp. 37, 46.—

This passage illustrates Aristotle’s remark

that a person who speaks with strong

feeling (παθητικῶς) may effectively im-

pugn the truth of popular maxims (τὰ

δεικισμένα): Rhet. 2. 21 § 13.

5 ταῖς] μὲν κ.τ.λ. No ἔστι answers to

this μὲν. The antithesis is between

her woes before and after marriage; of

the latter she begins to speak at v. 27.

7 ναιοντ’ <ετ’> ἐν Πλευρών. This

insertion of ἔστι is the best remedy. The

word is forcible, as marking that her

sorrows began while she was still a young

maiden. Cp. Ph. 23, where, as, here,

the text of L has lost τε before a word

beginning with ε.

To A’s reading, ναιοντ’ ἐν Πλευρών,

there are two objections. (a) While ἔστι

(= ἔστιν) is frequent, there is no instance

of ἔστι for ἐν in tragic iambics; though

Eur. admits it in lyrics. (b) There is no

example in tragic iambics of a short

vowel thus lengthened before παλ τε at

the beginning of the next word; though such

lengthening would have been legitimate

in the epic hexameter. Cp. W. Christ,

Metrik § 18 (2nd ed.).—Paley reads

ναιοντα θ’ (with B): but the ἔστι would

be weak here.

Πλευρών. The ancient Pleuron stood

in a fertile plain of Aetolia, near the

mountain called Κοσίμον, a few miles
Deianeira.

There is a saying among men, put forth of old, that thou canst not rightly judge whether a mortal’s lot is good or evil, ere he die. But I, even before I have passed to the world of death, know well that my life is sorrowful and bitter; I, who in the house of my father Oeneus, while yet I dwelt at Pleuron, had such fear of bridal as never vexed any maiden of Aetolia.

For my wooer was a river-god, Acheloüs,
The power of self-transformation, which Greek fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerts that power against Menelaus (Od. 4. 358), Nereus against Heracles (Apollod. 2. 5. 11), Thetis against Peleus (schol. Pind. N. 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate impatience. Mythology found a reflex in daily speech when Greeks said, παραχθείς θείμενος.

In visible form, before the eyes of Oeneus: cp. 224. The word suggests that sense of awe which came to a Greek at the thought of a δαίμων actually appearing to a mortal: II. 20. 131 χαλέπων δὲ θεὶς φαίνεσθαι ἐναργείς: οὐς περίλους when a god is seen face to face.' Od. 16. 161 ὃς γὰρ πατέσσοι θεὶς φαίνεσθαι ἐναργεῖς: Ιβ. 3. 420 (Athena) ἢ μοι ἐναργής ἤδη. Verg. Aen. 4. 338 ἵππον δαίμονιν ἐν σώματι. Achelous occurs in works of art under each of the three forms which he takes here.

(1) ταῦρος. This regular embodiment of a river-god symbolised both the roar of the torrent, and, as Strabo adds, the twinnings of the stream (κατακαλλή). ἄνα καλοῦσα κέρατα (10. 458). Coins of Acarnania (after 300 B.C.) show Achelous as a bull with human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.

(2) αἰλός δράκων ἄλκτος. The image is peculiarly appropriate, since the Achelous, in parts of its course, is so tortuous. For αἰλός, 'gleaming,' cp. n. on Ph. 1157. A vase-painting shows the Achelous, in combat with Heracles, as a serpent with the head and arms of a man, and an ox's horns (Gerhard, Auger. Vasenbilder, vol. 3, no. 115).

(3) ἀνθρώπιν κύτταρος βοσκομυστής κ.τ.λ. A human figure, with human face, and a shaggy beard, but with the forehead, horns, and ears of an ox. The Achelous appears thus on an archaic coin of Meta-
who in three shapes was ever asking me from my sire,—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad. With the fear of such a suitor before mine eyes, I was always praying in my wretchedness that I might live, or ever I should come (near) to such a bed.

But at last, to my joy, came the glorious son of Zeus and Alcmena; who closed with him in combat, and delivered me. How the fight was waged, I cannot clearly tell, I know not; if there be any one who watched that sight without terror, such might speak: I, as I sat there, was distraught with dread, lest beauty should bring me sorrow at the last. But finally the Zeus of battles ordained well,

with gl. θάκος η καθάρα (sic) above. The circumflex is perh. from S; the first ο seems to have been made from α. θακόν Α, with most MSS.: θακόν cod. Ven. 617 (acc. to Subkoff).—58] δ' θ' Hermann: θ' Pretor. 24 f. Dobree notes these two vv. as tautological after ἄραρης, and Schenkl rejects them. Hartung and Nauck reject v. 25. 26 θύμη] θύμην L.

 pontum in Lucania (Millingen, Anc. Coins of Greek Cities and Kings, pl. 1, no. 41). The words εκ δε αποκινούν γενέδος, κ.τ.λ., coupled with such evidence, make it clear that βούρψιον means, 'with from' (not, 'head') of ox. In this sense, it is fitter than βούρραν: and Strabo's reading (cr. n.) is thus confirmed.—κάτω. The word κάτω (at κάτω) means 'a cavity,' then 'a vessel'; hence, fig., the human body as encasing the vital organs: Plat. Τίμ. 74 A ἀπὸ τῆς καθάρας διὰ παντὸς τοῦ κάτων. See Appendix.

14 διαρραίνοντο, 'were sprinkled abroad': a word applied by Arist. to the 'diffusion of fire by rapid movement, Meteor. 1. 3 (p. 341 a 30 τὸ...πῦρ...διαρραίνεσθαι τῇ κυψεῖ. —κρυγαῶν κτωτοῦ, the water as it flowed from the κρήνη, fount, of the river. This phrase recurs in Ph. 21, and (plural) in fr. 559. Hesiod Theog. 340 calls the Achelous ἀργυρόβους.

15 προσδεσμὴν, 'expecting' such a suitor; i.e., looking forward to his becoming her husband (525). Cp. the usage of the epoxr. πατήρ. I. 103 έσαι προσδεσμήνας ὀμηρ. The normal Attic sense, 'having received,' is inadmissible. She could not yet be deemed to the visits of a wooer who had not even gained her father's consent.

17 τῷ δὲ κόσμῳ. Though the compound εὐπτελάειν elsewhere (as in 748) takes a dat., it can also take a gen., like the simple verb (Ph. 1327 πειλαισθείς φόλακος). So a gen., instead of the more usual dat., stands with σωτήρω (Ph. 320), ἔντυκτος (ib. 1335), ἔναπτερα (ib. 719).

18 μὲν...θ', not, indeed, soon enough to prevent the anguish of which she has spoken (v. 16), yet to her joy. —ἀρέμη...μοι: O. T. 1356 n.

21 f. ἀπόκτενα, here simply = ἐκλογή (cp. Αντ. 1112 n., and O. T. 1003), rather than 'delivers for himself,' i.e., to be his bride.—διαφημής, tell clearly: O. T. 854 n. The place of the first δὲ serves to emphasise τρόπον (O. T. 339 n.).—πῶνων, of warfare, Ph. 248 n.

23 τῆς θᾶς: for the gen., cp. O. T. 885 Δίκασ ἀπὸβροτοῦ—55, after δέποι, as in Αντ. 463 f. The drawback to δ' θ' here is that it would be unduly emphatic: see Ph. 87, Appendix.

24 f. These two verses are plainly genuine. It is idle to condemn them merely because they are not indispensable. Nauck, who spares v. 24, rejects v. 25 because Deianeira ought to speak of her fate as depending 'on the issue of the combat, not on her beauty.' As if her beauty was not the cause of the combat. It might as well be objected to v. 465, τὸ κάλλος αὐτῆς τῶν βίων διώλεσε, that Iolè was the victim of war.—ἐξήρητο: cp. Ph. 287 γαστρὶ μὲν τὰ σῶμαρα ὁ ἄλος τοῦ ἐξήρητο. 26 Ζεὺς ἄγωνος, the supreme arbiter in all trials of strength,—as at Argos he
τὸν ἄνδρ' ἐπεμπε λατρεῦοντά τω.

εἰ δὴ καλῶς. λέχος γὰρ Ἡρακλεὶ κρῖτον ἧσυτάτο; ἂεὶ τῷ ἐκ φόβου φόβου τρέφω, κείνῳ προκηραίνουσα· νῦς γὰρ εἰσάγει καὶ νῦς ἀπωθεὶ διαδεδεχμένη πόνον.

καθόσαιμεν δὴ πάθαις, οὐς κείνος ποτε, γρηγὸς ὡς ἄροιν ἐκτοπον λαβών, σπείρων μόνον προσειεὶ καζαμών ἀπαξὶ τούτους ἀιῶν εἰς δόμος τε κάκη δόμοις ἀεὶ τὸν ἄνδρα ἐπεμπε λατρεῦοντα τω.

νῦν δὴ ἣν άθλων τόνω ὑπερτῆλης ἔφυν, ἑναθῆβα δὴ μάλιστα ταρβῆσασ' ἔξω.

εἰς οὖ γὰρ ἐκτα κείνος Ἰσθίτον βιαζ., ἥμεις μὲν ἐν Τραχύν τῇ ἀνάστασιν ἐξένω παρ' ἄνδρι ναίομεν, κείνος δ' ὑπὸν βεβηκεν οὐδὲν οἴδε· πλὴν ἐμὸν πικρᾶς

28 ἑπτάτα ρ.: ἑπτάτα L.—ἀεὶ ἀεὶ (made from ἀεὶ) L. 30 διαδεδεχμένη τ.: διαδεχεῖται L. 31 καθόσαιμεν δὴ L, A, etc.: καθόσα μὲν δὴ B, with a few others. 32 εἰς δόμος τε κάκη δόμοι] ἐκ δόμων τε κακς δόμοι B, and so Brunk. 33 ἀεὶ L.—τῷ] In L τῷ has been made from τῷ by S. 37 ταρβήσασ'] ταρβή—

was othnous (Paus. 2. 32 § 7). So Hermes is áγωνος (Pind. Ι. 1. 60 etc.), as patron of the palaestra. The áγωνος theol. of Aesch. Suppl. 189, besides these two, are Apollo and Poseidon,—who presided respectively over the Pythian and Isthmian áγωνες, as Zeus over the Olympian and Nemeanian; see ib. 183—194, and Prof. Tucker’s note on v. 163 (=189 Dind.).

27 f. The tone of ἀ δη is sceptical, as that of εἰς ἐστι is usu. confident: cp. Eur. Or. 17 (quoted by Schneidewin), ὅ κλεινός, εἰ δὴ κλεινός, ἀγαμέμνον. The pause after the second foot suits the pensive stress on εἰ δὴ καλῶς: cp. Ant. 658 ἀλλὰ κτῆσε. πρὸς ταύτη ἐφωμετώ Δία, etc.—Μήχος, nom., in the sense of 'bride' (cp. 360, and Αι. 211). The accus. in Ἀτ. 401, τὸ σῶν λέχος ζυγῆδος ('came into thy bed'), is warranted by the verb of motion, as in Eur. Ph. 817, ἢ δὲ σῶμα λέχος ἤδειν. But λέχος λειταράς τοι could not well mean 'joined to him in marriage' (as though λέχος were a kind of cognate acc.).—ἐπτάτα, chosen by himself (cp. 245), is also best suited to λέχος as ἀδη 'bride.' For ἑπτάτα' cp. Isocr. Ἐρ. 4 § 8, ἑπτάτα ἑκάσπες μας ('since he has been associated with me').

29 f. προκηραίνουσα (σῆ), feeling anxiety about him, μεμωμὼσα κατὰ τὸ κάμ (schol.). The compound occurs only here: Eur. has the simple κηραίω as = 'to be anxious' (Hipp. 223, Ἡ. F. 518). Distinguish the other κηραίω, from κηρό, 'to harm' (Aesch. Eum. 128, Δρακηνεία εξεκήρυξεν μὲν).

νῦς γὰρ οἰνάγης κ.τ.λ. : 'for one night ushers in a trouble, and another, in succession (to the former night), expels it,'—to make room for some fresh anxiety. This is a poetical amplification of ἀεὶ τῷ ἐκ φόβου φόβων τρέφω. Each night torments her, as she lies awake, with some new surmise as to her husband's fate.—πόνον is governed by both verbs.

Diadecheimén is used absolutely: its object, if expressed, would have been τὴν προτέραν νύκτα: cp. Her. 8. 142 ὅτι ἐπαύσατο λέγων Ἀλεξανδρός, διὰ τοῦτο οἱ ἐγώ ἔλεγον ὡς ἀπὸ Ἐπάργυρης ἄγγειλο. Thus diadecheimén serves at once (a) to show that the words νῦς εἰσάγει καὶ νῦς ἀπωθεῖ refer to different nights; and (b) to suggest the new πόνος—not expressly mentioned—which the second night brings; since the task in which it is δια—δοξος to the first is that of harassing the sufferer's mind. See Appendix.

31 οὖς κείνος ποτι κ.τ.λ. The point
—if well indeed it be: for since I have been joined to Heracles as his chosen bride, fear after fear hath haunted me on his account; one night brings a trouble, and the next night, in turn, drives it out. And then children were born to us; whom he has seen only as the husbandman sees his distant field, which he visits at seedtime, and once again at harvest. Such was the life that kept him journeying to and fro, in the service of a certain master.

But now, when he hath risen above those trials,—now it is that my anguish is sorest. Ever since he slew the valiant Iphitus, we have been dwelling here in Trachis, exiles from our home, and the guests of a stranger; but where he is, no one knows; I only know that he is gone, and hath pierced my heart σας L. first hand, corrected by S. 86 Ιφιτων βλαβ. In L there is an erasure after Ιφιτων and at β, which may have been τ. 89 αναστατοι αναστατου L, the scribe having inadvertently repeated the contraction for ατ. 40 δνου δνου Bruckn.

of the comparison, which has been prompted by the word στερησαμ, is merely the rarity of the visits. ποτε = 'at some time or other' (cp. ἔτε τοτε, χρόνῳ τοτε), or perhaps 'formerly'—while the labours for Eurystheus were going on; it could not, by itself, mean 'only now and then.' The sentence begins as if ποτε were to be followed by some such general phrase as διὰ χρόνου:—οὐς κεῖσσε ποτε...διὰ χρόνου προσείε, 'whom he saw only at uncertain intervals.' The interposed simile, however, leads the poet to employ a phrase adapted to the special case of the γαμήσα, viz., στερησαμ μᾶνου κάμιαν ἄνασα. The γαμήσα sees his distant field only twice a year. But it is not distant that Heracles visits his home just twice a year. Nor has ἄνασα any figurative application to him, such as 'reaping the joy' of seeing his children. It is an irrelevant detail. This is quite Homeric. See, e.g., Π. 13, 62 ff., where Poseidon, soaring into the air, is likened to a bird which soars διός δωρον. ἄλλο: though the sea-god is pursuing no one.—ἄνασα seems best taken with ἄνασα only.

84 f. ἀλών, fortune in life; Ph. 179.—85 δόμον τε κακό δόμον: this order of words is the most forcible: no sooner did he regain his home, than he had to leave it again. The reversed order (which Brunck prefers) would give greater prominence to his moments of rest.—τοι: Eurystheus (1049), whose name she shrinks from uttering.

86 f. δόλων τοῦτο, the labours for Eurystheus.—ὑπερεξαστὶ, rising clear of them: Eur. Ion 1549 ὁκαὶ...ὑπερεξαστὶ (appearing above it): Aesch. Ag. 359 ὑπερεξαστὶ: μεγά δουλειας γάγγαμων ἄτης.—ταύν seems to be here no more than ἐγκεκριμ (as in El. 236, and often). Some, however, understand, 'now that his inborn force has prevailed,' etc.—παρβίσας ἐξειπετάρβηκα. The periphrasis is somewhat rare when the verb is intrans.; but cp. O. T. 731 ὃ ὑστάτε πω λήσατε' 87 εκατ. the only Sophoclean example of this form (in which see Monro, Hom. Gr. § 13), though we have συγκατατάκτας in Πτ. 230. Both Aesch. (Eum. 450) and Eur. (Bacch. 1390, etc.) use κατέκατα in dialogue, but not εκατ.—Ιφιτων βλαβ: for the periphrasis, cp. Ph. 314.

89 ἐν Τραχίν. Heracles was dwelling at Tiryns when he slew Iphitus, as related in vv. 270 ff. Then, with Deianeira and his children, he removed from Tiryns to Trachis, and soon afterwards Zeus sent him forth into servitude (276).—αναστατοι (O. C. 429 n.) alludes to compulsion used by Eurystheus: the word would not suit a voluntary migration. This had happened fifteen months ago.

40 ξενο παρ' ἄνδρι: Ceýs, king of —Trachis, who is not named in this play. Hes. Scil. 355 (Heraclis speaks) Τρηχινα δι' του παρελειου | είς Κηφισια άνακτα' δ' θαρ δυναμε τε καὶ αἴδοι | Τρηχινα προβέβηκε. The Hesiodic Κηφισια γάμος described a marriage-feast given by that king, at which Heracles was a guest. Apollodorus (1. 7 § 7) and Didymus (4. 26 § 57) mention Ceýs.—δνου, not δνου, since βέβηκε implies, 'is now': cp. O. C. 52.

41 f. ταύν: cp. O. C. 1643 ἄλλ' ἰπτεθ'
σοφικλέους

σωίνας αυτοῦ προσβαλὼν ἀποίχεται.

σχεδὸν δὲ εἴποιτο ταῖς ἡμών

χρόνον γὰρ οὖχι βαιῶν ἄλλ' ἡδ' ἂνδ'

μήνας πρὸς ἄλλοις πέντε αὐχέρυκτος μένει,

καίστῳ τι δεινὸν πήμα. τοιαύτην ἐμοὶ

δήλων λεπτῶν ἐστίν εἰς τὴν ἐγὼ ἡμὰρ

θεοὺς ἀρώμαι πημονῆς ἀτερ λαβεῖν.

ΤΡΟΦΟΣ.

dέσποινα Δημάνειρα, πολλὰ μὲν σ' ἐγὼ

κατειστὲν ἡδὴ πανδάκρυτη ὀδύρματα

τὴν Ἡράκλειον ἔξωθον γοημέννην

νῦν δ', εἰ δύκαιον τοὺς ἐλευθέρους φρενοῦν

γνώμαις δούλαις, καμὲ χρή φάσαι τὸ σῶν

πῶς παισὶ μὲν τοσοῦτον πλήθεις, ἀτὰρ

ἀνδρὸς κατὰ ζήτησιν οὐ πέμπεις τινά,

μάλιστα δ' ὀντερ εἰκὸς 'τιλθον, εἰ πατρὸς

νέοις τιν' ὤραν τοῦ καλῶς πράσσεσθ᾽ θεοῖν;

42 αὐτοῦ L: αὐτοῦ Hermann. 44—48 Wunder brackets these five vv. 47 ἡστει-

χε, την mss.: Dindorf conj. ἡστειχεν, ἤν. 49 Δημάνειρά δημάνειρα Ἡμ. L, as always.

50 τὸ σῶν] The first hand in L wrote τὸ σῶν, meaning τὸν. (The original acute accent

on τὸ, though faint, is still visible.) Then an early corrector (perhaps S) made this

into τὸ σῶν: and σῶν was further corrected (with ink of a darker shade) to σῶν:

here, again, the grave accent is traceable in an erasure. Lastly, a later hand placed

ων τάχιστα: πλήν ὁ κύριος | ἐκεῖνος παρέ-

σω.—ἀυτοῦ: cp. 325.—αὐτοῦ, objective

gen.: cp. Aπ. 858 πατρὸς...τιτου (about

him): Ph. 1039 κέντρον...ἐμοῦ. αὐτοῦ is

clearly right: the harshness of αὐτοῦ may

be measured by supposing that, instead

of it, we had Ἡρακλέους or τάρδρος.

44 f. δίκαιο...πρὸς ἄλλοις πέντε.

Twelve years before this time, the oracle

at Dodona had told Heracles that, at the

end of twelve years (824), he should

have rest. Fifteen months before this

time, Heracles had given Deianeira the

δήλος on which he had written down

that oracle (1167). He had then told her

that, if he did not return at the end of

fifteen months, she might assume that he

was dead (104 ff.).—ἀκήρυκτος. No

herald has come, either to announce his

approach, or to give any tidings of him.

46 The emphasis is on κάστιν, not

on δεινὸν. When she ponders the oracle,

her grave misgiving (43) becomes certi-
tude.—τοιαύτην, giving the ground for a

statement: O. C. 747 n.

47 f. τὴν, a rare instance of the art.

used as relat. pron. in dialogue without

metrical necessity: see O. C. 747 n. The

motive here may have been a wish to

avoid four consecutive endings in ν.—

πημονῆς ὀτερ. If the δήλος should prove
to have foretold the death of Heracles,
then she would have received it σῶν

πημονῆ: it would have been a harbinger

of woe.—As to Wunder's rejection of vv.

44—48, see Appendix.

48 f. πολλὰ μὲν...τῶν 8': the thought

is, 'though hitherto I have been silent,

now I must speak.' γοημένην takes

πολλὰ...πανδάκρυτη ὀδύρματα as 'inner'

(or 'cognate') accus., and τὴν Ἡρ. ἔξοδον


205 ἄρα μοιγρά μοι | τόν ἐν λέγει προ-

δίτον.

52 f. φρενοῦν, pres., since the act

may be regarded as continuing or re-
with cruel pangs for him. I am almost sure that some evil hath befallen him; it is no short space that hath passed, but ten long months, and then five more,—and still no message from him. Yes, there has been some dread mischance;—witness that tablet which he left with me ere he went forth: oft do I pray to the gods that I may not have received it for my sorrow.

NURSE.

Deianeira, my mistress, many a time have I marked thy bitter tears and lamentations, as thou bewailedst the going forth of Heracles; but now,—if it be meet to school the free-born with the counsels of a slave, and if I must say what behoves thee,—why, when thou art so rich in sons, dost thou send no one of them to seek thy lord;—Hyllus, before all, who might well go on that errand, if he cared that there should be tidings of his father's welfare?

the acute over τὸ (wishing to restore τὸν), but without deleting the other accents. The marginal schol. recognizes both readings, but gives precedence to τὸν σίν:—

τὸ σοὶ συμμέρον ἢ τὸν ἀντὶ τοῦ δήλων. The later mss. are divided: A has τὸν, which stands in the Aldine, and in all editions before Schaefer's (1810). Porson on Med. 461 (=459 Dind.) first advocated τὸν σίν.


67 νέμω, L, A, and most mss.: νέμεις (as Vat. and Harl.).

peated; but φράσει, aor., with ref. to the particular utterance: cp. Ph. 95 ἔξαμερτε...εἰκά: ὡς. 667 ἐκ γυμνασ... δούναι.

καὶ κ.τ.λ. Two constructions are possible: I prefer the first. (1) καὶ = 'and,' depending on ἔλα, and the apodosis begins with the direct question, τὸς κ.τ.λ. (2) καὶ = 'even' (cp. Ἀντ. 719 n., καὶ ἐρωτο...), and the apodosis begins with καὶ ἐρωτο. But the first is more deferential; and the very abruptness of τὸς κ.τ.λ. is natural here.

φράσει τὸ σον, 'to prescribe thy part' (O.C. 625 n.), i.e., to say what it becomes thee to do. There is only a verbal resemblance to Eur. I. A. 1167 (compared by Schneid.), ἄρτῃ χρὴ λέγειν τὰ σά; 'am I to make thine answer for thee?—The ἐν τῷ τὸν is weaker, whether taken to mean 'so bold a speech,' or (with the schol.) 'just thus much.' And the form itself is rare in Sophocles (Ἀ. 377 ὑπ τῶν; ὡς. 185 ylyr. τοῦν).

64 f. τοῦτος. Besides Hyllus, the eldest child of Deianeira, legend gave her three other sons, and one daughter (Apollod. 2. 7 § 8: Diod. 4. 37: Paus. 1. 32 § 4). Cp. vv. 1153 ff. For the parataxis (πληθοῦσις μὲν, ἀπά τὸν τέμενεις), cp.

O. T. 419 n.—καὶ τῆς ζήτησιν: Isocr. or. 17 § 4 χρήματα δοῦν ἐξεκείσθην ἐμμο κατ' ἐμπορίαν καὶ κατὰ τεθυράκαν. 66 f. οἱ πατρὸς νέμω τῶν ὀρῶν τοῦ...δοκεῖν: instead of εἰ νέμως τῶν ὀρῶν τοῦ τῶν πατέρα...δοκεῖν. The gen. πατρός, placed at the beginning of the clause, illustrates the normal Greek tendency to announce the subject of the statement at the outset (as in τοῦτον ὅθεν ἐλέος εὑρεί, Ph. 444 n.). The second gen., τῶν... δοκεῖν, is 'epexegetically, as defining the ὀρῶν. But it is not in apposition with πατρός ('care for his father,—that is, care for his being deemed,' etc.). Rather the two genitives are linked to ὀρῶν with slightly different shades of meaning:—'care, on his father's account, for his being deemed.' Instead of τοῦ...δοκεῖν, we might have had a relative clause, ὃς ἐκ...δοκῇ. But, since ὀρῶν could take a gen., that constr. was preferred as more compact. Cp. Dem. or. 2 § 4 τοῦτον ὀλίχῳ ὄρω τῶν καυρῶν τῶν λέγειν (the speaking-time for these things). Id. or. 5 § 22 λαρδίν ἐβολεῖτο τὴν δόξα τοῦ τολέμου τοῦ δοκεῖν δι' αὐτῶν κράζω εἰληφθείαι.

Δοκεῖν here = 'be believed to be': cp. Thuc. 6. 17 ἦν...οι Ἡκατιούς εὐνοῦσθε δοκεῖ...


ΣΟΦΟΚΛΕΟΥΣ

... καὶ ῥατάς ἀρτίπους θρόφοরεῖ δόμους:

καὶ τοῦ σε πρὸς καράνευν ἐννέαυν δοκῶν,

πάρεστι χρήσασθαι ταῦτά τοὶς τ' ἐμῶς λόγοις.

ΔΗ. ὃ τέκνου, ὃ παῖ, κακὴ ἀγενήτων ἁρά

μύθοι καλῶς πύττοσῦν· ὦδε γὰρ γυνῆ

δούλη μέν, εἰρήκεν δὲ ἐλεύθερον λόγον.

ΤΛΑΟΣ.

ποῖον; διδάξον, μήτερ, εἰ διδακτά μοι.

ΔΗ. σὲ πατρὸς οὖτο δαρῶν ἐξενωμένου

τὸ μὴ πυθέσθαι ποῦ ἐστὶν, αἰσχύνην 

φέρει.

ΤΛ. ἀλλ’ οἶδα, μῦθοι εἰ τι πιστεύειν χρείαν.

ΔΗ. καὶ ποῦ κλύεισ νῦν, τέκνου, ἱδρύσασθαι χρόνος;

ΤΛ. τὸν μὲν παρελθὼν ἀροτόν ἐν μήκει χρόνον

Λυδὴ γυναικὶ φασὶ νῦν λάτρειν ποιεῖν.

ΔΗ. πᾶν τοιχὸν, εἰ καὶ/τοῖς ἔτλη, κλοῦ τις ἄν.

ΤΛ. ἀλλ’ ἐξαφεῖται τοῦτο γ', ὡς ἐγὼ κλύο.

ΔΗ. ποῦ δήνα νῦν ζῶν ἡ θανῶν ἀγγέλλεται;  

58 ἀρτίπους θρόφορεῖ L: B. F. Westcott conj. ἀρτί ποὺ ἁθρόφορεῖ: Fröhlich, ἀρτί προσθρόφορεῖ: O. Hense (making νν. 57 f. into one), νέμει τιν' ἄραν': ἀρτί δ' ἐστιν θρόφορεῖ.  

60 τοῖς τ'  ὅτι So L.  Some of the later mss. have τοῖς, without τ' (which, in A, is written above); and Hartung adopts this. Hermann, τοῖς γ'.  

62 μοῦθοι] μῦθοι L.—Ἅδη] Ἅδη L (the ' added by S).  The mis-spelling seems due to a confusion between ἴδε and ἴδε.  

εἶναι, 'while he has the reputation of being successful' (not 'seems': he really was so).  The meaning is, 'Hyllus ought to go in search of news, if he cared to dispel our painful anxiety.'  The τρόφος chooses words which avoid any suggestion of disaster to Heracles, and say only that his welfare has yet to be ascertained.

καὶ is better attested than καὶ, and also fitter, as implying the deferential εἰκὸς ἀν εἰς, not the blunt εἰκὸς ἐστιν.  See Appendix.

58 ἀρτίπους, with opportune foot (ἀρτίπως καὶ ἱρμομεζόν τῷ καιρῷ παρεῖται, schol.).  Ὀ. The similar phrases for a timely arrival; O. T. 78 εἰς καλῶν: Aeti. 336 ἐς δένναν πέρας: 387 ποῖα δεσμωτερος προσδοκίᾳ τύχη: Aet. 1168 ἐς ἑαυτῶν καιρῶν: Aesch.  Thes. 373 εἰς ἀρτίκαλων ἄγγελον λόγων μαθεῖν.  Elsewhere ἀρτίπους = 'with sound foot' (ἀρτισος, well-compacted), as Fl. 9. 505.  And so some take it here, as if it were meant to suggest his fitness for the mission: but this seems frigid.  The poet was perhaps thinking of ἀρτιοι rather than of ἄρτιοι: and ἀρτιοί certainly occurs in composition, not only with verbs (as ἀρτιομαῆς), but also with nouns, as ἀρτιακρᾶς (Eur. Med. 903), ἀρτιοποιοῦς (Eur. Suppl. 743).  Still, ἀρτίπους, as used here, could be taken from ἄρτιοι, in the sense of 'fitted' to the occasion, καλῶς.—θρόφορεῖ δόμους: O. C. 643 δόμους στειχεῖα ἐμοῦ.  He is hastening to tell his mother the news which he has just heard (67).

59 Σ. πρὸς καρᾶν: σρ. O. T. 325 n. —τοῖς τ' is clearly right: Deianeira can at once act on the counsel by sending Hyllus.  With τοῖς simply, or τοῖς γ', the sense would be much weaker: 'Hyllus can do as I suggest.'
Lo! there he comes, speeding towards the house with timely step; if, then, thou deemest that I speak in season, thou canst use at once my counsel, and the man.

Enter HYLLUS.

DE. My child, my son, wise words may fall, it seems, from humble lips; this woman is a slave, but hath spoken in the spirit of the free.

HV. How, mother? Tell me, if it may be told.

DE. It brings thee shame, she saith, that, when thy father hath been so long a stranger, thou hast not sought to learn where he is.

HV. Nay, I know,—if rumour can be trusted.

DE. And in what region, my child, doth rumour place him?

HV. Last year, they say, through all the months, he toiled as bondman to a Lydian woman.

DE. If he bore that, then no tiding can surprise.

HV. Well, he has been delivered from that, as I hear.

DE. Where, then, is he reported to be now,—alive, or dead?

61 α. τέκνον, σ παι, an affectionate form of address, as in Ph. 260, Eur. Hec. 172, etc.—Δயνήσσων, prop. 'not be-gotten' (O. C. 973), then, 'of no birth,' 'low-born,' like Δαιβής and Δαινής.—Καλός πίπτοντος, fall happily,—a metaphor from dice: Eur. El. ιηεον τα μεν γαρ εσ, τα δ' ου καλός πίπτοντα δερκομαι βροτών.—Ελευθέρων = ελευθέριων: cp. Eur. άνω τελευκότερα δολούσκε των αλέξης, ή δ' πήρεν τών υπάρχειν ελευθερίους. 64 Βαλκάκτη: for the plurl., cp. Ph. 524 (αλεξητη), and O. C. 554 n. The sing. occurs below, 671.

65 εις...το μη τυθονται: for the place of σε, cp. Ant. 710 ἀλλ’ ἀνδρα, κεῖ τις ἤ σοφος, τὸ μακάνειν | πόλλ’ αλέξης ἄδειον. It is needless to conjecture soi.—Εξωμένου: cp. El. 865 έξέρωνκε κεκείθην (’he has been buried in a foreign land”). Shaks. H. VIII. 2. 2. 129 Κεπτ’ άείμαν πορα ρετίμνα. 66 τούτου: for this mode of writing, cp. Ph. 16 n.—Φραίρει is a certain correction of φαίρει: in answer to his question, she is quoting the slave’s speech.

67 μύθου, L’s reading, is as good as μύθους γ’, though no better. L has lost γε in some other places (as Ant. 648, 1241): but, on the whole, it seems best not to assume such a loss here.

68 ελευθέρων. The length of his absence prompts her conjecture that he has fixed his abode somewhere: cp. τοι at Athens.

69 μν here is not answered by διά in 72.—Ερονόμων, ploughing-season (Hes. Ov. 448), hence, 'year': cp. 825. So πελεδε = 'summer,' Rhianus ap. Pans. 4. 17 § 6 χειμάτα τε πολα τε δώ: ήν μήκες χρόνου, 'at the full length of that period,' i.e., from beginning to end of the year.—Δυσνή: Omphale: see on 252.

71 ε’ καλ τοῦτο έτης: ‘if he indeed bore this,’ καλ here emphasises τοῦτο έτης: cp. Ai. 1127 δευνή γ’ είτας, ελ καλ τῶν διαν: and O. T. 305 n. If καλ were taken with τοῦτο only ('even this'), it would imply former disgraces. Cp. 1218 n.

72 άλλα, like ‘well,’ here refers to D.’s bitter comment: that disgrace, at any rate, is past.

73 διά θαυμὸν: a fine touch. She is prepared to hear anything now; even that he is dead. And εξαφαιτία was ambiguous.
ΤΛ. Εὐβοῖονα χώραν φασίν, Εὐρώπον πόλιν, επιστρατεύει αὐτὸν, ἥ μέλλειν ἐτι.

ΔΗ. ἂρ' οἰθα δῆτ', ὦ τέκνων, ως ἐξεῖπε μοι μαντεία πισταὶ τίσιν τῆς χώρας πέρι;

ΤΛ. τὰ ποιά, μητέρ; τὸν λόγον γὰρ ἄγνωσ

ΔΗ. ὡς ἦ τελευτῆν τοῦ βιῶν μέλλει τελεῖν, ἥ τοῦτον ἁρας ἀθλὸν εἰς τὸ γ' υπότερον τὸν λοιπὸν γὰρ βιῶν εὐαίων ἔχειν. ἐν οὖν ῥοπῇ τοιαῦτα κειμένη, τέκνων, οὐκ εἰς ἐνεργών ἧνικ ἢ σεσώμεθα [ἡ πίπτομεν σοῦ πατρὸς ἔξολολότος], κείνον βιῶν σώσαις; ἢ οἰχόμεσθ' ἀμα;

ΤΛ. ἦλλ' εἰμι, μητέρ; εἰ δὲ θεοφάτων ἐγὼ βάζων κατηγορίας τῶν, κἂν τάλαιν παρῆ;

74 Εὐβοῖονα] L has the δ of εὐβοῖον written small, in an erasure: the first hand prob. wrote εὐβοῖα, which S corrected, also changing χώραν to χώρας. 77 χώρας] ὁ from ὁ in L. Dronke conj. ὁπᾶ: Dorebė, τέπας, or ὁδόν: Wecklein, ὀμῆς. 79 ὡς ἄ γ' τέλειοι. — Nauck conj. περένν. 80 δὸν] ἄθλον L. — τὸ γ' ὑπότερον τῶν ὑπότερων MSS.; τὸν λοιπὸν L, with most MSS.: τὸ λοιπὸν τ (as B, Vat.). For conjectures, see below. 88 σεσώμεθα] σεσώμεθα Wecklein. Cpr. Photius s.v. σέσωμαι: — σέσωμαι καὶ σεσώμενοι οἱ παλαιοὶ ἄνει τοῦ τ' καὶ διεξομένοι φηνὶ θεουκοῦσιν οἱ δὲ νεώτεροι σεσωμαί.
TPAXINIAI

HY. He is waging or planning a war, they say, upon Euboea, the realm of Eurytus.

DE. Knowest thou, my son, that he hath left with me sure oracles touching that land?

HY. What are they, mother? I know not whereof thou speakest.

DE. That either he shall meet his death, or, having achieved this task, shall have rest thenceforth, for all his days to come.

So, my child, when his fate is thus trembling in the scale, wilt thou not go to succour him? For we are saved, if he find safety, or we perish with him.

HY. Ay, I will go, my mother; and, had I known the import of these prophecies, I had been there long since; but, as it was, my father's wonded fortune suffered me not to feel fear for him, or to be anxious overmuch.

84 εἰδαν: cr. O. T. 518 βλου...τοῦ μακρακοηνον.
85 εἰς οὖν ὅτι...κελεύησα: cr. O. C. 1510 εἰς τῃς ἐκείνης τοῦ μόρου τεκμηρίων; ('what sign of thy fate holds thee in suspense?')—answering the words, ὅταν βλου μοι. Alcaeus cr. As. Vesp. 1235 ἀντρρύσεις εἰς τὰν πάλιν ἀδ' ἐκεῖνον σοφάς; ('its fate hangs in the trembling scale'). For ὅταν see also O. T. 961 n.
86-88 η' ἡκι' ἡ στενοστῆθα...οἰκόμεθ' ἄμα. Verses 83 and 85 are probably right as they stand, while v. 84 is spurious. The original form of the interpolation was, however, I think, καλ πίττομεν σοι πατρός ἐξολοθρατος, intended to follow οἰκόμεθ' ἄμα, in order to supply the condition opposed to κείνον βλομ σώοντος. Then it struck a reviser that the passage would be more forcible if καλ πίττομεν were changed to ή πίττομεν, and v. 85 were omitted.

This view of the original text may be supported by a consideration which does not seem to have been noticed. The very circumstance which prompted the interpolation—viz., the absence of the condition for οἰκόμεθ' ἄμα—is an admirable dramatic touch. For, while Deianeira and her hearers would understand ἄμα as meaning, ἄμα οἰκομένως, her death is really to be linked with his victory.

For a similar piece of textual history, cp. Eur. Andr. 6, where the true text is νῦν δ', εἰς άλας, δυστυχεστής γυνή; but there was another reading, which made two verses of it:—νῦν δ' οὕτις (οὐ νῦν δή τις) ἅλας δυστυχεστήρα γυνή | έμοι πέφυκεν ἡ γεννήσατα ποτε. Of the second ν., the schol. there says, οἱ ὑπερκριτή τῶν λαμβων πρωτόθηκαι. See Appendix.

The synizesis in οἰκόμεθ' cannot be strictly paralleled: but cp. Ant. 535 τὸ μῆ εἰδέναι. I had thought of ή κείμεθ', which derives some support from the fact that ή κ (sic) οἰκόμεθ' occurs as a variant (cr. n.): but οἰκόμεθ' is better, and is probably sound.
88 νῦν δ' ἐξωθής κ.τ.λ. The νῦν here, and the νῦν in v. 90, are both right: only here we must read ἐκα for ἐκεῖ, with Vauvilliers. The repetition of νῦν is excused by the change of sense: in v. 88 it means, 'as it was'; in v. 90, simply 'now.' Cp. El. 1334 ff. ('if I had not taken care, ye would have been lost,' νῦν δ' εὐλαβεῖαν τῶνδέ προθέμων ἔγια. | καὶ νῦν ἐπι- αλλαχθείτα κ.τ.λ.: where the senses of νῦν change just as here. It is well to note that repetitions of common words, which

J. S. V.
ΣΟΦΟΚΛΕΟΥΣ

νῦν δὲ ὡς ἐπινήματι, οὖν ἔλειψεν τὸ μὴ πάσαν πυθέσθαι τῶν ἀληθείαν πέρι.

ΔΗ. χώρει νῦν, ὅ παι; καὶ γὰρ ὑστέρῳ τῷ γ' εὖ πράσεσσιν ἔτει πῦθοιτο, κέρδος ἑμπολα.

ΧΟΡΟΣ.

στρ. ά.

δὲν αἰόλα νῦς ἐναρξομένα! ἕν ικτεί κατευνάξει τὲ φλογίζομενοι

3 Ἀλιών, Ἀλιών, αἰτῶ

4 τοῦτο καρύζαι, τὸν Ἀλκμήνας πόθι μοι πόθι παῖς

5 ναίει ποτὲ ὡ λαμπρὰ στεροπὴ φλαγέθων, ἡ ποντικὰς αὐλῶνος, ἡ δισεατίσαν ἀλήθειοι κλείεις.

90 ΜΗ μή μη; μη νῦ Βrunck, and so most edd. 92 νῦ] νῦν L. 98 πῦθοιτο made from πῦθοι in L. 94—102 L divides the vv. thus:—θῶ—κάθει—Ἀλιῶν—τοῦτο—Ἀλκμήνας—ναίει—ἡ ποντικι—δισεατίς—ἐτέρ.—ομι. 99 εναρξομένα] O. Hense conj. ἐναρξομένα: K. Fecht, μεταμορφομένα: Wecklein, συναρξομένα (i.e., 'on the threshold of day'): Blaydes, ἀφανιζομένα. 97 τοῦτο ἰ: would otherwise be awkward, are often justified by such variations of meaning; see, e.g., the double ἀλλά in Ph. 534 ff., and ὑδ. 645 ff.; and the fourfold ἔτει ὑδ. 757 ff.

For other instances of νῦ with a past tense, cp. O. C. 273, Ai. 445, 1660.

90 το μή: it is unnecessary to write το μὴ ὅσι: cp. 742: Ο. Τ. 1387 f. οὐκ ἐν ἐσχήματι τὸ μὴ ποικίλοις (n.): Αντ. 443 οὐκ ἀπαιροῦμαι τὸ μή: Ph. 334 ὑδ.

92 f. καὶ γὰρ υστέρω = καὶ ('even') υστέρω γὰρ. This use of καὶ γὰρ—where καὶ affects a following adj.—is somewhat rare; but cp. fr. 86. 9 καὶ γὰρ δυνητεῖ δύσως καὶ δυσφήμως | γλῶσσα οὐφόν τίθη-

σων etc.: Ο. Τ. 334 καὶ γὰρ ἐν πέτρου ετο.: Αι. 669 καὶ γὰρ τὰ δεμά etc. More often, in such cases, γὰρ follows that which καὶ affects, as Ph. 1938 καὶ τὰ πρῶτα γάρ.

τὸ γ’ εὖ | πράσεσιν: for the place of the art., cp. O. C. 265 n. 'Even to one who is late, good fortune, if he should ever hear of it, brings gain.' The general sentiment, 'better late than never,' is adapted to the particular case. Ἑλλυς is going in search of tidings; and even now, if he hears good tidings, he will have his reward. The words ἐτεὶ πῦ-

θοιτο make it clear (I think) that τὸ εὖ πράσεσιν has here its ordinary sense, 'faring well,'—not the much rarer sense, 'acting aright' (like πράσεσσα καλῶ, O. C. 1764 n.). The optat. gives abstract generality, which suits a γνωμὴ (Ἀντ. 666 n.).
Now that I have the knowledge, I will spare no pains to learn
the whole truth in this matter.

DE. Go, then, my son; be the seeker ne'er so late, he is
rewarded if he learn tidings of joy.

CHORUS.

Thou whom Night brings forth at the moment when she is dispossessed of her starry crown, and lays to rest in thy splendour, tell me, I pray thee, O Sun-god, tell me where abides Alcmena's son? Thou glorious lord of flashing light, say, is he threading the straits of the sea, or hath he found an abode on either continent?


λαμπρά στερεότα in L. 100. παίς L (with ου written over a by first hand): παίς A, with most of the other mss.—δισαίων ἀπερός Erfurd. The mss. have δισαίων
cate that φλογιζόμενον balances ἐναρμό-
máta, as κατανυσίες balances τίκτας. And
this is so, if ἐναρμόμενα implies, not only
'slain,' but 'despoiled,'—thus serving, with αἵλα, to suggest that bright panoply which Night is still wearing when the Dawn comes to vanquish her,—ere the Sun-god has yet issued from her womb.

Cp. Aesch. Ag. 279 τὰς νῦν τεκνών ϕῶν τῆς εὐφράντας.

The text has been much suspected (see cr. n.), but without reason. The imagery, indeed, does not form a consistent whole: Night is slain, and then overcomes. But this is merely one of many instances in which the poet's language wavers between the figurative and the literal.

κατανυσίας τε φλογιζόμενον. The pas-
sage is marred by placing the comma, as some do, after τε, and taking the partic.

with αἵλα. Cp. Byron, Corsair, canto III.: 'Slow sinks, more lovely ere his race be run, | Along Morea's hills the setting sun; | Not, as in northern climes, obscurely bright. | But one unclouded blaze of living light.'

To τούτο is in appos. with τὸν Ἀλκη-

νᾶς πόθι...παίς. The objection to taking καρδιάς as governing a double acc. (like λέγειν τω δὲ) is, here, that the emphasis on τούτω would then be unsuitable; since, under the circumstances, the knowledge which they desire about Hercules can be only, πόθι παίς.

In the ms. reading, πόθι μοι πόθι μοι παίς, either the second μοι, or παίς, must be omitted: the antistrophic words are βλεφάρων πόθον, ἀλών (107). The strong reason for retaining παίς is that, as the constr. would have been so clear without it, it is very unlikely to have been inserted; while the repetition of μοι would have been a most easy error. For τὸν Ἀλκην., followed by παίς in the relat. clause, Schneidewin cp. Eur. H. F. 840 γῆς μὲν τὸν Ἰππασ αἰτίας ἐκτράπετον ὡς ἀράτος κλίνως, and id. fr. 1939. 3 ἄρας τὸν εὐτράπετον ὡς ἀράτος.

Porson is cited by Wunder and other editors as the authority for omitting παίς. But Porson (on Hec. 1930) said only that it is possible to omit παίς,—adding that it is better to retain it (omitting the second μοι):—'potes ejicere παίς et legere πόθι μοι πόθι μοι. Sed alterum melius.'

ἔσι...φλουζόν: for this direct in-

vocation (continued in 101), following Ἀλών αἵλα, cp. O. T. 164 προφανήτε μοι (after ἀρτεμών and Φοίβου).—στερεότα, usu. 'lightning,' here, 'flashlight light'; so the word is used of flashing armour (H. ii. 83. etc.).

100. ὡς παίς...κλίνως. The gener-

al sense is simply, 'where is he on sea or land?' παίς, rather than παίς (see cr. n.), is probably right. According to Athenaeus (p. 180 δ), αἴλαν is masc. in Attic prose, but fem. in poetry: he quotes Soph. (fr. 503) ἀκτισιάς αἰλάνας, and Carchinus (fr. 1) βασιλείας εἰς αἰλάνα. Although, then, παίς could be used as an adj. of two terminations, Soph. may have preferred the distinctively fem. form here. In Aesch. P. V. 731, however, the word
is masc., αἰλὼν 'εκτερφάς Μαυτικῶν (of the Cimmerian Bosporus).

The constr. is, ποθὲ (=ποθο) ναλέε ή ποντικός αύλωνος ή διυσ. ἀντιρος κληθεῖ, lit. 'where he is situated, either on the sea-straits, or in a resting-place on one of the two countries.' ναλε thus governs an acc. in the first clause, while in the second it stands intrinsically with a partic. For a similar difference in form between the clauses after ἔνθα, cp. Thuc. 4. 5 ἐν ὁλιγοφρῷ ἐπωροῦντο (τοῦ 'Ἀθηναίου), ω...ή ὄχι ὑπὸ ὑμενοῦντας σφᾶς, ἡ ἐπιδοσ ληφθὲντος βίου: where the acc. ὑπωμενοῦντας (governing σφᾶς) is better taken as depending on the verb than as absol. For ναλει as=merely 'to be in a place,' cp. O. C. 117, ποῦ ναλε, said, as here, of a wanderer.

διυσ. αντίρος κληθεῖ, lit. 'resting upon' them, as on a support; i.e., having found an abode on land, instead of roaming over sea. The phrase was suggested by the epic use of κελεμα, as said (a) of land which slopes down to the water's edge,—thus, as it were, 'resting on' the water: Od. 13. 234 δεκτὴ θέσαν αἰλωνίω της (the Greeks 'leaning on' the sea): ib. 16. 67 ρηγμών θαλάσσης κελαται. So in Pind. O. 1. 92 the buried Pelops is described as 'Ἀλφειδὸς πόρω κληθείς, 'resting by' (lit. 'upon') 'the stream of the Alpheus.' Here, however, Soph. has modified the usage,—the dat. denoting land, not water; and the sense is not, dwelling 'on the shore of' either continent, but simply, anywhere within their limits.

This use of διυσαν αὔλων is possible only because ποθε precedes. We could not say (e.g.), διυσαν ἀντιρος αὐλη, meaning 'he dwells in one of the two continents.' But it is correct to say, ποῦ διυσαν ἀντιρος αὐλῆ: meaning, 'where-in (either of) the two continents is his home?'

'The two continents' (Europe and Asia, Africa being included in the latter) mean, 'the habitable world.' Isocr. or. 4 § 179 τῆς γὰρ γῆς ἀπάθες τῆς ὑπὸ τοῦ κόσμο κειμένη δίνχα τετεκμένης, καὶ τῆς μὲν 'Ασίας τῆς Ἑλλάς καλομένης. Varro De Ling. Lat. 4 Ut omnis natura in caelest et terram divisa est, sic caelest in regiones, terra in Asiaem et Europam. (Sallust, however, remarks that the division into three continents had been more usual: Fig. 17.)

ποντικός αύλων is merely a general expression for the sea. The phrase was suggested by the Aegaean, with its interius nitentes...aequora Cycladas (Hor. C. 1. 14. 19). Paley understands:—Is he near home, in the Euphris (αὐλώνας), or midway between both continents, i.e., in the Hellespont? 'Mr Whitelaw, too, thinks that the Hellespont is meant, and that διυσ. αντιρος='on a slope looking towards both continents,'—the sea being regarded as an eminence.

102 κρατιστευών κατ' ὁμά: cp. II. 3. 277 Ἡλείος θ', δι τάν' ἐπορέας καὶ τάν' ἐκατοκεῖ. For κατα, cp. 379; O. T. 1087 κατὰ γνώμών ὅρας, n.

103 ποθούμενα = ποθοῦσα, a midd. found only here, yet not suspicious, since
Speak, thou who seest as none else can see!

For Deianeira, as I hear, hath ever an aching heart; she, 1st anti-strophe.
the battle-prize (of old), is now like some bird lorn of its mate; she can never lull her yearning, nor stay her tears; haunted by a sleepless fear for her absent lord, she pines on her anxious, widowed couch, miserable in her foreboding of mischance.

As one may see billow after billow driven over the wide 2nd strophe.

πανομένα: Meinecke, πανομένα: O. Hense, φοβομένα. 104 τὰν (not τὰν) L. 108 τρέφουσαν Casaubon: φέροντων MSS. 109 εὐναίτι, εὐναίτι Triclinius. 112—121 L divides the vv. thus:—πολλὰ — ἣ νῦν — κύματι — βὰρ — οὖν — τρέφει — πολύνον — κρόην — αἰν — ἄφε — ἐρπεκέλ. — O. Hense, whom Nauck follows, places vv. 112—121 after vv. 122—131. 118 βορέα L: βορέαν γ. 12090. A scribe might easily have written φέροντων for τρέφουσαν by a mere slip,—as the true εἰβάλ became ἔβαλ in Ph. 690, or as in Ἀπ. 180 the true φόβον seems to have been made in L from σφόν: cp. also the variant μέσων for κύμων below, in 163. On the whole, I believe that τρέφουσαν is right.

110οι ένθαμοι εὐναίτι ἀνανδρώτει τρέχεσθαι, lit. is afflicted by that desolation of her bed which is always in her thoughts, = ἐνθαμομένην εὐναίς ἀνανδρώτως τρέχεσθαι. This may be freely rendered, 'pines on her anxious, widowed couch.' But the dat. is really causal, not locative; and the schol. 's explanation of ένθαμοι by μέριμνακεῖ ἀλλικά (full of care) assumes a sense which seems neither necessary nor tenable. Everywhere else ένθαμοι means 'dwelling in the mind,' and is said of that which lies heavy on the soul, as a cause of misgiving or anxiety. So Ο. Τ. 739 τί δ' ἔστι σοι τοῦτο, Ὀδησσος, ένθαμοι, ἐλπίζουσαν, of evil foreboding, as εἰπτίζει Αἰ. 799—δόστανον, Deianeira.

112 τολλά γαρ... Βόιο. For κύματα ἢ νῦν ἢ βορέα (waves belonging to, i.e. raised by, them), cp. Π. 2. 396 τῶν δὲ (sc. σκότειον) οὐκ θεύτι κύματα λείπει | παντοφόλις ἄνεμων, δὴ ἄνθε ἢ ἐνθα γενονται. Note the last clause as parallel with the mention of two opposite winds here,—showing that Sophocles had that passage in mind.—κύματ' ἄν... Βόιο is clearly right: εὐρήκει τὸντάς is a locative dat. of a common kind, like Εἰ. 174 μέγας ὀλέαρ ἂν; Ἄιδι.

Three other views claim notice. (1) ἢν, not ἄν, should be inserted after κύματ', and Βόιο taken as a potential opt., 'might see.' But in Attic poetry the opt. is so
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2 κύματ’ ἐν εὐρέι πόλις ἡ ἐπιόντα τ’ ἵδοι. 115
3 οὐτῶ δὲ τὸν Καθρήμην ἐπιθέτο, ὅ τ᾽ ἀνέζει, βιότον πολύφονον ὦστερ πέλαγος
4 Κρήσιος, ἀλλά τις θεσιν αἰὲν ἀναμπλάκητον Ἀιδα ἀφε δόμων ἔρικει.

ἀντ. β’.

διν ἐπωμεμφομένα σ’ ἀιδοία μέν, ἀντίκα δ’ ὀφεω.

2 φαμὶ γὰρ οὐκ ἀποτρέψιν ἐπίδαι τῶν ἁγάθαν

3 χρόναι σ’. ἀνάλυττα γὰρ οὖν ὁ πάντα κραίνων βα-

συλεύς ἐπέβαλε θνάτοις Κρονίδας.

114 κύματ’ ἐν εὐρέι Porson and Wakefield: κυματ’ εὐρεῖ Erfurdt: κύματ’ εὐρεῖ mss. (κύματε εὐρεῖ Triclinius): εὐρεῖ κύματα Brunck. 115 ἐπιόντα τ’ ἵδοι mss. For ἵδοι, Erfurdt gave ἵδη, ἐπιθέτο ἵδοι Zippmann (with ἐν εὐρεῖ in n. 114), and so Subkoff: ἐπιθέτο ἵδοι Hense, with ἢ βορέα του (instead of τις) in 113. 117 στρέβει Reiske: τρέβει MSS. In B and Lc the gloss τὸ μὲν precedes τρέβει. —τὸ δ’ τῆς B, T.—ἀβεβει made from ἀβεί in S in L. 118 ὦστερ δ’: ὦστε L. 120 ἀναμπλάκητον] ἀμπλάκητον A, with most MSS. and Ald.: ἀνάληκτον L (and so

used only where there is some stress on the notion of the possible or conceivable; as in Αντ. 605 τί...κατάχοι; (n.): see O. C., Append. on 170, p. 275 (ad ed.). 2) ἐν is to be inserted, but ἵδοι changed to ἵδη, an epic subjunctive of comparison, as in Ι. 474 f. ωτὲ...διακρίνων. But there is no Attic example of this; for in Eur. Ηεσ. 1026 the ἐκτάσει of the MSS. should be ἐκπεφει. (3) The objection to Zippmann’s compromise—κυματ’ ἐν...βαῦν ἐπιόντα’ ἐν— is the harsh asyndeton, which is foreign to the poet’s manner.

βαῦν ἐπιόντα τ’, lit., ‘having passed by, and coming on.’ The spectator sees wave after wave go by.—Others understand, ‘driven back, and then coming on again.’ (Blaydes, ‘ebbing and flowing’). This gives a forced sense to βαῦν.

118 οὖν δὲ: cp. Ελ. 25 ff. ὦστερ γὰρ ἐπιτε...σιών ἔδε οὐ...τὸν Καθ-

ρήμη (cp. Ο. Τ. 1, n.), not merely because he was born at Thbes (Ὀθαγενῆς, Ηεσ. Τκ. 550); but because, though Alcmena and Amphitryon were Argive Perseidae, the youthful Heracles had been adopted into the ‘Cadmean’ nobility of Thbes. This was symbolised by the tripod dedicated on the boy’s behalf in the Iσmeneion, after he had served as διά-

νάφορος of the Iσmeneion Apollo. (Paus. 9. 10. 4.)

Construe: βιότον πολύφονον (πελα-

γος). ὦστερ πέλαγος Κρήσιον, (τὸ μὲν) στρέβει τὸ δ’ ἀνέζει τὸν Καθρήμην. With Κρήσιον cp. Ηερ. C. ι. 26. 1 ff. The

image is that of a strong swimmer buffeting through a rough sea. One wave twists him aside (στρέβει) from his course: the next sweeps him onward, lifting him on its crest. It is characteristic of Sophocles that, in the second clause, he has preferred ἀβεβεί to ἀβεί through thinking of that which the uplifting wave figures,—viz., the honour won by the hero. For the omission of τὸ μὲν (implied by τὸ δ’) before στρέβει, cp. Η. 22. 157 τῇ ἔτε 

παραβαρμένη, φείγων, ὥδ’ ἐπισφε δύσκων. Remark that βιότον πολύφονον could not stand for τὸ βιότον πολύφονον: and the τὸ δ’ before ἀβεβεί in no way alters this fact. It is therefore necessary, as it is easy, to supply ἀβεβεί from what follows.

Among those who receive στρέβει (due to Reiske) are Dindorf, Nauck, Wecklein, Hartung. The last-named, however, takes it as ‘overturms,’ referring it to the swimmer being plunged down into the trough of the sea. For this sense of στρέβει, see on Ο. C. 1453 f. But here the idea of ‘turning aside or back’ better suits the image of reverses alternating with triumphs. στρέβει was said of the wrestler who ‘twists back’ his foe (Pollux 3. 155: cp. ἀποτρέφασι in Ασ. Εκ. 264).

As to the ms. τρέβει, we may observe:—(1) Eur. Ηερ. 367 ὧ πώνιο τρέ-

φετος ὑποσοί may fairly be quoted to show that the sense here might be, ‘troubles make up the life of Heracles.’ (2) But the context seems to show that,
deep by the tireless south-wind or the north, so the trouble of his life, stormy as the Cretan sea, now whirls back the son of Cadmus, now lifts him to honour. But some god ever saves him from the house of death, and suffers him not to fail.

Lady, I praise not this thy mood; with all reverence will I speak, yet in reproof. Thou dost not well, I say, to kill fair hope by fretting; remember that the son of Cronus himself, the all-disposing king, hath not appointed a painless lot for mortals.

Hesych., ἀνάλακτον, ἀναμάρτητον). But the schol. in L has the true ἀναμεμφάνον, in which μυ, having been accidentally omitted, is written over το, thus illustrating the origin of ἀνάλακτον.—Δίδαξ αἴδη Δίδοι, A, etc.: αἴδη B. 1121 ἐρόκες] ἐρόκες T. 1122 f. ἐπιμεμφόμενος σώ: L has ἐπιμεμφόμενος, followed by a full stop (σ., having been inadvertently substituted for σ').—αἴδη Musgrave: αἴδη MSS. O. Hense conj. ἑδεσι (Nauck, σε[δεσι]): Subkoff, σοι | λεία. 1127 ἀνάλγεια] M. Schmidt conj. ἀνάλακτα. 128 ἐπέβαλε τι: ἐπέβαλλε L.

instead of this, we require a word (α) which shall convey the idea of vexing, and (β) which can be opposed to αβεί. For other views of the passage, see Appendix.

119 ff. ἀλλά; (though he is harassed), yet he is not suffered to perish (cp. 88). Since the words τοῦ δ' αβεί may be regarded as parenthetical, the idea of trouble remains the dominant one in the sentence before ἀλλά: hence the antithesis is logical.—ἀναμεμφάνον, 'unerring,' in the sense, 'not stumbling or failing,' ἀνάμμενον (schol.), ἀναφέλει. Cp. O. T. 472 Κῆμες ἀναμεμφάνον. As to the forms with and without μ, see n. there.—ἀμεμφατει, a somewhat strange phrase (though θάνατος ἐρόκες τοὺς would be natural), since it might suggest that he wished to reach Hades: cp. II. 18. 126 μὴ δέ μ' ἐρωκε μάχης. 128 ἄνω, causal gen.: Π. 1. 65 εὐχώλη ἐπιμεμφατει: Thuc. 8. 109 μέμυκτη...τῶν...ἐγεγενημένων. The pron. refers back to vv. 103—111, which spoke of Deianeira's laments. There is no real obscurity in this, since her grief is the main theme of the ode, and the second strophe (112—121) referred to the fate of Heracles as the cause of that grief.

Hence (whom Nauck follows) thinks that this second antistrophe (121—131) requires to be transposed, so as to become the second strophe, immediately following v. 111. But this change is worse than unnecessary. It is liable to the fatal objection that vv. 132 ff. (μενει γάρ ετ c.) are then severed from the thought which they develope (v. 119—131 ἀλλ' ἐπί τῆμα καὶ χαρά etc.). They are brought into a context which does not suit them (vv. 119—121 ἀλλὰ τις θεόν etc.). 128 αἴδη, Musgrave's correction of δεῖα, is certain. In L the ἀ of δεῖα is at the end of a v., and the loss of τ after it would have been peculiarly easy (see Autotype Facsimile, p. 66 a). The difficulty of δεῖα is not the construction, which, if somewhat harsh, is quite possible: 'I will counsel in a pleasant vein' (the adj. used adverbially), 'though the counsel is adverse.' The objection is the sense. 'In a pleasant vein' must mean, 'suggesting thoughts of comfort': as in O. T. 83 ϕόιγε, 'pleasant,' = 'bringing good news.' But, since ἄντεια expresses remonstrance against her despair, there is then no proper antithesis with δεῖα. Further, the word required by the context is clearly one which shall temper opposition with deference: as αἴδη does. —οὕτω, preterfam, 'bring forward,' 'suggest': cp. O. C. 166 λόγου εἰ τοῖς οὖσι | πρὸς ἐμᾶς λόγχας. Isocr. or. 7 § 6 τοῖς ἐγκυκι ἐχὼ παραδείγματα. Not, 'give an adverse judgment,' like ψήφου φέρειν. 124 ff. γάρ, prefacing the statement (O. T. 277 n.). ἀποτρεψι, 'fret away.' The middd. occurs in Ant. 339 γάρ...ἀποτρέπει. (Cp. Tac. Hist. 2. 76 si quis...ferociae habuit...commisionibus deterior, ...ἀποτρέπει τὸν ἀνθρώπον, that brighter forecast which the case permits: cp. A. 606 κακῶν ἐννιά γ' ἑκών. 126 ff. ἀνάλγητα, a lot with no pain in it; for the absol. neut. pl., cp. Od. 8. 413 θεοι δέ τοι δέμα δοῦν. Elsewhere ἀνάλγητα = 'insensible to pain,' or 'un-


ΔΗ. πεπυμένη μέν, ὡς ἀπεικάσαι, πάρει


feeling.'—οὕτω δ' ἡ πάντα κρ. κ.τ.λ.: 'a painless lot not even Zeus hath appointed,' i.e., 'Zeus himself hath not appointed.' It is the will of Zeus himself that mortals should have pain along with joy. For this use of οὔτω, emphasising a person, cp. 280: Ο. С. 500 (n. on οὔτω οὐλ). In Π. 5. 22 οὔτω δ' ἔγαρ οὔτω καὶ αὐτὸς ὑπέκφυγε (as in ΟΔ. 8. 32, a like case), it is the second οὔτω, belonging to αὐτός, that is parallel with οὔτω here.—ἐπιβαλε: since the reference is to an eternal law, it seems best to take the aor. as a perfect, rather than as gnomic ('usually imposes'). For the sense, cp. Eur. Med. 1112 πῶς οὖν λεγει... τάρα ἐκ λέγειν... ἔθνους θεοὺς ἐπιβάλλειν; Π. 6. 357 οὐκ ἔμει Ζεὺς θηκες κακῶν μοῖρων.

129 Ε. ἐπι...κυκλοῦσεντεν ἐπικυκλοῦσον, by tmesis: 'come round in turn' to all. Others prefer to join ἐπι τοῦτο, 'over the heads of all,' thinking that this suits the imagery (from stars) better; but the first view seems more in accord with idiom. There is no other sound instance of an intrans. κυκλεῖα in a writer of the 5th cent. B.C.; for in Ε.Ι. 1365 κυκλοῦσει is certainly right; it was so written by the first hand in L, and then altered by another to κυκλοῦσει. But Arist. uses ἀνακυκλεῖα intrasitively: De Gen. et Corr. 2. 11 (p. 338 a 4) ἀνάγει (τὴν γένεσιν) ἀνακυκλεῖαι καὶ ἀνακατέστησαν: and so again in Meteor. 1. 3 (p. 339 b 28). In later Greek, too, this usage was current, as appears from Plut. Mor. 160 τ (δεκαπεῖν...κυκλοῦσει).

There is no reason, then, for doubting that Soph. admitted the use here; cp. the intrans. ἐπιστεύουσαν and προερήμειναι in ΠΗ. 168, 717. Nauck, holding with Herm. that κυκλοῦσον must be transitive, adopts his χαρᾶν for χαρῆ, and further changes οὖν to αἶνε, thus destroying the beautiful simile, and reducing ἄρκτον...κελεύθοι to an equivalent for περτεύεισθαι ὧν. ἄρκτον ἀστροφάδες κελεύθοι. As the Great Bear moves ever round the pole, so joy and sorrow come round in unceasing rotation. The peculiar fitness of the comparison is in the fact that the Bear never disappears below the horizon: Π. 18. 487 ἄρκτον τ'...τ' αὐτοῦ στρα- φεται, 'that revolves in its place,'—having no share in the baths of Ocean.' Οὐ. Met. 13. 293 ἠμυνεται φερομαι ἄρκτω. Cf. Soph. fr. 399 ἄρκτον ἀστροφάδες τι καὶ κυκλοῦσον δῶνει.

182 Ε. οὕτω αἰσθήμα (94) νῦν κ.τ.λ., the 'parastic' form, instead of, 'as night does not abide, so neither does woe,' etc.—κήρεσ, here merely 'calamities,' συμφορά, a sense recognised by Hesych. s.v. κήρες. The sing. oft. has this meaning (cp. 454): but the plur. usu. denotes either (a) 'the Fates,' as in O. T. 472, or at least 'death-dooms,' as in Π. 12. 336.

ἄρκτος θανάτει: the subject is each of the preceding nouns, the verb agreeing in number with the nearest (O. С. 8 n.): 'but (each) is suddenly gone (from one), while joy, and the loss of it, come to
Sorrow and joy come round to all, as the Bear moves in his circling paths.

Yea, starry night abides not with men, nor tribulation, nor Epode. wealth; in a moment it is gone from us, and another hath his turn of gladness, and of bereavement. So would I wish thee also, the Queen, to keep that prospect ever in thy thoughts; for when hath Zeus been found so careless of his children?

DE. Ye have heard of my trouble, I think, and that hath

another man in his turn.—τὸ δ’ is opposed to the τῶν μὲν implied in the preceding clause. It is true that the main point is the changing experience of the individual, rather than the transference of joy or woe to his neighbour. But these two notions are closely linked here by the image of joy and woe coming round, as the Bear revolves about the pole. Cp. Her. i. 207 (Croesus to Cyrus), ἐκείνων πρῶτον μᾶθε, ὡς κύκλος τῶν ἀνθρωπιῶν ἐστὶ προγράμματι, περιφερέμενα δὲ οὐκ ἐξ αὐτῶν αὐτῶν εὐτυχείαν.—For χαίρειν to καλότερα as nomin. (without art.) to ἐπέρχεται, cp. Aesch. Ag. 181 παρ’ ἀκοντος ἠθένω σωφρονίνη.

Other views are as follows. (1) The constr. is, ἀλλὰ χαίρειν τε καλότερα ἐφορ βέβαιε (τῶν μὲν), τῷ δ’ ἐπέρχεται. This is less simple. (2) τῷ δ’ = simply 'and to him,'—i.e., to the person from whom woe or joy ‘has gone.' But: (a) τῷ δ’ surely implies an antithesis. (b) The clause τῷ δ’ ἐπέρχεται κ.τ.λ. would thus mean merely,—’and then his experiences begin over again.'

187 ff. δ’, ‘as to which things,' ‘wherefore': Isocr. or. 8 § 122 δ’ καλ’

Others support that δ’ is governed by ἄγγελος, and that τῷ δ’ is pleonastic. But this example is not proved by the alleged examples. They are:—(1) Eur. Andr. 1115 ὃν Κλαταμνήδρα τόκος | εἰς ἢν, ἀπότων τῶν μηχανορρόφος. Here, however, ὃν is masc., referring to the λέγος mentioned just before, and a comma should follow ἢν. (2) Eur. I. A. 155 ὑφαγίδα φίλος τ’ ἐν ἐξελή ἂν ἂν κομίζεις. Here the u. l. τῆς is clearly right.

For ἄγγελος as = ‘command,' with acc. and inf., cp. Ph. 101 n.—ἀντικόν ἄγγελον: ἐν would usu. be added to the dat.: cp. Ant. 907 ἐν εἴλασιν τρέφω. So Thuc. 2. 8 ὄργη εἴλοι...τοὺς ἀδημόσους, instead of the regular ἐν ὄργῃ (id. 2. 18 etc.). Cp. 100 O. C. 1678, ἐν [MSS. ei] τῶν ἅλκων, with Plut. Alc. 18 ὄργῃ δ’ ἄμα καὶ φοβίᾳ τὸ γεγονός λαμβάνεται.—τὴν ἀναφερόντα, wife of the son of Zeus, and so having the better reason to hope.—ἀναφέρον, having no πρόοδα for them: cp. El. 546 ἀναφέρον...παρός (alluding to Agamemnon’s sacrifice of his daughter). Racine has an unconscious echo of this verse, Athalie, acte 2, sc. 7, ‘Dieu laissez-t-il jamais ses enfants au besoin?’

141—496 First ἥπειροι. Deianeira confides to the Chorus her special cause for anxiety at this time,—viz., the oracle. Lichas arrives from Euboea. Deianeira learns the history of Iole. 141 ἄγγελος: cp. Eur. Or. 1298 Ἐλένης τῷ κόκκι ταῦτα, ὃς ἄγγελος. These are isolated examples of ἄγγελος so used: for in O. C. 16 (where see n.) we must read ἐν ἄγγελος. Elsewhere ἄγγελος τι is ‘to express the likeness of a thing,' either in art, or (as in Soph. fr. 154. 2) by a comparison. Hence Herm. wished to read here the usual word ἄγγελος (cp. 1220). He dismissed the example in the Orestes by saying that there ὃς ἄγγελος means, ‘to compare the voice heard with Helen’s voice’: but that is obviously a forced explanation.
πάθημα τούμων· ὡς δ' ἐγὼ θυμοφθόρω
μὴ ἐκμάθεις παθόσα, νῦν δ' ἀπειρος εἰ.
τὸ γὰρ νεάζων ἐν τοιοῦτῳ βούκεται
χάρωσιν αὐτοῦ, καὶ νῦν ὦ θάλπος θεοῦ,
ουδ' ὀμβρος, οὐδ' πνευμάτων οὐδὲν κλονεῖ,
ἀλλ' ἦδονας ἀμοιβὰς ἐξαιρέι βιον,
ἐς τοῦθ', ἐως τις ἀντὶ παρθένου γυνῆ
κληθῇ, λάβῃ τ' ἐν νυκτὶ φρουτίδων μέρος,
ητοί πρὸς ἄκρος ἢ τέκνων φοβουμένη;
τότ' ἀν τις εἰσίδοτο, τὴν αὐτοῦ σκοτών
πραξίν, κακοὺσιν οἷς ἐγὼ βαρύνοιμαι.
πάθη μὲν ὅπως δὴ πόλλ' ἐγὼν ἐκλαυνάμην
ἐν δ', οἴον οὖπο πρόσθεν, αὐτίκ' ἐξερώ.
οδον γὰρ ἴμος τήν τελευταίαν ἀναξ
ὁματ' ἀπ' οἶκον 'Ἡρακλῆς, τότ' ἐν δόμοι
λειπεῖ παλαιὰν δελτον ἐγγεγραμμένην

148 εκπάθεια] εκπάθεια Harl.—νῦν δ' L, with most mss.: νῦν τ' Harl. 148 χάρωσιν αὐτοῦ] In L the first hand wrote αὐτοῦ; S then placed a rough breathing over α, without deleting the other (cp. Ph. 715 cr. n.), thus leaving αὐτοῦ. A, with most mss., has αὐτοῦ: but the Aldine, αὐτοῦ. 148 οὐδὲν κλονεῖ] L has an erasure of

ἐπεκάθεν is strictly, to 'enter upon' conjecture, ἔτει giving the notion of advance, as in ἔτυκον: while ἐπεκάθεν, when used as here, is rather 'to throw off,' or 'hazard,' a guess,—ἀπ' being used as in ἀποκρι-

dευμένω. 142 θυμοφθόρω, from the epic θυμο-

θόρος, occurs only here: for the form cp. 

γυνοργόν. 148 μὴ ἐκμάθοι ... νῦν δ' ἀπειρος εἰ: ἢ 

τε, 'mayest thou remain ignorant,—as thou now art.' For the combination of a wish with a fact, cp. 582 ff., Ant. 686 n.— 

νῦν δ' has better authority than νῦν τ'. Greek expression had a pervading bent towards antithesis, and this tendency somet-

times asserted itself after a sentence had begun in the 'paratactic' form. Thus here, 

νῦν δ' springs from the thought, 'you may, indeed, know in the future,—though I trust that you will not,—but now, at least, you do not.' I therefore keep 

νῦν δ'. Each traditional instance of το... δ' should be carefully weighed before changing δ' to τε. Cp. 285 f., 333 f., 1151 f.: 

Ant. 1096, Ph. 1312 f.; and for the negative μὴρε followed by δ', O. C. 421 f.

144 ff. τὸ γὰρ ναὸν κ.τ.λ. The young life grows in 'regions of its own,'—sheltered, like some tender plant, from scorching heat, from violent rain, and from rough winds. τοιοῦτοι refers to the preceding words, νῦν δ' ἀπειρος εἰ: i.e., 

'such'—'thus untroubled.' For this re-

trospective τοιοῦτοι, cp. Ai. 148. βοῦ-

κεταί: cp. Ai. 558 τέως δὲ κοφοὺς πνεύ-

μασιν βοσκοῦ, νέαν ἔφυγ' ἄταλλουν.

χάρωσιν αὐτοῦ: schol. τοῖς ἱδίοις αὐτοῦ τότοις. He notices the other reading 

ἀὐτοῦ, which Paley supports by the 

Homerι αὐτοῦ ἐν Τροϊῇ (I. 2. 237), etc.: but here it would be both weak and obs.

ure. For the image of the sheltered 

plant, cp. I. 18. 56 (Thetis of Achilles), 

δ' ἀνήρυμαν ἔρρει ἵσος, ἵνα τὸν μὲν ἐγὼ 

δρέφωσα, φωτὶ ὡς γυνὸ ἀλώπης κ.τ.λ.—

βάλλων. δὲμβρος. πνευμάτων: Schneid. 

cp. Od. 5. 478 (of θάμασιν) τοις μὲν ἄρ' 

οὔτε ἀνέμων διὸν μὲν ὄρνι φάντων, 

οὔτε τοῦτ' ἄλλοια φθόνῳ δικίων ἐβαλλεν, 

οὔτ' δὲμβρος περακε διαμπερέτ. The text is as clearly sound as the passage itself is beautiful. But numerous changes have been proposed: for these, see Appendix. Here I will only remark that the genuineness of the words καл
brought you here; but the anguish which consumes my heart—ye are strangers to that; and never may ye learn it by suffering! Yes, the tender plant grows in those sheltered regions of its own; and the Sun-god's heat vexes it not, nor rain, nor any wind; but it rejoices in its sweet, untroubled being, till such time as the maiden is called a wife, and finds her portion of anxious thoughts in the night, brooding on danger to husband or to children. Such an one could understand the burden of my cares; she could judge them by her own.

Well, I have had many a sorrow to weep for ere now; but I am going to speak of one more grievous than them all.

When Heracles my lord was going from home on his last journey, he left in the house an ancient tablet, inscribed with

perh. three letters before oδην, and κλωνεῖ made from κλωνείν. 150—152 Dindorf now rejects these three vv.: he formerly rejected v. 150 only (ed. 1860).

150 πρός ἀνδρός] Tournier conj. πρό πάντως.

151 τοῦ Λ.: τοῦτοι Λ.: αὐτοῦ Ἴ.

—νυ—which most of the conjectures assume to be corrupt—is confirmed by a fragment of the orator Antiphon (no. xxviii. 10 in Sauppe, Oratt. Att. vol. ii. p. 151), where he speaks of education as a permanent influence:—ἐν νυ σώματι ἄθαντι την παιδείαν γενναίαν ἐνάρεσθη, ὡσ τοῦτο καὶ θάλασσα διὰ πατρός τοῦ βιοῦ, καὶ αὐτὸ ὡσ τοῦ δήμοσος ὡσ οὖν ἄνωθεν ἀφαιρεῖται. The last sentence is manifestly a reminiscence of καὶ νυ ὡσ τῶν διδακτῶν θεοῦ ὡσ τοῦ δήμοσος κ.τ.λ.

147 f. ἡδωνίς, a dat. of attendant circumstance, 'and among them.'—ἐγκίνησιν, 'uplifts its life'; a phrase suggested by the image of the plant shooting up (cp. Π. 18. 56 αὐθάραμαν, Od. 6. 163 ἔρωθ' ἀνάφθωραυν), but also implying, 'exults in its life': cp. A. 1066 μηδεν δεν άνθις μυγδόν.—ἀργας without ἀργά, as Ph. 764, O. C. 77, Ai. 555: but ἀρας in Ph. 1000, O. T. 834, O. C. 2. 114, fr. 736. 5.

140 f. ἐν νυκτί, though virtually equiv. to ἐννυκτῶ, belongs by constr. to λάθη: in the (sleepless) night she receives her portion of those cares which haunt a wife. Cp. 29 f.: Ar. Eq. 1290 ἐννυκτῶν] φροντίς.—Not: 'on the marriage-night.'—ἥρως...ἡ... as Ant. 1182, Aesch. Ag. 661, Eur. Ion 431: but ἥ... ἥρως (Pind. N. 4. 3) does not occur in Trag.—πρός ἀνδρός...φοβούμενη, lit., 'feeling a fear from the quarter of her husband'; i.e., 'fearing on his account.' Cp. EL 783 νυκτί 8 ἄναριλωτῆ ἄνδρον | προς τήνδε, where the last three words cohere. It is needless to take the partic. as pass. ('alarmed by him').

151 f. αὐτοῦ, the masc., because, though thinking of a wife, she puts her thought in an abstract form: cp. EL 771 oδο ἵππος κακῶν] πάθεις μίν ἤτε ἐτέρχεται: Ant. 463 (ὅσις).—κακοίσιν οἷς = κακά οἷς. The antecedent, when attracted into the case of the relat. pron., usu. follows it (O. C. 56), unless it stands at the beginning of the sentence, in acc. (as below, 283 n.), or, more rarely, in nom. (O. C. 1150). But the peculiar form found here can be paralleled. Plat. Men. 96A ἔχεις οὖν ἅπαν ἄλοχον ἐπὶ ὀνόματι πάθην αὐτοῖς ὡς μηδὲν φάσκωμεν δίδακται καλόν ἐπὶ...διδακτοῖς κ.τ.λ. Dem. or. 2 § 9 ἀμήν καὶ πάθεων καὶ τῆν ἄρθρα ἵππος τὸ κακὸς φαίνεται προέρχετον. [προέρχεται never takes a gen., like μελετεῖται.]—It is also possible to take κακοίσιν οἷς as = οἷος κακός: for this use of οἷος, see on O. C. 1171, and cp. Dem. or. 18 § 16 ἐτέρχομαι ἰδίῳ κακῶν τι δοξομεν διδακτῶν. But I prefer the other view.

158 μὴν οὖν δή: the only Sophoclean instance of this formula, which was always rarer than either μὲν οὖν alone, or μὲν δή (627). δή here really = ῥόν: cp. Ant. 823 ἱκουσά, δή.

158 ἤμοι: cp. O. T. 1134 n.—τιν ...τελευτάται: when he left home (for Lydia), fifteen months before: cp. 39 n.

157 τινα: the tablet mentioned in 47, recording the oracle given to Heracles at Dodona.—Ἅγιορεγμένην.
ΣΟΦΟΚΛΕΟΥΣ

ξυνθήμαθ", ἀμοὶ πρόσθεν οὐκ ἔτη ποτὲ, τολλοὺς ἁγώνας ἐξιών, οὕτω φράσα, ἀλλ' ὡς τι δράσων εἰρπε κούθανύμενοι. νῦν δ', ὡς εἴποι οὗτοι ἐπε μὲν λέγονι ο τι χρείαν μ' ἐλέσθαι κτῆσιν, εἴπε δ' ἂν τέκνους μοίραν πατρίως γῆς διαιρετὸς νέμοι, χρόνον προτάξας, ὡς τρήμην ἡνίκα χώρας ἀπείκα καναδόνιν βεβώς, τότ' ἡ βανείν χρεία ὅτε τόδε τῷ χρόνῳ, ἡ τοῦθ' ὑπεκδραμάντα τοῦ χρόνου τέλος τῷ λοιπὸν ἡδή ἔτυ ἀλπητίω βίω.

tοιαύτ' ἕφραξε πρὸς θεῶν εἰμαρμένα 
τῶν 'Ἡρακλεών ἐκτελεστάθαι πόνων,

160 ἀμοὶ] ἀμοὶ Ald. 169 ὅπωρ] ὅπωρ L: ὅπωρ Harl.: and so Tournier conj. 161 λέγονι] Naber conj. λέγον. — δ' τι] L has δ' τι (sic): there is nothing, then, to show that the scribe meant δ'τι rather than δ' τι. But the Aldine and all the earlier edd. have δτι. Musgrave, while keeping δτι in his text, first recommended δ τι (ed. 1809). 162 χρείαν Brunck: χρέ η L (with α in an erasure, from η). Cp. cr. nn. on O. T. 555, O. C. 268, ἅπτ. 884. 163 διαιρετόν L: διαιρέσθη (as Harl.): A has διαιρέσθη with ἦν written above. Hermann, with Lobeck (ParaLyd. p. 483), writes διαιρέσθη—νομί L, with most

Ξυνθήμαθ", 'inscribed with tokens,' i.e., the writing in which Heracles had taken down the oracle (1167). The acc. with the pass. partic. denotes the object of the act. verb (ἐγράφω ξυνθήματα δήλω): cp. Her. 7. 69 λεκάπτει ἑναμάνων. Xem. Ἀν. 5. 4. 32 Στῦπημόνον ἀνθείμα: Verg. Ecl. 3. 1. 16 inscripti nominis. The word ξυνθήματα recalls the Homeric σήματα λύγα (II. 6. 168),—now generally held to denote some kind of alphabetic or syllabic writing (Introduct. to Homer, p. 112, n. 1). In later Greek σήματα meant a preconceived cipher: Polyb. 8. 17. 9 συνθ. λαβὼν καὶ πιστεύς ('a letter in cipher, and credentials'); cp. id. 8. 18. 9 συνθηματικὰ γράμματα. There is possibly a touch of designed archaism in the poet's phrase; he may have felt that it suited the heroic age to speak of writing as a mystery. This is more likely than that he thought of Heracles as using secret symbols.

160 ἀν εἰς τι δράσαν: for δράν τι (to do something notable), cp. O. C. 732 n.: for the place of τι, ὑδ. 280 n.

161 Π. Πρ' οὖν: cp. Ph. 1171 Πρ' οδήθεν εἶμι: and, for the place of Πρ', also O. T. 34 n.—οὕτω μὲν...οἷς Πρ': επαναφόρα: O. C. 610 n. The δήλωσ (157) contained the oracle only. Heracles first expounded this (hence the aor. part. προτάξας in 164): then he gave his testamentary directions,—not in writing, but merely by word of mouth.

ἀπο...δ' τι χρεία μ' ἐλέσθαι λέγον κτῆσιν, 'he said what I was to take for myself as marriage-property,' i.e., 'as my property in right of our marriage.' This means, in accordance with the Attic usage of the poet's age, that she was to take as her own the dowry (προίς) which she had brought to her husband, together with any gifts that he might have made to her. Thus a widow is described as ἀναλείπουσα τὸν αἰκόν καὶ κοιμαμένη τὴν προίας, [Dem.] or 40 § 7. The bride's father (or other representative before the law, κόμος) kept a record of the προίας, with a view to its
tokens which he had never brought himself to explain to me before, many as were the ordeals to which he had gone forth. He had always departed as if to conquer, not to die. But now, as if he were a doomed man, he told me what portion of his substance I was to take for my dower, and how he would have his sons share their father's land amongst them. And he fixed the time; saying that, when a year and three months should have passed since he had left the country, then he was fated to die; or, if he should have survived that term, to live thenceforth an untroubled life.

Such, he said, was the doom ordained by the gods to be accomplished in the toils of Heracles;

mss.: μένειν A, Harl., Ald. 164 τριμηνον mss.: τριμηνος Wakefield.—ήρια Dawes: ήρια to mss. 165 δαιεῖγει δαιεί (sic) L, with ει written over & η, and η over ει, by the first hand.—καπασίων mss.: καπασίων Brunc (writing καπασίων). 166-168 Dobree suspected these three vv., which Dindorf rejects. 166 χρόνον σφέ] χρη, ἡσυ L. 167 τοῦ'] Wunder conj. τούθ.—ὑπεκδημεῖνα mss.: Wunder and Burges conj. ὑπεκδημεῖνα. 169 τοαίτι...ἐλιμαμε Νauck proposes to read οὖν...ἐλιμαμε, and to omit vv. 166—168. 170 Wunder and Dindorf reject this v.: O. Hense would read τὸν Ἡρακλείων ἐκτελευτάθαι τόνον. (with a full stop), and place the v. before v. 169.

recovery at the husband's death, or in the event of a divorce: Isaeus or. 3 § 35 ἠν αὐτη τῇ γυνῇ τὸν ἄδε, ἣ ἦν ὁ ἅμη τε-κέμψει τῷ γυναικῇ, οὐκ ἠτέκτει πράξασθαι τῷ δόται [i.e. the father, ος κύριος] ο μὴ ἐν προκειμένῳ τιμῆσαι θοκερ: 'which, when he gave him, he did not record at a certain value, as part of the dower.' Thus in [Dem.] or. 47 § 57 a widow claims some pieces of property on the ground ὅτι αὐτῆς ἐγένετο τῇ προκειμένῃ.

Ἀν τῶνοι...νομοι: 'what share of their father's land he assigned by division to his sons,' i.e., 'assigned to them severally.'—διαιρετόν: for the verbal adj. of two terminations, cp. O. T. 384 n.

164—168 The constr. is:—χρόνον προτάσει, having first prescribed the time [for the division of the property],—ἐς (saying) that,—ηρία χρόνων ἀνείπη ἁπάθω τρύμ. χρόνων καναντε, when he should have been absent from the country, after his departure, for fifteen months,—τότε χρη σφέ ἤ δεμεν τοῦ τοῦ χρ. ἤ...ζεν κ.π.λ. The words χρόνον προτάσει refer to his having expounded the oracle to her before he gave the directions as to his property: ὡς depends on the notion of 'saying' contained in προτάσει: and the sentence, ὡς, ἡρία...ἀπείγε, χρη, explains χρόνον προτάσει.

I leave the ms. τριμηνον...καναντε unaltered, because it is conceivable that, while τριμηνον was prompted by the χρόνον before it, καναντε should have been adapted to ρημος. Cp. the personal constr. with χρόνοις (O. C. 441 n.), χριβίς, παρνιχιος, etc. But I should prefer καναντε. The repetition χρόνον...χρόνοπ...χρόνου does not warrant a suspicion (cp. O. C. 554 n.): it expresses her anxiety to be precise as to the all-important point.—ὑπεκδημεῖνα is lit., 'having run out from beneath,' having 'eluded' the imminent danger: Ant. 1086 τῶν σοθίκων σοθίκων υπεκδημεί. Her. i. 156 ἣν τὸ παρόν ὑπεκδημεῖσι. As the χρόνου τέλος is here a perilous crisis, ὑπεκδηρ. is more forcible than the conjecture ὑπεκδημεῖνα, which would mean simply, 'having passed.'

The arguments which have been brought against vv. 166—168 are examined in the Appendix.

169 f. τοαίτι...τόνον. Among the various explanations of the gen. τῶν Ἡρακλείων τόνον, two seem better than the rest; and I prefer that which I place first.

(i) It is a gen. of connection, equiv. to the gen. with περι, and going with the whole phrase εἰλιμαμα κατελευτῆται rather than with either word alone. Ἡρία said that such things were destined to be
σοφοκλέους

ός η'ν παλαιάν φηγόν άιδήσατι ποτε
Δωδώνι δισσών έκ Πελείαδων έφη.
καί τόνδε ναμέρεια συμβαίνει χρόνου
tού νόν παρόντος, ός τελεσθήμαι χρεών-
ώσθ' ήδεως ευδοσαν έκκηδαν ἐμέ
φόβος, φίλαι, ταρβοῦσαν εἰ μ' εχρή μένειν
πάνων αρίστου φωτός εστερημένην.
ΧΟ. εὔφημικάν νόν ἵσχ', ἐπεὶ καταστεθῇ
στείχονθ' ὄρῳ τι' ἀνδρα πρὸς χαράν λόγων.

αγγελος.

δέσποινα Δηνάεμα, πρώτος ἀγγέλων
ὅκνου σε λύσι', τόν γὰρ Ἀλκμήνης τόκον
καί ζώντ' ἐπίστω καὶ κρατοῦντα κάκ μάχης
ἀγόνα ἀπαρχάς θεοῦ τοῖς ἐγχώριοις.

accomplished in regard to the toils of Heracles. This is only a rarer and bolder form of the gen. used in poetry after verbs of 'speaking about' (El. 317 τοῦ κατηγορήτου τι φησ;), 'asking about' (Ph. 439 φώτος ἔρχεται), 'hearing about' (O. C. 307 κλών σοῦ). And there is another passage of Sophocles which shows a similarly bold use of it, viz., O. C. 355 (μαφτία) α' τοῦ θ' ἐχοῦσαν σώματος, 'the oracles that had been given concerning me': an example which (to my mind) strongly confirms this view.

(3) It is also possible, though less probable, that the gen. should be taken as partitive with ἐκτελέσθαι: destined to be accomplished as part of (in the number of) his toils. For this we might compare such uses of the partitive gen. as πλεῖον τοῦ πρῶτον στόλου (Ph. 73), ἐκτελέσθαι τῶν συχραμένων (Dem. or. 21 § 202), ἀριθμεῖσαι τῶν μακρών, etc.

(4) τῶνων depends on πρὸς θεοὺς εἰμαρ-
μένα as if it were a subst. εἰμαρμέμεθα:—
'he said that such a doom for the toils of
H., was to be fulfilled.'

(4) τῶνων depends on ἐκτελέσθαι as equiv.
to τελεσθήν γέγονε: 'he said
that such events were to be accomplished
as the end of his toils.' I do not think
that the Greek words will bear either of
the two latter versions.

A note on the Oracle at Dodona, illustrative of this passage and of vv. 1166—1168, will be found in the Appendix. The signs were taken from the movement and rustling of the oak's leaves; and these signs were interpreted by the priestesses called Πελείαδες. Cp. fr. 414 τὰς θεσσαλι-
δέος ἱεράς Δωδώνιας. Eupides spoke of
three such priestesses; but Findar, like Sophocles, gave the number as two (schol. here). In saying that the oak 'spake' (αι δήσα) by their mouths, he follows the established mode of expression with regard to
it. See, e.g., Lucian Anor. 31 ἢ ἐν
Δωδώνει φηγοῦ...ιερὰν ἀπορρέσασα φωνῇ.
Constantine Porphyry. 2. 55 Δωδώνη, ἐφ' ἦν ὁ δόσι ἡ φθεγγοῦμεν τὰ τῶν δαίμο-
νων μυστηρία.

Others understand:—(1) by the agency of
two doves: i.e., the signs from the oak
were somehow combined with, or ex-
plained by, signs derived from birds. (2)
The oak spake from between two doves;
_i.e._ a symbolical dove, of stone or metal,
stood on either side of the tree. The
Appendix will show what can be said for
or against each of these theories. Here
as the ancient oak at Dodona had spoken of yore, by the mouth of the two Peleiades. And this is the precise moment when the fulfilment of that word becomes due; so that I start up from sweet slumber, my friends, stricken with terror at the thought that I must remain widowed of the noblest among men.

CH. Hush—no more ill-omened words; I see a man approaching, who wears a wreath, as if for joyous tidings.

MESSENGER.

Queen Deianeira, I shall be the first of messengers to free thee from fear. Know that Alcmena's son lives and triumphs, and from battle brings the first-fruits to the gods of this land.

where see cr. n. 170 χαράν] Brunck gave, from his own conjecture, χάραν, which is found in one of the later mss., L² (= Lb of Dind., M of Blaydes, cod. Laur. 31. 10, 14th cent.). The other mss., so far as I know, agree in χαρᾶν. 181 τόκον L, with most mss.: γόνον B, Lc.

it may be noted that neither seems to accord so well with the phrase αἰσθήσει.] It was through the inspired λέπτ that the utterance of the oak became a 'voice.'

Δωδώνας, as in frs. 413, 415: so fr. 412 Dωδώνας. The nom. Δωδώνας is not extant; unless it should be restored to a verse which Steph. Byz., s.v. Δωδώνη, quotes from Simmias of Rhodes (c. 320 B.C.), Ζηνός ἔδωκεν Κρονίδας μᾶκαρ ὑπέδειξεν Δωδώνας. For the locative dat., cp. O. T. 900 τῶν Ἀκαλλής ναὸν.

178 f. ναμρήται: for the Doric form, see on Ant. 715 n. Cp. Aesch. Pers. 246 (dial.) ναμρήται λόγον (so Parson for νη-μερήται).—ισχυρότερον: the predictions of the alternative issues, prosperity or death): ναμρήται = 'precision'; i.e. the precise term of fifteen months. ζυμβαλήσων = 'comes right,' 'tally's' (cp. 1174; and with dat., 1164). Thus the sense is:—The precise term foretold by these prophecies tallies [with the period which has actually elapsed] at the present time, ὅτε (= ὤτε τελεσθήσεται χρέων, 'so that they must be fulfilled.' (With χρέων we might understand either εἰσι or εἶναι: the former is simpler: for the ellipse, cp. A. 608 ἀποκρίνθηται εἰς, ὧν τοῦθεν.) In other words, 'This is precisely the time when the fulfilment of these predictions falls due.' The schol. saw that ὅτε is for ὦτε (ὥτε ὄποιον πραξάρχησαι). The change to ὥτε is needless, and worse.

Others understand:—(i) 'The true fulfilment of these words as (ὅτε) they are to be accomplished;' or (ii) 'the truth of the prediction that (ὅτε) these things are to be accomplished.'

This is one of those passages in which the manner of Sophocles recalls that of Vergil. The general meaning is simple and clear; but a verbal analysis demands the nicest care.

178 f. κόλας has been variously altered, from a feeling that it is out of harmony with the tone of 29 f. and 149; but the word is well fitted to express that even a sound sleep, when it came to her, was apt to be suddenly broken.—φοῖος goes with τραύμα μορίαν, which it strengthens: cp. O. T. 65 ἐδώκεν γ' εὐθύνα (n.): Ant. 427 γούσαν ἐξόμωσεν. (O. C. 1625 and Ph. 235 are not similar.)

178 f. εὐφήματος refers to the ominous εὐσεβία: cp. A. 361 f. Αἰ. ... ἀλάδ με συσβάλετον. | Χ. εὐφήμα τιμονίας. —κατα- στήσει, with a wreath of laurel: cp. O. T. 83 πρὸς χαρὰν λόγων refers to κατα- στήσει; 'in view of (suitably to) joyous news.' Brunck's reading, πρὸς χαρὰν λό- γων, would be weaker ('on account of his tidings').

180 πρῶτος ἀγγέλων, forestalling Lichas: the words mark his eagerness to assert his claim on her gratitude (160 f.).

181 f. γὰρ as in 155. —κρατοῦσα, the pres. (= 'is victorious'), as oft. νικῶν: cp. n. on O. T. 437. —ἀρετῆς refers more especially to the train of αἰχμαλώ- τιδες which the Messenger had seen with Lichas, but can also include the spoils which were to come later with Heracles. For ἀρετὴ said of human beings, cp.
ΔΗ. τίν' εἶπας, ὃ γεραιέ, τόνδε μοι λόγον;
ΑΓ. τάχ' ἐς δόμους σοὺς τὸν πολύζηλον πόσιν
ήζειν, φανείτα σὺν κράτει νυκτόφορῳ.
ΔΗ. καὶ τοῦ τῶν ἀστών ἥ ἔξων μαθῶν λέγεις;
ΑΓ. ἐν βουθερεὶ λεμών πρὸς πολλοὺς θροεῖ
Δίγας ὁ κήρυξ ταῦτα: τοῦθ' ἐγὼ κλών,
ἀπ' ἐσ', ὅπως τοὺ πρῶτος ἄγγειλας τάδε
πρὸς σοῦ τι κερδάναιμαι καὶ κτῆμιν χάριν.
ΔΗ. αὐτὸς δὲ πῶς ἀπεστὶ, ἐκπειρατεῖ;
ΑΓ. οὐκ εὐφανεία χρώμενος πολλή, γυναί.
κύκλῳ γὰρ αὐτὸν Μηλεώς ἀπασ λέως
κρίναι παραστάς, οὐδ' ἔχει βῆμα πρόσω.
τὸ γὰρ ποθοῦν ἐκαστός ἐκμαθεῖν θέλων
οὐκ ἄν μεθείντοις πρὶν καθ' ἡδονήν κλέων.
οὕτως ἐκένως οὐχ ἐκών, ἔκοισι δὲ

186 ἤζειν, φανείτα σὺν κράτει] ἤζειν φανείτα: συγκράτει (with ἤ written over γ) L.
187 τοῦ τῶν) τοῦ τῶν (sic) L., τοῦτο θ' Pr. τοῦτο (sic) sec., which Subkoff repeats. The
Autotype Facsimile (p. 67 a) will show, however, that the supposed acute on ν is
merely a short upward stroke from the lower end of φ in φανείτα (v. 186), this φ
standing just over the υ of τοῦτο. CP. the φ of εὐφανέα, καταστεφή (178), νυκτόφορον
(186).
188 βουθερεί] Wecklein reads βουθάρφο: Hense conj. βουκερεῖ: Nauck,

Arist. fr. 443 (p. 1550 b 39) ap. Plut. Thes. 16 Κρήτας...ἀνθρώπων ἀπαρχὴν εἰς
Δελφοὺς...ἀποστέλλειν. So in Eur. Ph. 202 the captive Φωκοσσαί describe
themselves as ἄκραθεντο Δοξ. —βοθείι (for the synonym). Ο. C. 564 n.) τοὺς ἀγαρίδους,
especially Zeus Οἰματος (200), Apollo, and Artemis Ortygiaς (249). Cr. 245 (of the
castratus) αὐτῷ κτῆμα καὶ θεοῦ κράτων.
184 τὸν...τὸν: Ο. C. 68 n., Ph. 441.
185 πολύζηλον, in this context, is
best taken as 'exciting much γόλας,' 'admired by all': though it could also mean
merely, 'very prosperous.' In O. T. 381
(n.) it means, 'full of emulation.' —φανεί
τα adds vividness to the thought of the
joy that awaits her: cp. 199 ἐμφασίζ. 224
ἐνεργῆ —οὖν of attendant circumstance
(Ο. T. 17). —κράτει νυκτόφορος: κράτος is
the superior strength, the mastery (Ph. 594 n.), which, κράτει φθειράτα: cp. 497:
Ο. C. 1088 σθένει πιευκλή ('triumphant
might').
187 ἀστῶν ἥ ἔξων, i.e. 'from whom
in the world?' Cp. El. 975 τίς γὰρ ποτ' ἀστῶν ἢ ἔξων. So far as the ἔξων are
definitely conceived here, they may be
supposed to arrive from Euboea.
188 βουθερεί] only here. Hesychius
gives the right sense,—ἐς ὃ βίοος θέροις
ἐφάμασα. A poet might feel that a
simple compound of βοῦς and θέρος would
suffice for a picturesque epithet of λεμών:
i.e., 'the meadow of the oxen's summer'
would readily suggest 'the meadow which is
the summer pasture of oxen.' Those
who object to such a compound seem to
try it by the standard of prose.—Hesychius
adds to his explanation of βουθερεί:
cαὶ βουθάρφο τὸ αὐτό. Wecklein adopts
this, as is 'in which oxen jump about':
but surely they must be ὀστραυλῆγες
to behave so. The word occurs only in
Aesch. Suppl. 301 βουθάρφο ταῖρῳ (=qui
vaccam solat).—The λεμών was in
the plain of Malis, between Trachis and the
Malian Gulf: cp. 194 n.
190 τοὺς implies that the motive was
a natural one, which she will readily
comprehend: cp. the frankness of the
messenger in O. T. 1005, and of the ἐμ-
νορος in Ph. 552.
DE. What news is this, old man, that thou hast told me?
ME. That thy lord, admired of all, will soon come to thy house, restored to thee in his victorious might.
DE. What citizen or stranger hath told thee this?
ME. In the meadow, summer haunt of χρόνος, Lichas the herald is proclaiming it to many: from him I heard it, and flew hither, that I might be the first to give thee these tidings, and so might reap some guerdon from thee, and win thy grace.
DE. And why is he not here, if he brings good news?
ME. His task, lady, is no easy one; all the Malian folk have thronged around him with questions, and he cannot move forward: each and all are bent on learning what they desire, and will not release him until they are satisfied. Thus their eagerness detains him against his will;

βουθήσω οί βουθήσμων.—πόθες πολλοίς Herm.: πρόστοιοι mss. 180 κήρυκας κήρυκας L, as in O.T. 753 (corr. from κήρυγμα), and ic. 802: though below, in 757, κήρυκας—πόθες δ’ (sic, not πόθι) L, made from τὸν δ’ by S. 190 τοι omitted in Harl.: Bruneck conj. soi. 191 κτώρια ... κτώρια L. 193 εὐμαρεία...πολλῇ In L the first hand wrote εὐμαρεία...πολλῇ: S added ÷ to each word, correcting ἤ to ἤ. 196 παραστάσις] Paley (ed. 1880) conj. περιστάσις.—ἐξείς] Schneidewin conj. ἐξ. 198 ἐκόνως ἐξ] For ἐκ πληράων (Ph.) writes ἔκ: Nauck conj. ἐκοινώνοις.

192 εἰπερ εὕρισκει: if he comes with good news, and may therefore expect a cordial welcome (cp. 220).
193 (δεσποτικός, οὐκ εὐμ. χρόνες, because he does not enjoy much faculty (for moving forward). For the partic. in a reply, cp. Ph. 1228.
194 Μήλων: for the Ionic form, cp. Ph. 4 n. Trachis was on a rocky spur under the heights (‘Trachinian Rocks’) which bound the plain of Malis on s. and w.; the distance from the (ancient) coastline of the Malian Gulf was about six miles.—ἄπαθε: not only the Τραχίνδου (the highlanders of Malis), but the Παράλων also. As to Malis, cp. Ph. Introd. p. ix.

195 κρίνει—ἀναγράφει: a crowd has gathered round him (κύκλῳ); and the eager people keep pressing close up to him, to put their questions. So this partic. is used of one who comes close up to a person, in a threatening way: O. C. 992 εἰ τίς σε... κτείνου παραστάσι: El. 295 βοᾷ παραστάσι. Thus, while the conjecture περιστάσις would merely supplement κύκλῳ, παραστάσις really adds a new touch.—βίναι, σε, set forward from the place where he is halting: stronger than βαλλειν, keep moving on. Cp. βίναι said of death, O. C. 1226.

J. S. V.

196 τὸ γὰρ ποθεῖν κ.τ.λ. I leave το...ποθεῖν in the text, not feeling certain that it is corrupt; though I am disposed to read, with E. Thomas, τὸ γὰρ ποθεῖν. A discussion of other views will be found in the Appendix. Here I note these points.

(1) If το...ποθεῖν is sound, it means, ‘the feeling of desire’ in the questioner’s mind. It cannot mean ‘his desire’ in the sense of ‘that which is desired by him’ (τὸ ποθοῦμεν schol.). This, at least, is the inference from all the evidence available: see nn. on O. C. 267, 1604.

(2) τὸ ποθεῖν ἐκμαθαίνει cannot mean, then, ‘to learn what is desired.’ ἐκμαθαίνει, if it is to govern τὸ ποθεῖν, must be explained as having a pregnant sense, ἐκπληρῶσαι μαθαίνει, ‘to satisfy the desire by learning.’ Some analogies might be quoted (Ant. 399): but the phrase seems impossibly harsh.

(3) It remains, then, to take τὸ ποθεῖν as an acc. of reference: ‘with regard to his curiosity, wishing to be fully informed.’ This is awkward; but it is not inconceivable.

198 οὐχ ἐκόνως, ἐκόνως ἔσθε: the omission of μὲν is like that in Ph. 971 οὐκ εἰ κακός σο, πρὸς κακόν δ’ ἀνθρώπων μαθαίνει κ.τ.λ. Cp. Ant. 274 (the φόλαξ) πάρεμι δ’ ἀκοιν
ούς ἐκοινών. Here, too, perhaps, the conceit is meant to be a trait of homely humour. 200 τὸν Ὀμής ἄτομον... λειμῶν. The uplands of Oeta were sacred to Zeus (1191). Lands dedicated to gods might be cultivated for the profit of the temples (238 n.). Sometimes, however, they were left idle, or served merely for ornament. It was in such cases more especially that they were said to be ἀναγχων. Cr. Plato Legg. 761 c e i τοῦ ἄνοσος ἰ ἑτέρων περὶ ταῦτα ἀνεμένον ἦν τὰ ἔθεμα Ἀφριντες εἰς αὐτὰ τὰ τῶν θεῶν ἑρὰ κοινῶσαν. Athen. p. 503 c τοὺς ἀναχθεὶς καὶ σύπαυν τοῖς τοῖς θεοῖς ἀνεμένον. So Demeter renews the wood-cutter in her grove: Callim. Ἑυμ. Σερ. 47 τέκνον, ὅπε τὰ θεοῖς ἀνεμένα δέδρει κόπτεις, τέκνον, ἔλκατος. The exquisite verses of Eur. (Πήρ. 75 ff.) describe an inviolable meadow of Artemis: ἐνθ' ὀβέν ἄνυππη ἀξίων φέρειν ἄνυππα, ἀδρέτερον θεοῖς ἀνεμένοις. Ἀφριντες. In a Cretan precinct of the Dictaean Zeus, it was forbidden to keep flocks or sheepfolds, to sow, or to cut timber (C. i. C. 11. p. 1003). With ἄνομος cp. Hesych. ἄδρετερον ἀδρέτερον θεοῖς ἀνεμένοις. Σοφ.сх. 201 ἀλλ' 'at least'; 320. O. C. 1747 n.: σὺν χρώμα. Αἰ. 306 ἐμμόριον μὲ ἀλλ' σὺν χρῶμα καλεσταται: O. C. 1653. 202 οὐκ ἐκεῖνος, as 867, and oft.; but it properly implies motion (336, 492, 693, 900). The form ἐκεῖνος is here used, as in O. C. 18, without metrical necessity; and it has been held that the form ἐκεῖνος (which does not occur in Ar.) was admitted in Tragedy only when metre required it: Ant. 491 is, however, an exception.—στέγης... αὐλῆς: the second word here is a mere synonym for the first; hence Kylīala conjectures αὐτής; but see n. on O. C. 1501. Those 'within' are her handmaids; those 'without,' the Chorus. —ἐμαφήμα τῆς ἁλίδος, ἀλλ' ἵππου ἄναρχων: for the fig. sense of ἐμαφήμα, cp. O. T. 987 n. As said of sunrise, etc., ἀλλ' ἵππως is more usual than ἄναρχως; yet cp. Bekk. Anecd. p. 400. 4 ἄναρχως: τὸ ἀναστέλλειν τῶν ἑλιον τῆς σελήνης. The wording here, ὡς... ἄναρχων, is so suggestive of an acc. abs. (O. C. 380 n.), that it had occurred to me, as to Mr Blaydes, to ask whether τῆς ῥήτερος ought not to be τῆς ῥήτορ' ὥς: but the answer, I think, is that this would practically make ἀλλ' ἵππως too prominent; the surprise would be more emphasised than the joy. 205—224 This lively 'dance-song' (ὑπόρχημα) is the direct response of the Chorus to Deianeira's appeal (202 φωσφόροι) —expressing their delight at the good news. As Dr W. Christ, who calls it 'a paeon to Artemis and Apollo,' justly remarks (Metrik § 443), its contents clearly point to a distribution of the verses between different singers. (1) The first part, down to v. 215 (Νύμφας), is an invitation to song and dance; this would be given either by the coryphaeus, or by the leader of one semichorus. (2) The second part, vv. 216—220 (ἀλλ' ἵππως... ἄμαλλος), is the response, delivered by the leader of the other semichorus. (3) Then, at v. 221, the whole Chorus joins in with the refrain of the paeon, ἵω ἵω Παιάν.
but thou shalt presently see him face to face.

DE. O Zeus, who rulest the meads of Oeta sacred from the scythe, at last, though late, thou hast given us joy! Uplift your voices, ye women within the house and ye beyond our gates, since now we are gladdened by the light of this message, that hath risen on us beyond my hope!

CHORUS.

Let the maidens raise a joyous strain for the house, with songs of triumph at the hearth; and, amidst them, let the

λόνυμφος Erfturd.

(4) The coryphaeus then gives the last three verses, which introduce the next scene.—For the metres, see Metrical Analysis.

208 f. ἄνολον βέτο has been recognised by almost all recent critics and metrists as a certain correction of ἄνολο-
λέτε (L) or -τε. But I should keep the MS. δόμοις, merely reading ἄ for ὅ with Erfturd. The clue to a right inter-
pretation here depends on two points in the context. (1) Deianeira has called for a joyous cry from the women in the house, and from those outside of it (203 f.). The first words of the Chorus accordingly appeal to the women in the house,—as is marked, not only by δόμοι, but by ἐφοι-
τίου, adding that the men of the household are to join in. Then, at v. 210, δόμοι δὲ παῖδα...ἀδιὸν, the maidens of the Chorus are invited to raise the paean. (2) The words ἐν δὲ κοινὸς ἄρετ-
νων κ.τ.λ. could not have been used unless a reference to women had preceded; it is not enough that it should follow, in ὅ παρέθεν, at v. 210.

Hence we have to choose between these views, of which I prefer the first. (1) ὁ μελλόνυμφος, 'she whose nuptials are soon to come,' is a poetical phrase for νίργο νυβής, and denotes the maidens of the household generally. Nauck, reading δόμοι...ὁ μελλόνυμφος, gives this sense to it, but admits that the masc. ('μισθίω νυβής est') is awkward: that it is im-
possible. (2) ὁ μελλόνυμφος = 'she who is soon to be (re-)united to a husband,' i.e. Deianeira. This is a forcing of the Greek word which can easily be smoothed over in an English paraphrase, but which would probably have seemed very strange to a Greek. (3) Reading δόμοι...ὁ με-
λόνυμφος, 'the household of maidens,' i.e. 'the maidens of the household.' This seems an untenable usage: moreover the metre condemns δόμοι.—Another version of this reading, 'the house which is soon to receive the husband,' not only strains μελλόνυμφος, but fails to supply the necessary antithesis to ἄρετος.

ἄνολον βέτο: the ἄλον ὑι or ἄλον-
μὸς was a cry to the gods, usually expres-
vive of joy or hope, in prayer or sacrifice: and it is especially said of women (e.g. II. 6. 301, Od. 3. 450: Aesch. Thes. 268 etc.). But this verb denotes a cry of horror in El. 750.—δόμοι, rather 'for the house' (dat. of interest) than merely 'in it'; cp. Aesch. Ag. 27 δόμοι | ἄλον μὸν εὐθυμοῦντ' τῇ δ' ἁμαρτά | ἐποδία-
ζεν.—ἄλαλας, probably due to Triclini-
nus, has been received instead of ἄλα-
λας by many recent edd., in order that the first foot of the verse may be a tribrach (see Metr. Analysis). ἄλαλη was the more frequent form; but the other occurs as a v. l. in Eur. Phoen. 335, as ἄλαλας is a v. l. for ἄλαλας in Ar. Av. 1761: and a loss of α or άγ would of course have been easy. The ἄλαλή was a cry of triumph (Ant. 133 n.).

3—2
κοινὸς ἀρσενών ἵτω
κλαγγά τὸν ἐυφαρέτραν
*Ἀπόλλων προστάταν. ὃμοῖ δὲ
παίαν παίαν ἀνάγετ', ὁ παρθένοι,
βοήτε τὰν ὄμόσπορον
*Ἀρτεμιν Ὀρτυγίαν ἐλαφαβόλον, ἀμφίτυρῳν,
γείτονάς τε Νύμφας.
ἀείρομ', οὖν ἀπόσομαι
τὸν αὐλόν, ὁ τύραννε τᾶς ἐμᾶς φρενός.
ἰδοί μ', ἀναταράσσει
ἐνοὶ μ'
ὁ κυσσός, ἄρτι βακχίαν
ὑποστρέφων ἀμιλλαν.
ἰδ' ὑπάρχειν, τὰ σοι
βλέπων πάρετ' ἐναργῇ.

209 Ἀπόλλων Dindorf: Ἀπόλλωνα MSS.
210 παίαν παίαν'] παίαν παίαν MSS.
214 After Ὀρτυγίαν Dindorf inserts θεᾶν: Wecklein (Arr. Soph. em. p. 33) and
Blaydes suggest τὰν.
215 Ἀπόλλων] Ἀπόλλων (without elision) Erfurtt, Hartung,
216 ἑλερωμ' ἑλερωμαί
shout of the men go up with one accord for Apollo of the bright quiver, our Defender! And at the same time, ye maidens, lift up a paean, cry aloud to his sister, the Ortygian Artemis, smiter of deer, goddess of the twofold torch, and to the Nymphs her neighbours!

My spirit soars; I will not reject the wooing of the flute,—O thou sovereign of my soul! Lo, the ivy's spell begins to work upon me! Euoe!—even now it moves me to whirl in the swift dance of Bacchanals!

Praise, praise unto the Healer! See, dear lady, see! Behold, these tidings are taking shape before thy gaze.


Tragedy; but it does not seem impossible that Sophocles should have used the familiar epic licence in a lyric passage. If we read ἀειρομα οδόν ἰδόνομα, a cyclic dactyl is substituted for a trochee; which does not seem very likely in this metrical context. (Cp. J. H. H. Schmidt, Compositionslehre p. cxliii., and W. Christ, Metrik p. 378.) In the lemma of the schol. we certainly find ἀειρομα οδόν ἰδόνομα: but that proves nothing.—For the sense (μεταφωρια τον χορευν schol.), cp. Ar. Eccl. 1179 ἄρειθονδαν, lai εἰότε.

217 τον άθλον, the instrument associated with religious enthusiasm, and more esp. with the Dionysiac worship. In Attic Tragedy the lyre seems to have been the older instrument (cp. Ar. Ran. 1304, 1385): but after the time of Aeschylus, at least, the άθλος was the regular one. Cp. A. Müller, Gr. Bühnenrit. p. 192 n. 3.—ὁ τύραννος clearly refers to the άθλος (for the change to the voc., cp. 99)—not to Apollo or Dionysus.—The words τος άθλος φρενος bring out the spiritual sense of τύραννος, and express the compelling influence of the flute.

218 άθλοι μ': this μ' must depend on άθλοι: that after εἰότε depends on ἰναταιρονει, the shriek being here literally an 'interjection.'

ὁ κυσος: the ivy was sacred to Dionysus, who is styled κυσος (Paus. 1. 31 § 6), κυσοφρος, κυσοχειρις, etc.: cp. Ovid Fasti 3. 767 hactera est gratissima Baccho. It was worn by bacchanals (Eur. Bacch. 81): though there seems to be no proof that it was worn, at least ordinarily, by tragic choraeatae. Here, however, the Trachinian maidens imagine themselves to be bacchanals; the music of the άθλος suggests the spell of the κυσος: and they speak as if the ivy on their brows was sending its mystic power through their whole frames, stirring them to the dance. Just so the laurel was the symbol of poetical inspiration.

βακχιαλιο...δυμλαν, the Bacchic competition of eager dancers, i.e., the swift dance itself. δυμλαν is oft. thus associated with eager speed: cp. O. C. 1062 μυθομενους δυμλεως: Ει. 861 χαραγμον τον δυμλαν: Ἀπ. 1065 τρόχους δυμλεως.——τοιαστερεων. lit., 'whirling a little.' (cp. ουκο-κυνεω): i.e., just beginning to set the dance in movement. Not, 'bringing back.'

221 λώ λω Παύλιν: the refrain (εφόμων) of the paean: the whole Chorus would strike in here (cp. n. on 205—224). Dindorf adds a second Παύλιν, on the assumption that the verse is an iambic dimeter, comparing Ar. Ach. 1212, where the MSS. have λω λω Παύλιν Παύλιν (Metra Aeschyli i. etc., p. 119). But the MS. reading is kept by most critics, including W. Christ (Metrik, § 443).

222 τοι. The MSS. have τοι. The hiatus would be justified by the slight pause after τοι: cp. Ph. 832 λω τοι μοι παιων (n.). But most edd. agree with Dindorf in omitting τοι: and they are probably right, since it disturbs the otherwise regular metre of vv. 221—224.

223 τοι: the good tidings (18o ff.) of which their minds are full. —ἰναφαί (cp. 11 n.) is strengthened by ἀντιπαραφθα.
ΔΗ. ὧρά, φιλια γυναίκες, οίδ' εὐδ' ὦματος *φοιναίν παρηλθε τόνδε μη λεύσεων στόλον. χαίρειν δὲ τὸν κήρυκα προπνέπω, χρόνον πολλῷ φανέτα, χαρτον εἰ τι καὶ φερεῖν.

ΑΙΧΑΣ.

ἀλλ' εὖ μὲν ἔγεμεν', εὖ δὲ προσφωνομέθα, γύναι, κατ' ἐργον κτήσιν. ἄνδρα γὰρ καλὸς πράσσοντι ἀνάγκη χρηστά κερδαίνειν ἐπὶ.

ΔΗ. ὁ φίλτσατ ἄνδρων, πρόθε γὰρ πρῶτα βουλομαι διδαξον, εἰ ζωῆν 'Ἡρακλέα προσδέξομαι.

ΛΙ. ἠγογὴ τοι στ' ἑλείον ισχύοντα τε καὶ ζωντα καὶ θάλαυντα κοὐ νόσῳ βαρύν.

ΔΗ. τὸν γῆς, πατρῷας εἰτε βαρβάρους; λέγει.

ΛΙ. ἀκτῇ τὶς ἑστ' Ἑβοΐοις, ἕνθ' ὀρίζεται...


226 εὐδ' εὐδ' ὦματος φοιναίν παρηλθὲ: the acc. of the part (= φοιναίν ὦμα) follows the pers. pron.; cp. Ph. 1301 μεθες με...χείρα. The subject to παρηλθὲ ('this sight') is easily supplied from τάδ' in 223. For the phrase, cp. Ph. 151 φοιναίν διμ' ('that the eye should watch'). The ms. φοιναί is possible: the sense would then be, 'nor has the task of watching with the eye escaped my care.' But the phrase appears somewhat less natural; and the nom. φοιναί may have been generated by παρηλθὲ.—μη λεύσεων: it is unnecessary to insert οὐ: cp. 90 n.

227 προπνέοντα, πριγλαυμ ἵσαε, with acc. and inf., like λέγω in 137 (n.), and ἐννέα in O. T. 350.—φέρεις: for the change to direct address, cp. O. C. 1353 f. (τοῖς... αὐτῷ). For καλ' emphasizing the verb, cp. O. T. 851 el ὡδ' αὐτῷ τι κάκτησέτοι.

230 ἀλλ' replies to the doubt implied in χαίρων εἰ τι καὶ φέρεις. Hence the two co-ordinated clauses are here equally important: this is not a case in which the main stress is on the clause with δὲ (as in O. C. 1536, Ph. 503).

230 κατ' ἐργον κτήσιν. As κλη can be called a κτήμα (Ph. 81), and as ἐργὸν itself often = 'a notable deed' (An. 730 n.), so κεκότισαι ἐργον might well mean, 'to have made an achievement one's own.' The phrase in the text, then, seems sound, as meaning, 'the achievement of the deed' (= 'the deed achieved'). We cannot understand, 'the acquisition (booty) made by the deed.'—ἀνδρα γὰρ κ.τ.λ.: γὰρ refers to κατ' ἐργον κτήσιν: the welcome befits the deed, for the deed has prospered.—καλὸς πράσσοντι κ.τ.λ.: the sensitive Greek was quick to see his good or bad fortune mirrored in the behaviour of his neighbours: cp. n. on Ph. 1353. We must not, then, alter καλὸς to καλά,—a change which Nauck thinks 'necessary.'

233 δ' πρῶτα βουλομαι, sc. διάσκεψαίμαι. For the plurt., cp. 64.—'Ἡρακλέα, — — — — — : it is needless to assume synizesis, since a proper name excuses an anapaest in any foot except the 6th. Another choriambic name ('Ἀντιγόνη) holds the same place in O. C. 507. Below, in v. 476—the only other place where Soph. has the acc. of 'Ἡρακλῆς—most editors write 'Ἡρακλὴ (L having ἱρακλεῖ), since 'Ἡρακλέα, at the end of a verse, must be a trisyllabic, and the synizesis of -ει, in that position, would be awkward. So, too, in Ag. Th. 26, where the Ravena ms. has 'Ἡρακλέα at the end of the v., Dind. writes 'Ἡρακλῆς. In Attic inscriptions the acc. of proper names in -κλῆς is regularly -κλέα down to c. 300 B.C.; later it is -κλῆ: while -κλῆ does not occur. The
DE. I see it, dear maidens; my watching eyes had not failed to note your company. [Enter LICHAS, followed by Captive Maidens.]-All hail to the herald, whose coming hath been so long delayed—if indeed thou bringest aught that can give joy.

LICHAS.

We are happy in our return, and happy in thy greeting, lady, which befits the deed achieved; for when a man hath fair fortune, he needs must win good welcome.

DE. O best of friends, tell me first what first I would know,—shall I receive Heracles alive?

LL. I, certainly, left him alive and well,—in vigorous health, unburdened by disease.

DE. Where, tell me—at home, or on foreign soil?

LL. There is a headland of Euboea, where to Cenaean

-conj. ἐρχ' ὁμήρου. 233 Ἡρακλεία mss.: Ἡρακλῆ Dindorf. 236 L points thus: τοῦ γῆς πατρίως ἔτεκε βαρεβάρου λέγε. 237 Ἐβοβοῦς] εὐβούς L.
βαμοῦς τελή τ᾽ ἑγκαρπα Κηραίῳ Δί.  
ΔΗ. εὐκταία φαίνων, ἢ πο μαντείας τυφός;  
ΔΙ. εὐχαί, οὐθ’ ὑπερ τῶν ἀνάστατων δορὶ  
χώραν γυναικών ὑπὸ ὄρας ἐν ὀμμασιν.  
ΔΗ. αὐτῷ δὲ, πρὸς θεῶν, τοῦ ποτ’ εἰσὶ καὶ τίνες;  
• οἰκτραί γάρ, εἰ μὴ ξυμφοράι κλέπτουσι με.  
ΔΙ. ταῦτας ἑκείνος, Εὐρύτου πέρσας πόλιν,  
ἐξειλθ’ αὐτῷ κτήμα καὶ θεοῖς κριτῶν.  
ΔΗ. ἦ καὶ ταύτῃ τῇ πολεί τὸν ἄσκοπον  
χρόνον βεβως ἢν ἡμερῶν ἀνήριμον;  
ΔΙ. οὖν, ἀλλά τὸν μὲν πλείστον ἐν Δυνοῖς χρόνον  
kατείχει, ὡς φήσι’ αὐτός, οὐκ ἐλέυθερος,  
ἀλλ’ ἐμπολληθής, τοῦ λόγου δ’ οὐ χρή φθόνον,  
250

238 τῆς Λ., with most mss.; but A is one of a few which have τελές, and  
so Ald. reads. 239 φαίνων Nauck conj. κραίνων. 240 εὐχαί L,  
with most mss.: εὐκταί A, R, V, Ald.—dorl mss., as always: δόρα Dindorf. See  
on O. C. 1304. 248 ξυμφοράι A (and a few others), Ald.: ξυμφοραὶ L (the i

opposite the mouth of the Malian Gulf.  
It ends in the promontory once called  
Κήρας, and now Cape Lithâda. Zeus  
Κήρας was worshipped on the neighbouring  
hill-tops (upwards of 2800 ft. in  
height), as on so many other summits  
(cp. Ph. 1040 n.): Aesch. fr. 29 Εὐβοίαδα  
κάμπτων ἄμφι Κηραίῳ Δίας | ἀκτέ.  
The legendary Oechalia, which Heracles  
sacked, was not near Cæneum, but some  
50 miles s.e. of it, in the territory of  
Ἐρετρία (Hecateaus ap. Paus. 4. 2. 3:  
Strabo 10 p. 448). Sophocles shows his  
knowledge of this tradition by his reference  
to the hero’s march from Oechalia  
to Cæneum (750 εὐθείᾳ).  

ὄρισται βεβοῦς: the verb denotes  
properly the act of tracing the temenos in  
which the altars were to stand. Cp. Ἡρ.  
3. 142 ἰδιός...βεβαῖον ἑρπάσατο καὶ τέμενος  
περὶ αὐτῶν ὑπένθε. In v. 754 the act.  
ὄρισε is used: the midd. occurs in Xen.  
Ἀθ. 7. 5. 15 στῆσαι ὄρασαμον. The  
plur. βεβοῦς (as in 754, 993) might be  
used of a single altar (cp. Ἡρ. 1086),  
but here prob. denotes several,—the sacrifice  
being on so great a scale (760 ff.).—τὴν  
τ’ ἑγκαρπά, tributes (or dues) of fruits;  
ii.e., the revenues derived from a temenos  
containing fruit-trees or capable of yielding  
crops. The poet can say, ὄρισται  
τὴν ἑγκαρπά, because he is thinking of the  
temenos itself (cp. 754). Such lands  

were sometimes cultivated under the  
direct control of the priests; sometimes  
they were let to tenants: cp. Plat. Legg.  
759 εὐταμάς...καλ τεμενῶν καὶ καρπών  
tούτων καὶ μισθῶσιν κυρίους. C. I. G.  
4474 (a κάμπως is attached to a shrine of  
Zeus), δῶσιν ὡς ἀτά ταύτης πρόδοσις ἀναλι-  
θήκη τοῖς κατὰ μένας συντελέσανες  
θυσίας καὶ τάλα τὰ πρὸς αὐξῆσιν τοῦ λεουροῦ  
συμπερινέων κ.τ.λ.  

289 εὐκταί...ἡ τοῦ μαντείας: he  
may have vowed them before the event;  
or, after it, an oracle may have demanded  
them. Thus, after the battle of Salamis,  
the Delphian Apollo claimed a thank-  
offering from the Aeginetans (Her. 8.  
122).—φαίνων, presenting them, in fulfil-  
ment of the promise. This is a rare use  
of the verb, but somewhat like that in  
Ὀ. Σ. 721 νῦν σοι τὰ λαμπρὰ ταύτα δὴ φαί-  
νεων ἔπει (n.), 'to make those bright praises  
seen in deeds.'  

240 εὐχαί, causal dat.: cp. 1127:  
Ο. Σ. 321.—ἀναστατοῦν, proleptic: cp.  
106 ἀδαρκίσων.  

241 ἤν: for the attract., cp. O. C. 35 n.  
[ἐν δμασιν: Ἡρ. 764 εὖ ὁδήλαιος  
ὅρων (n.).]  

242 τοῦ ποτ’ ἐστι: schol. ἀπὸ τίνος  
esi δεσπότου. Their appearance in  
charge of the herald shows that they are  
captives, and consequently slaves (302):  
she asks, then, who is their captor.
Zeus he consecrates altars, and the tribute of fruitful ground.

DE. In payment of a vow, or at the bidding of an oracle?

LI. For a vow, made when he was seeking to conquer and despoil the country of these women who are before thee.

DE. And these—who are they, I pray thee, and whose captives? They deserve pity, unless their plight deceives me.

LI. These are captives whom he chose out for himself and for the gods, when he sacked the city of Eurytus.

DE. Was it the war against that city which kept him away so long, beyond all forecast, past all count of days?

LI. Not so: the greater part of the time he was detained in Lydia,—no free man, as he declares, but sold into bondage.

No offence should attend on the word, added by S). Most of the later MSS. have ἔμψφορα, which is preferred by Schneidewin and Campbell.

Thus a slight emphasis falls on ἐκάνον (144).

248 ὁκταδέκταχος: 'I ask this, for they deserve pity, unless their present plight deceives me,'—i.e., unless it excites greater pity than I should feel if I knew more.—ἔμψφορα is much better than the v. ἔμψφορος, which would easily arise from a wish to have the same subject in both clauses. When a common word for fraud, such as κλέπτειν, is used in the figurative sense, 'to produce an illusion,' it is evidently fitter that the subject to the verb should not be a human being. Cp. Ἀπ. 681 εἴ μη τῶν χρυσῶν κεκλείμεθα: ἦδε 1218 θεοὶ κλέπτωμα.

248 ἔλειθος: the midd. here suits αὑτῷ: but in ref. to θεοὶ the act. ἔλειθον would have been more usual, cp. Ph. 1431 n.: [Eur.] Ρηεὺς 470 θεοί καὶ ἀκροβιτὴς ἔλειθος: Thuc. 3. 50 κλήρους...τῆς γῆς...ταῖς θεοῖς λειψούν ἔλειθον...κράτους: so in Αἰ. 1302 Hesionè is the ἐκκρατον δώρημα given to Telamon as a prize of valour. Prisoners of war often became λειψούν in temples (cp. Ηερ. 6. 134: Paus. 3. 18. 3).

248 η Κατί: for ἦ κάθι in a question, cp. Ο. 7. 368.—ἀσκονω, 'not to be looked for,' i.e., here, longer than could possibly have been expected. Cp. Εἰ. 884 ἀσκονω η λέβη: Pk. 1111 p.—ἡμερῶν goes with ἀνήριθον, not with χρόνων: 'without number of days,' = 'extending to countless days.' Cp. Αἰ. 601 εἰ μηνω στᾶι ἀνήριθοι: O. C. 677 n.

The form ἀνήριθοι is of a frequent type. When the second part of a compound adj. has a disyllabic stem (usu. a verbal stem), beginning with a short vowel, this vowel may be lengthened. Such forms were oft. convenient in poetry (as ἀνήριτος, εὐφημος, φιλήρητος), but many of them were equally current in good prose (as ἀνήριτος, ἀνήριτος, ἀνήριτος, εὐφημος). The restriction of ἀνήριθοι to classical poetry and late prose (as Athen. p. 253 b) is not due to its form, but to the fact that classical prose preferred ἀνήριθοι. Tragedy uses ἀνήριθοι (ἀ) where it suits the metre (as in Εἰ. 225). In Theocr. 15. 45 ἀνήριθοι (ἀ) is Doric for ἀνήριθοι.

248 τοὺς μὲν πλείστον...χρόνον: i.e., twelve of the fifteen months (44).—ἐς φημοί αὐτός: cp. 253 ὡς αὐτὸς λέγει. It would have seemed incredible without such testimony.

250 ἡμυτολήθης may be freely rendered, 'sold into bondage,' but its literal sense is rather, 'made merchandise of,' or, 'bought.' Hesychius, indeed, explains ἡμυτολήθης by ἀνέκδοτο: but, though εξεπτολάν = 'to sell off,' εμπολάν as = 'to sell' lacks classical evidence. (Cp. Ph. 417 ἐμπολεύτος, 'bought') πρατθήκα (252), πεκράθηκα were the proper terms for 'to be sold' (as a slave).
251 γύναι, προσεύμα, Ζεὺς οὖν πράκτωρ φανή.
κεῖνος δὲ πράθεις Ὄμφαλη τῇ βαρβάρῳ
ἐναπτὸν ἐξεπλησέν, ὡς αὐτὸς λέγει.
χούτως ἐξήχθη τούτῳ τούνειδος λαβὼν
ωσθ’ ὄρκον αὐτῷ προσβαλέων διώμοσεν,
ἡ μὲν ἀγχιστῆρα τοῦτο τοῦ πάθους
ξύν παιδὶ καὶ γυναικὶ δουλώσει ἐτὶ.
κοὐχ ἠλώσε τούτος, ἀλλ’ ὅθ’ ἀγνὸς ἦν,
στράτον λαβὼν ἐπακτὸν, ἐρχέται πόλων

252 Ξ. Wunder brackets these two verses.

253 ἐξεπλησέν] ἐξεπλησέν L.

tοῦ λόγου...φάνη, dislike (felt by the
hearer for the narrator) on account of the
telling.—προσεύμα, abs., to be an attend-
ant circumstance (Ant. 1325 n.), to attend
upon the act (of telling).—όρκον,
neut.: (in the case of anything) of which
Zeus is seen to be the doer. Cp. Thuc.
6. 14 τὸ καλὸς ἄρχει τοῦ τῶνἐκαθορισθήσον
ἐν τῷ τῶν πατρίδα ὠφελήσον. We cannot make ὄρκον
masc. (relat. to τοῦ λόγου), because οὐ
dόγοι here denotes, not the reported deed,
but the (mere) act of reporting it, as con-
trasted with the causing of it.—πράκτωρ
φανή: cp. 862: for ὄρκον without ἰδ., cp.
O. T. 1331 n. The agency of Zeus is ex-
plained below, 274 ff.

The meaning is:—‘You may think that
the humiliation of Heracles ought not to be
related by his servant to his wife. But
this humiliation was imposed by Zeus
himself, and can therefore be related
without reflecting upon Heracles.’

252 κεῖνος δὲ: δὲ resumes the story
after the parenthetic apology (τοῦ λόγου...
φανή): cp. κεῖνος δ’ in 281. Wunder
rejects these two verses, (1) because they
repeat the substance of vv. 248—250, and
(2) because Lichas ought not to pain his
mistress by mentioning Omphalē. But
(1) these vv. explain ἐν Δυσβία, and de-
define χρόνον: (2) the herald’s motive for
silence concerning Iołė does not apply to
the case of Omphalē. Hyllus had already
mentioned ‘the Lydian woman’ to his
mother (70).

πράθεις...OTTOM. Hermes, by com-
mand of Zeus, took Heracles to Lydia,
and sold him in the slave-market to
Omphalē: the price was paid to Eurytus,
as a παύρ for the murder of Iphitus
(Apollod. 2. 6. 2).

Two tragic poets of the fifth century
b.c., Ion of Chios and Achaeus, had
written an Ὅμφαλη σατυρική. Two poets
of the Middle Comedy, Antiphanes
(Athen. 112 c) and Cratinus jun. (id.
669 b) wrote an Ὅμφαλη, picturing Her-
cles abandoned to sensuous pleasures.
It is the more noteworthy how Sophocles,
in lightly touching on this episode, has
guarded his hero’s dignity. For he speaks
only of servile labours for the Lydian task-
mistress (70, 325); and marks how the
bondman felt his disgrace (254).

253 ἐναυτόν. The popular version
spoke of three years. This was the term
assigned by the mythographer Herodorus
(c. 430 B.C.?), acc. to the schol.; as it is
by Apollodorus (2. 6. 2). If this change
was due to Sophocles, we can see the
artistic motive. Three months or so,
after the bondage, were required for the
war in Euboea. If the poet had made
Heracles go to Lydia 39, instead of 15,
months before his death, there would
have been less room for those hopes
which contend with fears in the opening
scene of the Trachiniae.

254 λαβὼν, having incurred: cp. fr.
743 ἔμιλαν | λαβεῖν: (O. T. 1494 οὐεῖσθ' 
λαμβάνων is not exactly similar:) Thuc.
2. 18 αἰτια...λαβεῖν.

255 ξ. δρκοὺν αὐτῷ προσβαλέων: cp.
Her. 1. 146 οῖοι αὐτῇ δρκοὺς ἐπέλασαν:
id. 6. 74 δρκοὺς προσάγων σφι ἢ μὲν ἑφεσ-
θαι κ.τ.λ.—διώξειν. With the excep-
tion of the perf. (Lycurg. § 127), the act.
voice is rarer than the midd. (378, Ἀι.
1323)—ἡ μὲν: Ph. 593.
τὸν ἀγχιστήρα τοῦτο τοῦ πάθους, the
man who had brought this calamity near
to him,—brought it upon him: since
Eurytus, by insulting him, had provoked
him to slay Iphitus,—the crime for which
lady, when the deed is found to be of Zeus. So he passed a whole year, as he himself avows, in thraldom to Omphalè the barbarian. And so stung was he by that reproach, he bound himself by a solemn oath that he would one day enslave, with wife and child, the man who had brought that calamity upon him. Nor did he speak the word in vain; but, when he had been purged, gathered an alien host, and went against the city


this πάθος was the penalty. ἄγχιστὴρ, in this sense, presupposes a trans. ἀγχισχεῖν. That verb does not occur, but would be analogous to ἐγγισχεῖν: and the latter, though usu. intrans., is trans. in Polyb. 8. 6 ἐγγισχαίτες τῇ γῇ τὰς θάλ. Compare, too, the phrases of converse form: II. 5. 766 ἢ μὲν ἐκάθεντ' ἐποδέψαε τελεῖ: Aesch. P. V. 155 δοξοί...πελάται (με).—Others understand,—'the man most nearly concerned in this calamity,' this is the general sense intended by the schol.: τῶν αἰτίων καὶ σχέδουν αὐτῶν ποιησαντο τοῦ πάθους, as = 'the person who had most to do with that πάθος.

No emendation is probable. Nauck's αὐτόχερα would be possible only if Eurytus had himself sent Heracles into slavery.

257 ξύν παιδὶ καὶ γυναικὶ, i.e., with his whole family. Eurytus had several children (266), but the proscenic conjecture παιων would only weaken the phrase. Schneidewin cp. Od. 9. 199 εἰδέκα μν σύν παιδὶ παραχώμεθ' ἡδε γυναικὶ: where παιων is a v. l. This may be parallel: there is nothing, however, to show that the sing. cannot there be taken literally. For the collective sing., cp. Aesch. Theb. 107 ἀνὴρ γυνὴ τε καὶ τί τῶν μεταίχμιον.—δουλώσει: the prose word, in ref. to prisoners of war, was not ὀδολόου, but ἄδερφοις: hence Thuc. 8. 28 τὰ ἀδήρφα ἄντα καὶ δοξοὶ καὶ ἔλεοις (referring to their previous condition).—Πρι., as oft. in threats: El. 66: Aesch. P. V. 908 ἢ μὲν Εὐρώς, καὶ προφυσικής φρονεῖν, ταξινομεῖσθαι...

258 κοῖνοι ἄλογοι τούτοις: modelled on the Homeric οὐδ' ἄλογος βελών (II. 16. 737), with a reminiscence also of οὐδ' ἄλιον ἔριον ἐκεῖνα (ib. 14. 92).—80' ἄγγος ἤν. The Homeric poems know nothing of a ritual for purification from homicide: the blood-shedder either flies into exile (II. 14. 480 ff.), or prevails on the kinsfolk of the slain to accept a τοιγύ (ib. 9. 632 ff.), and stays at home. Here the schol. supposes that, by ἄγγος, Sophocles alludes simply to the year of exile having expired. This may be so; but it is more probable that Heracles is conceived as also undergoing a formal κάθαρσις. According to other writers, he received this from Deiphus at Amyclae, after vainly seeking it from Neleus at Pylos (Apollod. 2. 6. 2; Diod. 4. 31). So Aesch. makes the exile Orestes receive the καθαρμόν χαιροκτόνω (Eum. 283, 449). The homicide who withdrew into banishment was said ἀπεναιαστὴν (οὐ) ἀπέναιασταν, a word not always restricted to one year: Plat. Legg. 868 D ἐναυτὸς τρεῖς ἀπεναιασταν. Cp. iβ. ε ἐκαθάρισθαι μὲν τοὺς αὐτοὺς καθαρμοὺς, τριετεῖς δὲ ἀπεναιαστήσεις διατείλω. The rites of κάθαρσις for homicide are fully described by Apoll. Rhod., 4. 693—717.

259 Στρατὼν...ἐπακτῶν: theadj. here merely = ἔξων, 'alien,' i.e., not belonging to his own home. ἐπακτός is prop. said of allies, or mercenaries, whom a foreign state calls in (ἐπάκται) to its aid: cp. O. C. 1525 n. But here it denotes the allies of an exil,—just as Polyneices is said to bring a στρατέυμα' ἐπακτῶν against his country (Aesch. Theb. 53).—Apollod. 2. 7. 7 describes this army as composed of Arcadians, Malians, and Epicnemidian Lo-
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τὴν Εὐρυτέαν. τῶνδε γὰρ μεταίτιον 260
μόνον βροτῶν ἐφασκε τοῦτοι εἶναι πάθους:
δὲ αὐτῶν ἐλθόντες ἐς δόμους ἐσφάζοντα,
ξένον παλαιὸν ὄντα, πολλὰ μὲν λόγοι
ἐπερρόθησαν, πολλὰ δὲ ἀτηρᾶ ἔφρειν,
λέγων, χερῶι μὲν ὡς αὐτθές ἔχων βέλη
tῶν ὄν τέκνων λείποντο πρὸς τὸ βρόμον κρίσιν,
φώνει δὲ, δοῦλος ἀνδρός ὡς ἔλευθερὸν
ῥαίτος· δείπνοις δὲ ἦμικ' ἢν φύσει
ἔρρησαν ἐκτὸς αὐτῶν. 265
dὲν ἔχων χόλου, 2

260 μεταίτιον] μὲνʼ αὖτοι L. 261 In L βροτῶν has been made from βροτῶν by S.
264 f. The words πολλὰ δὲ ἀτηρᾶ ἔφρειν | λέγων χερῶι μὲν are rejected by Bergk and
V. Jernstest.—L points thus:—ἐπερρόθησαν: πολλὰ δὲ ἀτηρᾶ ἔφρειν [made from f]
λέγων: χερῶι etc. 266 λέιτουτο Α: ἐποκτίο L. 267 φώνει] φώνει L (not φώνει).

Carians: but those who cite him here have not
observed that he supposes Heracles

to make the war from Trachis.

ἐρχομαι with acc. of place: O. C. 89,
El. 893.—πολλὰ πολυς αὐτός. In O. C. 942
αιστοὶ to πολὺν in 939: in Ph. 136 3 γε
τὸν νεον in 1363: in El. 963 κατὰ δὲ
ὁμηρινά τέ—μεταίτιον: Zeus
was primarily aτίοι, but Eurytas was the
only mortal who had a part in it.

263 ἐφάστον, added to ἐς δόμους,
marks how the hospitality of the hearth
had been violated. Cp. Eur. Med. 713
δέναι δὲ χώρα καὶ δόμους ἐφάστοι.
The stranger who had been received as an
inn-mate was under the protection of Zeós,
both Ἕλεγος and Ἐφάστοις (Al. 493).
For the phrase ἐφάστον· ἐφάστοις, cp. Od. 23.
55 ἥδη μὲν αὐτός ἄφέστοις
268 ἐξόν παλαιὸν δύτα: Eurytas was
said to have taught Heracles the use of
the bow (Theocr. 24. 166 f).

264 ἐπερρόθησαν. This verb can
denote the blended sound of many voices
(Aesch. Ch. 458); esp., the responsive
shout of a crowd (Eur. Hec. 553, Or. 901).
Here it refers to loud and vehement rail-
ing: cp. Ant. 259 λόγοι ἐπερρόθουσα κακοὶ
(n.), and id. 413 ἐπερρόθουσα | κακοῖσι.

From ἐπερρόθησα a verb of more general
sense, such as ἔρρης, is to be supplied with
ἀτηρᾶ φρειν. (For the sense of ἀτηρᾶ, cp.
Ph. 1272: 'Paley wrongly takes it as="deiiced."). This is the easier, since the
antithesis between Λόγος and φρειν at
once suggests a distinction between af-
fronts expressed in speech and those which
showed the malicious intention in another
way, viz., by acts: two examples of the
verbal insults are given, and then one of
the other kind (δείπνοις δὲ κ.τ.λ.). In-
stances of zemegma quite as bold occur
elsewhere in poetry; for the Greek mind
was quick to seize the hint of a contrast,
and did not always require full expression
of it: e.g., Od. 15. 374 ἐκ δὲ ἀρα δειπ-
νος οὐ μελισσον λειτον ἀκοῦσαί | οὔτε ἔκοι
οὐθεν τε ἐργον (εἰ. παθεῖν): id. 20. 341 f.
μήλων σφακινοσμὸν οὐθεν τε πινομένου οι
καὶ σιτον (εἰ. θησιμου). In these ex-
amples, just as here, the antithesis of
nouns supersedes an explicit antithesis
of verbs.

Others understand:—'riled against
him both with (rude) words and with evil intent.' To this there are two objections.
(1) Since all the supposed affronts are
then verbal, the antithesis would require
an epithet for λόγον (such as ἀλαρχοῖ), to
balance ἀτηρᾶ. (2) The formula πολλὰ
μὲν...πολλὰ δὲ would be out of place,
unless two classes of verbal tauts were
distinguished by the presence or absence
of a spiteful intent; but the context ex-
cudes such a distinction.

The text is clearly (I think) sound. It
is unwarrantable, as it is undesirable, to
strike out πολλὰ δὲ...χερῶι μὲν (see cr.
n.). Again, it is improbable that a verse
has been lost after ν. 264.

265 f. λέγων χερῶι μὲν: metre has
influenced the place of μὲν, which answers
to δὲ in 267, and ought to come next after
λέγων: cp. Ph. 919 ἡδεῖ κακῷ μὲν πρῶτα
of Eurytus. That man, he said, alone of mortals, had a share in causing his misfortune. For when Heracles, an old friend, came to his house and hearth, Eurytus heaped on him the taunts of a bitter tongue and spiteful soul,—saying, 'Thou hast unerring arrows in thy hands, and yet my sons surpass thee in the trial of archery'; 'Thou art a slave,' he cried, 'a free man's broken thrall': and at a banquet, when his guest was full of wine, he thrust him from his doors.

So most of the mss., and Ald. Wunder conj. ὦσει for φωνεῖ, and ἀντί for ὡς: Hermann, adopting ἀντί, changed φωνεῖ to φανεῖς: Nauck, reading φανεῖς, would prefer ἤκ to ἀντί.

ΤΡΑΧΙΝΙΑΙ

τούδε', ἔσυτα δὲ | ...πορθήσει.—ἀφυκτα...βλη, those which Heracles had received from Apollo, and which he bequeathed to Philoctetes (Ph. 198 n.: ib. 105).—τῶν ἐν τέκνων: the sons were four in number, acc. to Hesiod (fr. 70, ap. schol. here).—Δηνιω, Κλύτιος, Τοξίω, Τιφτος. An ancient vase from Caere, which depicts the reception of Heracles by Eurytus and his family, gives the names of three sons as Κλύτιος, Τοξίω, Διδαίως (Pfeller 11. 235 n. 3). Creophylus, the author of the Οἰχαλλας διάωσε, named only two sons (schol.).

ληπτους: cp. Thuc. 6. 72 ἀνήρ καὶ ἐς τέλα ἐξωσυοι οὐδενος λειτομον.—πρὸς τόκου κραίς: for the pres., cp. Ph. 1306 καίνατι = πρὸς κάλατον. Ἡρ. 1. 99 (οἰκ.) ἐς ἄνδραλάθθην λειτομον. By τόκου κραίς is meant a trial (of the competitors) which the bow decides. κραίς thus almost = ἄγων: cp. Ph. 1530 n. There was a legend that Eurytus offered the hand of his daughter Iole as a prize for the man who should surpass him and his sons in archery. Heracles conquered, but Eurytus broke his promise (schol.: Apoll. 2. 6. 1).—Eurytus, like his father Melaneus, was a great archer. In Od. 8. 326 ff. he challenges Apollo, and is slain by him. The bowl of Eurytus, inherited by Iphitus, was given by the latter to Odysseus (ib. 21. 31 ff.).


έφυρεν ἐκτὸς αὐτοῦ. A Greek vase, found in Sicily, quaintly illustrates some such incident. The inebriated Heracles is lying on his back outside a closed door, from above which an old woman is pouring cold water upon him. Satyrs and maenads appear at each side of the group. (Benndorf, Gr. und Sicilische Vasenbilder, pl. 44.) I am indebted for this reference to Mr A. S. Murray, of the British Museum.
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ως ἤκε - αὐθες Ἰφιτὸς Τιρυθίαν
πρὸς κλίτων, ὦποις νομάδας ἔχειν κοσκόπων,
tὸτ' ἄλλοι - αὐτὸν ὄμμα, θατέρα δὲ νότων
ἔχοντι, ἀπ' ἄκρας ἦκε πυργώδους πλακός.
ἔργου δ' ἐκατά τούδε μηνίσας, ἀνάξ
ὁ τῶν ἀπάντων Ζεὺς πατὴρ Ὀλύμπιος
πρατὼν νῦν ἐξέπεμβεν, οὐδ' ἤνεκτε
θοῦνεκ' αὐτὸν μοῦνον ἀνθρώπων δόλω
ἔκτευνεν, εἰ γὰρ ἐμφανὸς ἤμυνατο,
Ζεὺς τὰν συνέγων ἐξι δίκη νερομυμένης
ὑβριν γὰρ οὐ στέργουσιν οὐδὲ δαίμονες,
κεῖνοι δ', ὑπερχλιόντες ἐκ γλώσσης κακῆς,
αὐτὸς μὲν Ἀιδοῦ πάντες εἰο' οἰκήτοροι,
pόλις δὲ δούλη τάσδε δ' ἀσπαί εἰσορέσσι.

272 θατέρας θήτερας L: θήτερας τ. 275 ὀλύμπιος L: ὀλύμπιος τ. 277 μοι-
nον] μοῦν L. 278 ἡμύνατο L, with most MSS.: ἤμυνετο B. 279 τὰν

ἀν ἵσων χελών: for the causal gen.
cp. Ph. 327 b.
270 ἄδεια, at a later time: Ant. 1104 n.—Τιρυθίαν...κλίτων. We cannot
be sure that Sophocles had any clear pic-
ture of the place before his mind; but his
phrase, at least, is not unsuitable. κλίτων,
'slope,' does not necessarily imply great
elevation. The site of Tyrins is a ridge of
limestone rock on the Arcogic Gulf
(cp. 1151), in which, at some prehistoric
time, it formed an island. The length of
this ridge, from n. to s., is about 328
yards: its width about 109. The upper
citadel of Tyrins was at the southern end,
where the rock attains a height of about
72 feet above sea-level, and of 59 feet
above the present surface of the plain.
North of this was the lower citadel; and
the whole was surrounded by those mas-
sive 'Cyclopean' walls from which Tyrins
derived its Homeric epithet (I. 2. 559),
teuchos. See Schliemann's Tyrins,
p. 177. Such a site, though not steep or
lofty, might correctly be described as the
Τιρυθία κλίτων.—For the δ in κλίτων, cp.
Ant. 1144 n., and ἰδ. 1127 λιγῶν: so
ἥδης (Eur. Andr. 356 etc.).

Ὑποις νομάδας: acc. to Od. 21. 22,
Iphitus came, ὦποις διῆξας, αὐτὸς δὲ
ἰδον τὸ δίδεκα ἠθέλαι, ἄνω δ' ἠμοίοι ταλαιρ-
γοι: but Apollod. 2. 6. 2 says, κλαπεισάων
ἐν Εὐδολίας ὡς Ἀνδροκόλον βου. For νο-
μάδας, 'wandering,' cp. O.T. 1350 n.

272 ἄλλοι...ἐμμα, θατέρα δὲ νότων
ἔχοντι: he was gazing forth from the high
place, in the hope of desiring his horses;
and, as he could not see them, his thought
was wandering to other places where they
might perhaps be. Cp. Diod. Sic. 4. 31:
Hercules commands Iphitus, άφορων, μὴ
ποὺ νεμέσαι τυχάνουσαν οὐ δυνάμενον
δὲ κατανόησαι τῷ Ἰφιτὶ κτ. λ. Thus
θατέρα does not merely repeat ἄλλοι,
but is opposed to it: as in Her. 1. 32
ἄλλο μὲν ἤξει τὸ ἔτερον δὲ ἐπιδέχεται.
Cp. Plat. Theages 126 c βουλθεμόνοι με λα-
thεως ἀνέστη...ἐντιρθήσαν ἄλλοι τοῦ νοῦν
ἔχων.

πυργώδους πλακός. The current ver-
sion spoke of Hercules as hurling Iphitus
from a wall or tower. Pherecydes the
logographer (5th cent. B.C.) is quoted to
this effect (schol. Od. 21. 23): τὸν δὲ
Ἡρακλῆς μηχανήματι καὶ στρατηγίᾳ αὐτο-
κεφαλaviōn αὐτόν ἄγει eis θέρμημ-
νον τεῖχος. Apollod. 2. 6. 2 makes δὲ
άδησ (Hercules) ἀπὸ τῶν Τιρυθίων
ἐρήψειν αὐτὸν τεῖχοι. Diod. Sic. 4. 31
τοῦτον μὲν ἀναβιβάζει ἄρτη Ἕρωκη ἐπὶ
τίνα πύργον ὑψηίου ἐκλέκτην αφορδή.
The word πύργος oft. = a city-wall with
its towers (O.T. 56 n.). Thus it would
satisfy all these statements to suppose
that Iphitus was thrown from some high
part of the walls which encompassed
Tyrins teichoetēs. And by πυργώδης
πλάξ Sophocles may well have meant
Wroth thereat, when afterward Iphitus came to the hill of Tiryns, in search for horses that had strayed, Heracles seized a moment when the man's wandering thoughts went not with his wandering gaze, and hurled him from a tower-like summit. But in anger at that deed, Zeus our lord, Olympian sire of all, sent him forth into bondage, and spared not, because, this once, he had taken a life by guile. Had he wreaked his vengeance openly, Zeus would surely have pardoned him the righteous triumph; for the gods, too, love not insolence.

So those men, who waxed so proud with bitter speech, are themselves in the mansions of the dead, all of them, and their city is enslaved; while the women whom thou beholdest, 

Erfurd t'. 281 ὑπερχλιώτης] So the lemma of the schol., and the first hand in L, where S has altered it to ὑπερχλιδώτης, the reading of A and other later MSS.

' the summit of a tower-like building.' Modern critics have usually held that he meant 'the top of a towering rock or cliff': and so the schol. here explains, ὑψηλὸν δρον. We need not press the argument that it is not well-suited to the locality. But it may be doubted whether a Greek poet would have compared a rock or cliff to a πύργος merely because it was high and steep. On the other hand, where πυργωδῆς occurs elsewhere, it refers to a building. Josephus Bell. Ind. 5. 5. 8 (the 'Αρτωνιλα, or citadel of Jerusalem) πυργωδῆς...σαμα τὸ πᾶν σχήμα. Dion Cassius 74. 5 πυρὰ πυργωδεῖς. And it is consonant with the style of Tragedy that, in regard to such a detail, the vaguer phrase πυργώδης πλαξ should be preferred to πλαξ πύργον.

275 ὁ τῶν ἀπάντων κ.τ.λ. The emphasis of this verse is designed (like the comment in 250 f.) to bring out the higher and more soothing aspect of the doom suffered by Heracles. — For the strengthening art. with ἀπάντων, cp. Aesch. P. V. 483 τὰς ἀπάντας... νῦν — πατὴρ Ὀλύμπιος, not ὀλύμπιος (cr. n.), since the words form a single notion (O. T. 1199 n.).

277 προστὰν νῦν ἡμετέρως, sent him out of the country to be sold (cp. 253 n.): the adj. is proleptic (106 n.) — οὕτως ἡμετέρῳ, 'and did not tolerate' (his deed): the verb is really absol. (as in Ai. 75 ὁ ὁδὸν ἄνεξε), though it is easy to supply an acc.: ὁδόνεις = 'because,' as in 571. — Others understand, 'booked not that (cp. 813) he had slain him.' — μοῦνον: O. T. 1418 n.

278 ἡμίνωτο, avenged himself: O. C. 873 ἔργοι πεινουθήθησαν α' ἀδύναμι. The ὁδηρὸς of Eurytus would have justified Heracles in challenging Iphitus to open combat.

279 κ. τῇ ἡμερήμερῳ τῷ Ἱππείαὶ τῶν Ἰπίτων: for this midd., cp. 1109: O. C. 950, 1009: Ph. 93. Of the pass., Sophocles has only χειρωτεία (below, 1057, and O. C. 902). — οὐκ ἀλλομοιεῖς, i.e., they like it as little as mortals do: for the adverbial ὄντε after ob, cp. O. T. 287, El. 595, Ai. 1242.

281 κεῖνον δ': for the resumptive δ', cp. 253 — ὑπερχλιώτης: this form, attested by the first hand in L and by the schol. (cr. n.), is confirmed by the fact that Aesch. twice uses χειρείς with ref. to insolent triumph. Cho. 137 ἐν τοῖς σώματα σώμασιν σώμαται: Σίμπλ. 914 κάρβανοι ὄντα ἔλληνς ἐγχλειες ἔκαν. The compound with ὑπερ does not occur elsewhere. — ἐκ γλώσσης κακίας: here ἐκ is virtually 'with': cp. 875: O. T. 538 ἐκ διμάντων ὁρθῶν κ.τ.λ. (n.): O. C. 486 ἐκ εὐμε- νῶν στέρμων δέσσεσαι. This is better than to take ἐκ as = 'in consequence of.'

282 For αὐτὸς μὲν after κεῖνοι and before πάλιν 81, cp. O. C. 1008 κλέμας... ἐμέ | αὐτὸν τ' ἐξερύσα τὰς κάρας τ' ἐφείσει λαβών: and ib. 462 (n.). — οἰκίστορες: 1161: Ai. 517 "Διῶνοι βασάνισιν οἰκη- τόροις.

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εξ ὅλβιων ἄηλον εὐροῦσαι βιών,
χωροῦσι πρὸς σὲ· ταύτα γὰρ πόσις τε σώς
ἐφεῖτ', ἐγὼ δὲ πιστός ὦν κεῖσαι τελῶ.
αὐτὸν δ' ἐκείνων, εἴτ' ἂν ἄγνα βύματα
ῥέξη πατρῴῳ Ζηνὶ τῆς ἀλώσεως,
φρονεῖ νῦν ὡς ἥξοντα· τούτῳ γὰρ λόγου
πολλοῖς καλῶς λεχθέντος ᾗστοι κλέων.

ΧΟ. ἀνασα, νῦν σοι τέρψις ἐμφανῆς κυρεί,
τῶν μὲν παρόντων, τὰ δὲ πεπυσμένη λόγῳ.

ΔΗ. πῶς δ' οὐκ ἐγὼ χαίρομαι ἂν, ἀνδρὸς ἐτυχῆ
κλύνοσα πράξεις τίμιε, πανδίκῳ φρενὶ;
πολλῇ ἂττ' ἀνάγκη τῆς τούτο συντρέχεω,
ὅμως δ' ἐνεστὶ τοιοῦτοι εὐ̣σκοπεύουν
tαρβείν τῷ εὐ̣μπροσποντα μὴ σφαλὴν ποτε.
ἐμοὶ γὰρ οὕκτων δεινοὶ εἰσέβη, φίλαι,
ταύτας ὦρώσιν δυσπότημους, ἐπὶ ξένης
χώρας ἀοίκους ἀπάτορας τ' ἀλώμενας,
αἱ πρὶν μὲν ἦσαν εὖ ἐλευθέρων ἵστως
ἀνδρῶν, ταῦτα δὲ δούλων ἱχυσοῦν βιῶν.

Ζεύ τροπαῖε, μὴ ποτ' εἰσίδωμι σὲ

285 πόσις τε σῶς mss.: Erfurt con. πῶς τε σῶς: Brunck, πῶς γ' ὁ σῶς.
286 ἔγω δέ mss.: ἔγο τε Wakefield.
289 φρονεῖ τι: φρονεῖν L, with two dots under the final ν. For φρονεῖ nυν ὡς Hartung con.
292 τὰ δὲ Scali: τῶν δὲ mss.—πεπυσμένη L. 295 πολλῇ ἃττ' πολλῷ ἂττ' L. A few of the later mss. have πολλῇ ἃττ' (as B, V), or πολλῇ δ' (Vat.).—ἀνάγκην ἀνάγκην L.—συντρέχειν] Hartung writes τῷ δὲ τοῦτο συμφέρειν ('that I

285 ε. χωροῦσι πρὸς σὲ. The accentuation πρὸς σὲ, which is L's, seems right, as implying, 'to thee, their new mistress.' If we wrote πρὸς σὲ, the emphasis would fall wholly on v. 284: 'these, who are coming to thee, are now slaves.'

287 ἀγνὰ βύματα: cp. Od. 21. 258 ἐκρή τοῦ θεοῦ | ἀγνὴν | Eur. Ion 243 ἀγνὰ Δοξοῦ χρηστήρια.—πατρῷ Ζηνὶ,
Zeus as the god of his fathers, the protector of his race, rather than with ref. to the personal relationship: so again in 753.—τῆς ἀλώσεως, for it, causal gen. (here akin to the gen. of price), with the whole phrase βύματα ἐξή: cp. O. T. 47 ὡς σὲ νῦν μὲν ἥξε γῇ σωτήρα κλίζει τῆς πάρος προθυμίας.

289 φρονεῖ nυν ὡς ἥξοντα: for the redundant nυν (after αὐτῶν δ' ἐκείνων), cp. O. T. 248 (n.). For ὡς prefixed to the partic., after an imperative verb of thinking or knowing, Ph. 253, O. T. 848.

290 καλὸς λεγόμενος, 'auspiciously,' 'happily,' told; since the news is good, καλὸς λέγειν more usually means to speak (1) sensibly, or (2) specifically, Ant. 1047.

291 νῦν σοι τέρψις ἐμφανῆς κυρεί,
now thy joy is manifest, i.e., is assured beyond all doubt (cp. 225 f.).—τῶν μὲν, the herald and the captives: τὰ δὲ, the news that Heracles will soon return. For the gen. absol. co-ordinated with a partic. in another case, cp. O. C. 737 n.

294 πανδίκῳ φρενὶ, "with a thoroughly justified feeling" (not, 'with my whole heart'): cp. 611 n. The adj. occurs only here.

288 τῷ δὲ, σ. τῇ πράξει: τοῦτο, σ.
fallen from happiness to misery, come here to thee; for such was thy lord's command, which I, his faithful servant, perform. He himself, thou mayest be sure,—so soon as he shall have offered holy sacrifice for his victory to Zeus from whom he sprang,—will be with thee. After all the fair tidings that have been told, this, indeed, is the sweetest word to hear.

CH. Now, O Queen, thy joy is assured; part is with thee, and thou hast promise of the rest.

DE. Yea, have I not the fullest reason to rejoice at these tidings of my lord's happy fortune? To such fortune, such joy must needs respond. And yet a prudent mind can see room for misgiving lest he who prospers should one day suffer reverse. A strange pity hath come over me, friends, at the sight of these ill-fated exiles, homeless and fatherless in a foreign land; once the daughters, perchance, of free-born sires, but now doomed to the life of slaves. O Zeus, who turnest the tide of battle, never may I see

should share this feeling with him'), finding a hint of this sense in the corrupt v. l. συμψήφτην (V³, Vat.). This verse, suspected by Wunder, is bracketed by Dindorf and Nauck. 299 L has ὀρφή (there is no line under ὀ), the ὀ in an erasure. Four dots before ταῦτα called attention to the original mis-writing, whatever it was, of ὀρῥή. 300 χαῖραι[Reiske conj. χαῖραι. 301 f. Hense and Nauck reject these two vv. 302 ἀνδρῶν] Blaydes and Paley conj. ἀλώνων.

τὸ ἐμὲ χαῖρεμ—συντρήκειν, 'coincide with, be combined with'; for this sense of the verb, cp. n. on O. C. 158 ff.—Not (as Linwood), 'Such joy must needs accompany [the event] in this way (ταὐτῇ).'

The rejection of this verse (see cr. n.) would be deplorable. Deianeira rejoices, but feels a certain sadness, and knows that she cannot help showing it; all the more she wishes to assurance them how real her joy is.

306 f. τοιῶν εἴ σκοπούμενοι, absol., 'for those who take just views,—who prudently consider human affairs.' For the midd., cp. O. T. 964: it was common also in good prose.—ταρβεὶν τὸν εἴ πράσοντα, instead of ταρβεὶν υπὲρ τοῦ εἴ πράσοντος (Plat. Rep. 387 C ὑπὲρ τῶν φιλάκων φαβουμέθα, μή...γενέσθαι etc.).

Cr. Ph. 493 ὃν ὅσιον ἐξίσου δέδοικ' ἐγώ | μή μοι θεώσην.

This shadow which flits across Deianeira's joy is the more dramatically impressive for the spectators, because it arises so naturally out of her tender sympathy for the captives. It is a touch worthy of the greatest master.

308 ἔποι...ἀνδρῆς: for the dat., cp. O. C. 372 n.—Σευδής, of strong feeling: cp. 476 300 ἀπάτωρας, since their fathers are supposed to be dead; for, when a city is sacked, ἄνδρος μὲν κτείνουσι, τῶν δὲ τοῦ ἀμάθως, | τέκνα δὲ τ' Ἀλκυ σακεφοῦς ἄνθρωπος τὰ γυναικά (II, 9, 593). Cp. O. T. 1506 πτωχᾶς ἀνδρῶν ἐγενεῖσθαι ἄλιμως.

301 f. For ἀτσι in a like conjecture, cp. Ph. 180 οἴσα τρωματῶν ἄτσι | ὀλύνων οὐδέποτε ᾿αττοράς. —πρίν μὴ θατρεῖν, not εἰλικρίνεια, because ἐν ἔλεοίν ἀνδρῶν implies ἔλεοινερας. The word ἀνδρῶν (which some would change to ὀλύνων) has been suggested by ἀπάτωρας (300).—Nauck's grounds for rejecting these two vv. are: (1) that ἀτσι is out of place, since they must have been free-born; but cp. Thuc. 8.28, quoted on v. 257: (2) that πρίν μὴ θατρεῖν is wrong, because their origin remains the same.

308 f. O. Z. θρήνων. Zeus who turns foemen to flight: see on Ant. 143. He is filly invoked by her, since it was he who had brought the captives to this plight. Not, 'Averter of evil,' for τροπῶς is not a classical equiv. for ἀπόστρη- αος. Plutarch, indeed, supplies an in-
stance in later Greek, Mor. p. 149 D τῶν
καθαρῶν ...καίνι διάνοια και ταρρηχὶ πραγ-
ματα τῶν τροπαίων (alluding to the exclama-
tion 'Αλέξικακε just before); unless ἀποροπαίοι
should be read there.—τοῦ-
μον σπέρμα, though it is the mother who
speaks (so Aesch. Suppl. 275 σπέρματι
εὐτέκειν βοῦς, and oft.).

The notion of hostile advance was associated with this verb in such phrases as ἀμφεῖ κωρεῖν. But when it is followed by εἰς, ἐκί, or πρὸς τινα, the poetical usage varies somewhat from that of good prose. (1) The sense of κω-
ρεῖν εἰς τινα is usu. friendly in prose, as
Thuc. 5. 40; more rarely hostile, as id.
4. 95, and Ph. 396. (2) κωρεῖν ἐκί τινα
is hostile in prose, as Thuc. 1. 63, but
friendly in Pind. Ν. 10. 73. (3) κωρεῖν
πρὸς τινα is friendly in prose, as Thuc. 5.
43, and above, v. 285; but hostile here.
Sophocles would possibly have preferred
eis to πρὸς here, if v. 303 had not ended with
σε.—The aor. part., not the pres.,
because she thinks of the onset in its
ruinous result: cp. Ph. 1113 ἱδομαν δὲ
νῦν ... ἵππος λαχθὴν ἀνιεῖ.—τοῦ, in any
direction,—i.e., in any of their homes, or
in any point of their fortunes. The con-
ject. τοῦ seems unnecessary.

The thoroughly idiomastic use of the fut.
indic. with εἰ, in connection with the
prayer: 'if thou must do it, at least do it
thus.' So O. C. 166 ἔλογον εἰ τῷ ὀφεῖς
πρὸς εμῶν λέγων, ἀβάτων ἀποθάλ | . . . ϕό-
νελ.—ἐνας after ἡμῶς is here almost pleon-
astic: cp. Ant. 3 (n.).

This verse is a development of μή τοι
εὐδοκομ.: 'may I never see it; nay, if it
is ever to happen, may it not happen
while I live.' Her words unconsciously
foreshadow the troubles which, after her
death, were brought upon her children
by Eurystheus (Eur. Heracl.). Such an
allusion is quite in the poet's manner (cp.
n. on Ant. 1080 ff.).

The objection to the verb as illogical
assumes that the δὲ in μηδὲ means 'or,'
and that, therefore, the wish 'not to see'
the woe is distinguished from a wish which
it includes,—viz., that the woe may not
come while she lives. The answer is
simply that the δὲ in μηδὲ means 'and.'

The subject of τεκνοῦσα: scholar. τέκνα ἔχων
ὑπὲρ Καλλιμαχὸς φησὶ παιδίσκη [παι-
δίον] [sch. though Schneider Calim. fr. 431
defends τεκνοῦσα and παιδίσκη]. No part
of τεκνός or παιδίσκη occurs elsewhere.
But the adj. is decidedly fiction here than
τεκνοῦσα (esp. in view of v. 311): nor is
there sufficient ground for the assumption
that τεκνοῦσα would imply several chil-
dren.—πρὸς ... φύσιν, judging by it: cp.
Ph. 885 n.: φύσις of physical aspect, as
child of mine thus visited by thy hand; nay, if such visitation is to be, may it not fall while Deianeira lives! Such dread do I feel, beholding these.

[To Iole.] Ah, hapless girl, say, who art thou? A maiden, or a mother? To judge by thine aspect, an innocent maiden, and of noble race. Lichas, whose daughter is this stranger? Who is her mother, who her sire? Speak; I pity her more than all the rest, when I behold her; as she alone shows a due feeling for her plight.

Li. How should I know? Why should'st thou ask me? Perchance the offspring of not the meanest in yonder land.

De. Can she be of royal race? Had Eurytus a daughter?

latter is the Aldine reading, 309 πάπτων has been suspected: Meineke conj. πάπτων: Nauck, ἐφρω: Subkoff, παθῶν; (or πάπτων): Hense, ἄνευρος ἐν τῷ τῶν δε—γενναλα. The letter ν has been erased before this word in L. 312 πλὴν[...] πλὴν[...] 318 φρονεὶν αὐθεν μοῦν. Axt conj. δικεῖ for αὐθεν: Blaydes, πλῆν for μοῦν: Hense, φρονεῖν ἔστιναι: Wecklein, καὶ φρονήμενος (or μάλλον) αἴδη- μονεῖ. In L the ρ of φρονεῖν was omitted, but has been inserted by the first hand. 314 καὶ κράνος: κκεκράνος L. As Harl. has καὶ κράνος, Blaydes conj. τι δ' αὖ με καὶ κρίνεις. 316 L points thus:—μὴ τῶν τυράννων εὐθύνων: σπορά τίς ἢ; For τῶν, a v. L. was του (B, T): hence Brunck wrote, μὴ τοῦ τυραννοῦτον Βορώτου σπορά; Dobree suggested either (a) μὴ τοῦ τυραννοῦ: Βορώτῳ σπορά τίς ἢ; or (b) μὴ τοῦ τυραννοῦ τίς, Βορώτου σπορά;—but suspected that Βορώτου was a gloss. Heimsoeth (and Blaydes) conj. μὴ τῶν τυράννων τῶν ἐκεί σπορά τίς ἢ;

314 f. For καὶ emphasising the verb, cp. 490, 600, Ant. 772 n.: for κράνος, above, 195.—γένναμα τῶν ἐκείνου, an off- spring of the folk there (at Oechalia). Others make the gen. partitive (supplying γεννημάτων); but this seems less natural here. For τῶν ἐκείνων = τῶν ἐκεί, cp. 601 ταῖς ἔσωθεν: Ant. 1070 τῶν κατοικήσεων. (In 632 ταῖς in not quite similar.)—οὐκ ἐν ὑπάτω τοῖς with γέννημα, not with τῶν ἐκ, as the schol. saw: οὐκ ἐν ταῖς ἀπεριμήνει καὶ ἐστελεῖ τηταγ- μένη ἄλλα δῆλον διὶ προφυγέων εἰπτογε- νείς. For the litotes cp. H. 15. 11 ἐκεῖ ὑπὸ δὲ ἀφανίσθεντας βὴν Ἀχαίων.

316 μὴ τῶν τυράννων; ἢ. γέννημα ἢ: for the interrogative μη, cp. O. C. 1502. The plur. (like βασιλέων in Ant. 1172) denotes ’the royal house': so, in O. C. 851, Creon calls himself τύραννοι, though Etocles is reigning.—Εὐρύτου σπορά τίς ἢ; The only natural sense is, ’had Eurytus any issue?’ She had heard that he had sons (266). But we may suppose, either that she forgets this, or, better, that her question is qualified by its context, meaning, ’had Eurytus any daughter?’ The other version, ’was she a child of Eurytus?’ would make τίς strangely weak. Further, in a mere surmise, such as this, the less direct inquiry seems the fitter.
ΛΔ. οὐκ ὀδα· καὶ γὰρ οὖν ἀνιστόρον μακράν.

ΔΗ. οὖν ὄνομα πρὸς τοῦ τῶν εὐνομήρων ἔχεις;

ΛΔ. ἦκστα· συγγ θοτοῦ ἔργον ἡμτον.

ΔΗ. εἴη; ὁ τάλαυ, ἄλλ' ἦμιν ἐκ σαυτῆς· ἐπεὶ καὶ ἐμφόρι τοι μὴ εἴδει σε γ' ἦτς εἰ.

ΛΔ. οὐ τὰρα τῷ γε πρὸςθεν οὖν ἐξ ἵσου χρόω *διήσει γλῶσσαν, ἦτις οὐδαμά προφήτην οὐτε μείζον' οὔτ' ἐλάσσονα, ἀλλ' αἰεὶ ἄδινουσα συμφόρος βάρος δακρυρροεί δύστηνος, ἐξ οὗτοι πάτραν διήλουεν κατ' ἑ τοῦ τύχης κακή μὲν αὐτή γ', ἀλλ' συγγνώμην ἔχει.

ΔΗ. ἢ δ' οὖν ἔσθω, καὶ πορεύεσθω στέγασ massacre ἔπως ἐκτιστα, μηδὲ πρὸς κακοῖς τοῖς οὖσιν *ἀλλ' πρὸς γ' ἐμὸν ἑλπὶν *λάβῃ.

319 ἡμτον in L was not ‘primo omissum, sed postea litteris exilioribus suppletum’ (Dind.: only the first two letters are somewhat cramped.

320 θ' ἠμῶν L.—τοι τις B, T.—μὴ εἴδεναι] μὴ εἴδεναι L.—For καὶ ἐμφόρα τοι, Herm. writes καὶ ἐμφόρος ἐστὶ. Madvig conj. καὶ εἰμίφορος σοι μὐ εἴδεναι. For this sense, Nauck would prefer καὶ ἐμφόρα σοι τοῦ ἔμ μὴ εἴδεναι: but he would rather make the two vv. into one by deleting 31 and changing ἐπεὶ in 320 to τις εἰ.

323 οὖν τὰρα] ἢ τ' ἀρα L.

328 διήσει Wakefield: διήσει mss.—οὖδαμά Hermann: οὖδαμά L:

317 ἀνιστόρων: cp. Ph. 253 ὡς μηδὲν εἰδώτ' ἵστι μ' ὃν ἀνιστορεῖς: the simple laiorgan below, 382, 397, 404.—μακράν: O. T. 220 οὗ γὰρ άν μακρὰν | τρέχουν.

318 θ' ἐνμπόρον: schol. ἐνμπόρον—καταλωτίδων.—ἐκ, comperitur habes: Ant. 9 (n.).—ἡμτον: Ant. 231 n.

320 ἀλλ' ἠμῶν, ‘to me at least’: since Lichas has not questioned thee. Cp. O. C. 1276 περάσας' ἀλλ' ὃς γ' and ib. 241 ἀλλ' ἐμ.—ἐκ σαυτῆς, here=‘from thine own mouth’ (since Lichas cannot tell me), rather than, ‘of thine own accord.’ In El. 343, ἀπαντά γὰρ σοι τάμα νουθήσατα | κείνης διακτά, κουθέν ἐκ σαυτῆς λέγεις, the sense is, ‘from thine own mind.’

321 καλ closely with ἐμφόρα, a very misfortune. Deianeira is deeply interested by the captive, and feels drawn towards her. She is anxious to know the stranger’s story, in order to offer her personal sympathy. These words express the pain and regret which she would feel at not being able to do so. The subtle art of the poet’s language here depends on the different shades of meaning possible for ἐμφόρα. When Deianeira at last learns all, that knowledge is to her a ἐμφόρα in the gravest sense: she knows that, in Iol., she has received a πημων ὑπότεγαν (376). But here she is courteously using ἐμφόρα in the milder sense which it could also bear,—‘a matter of deep regret.’

322 θ' τάρα κ.τ.λ.: lit., ‘It will be in a manner very unlike the past that she will utter a word’: i.e., if she does speak, it will be very unlike her conduct hitherto. οὖν ἐξ ἰσου must be taken together: for τῇ γι προσθεν χρόνῳ depending on ἐξ ἰσου, cp. Eur. HIPP. 302 ἢ ἰσου τῷ πρῶτῳ. ἡμτον is a certain correction of διήσει: γλῶσσαν here is fig., ‘speech,’ precisely as in fr. 844. 3 πολλὴν γλῶσσαν ἐκχέας μάτης, and El. 596 ἢ πάνω Ἰς γλῶσσαν: for ἵναι γλῶσσαν could not mean, ‘to unloose’ the tongue: it means ‘to send forth’ an utterance, being a poetical equiv. for ἵναι φωνῆ: cp. Plat. Legg. 850 ἢ πάνω, τὸ λεγόμενον, φωνὴν ἱντα. The use of διήσει, as meaning to send speech through the lips, is thus the same here as in O. C. 963 (φῶνω
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LI. I know not; indeed, I asked not many questions.
DE. And thou hast not heard her name from any of her companions?
LI. No, indeed; I went through my task in silence.
DE. Unhappy girl, let me, at least, hear it from thine own mouth. It is indeed distressing not to know thy name.
LI. It will be unlike her former behaviour, then, I can tell thee, if she opens her lips: for she hath not uttered one word, but hath ever been travelling with the burden of her sorrow, and weeping bitterly, poor girl, since she left her wind-swept home. Such a state is grievous for herself, but claims our forbearance.
DE. Then let her be left in peace, and pass under our roof as she wishes; her present woes must not be crowned with fresh pain at my hands;

οδημιοῦ B. 326 δακρυρροεῖ δακρυρροεῖ (made from δακρυρροεῖ) L, with ἐδακρυρροεῖ written above. 327 ἢ δὲ L: ἢδε Wunder. 328 αὑτὴ γ' L: ἢδε Hermann. Hartung conj. αὑτὴ' στ': Heimsoeth, αὑτὴ' στ': Reiske, αὑτὴ, τάλλα: Wecklein, αὑτὴ (omitting γ'). Hilberg conj. εἰκονεων αὑτὴν, and ἔξει for ἔξει. 329 ' ἢ δ' otn scripsi pro ἢδε otn' (Dindorf). But ἢ δ' otn is L's reading. Nauck writes ἢ δ' otn. 331 τοῖς ὀδη Λόπην πρὸς γ' ἐμοὶ Λόπην Λάβη L, with most mss. The variants are worthless.—Λόπην for the first Λόπην (B), or Λόπην for the second (A). Triclinius amended οὐδε Λόπην to οἴνων Ἀλην. Blaydes conj. οὐδε καίναυ, or οὐδε ἕδη: Nauck, οἴνων αὐτῆ. Others propose, instead of the second Λόπην, διπλήν (F. W. Schmidt), νέαν (Dindorf), or Λόπην (Faley). Wecklein

mu... τοῦ σοῦ διήκας στήματος. The attempted interpretations of διοικεῖ, and some other conjectures, will be found in the Appendix.

ῃτε, causal (O. T. 1184), justifying v. 321—οδημα, adv.: O. C. 1104 n. 324 οὔτε μέλυς oūtē μέλυς: Ant. 1145 πρὸς εἰκονεν ἐκθέαν ἢ κακῶν λόπην: Od. 10. 93 οὗ μὲν γαῖα πάτρων ἀλήσθη γ' ἐν αὐτῷ, ὥστε μέλυς οὗτων: Her. 3. 62 οὐκ ἐπὶ διό...κειλός τοῦ ἑστοίῃ μέγα η ἑμικροβ. 325 οὐδεσομάτων...βαρός (cognate acc.): cp. Ai. 790 πραζίν η ἀγαθός' εὐγ: Eur. Her. 990 Ἀρεία, με κάμων τὴν β' ἥκη γῇ τὴν νόσον.

327 f. διήκνουν simply = ἦμενεςκαν: so Oechalia is called ὑγείαγγες (354) and αἰσθεῖ (858). The word does not occur elsewhere in classical Greek, but Hermann quotes it from Philo Byzant. De septem mirabilibus 1, where it means 'fanned by breezes.' Hermann prefers the first of the two explanations (ἐρημοῦν, ὑψηλῆ) given by the schol.: thinking that the epithet describes the ruins of Oechalia as patulum ventis iter praebentes. This seems very far-fetched; the more so, as the noun is πάτραν, ἢ...τυχεί, not 'the doom of captivity;' but rather her present condition of mute and inconsolable grief—αὑτὴ γ' is emphatic; sad for her, but to be condoned by us: γ' is therefore in place.—συνθυράματα πέμα: Thuc. 3. 44 ἕχοντα τι ζυγοι τῆς ἀγωνίας (some claim to it).

329 f. ἢ δ' otn: cp. O. T. 669 ἢ δ' otn έτο: Ai. 961 οὗ δ' otn γελωτῶν: Ar. Ach. 186 oὗ δ' otn διώτων. Idiom thus favours ἢ δ': and δ' would here be too emphatic.—οὐχος εἴτε ἄνοια: i.e., in silence.

331 Among the attempts to amend λόπην...Λόπην (cr. n.), the two best, I think, are, (1) ἀλλήν...Λόπην, Triclinius: and (2) λόπην...διπλήν, F. W. Schmidt. In favour of (2), it might perhaps be said that the second λόπην is more likely to be corrupt than the first. But it is also conceivable that the error should have arisen through the transcriber glancing forward. And, in close connection with τῶς κακοῖς τοῖς οἴνων, Ἀλην seems the fittest word. διπλήν would be less clear (meaning the
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άλις γάρ ἣ παροῦσα. πρὸς δὲ δώματα χωρώμεν ἡ τῆς πάντες, ὡς σὺ ἦ θείεις σπεύδῃς, ἔγω δὲ ταύτῳ ἐξαρκῇ τιθῶ. ἈΓ. αὐτοῦ γε πρῶτον βαῖν ἀμέμανα, ὅπως ἧ μάθησι κἄνευ τῶν ποτων οὐστίνας τ' ἀγεις ἔσω, ἦ ὡς τ' οὐδέν εἰσήκουσα ἐκμάθης. α' δει: τούτων ἔχω γάρ πάντ' ἐπιστήμην ἔγω. ΔΗ. τί δ' ἔστι; τοὺς μὲ τήν τ' ἐφίστασαι βάσιν; 3 ... 

former κακά plus a new λόγον; it would also be too emphatic for this context. Almost all edd. retain the opt. λάβων, which is possible ('Heaven forbid that she should receive...'). But, as this clause is linked with ἐσθώ καὶ προεθανόθω, being, in fact, merely a repetition of the command in a negative form, -I feel sure that Blaydes is right in reading λάβῃ. 

888 s. 1. θάλασσα σπεύδῃς, back to Ceneaum, so as to be in time for the sacrifice (287): cp. 590. —γεν δι, after σύ θ', is warranted by the antithesis, as in 143 (n.), 286. —ἐξαρκῇ τιθῶν make them such as they ought to be, -set them in satisfactory order. The word is used in Aesch. Pers. 237 (πλοῦτος ἐξαρκής). 

888 The αὐγελος (180), who has listened in silence, now places himself between Deianeira and the door through which she is about to follow Lichas and the captives.—αὐτοῦ γε πρῶτον βαίνον ἀμέμανα, se. χώρει (from χωρήμεν in 333). Where γε is thus used in reply, without an expressed verb, the verb can usu. be supplied directly from what immediately precedes (as in 399 ἔρχομαι from νεαρέ). Here we may compare O. T. 678 ΧΟ...τ' μαλλιᾶς κοιμῆσεν δόμων τόνδ' ἔσω; | 10. μαθόμαι γ' ἤπιν ἡ τύχη (sc. κοιμώ). —ἀμέμανα: Sophocles has the form ἀμέμανα in four lyric passages (527, 648, Εἰ. 1389, 1397) but there is no other instance of it in tragic iambics. The apocope of ἀνά, so frequent in tragic lyrics, is comparatively rare in dialogue; the examples in iambics are chiefly nouns, as ἀμβάτης, προσάμβασις, ἀμβολή, ἀμπυρό, ἀμυτυχή: more rarely verbs; though cp. 366 (n.). —Eur. Hee. 1163 ἀμφηρέει. In Τρ. 1277 ἀμφηρέου' is only a n. f. for ἀμφηρέου', as in Phoen. 1440 ἀμφηρέει for ἀμφήρεει. An example in Attic prose is Xen. Cy. 7. 5. 13 ἀμφολαός γάρ. 

886 s. ἄνευ τοῦ ἀνδρός. —οὐστίνας τ'. the τ' is placed as if μάθησι were to serve for both clauses: but, in the form which the sentence actually takes, this τ' properly belongs to μάθησι, and the second τ' to ἐκ
mάθησι (Cp. Ph. 1415 τα δίως τα φρασιμεία βουλευματα σοι, | κατηρτήσων θ' ὄνον ἦν στελην). For the simple verb followed by the compound, cp. O. T. 366 ε. ἐκχεισε —παράσχωμεν: Ph. 249 s. οὐθα—κατόθι. —The masc. plur. οὐστίνας alludes to Iolé: cp. O. T. 366 σὺν τοῖς φιλάτοις (Iocasta). —δεν τ' οὐδέν εἰς ἐκχονουσα: her relations with Heracles. The first clause corresponds with the information which the speaker gives in vv. 379ff.; the second, with that which he gives in vv. 351 ff. 

888 πάντας, adv. 'in all respects'; to be taken, not with ἐπιστήμην alone (as if = 'complete knowledge'), but with ἔχω ἐπιστήμην. —Nauck, who pronounces the text corrupt, contends that we can say, (1) τούτων ἐπιστήμην ἔχω, or (2) πάντα ἐπιστήμην ἔχω: but that we cannot 'combine τούτων πάντα.' He compares πάντα ἐπιστήμην ἔχω with O. C. 583 τα δ' ἐν μέσῳ | θ' λόγων λόγχεως κτλ., where τα δ' ἐν μέσῳ depends on λόγων λόγχεως as =
she hath enough already.—Now let us all go in, that thou mayest start speedily on thy journey, while I make all things ready in the house. [LICHAS, followed by the Captives, moves towards the house.]

ME. (coming nearer to DEIANEIRA). Ay, but first tarry here a brief space, that thou mayest learn, apart from yonder folk, whom thou art taking to thy heart, and mayest gain the needful knowledge of things which have not been told to thee. Of these I am in full possession.

DE. What means this? Why wouldst thou stay my departure?

Nauck conj. τοῦτον ἐγὼ γὰρ πάντ' ἐπιστήμην ἐφών. 889 τί δ' εστιν τού μὲ τὴν ἐφιστασει [φ from π] ἑκατ:. L. Wunder writes τί δ' ἀτι τοῦ ('why and wherefore?'). For με, Porson (on Eur. Phoenix. 1373 = 1354 Dind.) conj. καί. For ἐφιστασει, Dobree conj. ἐφιστασαί, subjunctive ('place yourself over against me').

ἐπιστήμην. Hence it appears that he takes πάντα for an acc. depending on ἐπιστήμην ἐφών as = ἐπιστασαί. But πάντα in our verse is an adverb. This adverb is used by Sophocles, not only 'to strengthen adjectives' (Nauck on An. 721), as in δ' πάντα διάδεικτον (E. 301), but also with verbs and participles: as An. 640 γνώσιν πατριαί πάντ' ἐπιστήμην. The adverbial use of πάντα with ἐπιστήμην ἐφών is none the less correct because a gen., τοῦτων, happens to be joined with ἐπιστήμην. In An. 721, φὴν τοις ἄνδρα πάντ' ἐπιστήμην πάλιν, the adverb certainly goes with ἐπιστήμην παλιν: but that proves nothing against the phrase used here.

889 τί δ' εστι; Cr. O. T. 1144 τί δ' εστι; πρὸς τί τούτο τούτος ἦσσερετις; (n.). Here, as there, a mark of interrogation must follow εστι, since τίς can stand for εστι only in an indirect question.—τοῦ, causal gen.; so τίνος Ph. 327 (n.).—ἐφιστάσατε ἡμῖν, make me not to halt, τίνες βάσιν (acc. of respect), in this movement (towards the house). For the second acc., cp. Ph. 1242 τίς ἑταίρει μ' ὑπόθελεν τάδε; (n.): id. 1301 μέθει με...χείρα. Schol.: τίνος ἑνεκεὶ τὴν πορείαν καὶ τὴν ἀποδοχὴν ἑταῖρει καὶ κοινώσεις;

The midd. ἐφιστάσατε does not elsewhere occur in a causal sense (except in the aor., as Xen. Cypr. 8. 2. 19 φρονουσάς ἐπιστήμην). But the causal use of καθίστασαι (Aesch. Eum. 706 φρονούμεν τὴ καθιστασαι, Thuc. 2. 6 τά τ' ἐν τῇ πόλει καθισταστο) appears to warrant a like use of ἐφιστασαί, where, as here, the context helps to explain it. Cp. also Plat. Tim. 63 c γεώδη γένη διηστάμενοι, 'separating.' [But we cannot properly compare O. C. 916 παραστασαί, 'you bring to your own side,' 'subjugate': nor Plat. Rep. 565 s ἵνα τιμη...δίκαιος εἴλθη...πλαστάσατε ἐκατον: where there is a special reason for using the midd.] The midd. προσορωμένα in O. C. 244 is similarly unique, and has a like justification.

A fact which confirms this view is that ἐφιστασαί, ἐφιστάσαταί were regularly used with ref. to a halt. Xen. An. 2. 4. 25 ἐπορεύομαι δὲ ἄλλοτε καὶ ἄλλοτε ἐφιστάσατο. δοὺν δε σκότος τὸ ἡγουμένου τοῦ στρατεύματος ἐπιστήμης, τοσοῦτον ἄναγκη χρώμαν δὲ δοὺν τοῦ στρατεύματος γίγνουσα τὴν ἐπιστήμην. (For ἐπιστήμης, 'a halt,' cp. An. 225 n.) Polyb. 16. 34. 2 ἐπιστήμησαι...τὴν ὅρμην. Diod. 17. 112. 112 τὴν δόου...ἐπιστήμησαι. Plut. Cim. 1 ἐπιστήμησις...τὴν πορείαν. Arrian 5. 16. 1 ἐπιστήσατο τοῦ ἐπιστήμης τοῦ πρῶν.

Another explanation is: τοῦ με ἐφιστάσαταί, 'why hast thou come close up to me, τίνες βάσιν (cogn. acc.), with this (hurried) step?' But: (1) instead of με, we should then expect μοι: which Madvig, indeed (Adv. 1. 227), proposed, though with the further (and needless) change of τοῦ to τοῖς αὐ. Cp. O. T. 776 πρὸς μοι τίχη | τοδ' ἐπιστήμην. The acc. με is not adequately defended by fr. 155, τίρ σαμε μέχρις ὧν ἐπιστήμησαι, while the acc. is like that which can follow ἐπιστημένως as = 'to assail' (At. 138 s δ' ὧν πληγή Δίος... | τίποδος): 'what trouble was not ever coming upon me?' (2) τίνες βάσιν here refers more naturally to the movement in which Deianeira is stopped than to a movement which the ἄγγελος makes towards her.
ΑΓ. σταθείον ἀκούσον· καὶ γὰρ οὐδὲ τὸν πάρον μὴν μάθην ἥκονσας, οὐδὲ νῦν δοκῶ.

ΔΗ. ποτέρον ἐκεῖνος δήτα δεῦρ' αὖθις πάλιν καλῶμεν, ἢ ἵνα ταίσθη τ' ἔξειπται θέλεις;

ΑΓ. σοι ταίσθη τ' οὕτων εἴργεται, τούτους δ' ἐα. 

ΔΗ. καὶ δὴ βεβασί, χῶ λόγος σημανεῖτω. 

ΑΓ. ἀνήρ ὅδ' οὕτων ὃν ἐλεξεν ἄρτιος φωνεῖ δίκης εἰς ὅρθον, ἅλλ' ἢ νῦν κακοῖς, ἢ προσέθην οὐ δικαίων ἄγγελον παρῆν. 

ΔΗ. τι φης; σταφώς μοι φράξε πάν ὁσον νοεῖς ἢ μὲν γὰρ ἐξείρησας ἄγνοια μ' ἔχει.

ΑΓ. τούτου λέγουτος τάνδρος εἰσήκουσ' ἐγώ, πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης ταύτης ἐκατε κεῖνος Ἕλερτον θ' ἔλοι τήν θ' ὑψίπυργον Οἰχαλίαν, Ἐρος δὲ νῦν μόνον θεῶν θέλειεν αἰχμάσαι τάδε,

340 ξ. τῶν...μέθον V: τῶν...μέθον Κ. 343 ή' μοι Grodeck: 

344 εἴργεται] Hense conj. εἴργομαι. 345 χῶ λόγος] 

Nauck conj. χῶ τι λῆτ. 346 ἀνήρ Hermann: ἀνήρ mss. 347 φωνεῖ]

340 ξ. οὐδὲ τὸν πάρον...οὐδὲ νῦν. The double οὐδὲ here must not be confused with a double οὖν: this is not a case of paratasis.—'as my first story was worth hearing, so will this one be.' The first οὐδὲ = 'not even,' and the second, 'no, nor...' : cp. O. C. 1402 τούτων οὸν οὐδὲ φωνῆσαι τίνι | ἐξέθ' ἐταλων, οὐδ' ἀποτρέψῃ πᾶλιν.—τὸν πάρον μέθον: νν. 180—199.—μᾶτην: not νευδέως, as the schol. explains (a sense which must refer to the speaker, not to the hearer), but simply, 'in vain.' His promise of good news proved true.—δοκίμα, sc. ματὴν σε ἄκουσθαι.

342 ξ. ἵκανος, Lichas and the captives: who are moving away into the house, but have not yet disappeared. Their movement, which would begin at v. 335, ends only at 345. As the space to be traversed by them would not be great, we may suppose that Lichas, though he does not overhear the words of the ἄγγελος, has paused near the door of exit, in uncertainty, on seeing Deianeira stop, and is finally dismissed by a gesture of hers, after the words τούτους δ' ἐα (344). Here she forgets the ἄνυι τῶν' of v. 336.—'η' μοι ταίσθη τ' (the Chorus),—i.e. μόνοις: an addition which the emphasis on the pronouns renders needless.

344 οὐ σοι ταίσθη τ' οὐδὲν εἴργεται: the verb is clearly passive: the midd. εἴργομαι occurs only as = 'to keep oneself off' from something (O. T. 890 n.). And it is simpler to take οὖν as nom. than as adv. with an imper. verb. οὐ σοι ταίσθη θ' might be a dat. of interest: 'for thee and these, nothing is excluded': but it is truer (I think) to carry on ἔξειπται. Thus the strict sense is:—'for the purpose of telling to thee and these, nothing is excluded.' The ordinary οὖν εἴργει occurs at 1257.

345 καὶ δὴ: O. C. 31 n.—χῶ λόγος σημανεῖτο. Blaydes writes δ' τι λέγει σημαίνει μοι: Nauck too (er. n.) thinks the text corrupt, chiefly because ὅτι is absent. But cp. Eur. Ἡρ. 341 f. Φά. τρήτῃ δ' ἐγώ δύνασθος ὑπ' ἀπόλλυμι. | ΤΡ. ἐκ τοῦ πέπτυμας τοῦ προβαίνεται λόγος: For the verb, cp. 598 σημάω. Apitz cites Plat. Gorg. 511 ὁ δ' λόγος σημαίνει: but the sense there is different (as our argument indicates').

347 ξ. δίκης εἰς ὅρθον, conformably with the strict rule of honesty: cp. O. T. 853 δικαίως ὅρθον, truly right (for the
ME. Pause, and listen. My former story was worth thy hearing, and so will this one be, methinks.

DE. Shall I call those others back? Or wilt thou speak before me and these maidens?

ME. To thee and these I can speak freely; never mind the others.

DE. Well, they are gone;—so thy story can proceed.

ME. Yonder man was not speaking the straightforward truth in aught that he has just told. He has given false tidings now, or else his former report was dishonest.

DE. How sayest thou? Explain thy whole drift clearly; thus far, thy words are riddles to me.

ME. I heard this man declare, before many witnesses, that for this maiden's sake Heracles overthrew Eurytus and the proud towers of Oechalia; Love, alone of the gods, wrought on him to do those deeds of arms,—

ϕώεια L (the acute accent added by S): cp. 326.—διηθής δίκαια L. 350 ἀγοῦλα μ' Herm.: ἀγοῦλα μ' L, with most mss., and so Ald.: ἀγοῦλα μ' Tricipius. 351 λέγοντος τάραςα λέγοντισσα ἀπόδος L. 358 Εἴρυτον] Εἴρυτον L, with ὄν over οἱ.

prophecy). For the implied metaphor, cp. Eur. Hec. 602 οίδεν το γ' άλοχρων καλώς τού ήλιου μαθών: for εἰς, it. 555 εἰς ἀρθόν φρονεῖ (καλώς φρονεῖ): Thuc. 6. 82 είς τά ρηματα εἰσάγω (so the mss.: εἰς Krüger). The gen. δικής can be joined to ἀρθόν (though without art.), since the latter is felt as a subj.: cp. Aī. 1144 ἐν κακῷ | χειμώνοις. η νῦν...η πρόςθεν...παρην: since νῦν can mean 'just now,' it is not necessary to supply πάροστον: but it is easy to do so: cp. Xen. An. 3. 3. 2 εὔως καὶ Κύριος πιστός ἵνα καὶ νῦν ὅπως εἴποσ (εἰμί).—κακός here—ἀκατός, as at 468 it is opposed to ἀφεδρόν. —οί δικαίων is merely a synonym for κακός (cp. 457), 'not honest': cp. 411: ἀπτ. 671 δικαίων καγάθων παρατάγων. The antithesis, which is only between νῦν and πρόσθεν, is thus somewhat blurred.

350 & μὲν τις ἐξηρηκας, standing where it does, is simply taken as an acc. of respect; though τοιτων might be supplied.—διηθής: for the α, see on Ph. 120 ἀγοῦλα προτήρ. 352 η ματρῖτος: cp. 188.—Εἴρυτον θ' άλοι πην θ' υψίστων Οἰκαλλαν: i.e., elev him, and took the town. Just so in Il. 11. 338 ἐλεύθων βίον τα ἀνέψε (the men are slain). This is usu. called a case of 'zeugma': but it is not really of the same kind (e.g.) Her. 4. 106 ἐσθήτα τε φοράοντι τῇ Σκυθικῇ ἡμοίᾳ, γλῶσσαν δὲ ἰηρί: where the verb properly suits the first clause only, and ἐφούσι would naturally have been added to the second clause. The poetical use of ἐλευ, in regard to contests, included the senses, (1) 'to overcome,' often connote 'to stay'; and (2) 'to gain by overcoming,' Cp. Pind. O. i. 88 ἔλευν δ' οἴνῳμον βλασ, παρθένῳ τε σύνενον (overcame the father in a race, and won the daughter). So we can say, 'they conquered their oppressors,' and 'they conquered freedom.' The difference is that we should not say, in one sentence, 'they conquered their oppressors, and freedom.' Schneidewin compares Pind. N. 10. 25 ἐκτάσατο...στρατόν...καὶ...στέφανον, Μολοσωτ' έδωκ ἀράσατ. But there is much probability in Heyne's correction of the ms. Μολοσωτ' τ' to Μολοσασιω (with no comma after στέφανον). την ὑψίστρυγον: cp. 327 π.—Οἰκαλλαν: for the anapaest, excused by the proper name, cp. 233. 355 μένοι θεοὶ: whereas Lichas had represented Zeus as πράκτωρ of all (351).—θάλαμοι, with irony; that gentle spell produced these exploits. Cp. 1142 τοῦ φίλον φιλαμ. αἱξάμαται τάδε (cogn. acc.), to do these warlike deeds. The verb has here a general sense, as in Aesch. Pers. 756 ἐνθυν αἰξάματε, to play the warrior at home: cp. Aī. 97. In Il. 4. 374
οὐ τάτη Λυδοῖς οὔδ'* ὑπ' Ὄμφαλη πόνων
λατρεύματ', οὐδ' ὁ ῥυττός 'Ισίφων μόρος:
(θ' νῦν παρώσας οὕτως ἐμπαλιν λέγει).
ἀλλ' ἡμίκ' οὐκ ἐπείθε τῶν φυτοστόρων
τήν παιδα δοῦναι, κρύφιον ὡς ἔχοι λέχος,
ἐγκλήματι μικρὸν αἰτίαν θ' ἐτοιμάσας,
ἐπιστρατεύει πατρίδα τὴν ταύτης, ἐν ἣ
tὸν Ἕρυρτον ἰσόντως εἴπε δεσπόζειν θρόνων,
κτείνει τ' ἀνακτα, πατέρα τησιδὲ, καὶ πόλιν
ἐπέρεσ. καὶ γὰρ, ὡς ὀρξεῖ, ἥκει δομοῦς

365

366 ὁδ' ὁδ' Λ. — ὑπ' Ὅμφαλη Ηερωδέν: ἐτ' Ὅμφαλη most MSS. (a few have ἀτ').
In L the ε of ἐτ' is in an erasure,—from υ acc. to some, from a acc. to others. Neither letter can now be clearly traced, but ν seems the more probable; though the erasure extends, to the left of ε, beyond the space which either υ or a would ordinarily fill.
366 f. These two vv. are bracketed by Wunder, whom Blaydes follows. Nauck, though he does not bracket them, leans to the same view. — 368 ὑν τῶν MSS.; δ' νῦν Erfurdt: ὑν τῶν Köchly.—Nauck thinks that after 358 there has been a loss of one or more verses, which referred to Heracles asking the hand of Iolē. 369 ἄλλα Blaydes (Addenda p. 389) conj. εἰτ' = Tournier, δ' μ.; 360 ἔχει Α., and so Ald.:
not the toilsome servitude to Omphalē in Lydia, nor the death
to which Iphitus was hurled. But now the herald has thrust
Love out of sight, and tells a different tale.

Well, when he could not persuade her sive to give him the
maiden for his paramour, he devised some petty complaint as
a pretext, and made war upon her land,—that in which, as he
said, this Eurytus bore sway,—and slew the prince her father,
and sacked her city. And now, as thou seest, he comes sending

362–364 Wunder brackets vv. 362, 363: and so
Blaydes. Hartung, followed by Nauck and others, brackets the words τὴν ταύτης
...πατέρα. 363 τῶν ἔδορου τῶν' B, K, N. The Ald. has τῶν ἔδορου τῶν'. Erfurth, τῶν ἔδορου τῶν'.
Herrmann (third ed.) gave τῶν' ἔδορου τῆς' εἶπε δεισοῦεν θρόνων, placing the
verse after 368. 364 κτείναι Blaydes gives κτέων.—πατέρα In L a
letter has been erased after πα.—πάθων] τάλιν L, with o written over a by a late
hand. 365. ἔπεφερεν Blaydes πέρσεις.—καὶ τῶν Bruckn καὶ νυ.—ήκει
dόμους | ὥς Blaydes ἦκε 'ς δόμους | σοῦ. For ὁς, Bruckn gave ἦς: Schneidewin
conj. πῦς: Hartung, sφ.—For ὃς ὁδηγεῖ, ἦκε δόμους | ὥς τούδε πέμπτων ὅθε

For alithia in this sense, cp. O. T. 656, Ai.
28.—ἐπομόσασα: cp. Isae. or. 11 § 14
ἀγώνας παρασκευάζειν ("to get up law-
suits against one). 363–364 ἐπιστρατεύει...ἀνάκτα πα-
τέρα. I keep the traditional text, only
with τῶν' (B) instead of τῶν' (L) in 363: in
the poet's time either would have been
written τῶν. If the text be sound, it
means:— he makes war upon her country,
that in which (Lichas) said that this
Eurytus was master of the throne. But
there are three difficulties:

1) It was needless to say that the girl's
πατρὸς was also the realm of Eurytus:
cp. 244 f.: 283 f.: 315. The excuse must be
that the Messenger himself had not yet said
so; he is wordy, and anxious, in his own
fashion, to be lucid. The reading τῶν',
it may be noted, suits this view of him.
And τῶν' (θρόνων) would be very awk-
ward.

2) Heracles is subject to ἐπιστρατεύει
and κτείνω: but Lichas to εἶπε. (Her-
acles is not subject to εἶπε: he needed not to tell his warriors
that Eurytus reigned there; and, on the other
hand, δεσπόζων could not mean, 'usur-
ped.' Such a change of subject is very
harsh: still, it is not impossible; and, as
the narrative of Lichas has been the fore-
most topic so far, εἶπε would at once sug-
gest him. An example almost as bold
occurs in Thuc. 2. 3: οὖ δὲ Πλαταῖς...λόγοις δεσμοῖροι ἢ ὑχαζόν, ἄλλος τε καὶ
ἐπείδη ἐς οὐδέν ἐναίην ἐνεστερέξατο.
πράσσοντες δὲ τῶν ταύτα κατενεῦσαν
κ.τ.λ.: where the Plataeans are the sub-
ject of ἢσυχαζόν and κατενεῦσαν, but the
Thebans of ἐνεστερέξατο.

3) At v. 377 Deianeira asks, ἀρ' ἀνώ-
νυμος | πέφυκεν; i.e., 'is she of obscure
birth?' and then, for the first time, learns
that the girl's father is Eurytus. So she
must have understood ἀνάκτα in 364 to
mean, not the 'king,' but some (minor)
'prince' or 'chief.' Yet, even so, her
question at v. 377 is strange. (At v. 342
we saw that she ignored a hint given in
v. 336: but on this question—the girl's
birth—we should have expected her to be
attentive.)

The only course which removes all
these three difficulties is Hartung's,—who
brackets the words τὴν ταύτης...πατέρα,
so that three verses shrink into one,—
ἐπιστρατεύει πατρίδα τῆς, καὶ πόλιν
κ.τ.λ. This would certainly improve the
passage. And it is conceivable that the
interpolation should have been due to
actors.

Others read τῶν ἔδορου τῶν', rendering:
'which in which (Lichas) said that Heracles
(tow') holds' [or 'wishes to hold'] the
throne of Eurytus.' But Heracles simply
laid Oechalia waste; there was no ques-
tion of his reigning there. —Wecklein
ingeniously reads τῶν ἔρματων (for ἔδορων)
τῶν': 'where Heracles said (to his war-
rriors) that the author of these wrongs was
king.'

For the change of tenses, cp. Anth.
406 n.

365. ἦκε, Heracles: he is not, in-
deed, yet at Trachis (and the words
dόμους ὥς τούδε go with πέμπτων); but,
ΣΟΦΟΚΛΕΟΥΣ

ως τόσο δε πέμπων ούκ ἀφροτίστως, γύναι,
οὐδ’ ὡστε δοῦλην· μηδὲ προσδόκα τὸδε·
οὐδ’ εἰκός, εἴπερ ἐντεθέρμαται πόθω.
ἐδοξὲν οὖν μι κρὸς σὲ δηλῶσαι τὸ πάν,
δέσπου’ ὁ τοῦδε τυγχάνων μαθὼν πάρα,
καὶ ταῦτα πολλοὶ πρὸς μέσην Τραχυνών
ἀγορὰς, συνεξήκουν ὁμοίως ἔμοι,
οὕτ’ ἔξελέγχειν· εἰ δὲ μὴ λέγω φίλα,
οὐχ ἦδομαι, τὸ δ’ ὅρθων ἐξείρητ’ ὦμοι.

ΔΗ. οὐκ’ τάλανα, ποῦ ποτ’ εἰμὶ πράγματος;
τιν’ εἰσέδεγμαί πημοῦν ὑπόστεγον
λαθραίον, ὁ δύστηρός· ἄρ’ ἀνώνυμος
πέφυκεν, ὡστερ ὀυπάγων διαμόνυτο;

ΑΓ. η κάρτα λαμπρά καὶ κατ’ ὄνομα καὶ φύσιν
πατρὸς μὲν οὐσα γένεσιν Εὐρύτου ποτὲ

Wecklein writes ὤσ τοῦτο πέμπων καῦς.—τόσοδε τοῦ δε L. 367 μηδ’ ἡ δὲ L. Erfurd conj. μητὶ: Hartung μη σ.—τόσο L. (with an erasure after o: it was perhaps τόσῳ); and so most MSS.: τόσο B, with a few others. 368 ἐντεθέρμαται MSS. Subkoff says: 'In L prius ν puncto notatum est': but the supposed dot is merely the smooth breathing on ε, placed (as often) a little too much to the right, so that it is over ν. (Cp. on 463, 468.) The gloss ἔκκειται is written above. ἐντεθέρμαται is the conject of Dindorf. 367 ὁμιούς ὡς τοῦδε: see n. on O. T. 1481 ὡς ταῖς ἄδελφας τῶδε ταῖς ἔμας χέρας. The case for reading ἔστε is stronger here than there. Yet I refrain from altering, since the house so easily suggests the household.

368 ὃδε ἐκόποι: ὧδε here is 'nor,' rather than, 'not even.'—ἐντεθέρμαται. This compound is not found elsewhere, while ἐκθέρμαται is frequent. But ἐκθέρμαν was common, and is applied by Arist. to a 'sford' temperament (Physiagn. 2, p. 806 b 26: διάνοια...ἐκθερμῶν: 3 p. 808 a 37 ἐφοφεις καὶ ἐκθερμικό̣). Here ἐν, suggesting the inward, hidden flame, seems better than the more prosaic ἔκ... In fr. 430. 3 the corrupt ἔστο ἀλληται is corrected by Valckenaer (after Ruhnken) to ἐν ἑκθέρμαται, but by Ellendt to ἐκθέρμαται: and the latter is confirmed by Bekker Anecd. p. 40. 20.

371 οἰκ. μηδ’ Τραχυνῶν ἄγορα: μέση here implies, 'open,' 'public,' as in ἐδει...ἐς μέσον (Ph. 609 n.): οἰκ. lit. 'close to,' the ἄγγελος had been one of those who stood in the outer part of the crowd, while inner circles were thronging round Lichas; he had thus been able to get away quickly (188—195). In 423 the prep. is the vaguer ἐν.—ἄγορα, not 'market-place,' but 'gathering' (the place was a λειμών, 188); a sense not rare even in Attic prose: cp. Xen. An. 5. 7. 3 συναγαγέον ἀκότων ἄγοραν: Aeschin. or. 3 § 27 ἄγοραν ποιῆσαι τῶν ψυχῶν. Join ἄγορας ἐμοι: cp. Her. 2. 67 ὃς ἔλατο πρὸς κυρίαν ἐκθερμῶν τόπων εἰς τῆς ἀληθείας.
her to this house not in careless fashion, lady, nor like a slave;—no, dream not of that,—it is not likely, if his heart is kindled with desire.

I resolved, therefore, O Queen, to tell thee all that I had heard from yonder man. Many others were listening to it, as I was, in the public place where the Trachinians were assembled; and they can convict him. If my words are unwelcome, I am grieved; but nevertheless I have spoken out the truth.

DE. Ah me unhappy! In what plight do I stand? What secret bane have I received beneath my roof? Hapless that I am! Is she nameless, then, as her convoy swears?

ME. Nay, illustrious by name as by birth; she is the daughter of Eurytus, and was once mark of interrogation is due to an early corrector. 870 ἡ κάρτα Canter: ἡ καὶ τὰ mss. and Ald. (ἡ καὶ ταλαμπρὰ L.)—άνωμα Fröhlich: ἄμμα mss. The same emendation was made independently by Hartung and Wecklein (ArS Soph. em. p. 59), who give it in their texts.—In L ἀγγ. stands before v. 380, and v. 379 is given to Deianeira (as in B and T), but the mark ἦ is prefixed to it. Cp. the schol. on 379: τινὲς τὸ τοῦ ἀγγέλου πρόσωπον φαί. The Aldine gives v. 379 to Deianeira. 880 μὲν] Reiske conj. γαρ. For μὲν οὖσα Wecklein conj. γεγονός, comparing Ο. T. 1168 ἐγενέσθη γεγονός.—γένεσθαι] In L the letter γ, which had been omitted, is written above. A late hand has written σ over the final ς: this v. 1. γένεσθαι, Tripolinian, appears in a few late mss. (as B and T).—τοῖς Blaydes writes ὑποῖς.

—ὑπόστησιν with εἰςδέδεσμα: cp. El. 1386 βεβαιός ἄρτι δώματον ὑπόστησιν. 877 ἐς δύστησιν, sc. ἐγώ: cp. 1143, 1243. Ph. 744 δύστησιν, ὥ τάλας ἐγώ.—ἄνωμος: ἄγαμος καὶ διαφερός (schol.). The reference to origin is brought out by τέφυκεν.

This question seems strange after the words κτείνει τ’ ἄνακτα πατέρα τίσθειν in 364,—which Deianeira can hardly be supposed to have forgotten. (See n. on 362 ff.) If those words be genuine, we might perhaps regard the question here as merely continuing her own bitter thought,—not as really asking for information:—‘Wretched that I am! Is this the nameless maiden of whom he spoke?’ (Cp. the bitter self-communing of Oedipus, O. T. 822: ἃρ’ ἠφόν κακὸς; ἃρ’ οὐχὶ πᾶς ἀνόγος;) It is not decisive against this view that the matter-of-fact ἄγγελος takes the question literally.

διώμυντο (cp. 255 n.): Lichas has merely declared that he knew nothing (314—319).

870 ἡ κάρτα: these words begin the reply to a question in El. 312, Aesch. Suppl. 452: they are the first words of a speaker also in A. 1359, El. 1279.

The conject. ἄνωμα for ἄμμα not only removes a difficulty, but is made almost certain by the question, ἃρ’ ἄνωμος

πέφυκεν; The words were easily confused: thus in A. 447 ἄμμα has been made in L from ὑμα. By ὑμα, as dist. from φίλαν, is meant partly the nobleness of the name itself (akin to Iolat’s, etc.), partly her personal renown for beauty. On the other hand, κἀρ’ ἄμμα, ‘in regard to her appearance,’ is a phrase for which there is no real parallel: it cannot be justified by the use of ὑμα (II. 24. 632) in that sense. In A. 1004 διώμυνεν ἄμμα is not similar.

—φίλαν, birth, as A. 1301 φίλει μὲν ἦν | βασιλεία (and id. 1259).

In some ancient texts this verse was given to Deianeira. Among recent editors, Paley shares that view. But: (1) If Deianeira has already answered her own question, the Messenger’s speech opens weakly with v. 380. (2) It agrees best with the practice of Sophocles to suppose that ἡ κάρτα are a speaker’s first words.

Some, indeed, of the mss. (as B, K, T), which give v. 379 to Deianeira, have ἦ instead of ἦ, with the mark of interrogation after φίλαν, and only a comma after διώμυντο. Thus D. asks, ‘Is she obscure, or illustrious?’ But this is weak.

380 φατρός μὲν οὖσα κ.τ.λ. The simplest account of the μὲν is that ἦν ὅτι καλοῦμένη ought to have followed, but, owing to the fact that her name is primarily in question, the second clause be-
'Ἰόλη ἱερόν, τῆς ἑκείνου οὐδαμά βλάστας ἐφώνει, δὴ θεν οὐδέν ιστορῶν.  
ΧΩ. όλουτο—μὴ τι πάντες οἱ κακοὶ, τὰ δὲ λαθραί ὃς ἀσκεῖ μὴ πρέπονθι αὐτῷ κακά.  
ΔΗ. τῷ χρῷ ποιεῖν, γυναῖκες; ὡς ἐγὼ λόγοι τοῖς νῦν παροῦσιν ἐκπεπληγμένη κυρ 添加
ΧΩ. πεθοῦν μολοῦσα τάνδρός, ὡς τάχ' ἄν σαφῆ λέξειν, εἰ νῦν πρὸς βίαν κρίνειν θέλοις.  
ΔΗ. ἀλλ' ἐμι: καὶ γὰρ οὐκ ἀπὸ γνώμης λέγεις.  
ΑΓ. ἡμεῖς δὲ προσμένωμεν; ἡ τῷ χρῷ ποιεῖ;  
ΔΗ. μιμών, ὡς ὁδ' ἀνήρ, οὐκ ἐμῶν ὑπ' ἀγγέλων ἀλλ' αὐτόκλητος, ἐκ δόμων πορεύεται.

381 'καλεῖτας; 'καλεῖτας ἤχος
382 εὐφώνει]
383 L omits ΧΩ., as though this v. and the next belonged to the διάγυμος.
384 αὐτῷ Η. Stephanus and Canter: αὐτῷ mss. The school's words, δόξα...καθοργοὺς λογοὺς ἑντούτω συντηθέασιν, suggest but do not prove that he read αὐτῷ. Nauck conj. ἐτολημ. 385 To this verse L prefixes, not ΔΗ, but came. 'Ἰόλη ἱερόν. The πῶς belongs in sense to 'καλεῖτας, not to οὖσα: the imperf. refers to her former condition in her own home: cp. 301 ἀκον.

'Ἰόλη: Φίλia on the vase from Caere mentioned above (265 f. n.). Cp. Ηes. fr. 45 (μυκ. schol. on 266 above), τοὺς δὲ μὲν ὁπλοτάτους τέκετο Ἴλειαν ἰδεῖν Ἴλειαν ἰδεῖν Αἰ- τίορα. Curtius (El.: ch. 890) accepts the connection with οἰκ. Some mythologists regard Iolē as 'the violet dawn,' who is wedded to the rising sun (Hyllus) after his precursor (Heracles) has passed away in fiery glory (Paley, Introd. to Tr., p. 204). The poet, at least, is innocent of such symbolism.—τῆς: 47 n.

382 βλάστας: the plur., as O. T. 717, O. C. 972. O. C. 1072. O. C. 1072, compared with the words of Lichas himself (317 οὐδ' ἀντιτόρως μακράν), seems better taken as = 'because he had not been inquiring' (ὡς οὐδὲν ἰστορεῖ), than 'because he did not know' (cp. O. T. 1484 f.). Many editors place a comma after ἐφώνει. This implies that δήθεν could stand as the first word of a sentence or a clause. Now there are certainly instances in which the special point of the irony conveyed by δήθεν lies in words which follow it: yet, even then, δήθεν is also retrospective. Aesch. P. V. 986 ἐκερ-

383 οὐδὲν κ.τ.λ.: a forcible way of saying, 'Any kind of misdoing might be pardoned sooner than treachery of the kind which we see here.' Cp. 468 f., σοὶ δ' ἐγὼ φράσω καθὼς πρὸς ἄλλον εἶμι κ.τ.λ. The comment is aimed at Lichas in the
called Ilolè; she of whose parentage Lichas could say nothing, forsooth, because he had asked no questions.

CH. Accursed, above other evil-doers, be the man whom deeds of treachery dishonour!

DE. Ah, maidens, what am I to do? These latest tidings have bewildered me!

CH. Go and inquire from Lichas; perchance he will tell the truth, if thou constrain him to answer.

DE. Well, I will go; thy counsel is not amiss.

ME. And I, shall I wait here? Or what is thy pleasure?

DE. Remain;—here he comes from the house of his own accord, without summons from me.

merely a short line. \(337\) πειθών mss.: πυθού Nauck. \(338\) μν Brunck: μεν mss.—θέλων L, A, etc., and Ald.: θέλεις r. \(339\) άτο r: άτο L, A, etc., and Ald.: see comment. \(390\) L gives this v. to the Chorus: so, too, Turrenbus, Brunck, Campbell. Hermann first gave it to the Messenger. The Aldine, with most mss., gives it, along with v. 389, to Deianeira. \(391\) L gives these two vv. to Deianeira; and so Turrenbus. The Aldine, with most mss., gives them to the Chorus.—\(385\) ἀνήρ Herm. (\(385\) ον ερν ἐρφυρτ): ἀνήρ \(385\) Brunck: \(385\) ἀνήρ mss.

first instance; but its vague form seems purposed, so that the hearer may extend it, if they please, to Heracles. Deianeira herself is in doubt whether the dissimulation practised by Lichas was prompted by her lord (\(449\)): Lichas explains that it was not so (\(479\) f.). The scholar’s paraphrase shows that he wished to punctuate thus: διχωτο, μη γε νάτατε, οί κακοί, etc.: ‘perish, not all men, but the evil; and (especially) he,’ etc.

τά δὲ: for the place of the art, cp. 92 n.: for δὲ as=αλλα, Ant. 85 n.—μη (generic) πρέποντ' αὐτῷ: the treachery is aggravated by the fact of the high trust reposed in those from whom it proceeds. Ph. 1227 ἐκμαζο ξην ὑπὸ θοῦν οὐ δι σοι πρέπον;

385 ἐκμαζο: for the spelling, cp. Ph. 120 n., and id. p. 234.

385 f. πειθών: Nauck writes πυθοῦ. But the change is as needless here as in O. T. 604. Where the sense is, ‘inquire,’ the pres. is right: cp. O. C. 993 πέτρα πυθάνων | ἂν εἶ | πατὴρ σ' ὡς καλῶν: ib. 1155 ὡς μη εἶδον αὐτῶν μηδὲν ὦς σι πυθάνει. On the other hand in O. T. 332 f. τί ταῦτα | ἀλλος ἔλεγχες; οὐ γὰρ ἐπὶ πυθόν θαυμάτων, αἰ. is required, as the sense is, ‘learn.’ Cp. above, 66, 91; and below, 458.

σαφῆ = ἀληθῆ: El. 1223 ἐκμαζο’ εἰ σαφῆ λέγω.—πρὸς βιαν, i.e., with stringent questioning (such as the ἀγγελος himself applies, 402 fi.). The phrase is rare, except where physical force is meant; cp., however, O. C. 1185 οὐ γὰρ σε, θάρσει, πρὸς βιαν παραστάσει | γνώμης.—κρίνεις = ἀνακρίνεις: 195 n.

389 οὐκ ἀπὸ γνώμης, not away from good judgment,—not otherwise than it prescribes: οὐκ ἄνει συνέσεως (schol.). Cp. οὐκ ἀπὸ καρῳ, οὐκ ἀπὸ πρὶν (n. on O. C. 900): Plat. Theaet. p. 179 C oμ οὐκ ἀπὸ σκοτος σφηκε. Others understand, ‘not contrary to my own judgment’ (τοῦτο καμοι ἄρκει, schol.). H. 10. 324 οὐν δ' ἐγὼ οὐκ ἄλος σκοτος σχοκαιμι, οὐδ' ἀπὸ δόξης (‘belying thy hope’): id. 1. 561 οἴδι θυμοῦ | μάλλον ἐμοὶ θει. But here γνώμη seems better taken generally. Distinguish the sense in Eum. 674 απὸ γνώμης φέρει | ψφων (in accordance with one’s opinion).

The accent in L here, ἀπὸ γνώμης, represents the theory that this prep. should be paroxytone when it means ‘at a distance from,’ as in the phrases cited above, and in ἀπὸ τέχνης (H. 9. 353), ἀπὸ σέ (ib. 437), etc. But this was merely a refinement due to comparatively late grammarians: see Ellendt, Lex. Soph. p. 79 a: Matthiae Gr. § 572 n. b.

391 οὐκ ἐμοὶ ὑν’ ἀγγελον: though it would be easy to supply κληθὲς from αὐτόκλητος (Aif. 289 ἄληκτος οὐδ’ ὑν’ ἀγγελων | κληθέλες), it is needless to do so: cp. Eur. Andr. 501 οὐ γὰρ μᾶς σε κληθὲν | προδραμα | μετήλθον, ἄλλα μιρὶν ὑν’ ἀγγελων.
Δ. τι χρη, γυναι, μολόντα μ' Ἦρακλει βαλγειν; 
διδάξον, ως ἐρποντος, φως ὢς ὅραις, ἐμοῦ.

ΔΗ. ὁς ἐκ ταχείας, σὺν χρόνῳ βραδεῖ μολῆν,
ἀσεις, πρὶν ἡμᾶς δὲ κανέωσασθαι λόγους.

Δ. ἂλλ' ἐς τι χρηζεῖς ἑιτορεῖν, πάρειμ' ἐγώ.

ΔΗ. ἢ καὶ τὸ πιστὸν τῆς ἀληθείας νεμεῖς;

Δ. ἵστω μέγας Ζεύς, ὅν γὰρ ἐν ἔξειδω κυρὶ.

ΔΗ. τοῖς ἡ γυνὴ δὴ ἐστὶν ἓν ἤκεις ἄγων.

Δ. Ἐνθοῖσ' ὃν δ' ἐβλαστεῖν οὐκ ἔχω λέγειν.

Δ. οὔτος, βλέψθ' ὦδε. πρὸς τίν ἐννέπετο δοκεῖς;

Δ. σὺ δ' εἰς τῇ δῇ με τοῦτ ἐφρήγησας ἔχεις;

Δ. τὸλμησον εἰπεῖν, εἰ φρονεῖς, ὁ σ' ἑιτορα.

398 Ἦρακλει] L has ει in an erasure (from ἢ?). 399 ως ὀρᾶς] Wakefield and Wunder: εἰσορᾶς MSS.—Herwerden and Hense reject this ν. 399 ταχεῖας] ταχείας Ald.—ἐν χρόνῳ] surno among L. 400 κανέωσασθαι Herm.: και κενδοσαται MSS.: ἀνακανωσαθαι Canter: κανακώσασθαι Wunder (with synizesis of εω). Blaydes conject κανακώσασθαι, referring to the schol.; whose phrase, however, πρὶν ἡμᾶς κανον 

399 κενεῖς Nauck (schol. on 399, διηγήσομαι) νεμεῖς MSS.

399 ως ὀρᾶς. I receive this slight and easy correction of εἰσορᾶς, holding that the latter does not admit of any sound defence. Various explanations of it have been attempted. (1) Seidler: εἰσορᾶς governs the gen. No one would now maintain this: the alleged instances are irrelevant (Ar. Ran. 815 παρίδη with a gen. absol.: Xen. M. 1. 1. 11 οἴδεθε δὲ πῶς τὸν Ἐυκράτον οἴδεθε άτεθε...οἴδεθε πρόποτος οἴδεθε, etc., where the verb governs the acc. and the gen. is possessive). (2) Herrmann: the constr. is, ως ('since'), έρποντος ἐμοῦ, εἰσορᾶς (τοῦ τοῦ, ἐρποντα με). But ως must go with the gen. absol. (3) Nauck: ως ἐρποντος ἐμοῦ, (οὕτως) εἰσορᾶς (ἐμέ ἐρποντα). But (a) this implies a harsh asyndeton (διδαξο —εἰσορᾶς): and (b) the constr. is not justified by Αἰ. 281 ὁ δὲ ἐγκρίνα τόν τηθ' ἐπι 

399 εσταθαι σε χρη (cp. Αἰ. 1179 n.). (4) Matthiae: there is a confusion between εἰσορᾶς ἐρποντος ἐμοῦ, and ως (since) εἰσορᾶς ἐρποντα ἐμέ. (5) Dindorf: εἰσορᾶς is parenthetic. This is the best plea: but it does not follow the idiom of tragedy. The parenthetic ὀρᾶς (interrogative) does not support it.

As regards ως ὀρᾶς, Blaydes well points out that a double ως occurs elsewhere: 1241 τὰς, ὃς ἄτοκα, ὅς νοεῖς φράσεις: 

399 ἢ καὶ: 246.—τὸ πιστὸν τῆς ἀλη-
Enter LICHAS.

LI. Lady, what message shall I bear to Heracles? Give me thy commands, for, as thou seest, I am going.

DE. How hastily thou art rushing away, when thy visit had been so long delayed,—before we have had time for further talk.

LI. Nay, if there be aught that thou would'st ask, I am at thy service.

DE. Wilt thou indeed give me the honest truth?

LI. Yes, be great Zeus my witness,—in anything that I know.

DE. Who is the woman, then, whom thou hast brought?

LI. She is Euboian; but of what birth, I cannot say.

ME. Sirrah, look at me:—to whom art thou speaking, think'st thou?

LI. And thou—what dost thou mean by such a question?

ME. Deign to answer me, if thou comprehendest.

401—404 Nauck arranges the four verses thus:—AI. 403 (with ἐρωτήσας), ΔΗ. 404, AI. 401, AT. 402. Reiske thus:—ΔΗ. 404 (next after 400): AI. 401, 403: ΔΗ. 402. 402—488 Throughout this passage L either omits to indicate the persons, or gives them wrongly. (1) The following vv. have no note of the person, but only a short line, prefixed to them:—400, 401, 404, 405, 410, 412, 415, 416, 419, 421, 427—(2) The following vv. are wrongly assigned. To Deianeira (instead of the Messenger):—401, 408 f. (as far as σὺν), 413, 417 f., 423 f., 431—433. To the Messenger (instead of Lichias):—402, 409 (from δικαία). 414, 418 (from φυλ), 425 f.—In the Aldine text of vv. 402—433 the lines which belong to Lichias are rightly given to him: but Deianeira is substituted for the Messenger all through the dialogue. 408 ἐρωτήσας] L has ἐρωτήσας ἐχεις: which has generally been reported as ἐρωτήσας ἐχεις (the Aldine reading, first corrected by Tyrwhitt). The latter may be what the scribe meant, since the preceding verse (402) is in L wrongly given to Deianeira. But he might also have written just thus in copying ἐρωτήσας ἐχεις. What is taken for an apostrophe after συ might equally well be the breathing on ε, placed, as often, a little to the left.

404 δ σ'] δο L.

θελας, the faithfulness of the truth, = the honest truth.—νεμεις, as in νεμεις μοιassignments γνώρισ, because she claims a true account as due to her: 436 f. οὐδὲν ἀκαλλάς: λόγοι. Cp. the pass. in Her. 9. 7 τὸ μὲν ἀπ' ήμων ὁστὸν ἀκαθάριστον νοεῖται εἰς τὸν Ἐλληνα: so honestly do we discharge our duty towards the Greeks.

Even without the hint in the schol. (cr. n.), it would have been clear that νεμεις must be read here. νεμεις has been explained as follows:—(1) Wunder: 'Do you give the pledge of veracity?'—i.e., 'Are you prepared to swear that you will speak the truth?' (2) Linwood, 'colis, observas': i.e., 'Do you respect fidelity to the truth?' (3) Campbell takes νεμεις as 'possess,' 'wield,' 'use'; rendering, 'And dost thou maintain the faithful spirit of truth?'

J. S. V.

401—404 As to Nauck's change in the order of these verses (cr. n.), it is enough to observe that (1) Lichias could not reply to the question of his δέσποινα with such a rebuff as σὺ δ' έστι τί δι' με κ.τ.λ. (2) It is out of accord with Deianeira's courteous dignity that she should address Lichias with such words as τόλμησον επείν, εί φρονίμης κ.τ.λ.

402 οὖντος, βλέποντος, οἴδη: the αγγέλος roughly bespeaks attention for his own question: οἴδη=δεύρω (O. T. 7 n.). Cp. O. T. 1121 οὖντος σ' ένδειξα, δεύρω μοι φώνει βλέπων: Α. 1047 οὖντος, σ' φωνώ. 408 συ σ': a reproof of the meddling stranger. Cp. Isae. or. 8 § 24, συ σ' δ' τίς εί; σοι δ' τί προσήκει θάπτειν; οὐ γεγονόκα σε.

404 τόλμησον, an ironical rejoinder: 'bring yourself to do it,—' have the
Διαλ. πρὸς τὴν κρατοῦσαν Δηάνειαν, Οἰνέως κόρην, δάμαρτα θ' Ἦρακλέους, εἰ μὴ κυρῶ λεύσων μάταια, δεσπότων τε τὴν εἵμην.

Δ. τοῦτ' αὐτ' ἐξήρξον, τοῦτο, σου μαθεῖν. λέγεις δὲσποταίνην εἶναι τίνδε σην; Δι. δικαια γάρ.

Δ. τί δῆτα; ποιῶν ἄξοισ δοῦναι δίκηρην, ἥν εὐρεθῆς εσ τίνδε μῆ δικαιος οὖν;

Δι. πώς μὴ δικαιος; τί ποτε ποικίλας ἔχεις;

Δ. οὐδέν; σὺ μέντοι κάρτα τούτο δρῶν κυρεῖς.

Δι. ἀπεμι' μώρος; δ' ἡ πάλαι κλύων σέθεν. Ῥομ., καὶ μετέρρηνεν.

Δ. οὐ, πρίν γ' ἂν εἴπης ἵστορομένους βραχύ.

Δ. λέγ', εἰ τι χρήζεις καὶ γάρ οὐ φυγηλος εἰ.

Δ. τὴν αἰχμαλώτου, ἥν ἐπεμψας ες δόμους, κάτωσον δήπου; Δι. φημί: πρὸς τι δ' ἵστορεῖς;

Δ. οὐκον συ ταῦτην, ἥν ὑπ' ἀγνοιαςζορᾶς, Ἰόλην ἐφασκες Εὐρύτον σοπορᾶν ἀγείω;

Δι. ποιοις εν ἀνθρώποις τις τὸνέ μολών σοι μαρτυρήσει ταῦτ' ἐμοῦ κλύεων πάρα;

Δ. πολλοῖς ἀστών εν μέσῃ Τραχυίων ἀγορὰ πολὺς σου ταῦτα γ' εἰσόεσθον ὥσλοσ.

406 f. δάμαρτα θ' . . .δεσπότην τε] For θ' . . .τε, Blaydes writes δ' . . .δε. . .λέωσων] λέονων L, with œ written above. 408 αὐτ' L, as in Ant. 402; meant in both cases, probably, for αὐτό (cp. Ant. 408 δεῖν for δεινά). 412 ποικίλας] In L the first hand wrote ποικίλας ἔχεις: S has added ' not after, but just over, the first σ, assuming, doubtless, that vv. 410 f. belonged to Deianaira, though in L no note of the person is prefixed to v. 410 (see on 402—433). ποικίλας Aldine (cp. n. on 402—433, ad fin.). Tyrwhitt first gave ποικίλας. 414 Ἡ Eimsley and Dindorf: ἡν MSS. 418 κάτωσον δήπου; Δι. φημί'] The conject. κάτωσο δήποι; —οδ φημι seems to have been due to Turnebus: Brunck rejected it in his first ed. (1786, 410, vol. I. p. 334), concluding thus, 'Nulla igitur causa est cur Parisini editoris conjectura probetur, goodness to do it.' (Not, ' dare.' ) Cp. O.C. 184, Ph. 82, 81. —εἰ δρονέως, 'if thou comprehendest' (the question). Not, 'if thou art sane'—which would be too strong here. —ἴστορεῖ with double acc., like ἐρωτῶ: Eur. Ph. 631 τι μ' ἰστορεῖς τὰδε;

406 εἰ. If δάμαρτα were not followed by δεσπότων, the change of θ' to δ' made by Blaydes would be probable; cp. O.C. 1217 n. But, where three relationships of the same persons are mentioned, there is no reason for preferring δεί ...δει to τε ...τε ...λέωσων μάταια (adv., cp. O.T. 883 n.), suffering a delusion of the eyes. Cp. 863: Hor. C. 3. 27. 39 (an me) Ludit imagi | Vana?

409 δίκαια: for the plur., cp. 64.— The division of the verse between two speakers (ἀντιλαβή) gives vivacity: cp. 418, 876.

411 δίκαιοι: cp. 348.

412 ποικίλας (ὁ) : cp. 1111: for ποικί- λας with ref. to subtility, see on O.T. 130 ἡ ποικιλοδός Σφίγξ;

415 εἰς ἱστορομένος εἰς ἱστορομένους, a comparatively rare use of this passive; so Her. 1. 24 κληθέντας ἰστορήσετε εἰ τε λέ- γοντε, —οδ συγγήρες ει: as Creon calls the φίλας a λάλημα, Ant. 330. Possibly an echo of Eur. Suppl. 587 λέγ', εἰ τε βοήθει καὶ γάρ οὐ συγγήρες εἰ: where the phrase alludes to the rhetoric of the herald Copeus.

418 κάτωσον: i.e., thou knowest whom I mean: O.T. 1048 ὡσις κάτωδε τὸν βοθρ' δ' ἐνέπεια. The conject,
To the royal Deianeira, unless mine eyes deceive me,—
daughter of Oeneus, wife of Heracles, and my queen.
ME. The very word that I wished to hear from thee:—thou
sayest that she is thy queen?
LI. Yes, as in duty bound.
ME. Well, then, what art thou prepared to suffer, if found
guilty of failing in that duty?
LI. Failing in duty? What dark saying is this?
ME. 'Tis none; the darkest words are thine own.
LI. I will go,—I was foolish to hear thee so long.
ME. No, not till thou hast answered a brief question.
LI. Ask what thou wilt; thou art not taciturn.
ME. That captive, whom thou hast brought home—thou
knowest whom I mean?
LI. Yes; but why dost thou ask?
ME. Well, saidst thou not that thy prisoner—she, on whom
thy gaze now turns so vacantly—was Iole, daughter of Eurytus?
LI. Said it to whom? Who and where is the man that
will be thy witness to hearing this from me?
ME. To many of our own folk thou saidst it: in the public
gathering of Trachinians, a great crowd heard thus much from thee.

κατωθω δη; οδ φημι.' But he afterwards adopted it; and it is now commonly ascribed
to him. 419 ἡν την ἀγνολας ὅρας MSS.: in L a letter has been erased after ἀγνολας.
421 πολοι ειν τοιαυτων Κ, and so Blydes reads. 422 ταρα Bothe: παρων
MSS. 423 πολλοις Wakefield conj. πολλοις ειν. 424 ταυτα γε
εισικουον' Λ: ταυτε εισικουον' ειν: for the loss of γε, cp. 491, Antl. 648, 1241.

κατωθω δη; -οδ φημι, assumed that κατωθω=γνωσκεις ('knowest who she
is').

419 ἡν την ἀγνολας ὅρας. If these words are sound, they mean, 'on whom
you look (affected) ignorance.' There
is little force in the objection that Iole is not actually present: the Messenger is
calling up the recent scene (314—319),
which is so fresh in their minds. 'The
real question is,—could την ἀγνολας be
thus used,—as = 'with' (not 'from')
'ignorance'? Elsewhere την denotes
some external accompaniment of action,
as (1) sound, την ευθυ γαγοι: or silence, την
ευθυμον βοής (El. 630): (2) light, την
λαμπώνας: (3) a pressure from without,
as την ματιγών. There is perhaps no
instance in which it refers distinctly to
the mental or moral circumstances (as
distinct from motives) of the agent. In
Eur. Hipp. 1299 την εἰκείας ὅπη means,
'amid men's praises': even in Hec. 351,
ἀθρέφθην εἰκίδων καλών ὅτο, Polyxena
alludes not merely to the hopes in her
own breast, but to the fair auguries of
those who watched her youth. Possibly
the use of την ἀγνολας in this verse may
have been felt to convey a certain irony
which excused it; as if it implied, 'with
a look of ignorance assumed for the occa-
sion,'—the deceiver's outward equipment
for his part.

On the whole, I do not feel sure that
there is a corruption. If there is, it probably
lies deep. Some conjectures are
noticed in the Appendix.

421 ειν τοιαυτων μολων: Od. 1. 170 ειν
tοιαυτων εις ἀνδρων; Eur. El. 779 τινες
τοιαυτων πορεωσθον;—παρα is much better here
than παρων, a corruption which may have
been induced by μολων above. In 431,
on the other hand, the emphasis of παρω
is fitting.

423 τολλοιων αστων answers
πολοις ειν ἀνθρώπων; The conj. τολ-
λοις ειν αστων is admissible (O.T. 178 n.),
but unnecessary.—ἀγορα: 372 n.—ταυτα
ΔΙ. ναί.
κλύεις γ' ἐφασκον, ταυτό δ' οὐχὶ γίγνεται
δόκησιν εἰπεῖν κἀκακριβθῶσαι λόγον.

ΑΓ. ποίαν δόκησιν; οὐκ ἐπάμορος λέγων
dάμαρτ' ἐφασκες Ἡρακλεὶ ταύτην ἄγειν;

ΔΙ. ἐγώ δάμαρτα; πρὸς θεῶν, φράσον, φίλῃ
dέσποινα, τόνδε τίς ποτ' ἐστὶν ὁ ἔξως.

ΑΓ. ὅσ σοῦ παρὼν ἠκουεν ὡς ταύτης πόθῳ
πόλις δαμείη πάσα, κοὐχὶ ἡ Λυδία
πέρσειν αὐτῆς, ἀλλ' ὁ τῆθ' ἔρως φανεῖς.

ΔΙ. ἄνθρωποι, ὁ δέσποι, ἀποστήτων· τὸ γὰρ
νοσοῦντι ληρεῖν ἄνδρός οὐχὶ σώφρονος.

ΔΗ. μή, πρὸς σε τοῦ κατ' ἄκρων Οἰταῖον νάπος
Διὸς καταστράπτοντος, ἐκκλέψης λόγου.
οὐ γὰρ γνωσκεῖ τοὺς λόγους ἐρεῖς κακῇ,
οὐδ' ἦτις οὐ κάτοικε τανθρώπων, ὅτι
χαίρων πέφυκεν οὐχὶ τοῖς αὐτοῖς ἄει.

428 κλύεις γ', L., with most mss.: κλύεις δ' B: κλύεις K. Dindorf deletes κλύεις. 431 δι' σοῦ L: δι' σου r.—ἡκουεν ἡκουεν L. 432 κοὐ 438 φανεῖς Musgrave conj. σφαλές: Wecklein and

γ': Iolê's name and birth: γι hints that more is in reserve.

436 If the ms. val be genuine here, it stands, of course, extra metrum, as in Eur. I.T. 742 val. πελαγος ὅφει κ.τ.λ. There, too, it has good ms. authority, but is omitted by Dindorf. Here, perhaps, it might indicate a moment of embarrassment on the part of the herald, who now sees that he is detected. The γι after κλύεις makes val unnecessary, but proves nothing against it.

ταυτό: other places where tragic metre proves this form are O.T. 734; fr. 771 ω γὰρ τι βουλής ταυτό καὶ δρήμων τέλος: Eur. Med. 564 ἐστασις θείων. But metre proves ταυτόν in five places of Soph. (O.T.: 325; O.C. 612, 1419; Ph. 546, 1456), as in Aesch. Eum. 635, Eur. Or. 1380, etc. Aristophanes uses both forms (Lud. 663 ταυτόν, Eq. 319 ταυτόν, etc.).

436 The antithesis is between the whole phrases, δόκησιν being the important word in the first, and ἐξακριβθῶσαι in the second. ἐξακρ. λόγον means here, 'to render a statement precia,' by bringing definite evidence in support of it.

437 τολαν δόκησιν; This idiom, so common in colloquial Attic (Ar. Ach. 61 f., etc.), is alien from tragedy; but Schneidewin and others quote Eur. Helen. 566 ΒΔ. ὁ χρόνος ἐλθὼν σή δάμαρτος εἶχερας. | ΜΕ. ποιὰς δάμαρτος; ('how? "wife"?').

439 f. ἐγώ δάμαρτα; Another colloquialism: cp. Ar. Ar. Lys. 559 f. ἐπανωθόσαμεν ἦν ὑμᾶς. | ἦ—ὑμεῖς ἡμᾶς; δεινὸν γε λέγεις κοῦτα τηλέων ἔμοιγε.—τάοντα τις κ.τ.λ.: Ph. 444 τοιοῦτον όλοθ' ἐι ἔως κυρεῖ.

438 The emphatic σοῦ seems better here than σοῦ. It may be noted that, instead of ἠκουεν, we should usu. have ἠκουεν: see on O.C. 6. Shilleto (ap. Prefor here) was disposed, on this ground, to think that vv. 431—433 should be given to Deianeira: but they are not in her spirit.

438 f. ἡ Λυδία (ἐπ. γυνῆ)=ἡ Λυδία (70). Omphalè. The adj. Λύδιος (frequent in poetry) is used by Soph. in fr. 728 Λυδία λίθος. And as in fr. 49 he has Λυδία (for Λυδίαις) κρυκῶδος, so here he admits the converse licence. Bothe and others take ἡ Λυδία as 'Lydia,'—a bold equiv. for ταῖς Λυδίοις λατρεύσατα (356). This is tenable, but seems less natural.—
Li. Ay—said they heard; but 'tis one thing to report a fancy, and another to make the story good.

ME. A fancy! Didst thou not say on thine oath that thou wast bringing her as a bride for Heracles?

Li. I? bringing a bride?—In the name of the gods, dear mistress, tell me who this stranger may be?

ME. One who heard from thine own lips that the conquest of the whole city was due to love for this girl: the Lydian woman was not its destroyer, but the passion which this maid had kindled.

Li. Lady, let this fellow withdraw: to prate with the brain-sick befits not a sane man.

DE. Nay, I implore thee by Zeus whose lightnings go forth over the high glens of Oeta, do not cheat me of the truth! For she to whom thou wilt speak is not ungenerous, nor hath she yet to learn that the human heart is inconstant to its joys.

been traditional, doubtless some one would have conjectured πέφυκεν.—χαίρειν...τοις αὐτοῖς, to delight in the same things: μεταβαλῇ πάνων ἄνωτες.—Wunder and others understand: 'joy is not always given by nature to the same persons.'

442 Ερωτεῖ μέν νῦν, like O. T. 31 θεοῦ, mén νῦν: so in Ionic prose, as Her. 4. 145 οὕτως μέν νῦν ταῦτα ἐκφοράς.—ἀντανακλᾶται: like the athlete who rises, when called by the herald, and presents himself for the contest: Her. 8. 59 ἐν τούτοις ἀγῶσι οἱ προεστῶται (i.e., before they are thus summoned) ἐπισταίνονται. So Plut. Sull. 7 (with ref. to a contest for the consulship) ἀντανακλάτο τὸ αὐτός Μάριος.—ἐς χεῖρας, with ἀντανακλᾶται: a terse way of saying, 'so as to come to close quarters': O. C. 835 τάχα ἐλς βασιλαν εἰς χεῖρας (n.); id. 975 ἐς χεῖρας ἵππου. Plut. Thes. 5 ἀγχεμαχοι καὶ μάλιστα δή πάνων εἰς χεῖρας ὑδείσατα (to push forward to close quarters) τοῖς ἐναντίοις μεμαχηκότες.

τὸ κτῆτος ὃτις. No one can parry the adroit and rapid blows of Erōs. His antagonist fared like the barbarian opposed to the skilled pugilist (Dem. or. 4 § 40),—ὁ πληγεῖς ἐν τῇ πληγῇ ἔχεται, κἂν ἐπέρωσι πατάξῃ, ἐκεῖσθε ἐλεύθεροι· προβάλλεσθαι δὲ ἵππευς εὐαντίον οὖν ἵππον οὐθεὶ ἔθελεν. Schneidewin cp. Athenaeus fr. 63. 3 στεφάνους θείους, ὃς δὴ | πρὸς 'Ερωτα πυκταῖλω: but the resemblance is only verbal; the reveller does not wish to resist Love, but to make trial of his might.

ὁ καλὸς φτωχὸς: cp. Eur. fr. 271 "Ερωτα δ' ὅτις μὴ θεός κρίνεις μέγαν καὶ τῶν ἀνάτομων δαιμόνων ὑπόται, | ἵππος ἐπάνων τοι ὑπάρχειν, | ἵππος ἑκατέρων ἄνδρων ἔθελεν. Wunder and Nauck reject this beautiful verse, because: (i) by καλὸς γε Deianeira implies that she is stronger than the gods; and also that she has been untrue
They are not wise, then, who stand forth to buffet against Love; for Love rules the gods as he will, and me; and why not another woman, such as I am? So I am mad indeed, if I blame my husband, because that distemper hath seized him; or this woman, his partner in a thing which is no shame to them, and no wrong to me. Impossible! No; if he taught thee to speak falsely, 'tis not a noble lesson that thou art learning; or if thou art then thine own teacher in this, thou wilt be found cruel when it is thy wish to prove kind. Nay, tell me the whole truth. To a free-born man, the name of liar cleaves as a deadly brand. If thy hope is to escape detection, that, too, is vain; moderation (938—943); she ought to be consoled by her higher place, and by the advantage which her children will have over the υβολ.

But is Deianeira in earnest here; or is she feigning acquiescence, to reassure Lichas? Presently she tells the Chorus that she cannot endure to share her home with Iolè (539—546). Probably Sophocles meant her to be sincere in both places. The faith in her own power to bear the trial is natural at this moment of excitement and suspense. Not less so is the reaction, when she knows the worst, and has had time to think.

This is a remarkable passage, and it is of some moment to understand it rightly. The meaning is not merely that Iolè's relation to Hércules was excused by the omnipotence of Erôs. Concubinage (παλλακία) was not merely tolerated by Athenian opinion, but, in some measure, protected by law (see e.g., Lys. or. 1 § 31; Isae. or. 8 § 39). Its relation to the life of the family is illustrated by the Andromachê of Euripides; for though Andromachê is Trojan, and Hermione Spartan, the sentiments are Athenian. A wife (γαμευτ' γυνή) who tolerates a παλλακία is there represented as proving her goodness of heart (ἁρπη, 220), and her wise moderation (938—943); she ought to be consoled by her higher place, and by the advantage which her children will have over the υβολ.
τολλοὶ γὰρ οἶς εἰρηκας, οὶ φράσου᾿ ἐμοῖ. κεὶ μὲν δέδοκασ, οὐ καλῶς ταρβεῖσ, ἐπεὶ τὸ μὴ τυθέσθαι, τοῦτο μὲ ἀλγυνεῖν ἀν· τὸ δ᾽ εἰδέναι τι δεινόν; οὐχὶ χάτερας πλεῖστας ἀνὴρ εἰς Ἡρακλῆς ἔγημε δῆ; 460 κοῦπω τις αὐτῶν ἐκ γ᾽ ἐμοῦ λόγον κακῶν ἥμεγκατ᾽ οὐδ᾽ οὐεῖδος; ἦδε τ᾽ οὐδ᾽ ἂν εἰ κάρ δ᾽ ἐντακεῖ τῷ φιλεῖν, ἐπεὶ σφ᾽ ἐγὼ ἀκτιρά δῆ μάλιστα. προσβλέψας, ὥστε τὸ κάλλος αὐτῆς τὸν βίον διώλεσαι, καὶ γῆν πατρίων οὐχ ἐκώσα δύσορος ἐπερεῖ καδοῦλωσεν. ἀλλὰ ταῦτα μὲν ἰσιωτὰ κατ᾽ ὀψων. σοὶ δ᾽ ἐγὼ φραίζω κακῶν πρὸς ἄλλον ἐναι, πρὸς δ᾽ ἐμ᾽ ἀγνεῖδε ἀεί. ΧΟ. *πιθοὶ λεγοῦσιν χρηστά, καὶ μέμψει χρόνω 470 γυναικὶ τῇς, καπ᾽ ἐμοῖ κτῆσει χάριν.

467 κε[ι] κ᾽ εἰ L. 460 ἀνήρ εἰς Schol. τινὸς ἀνάδρους παρθένους: i.e., a v. l. was ἀνήρ, explained as 'husbandless ones,' =παρθένους. Bergk strangely approves this, citing Εὐμ. Μ. ἀνήρες, ἀνάδρους, ἡ χίρας ἡ παρθένους, ὅ τι ξυφρίες. Aesch. fr. 214 used ἀνήρες as =ἀνάδρομης (Hesych.). 468 ἐντακεῖ MSS. Subkoff says: ‘Punctum super ν posuit in L;’ but the supposed dot is the smooth breathing of ε, as in the case of ἐνταθραυσταί (368 cr. n.). Tournier and Blaydes conj. ἐντακεῖ.
there are many to whom thou hast spoken, who will tell me.

And if thou art afraid, thy fear is mistaken. Not to learn the truth,—that, indeed, would pain me; but to know it—what is there terrible in that? Hath not Heracles loved others ere-now,—ay, more than living man,—and no one of them hath had harsh word or taunt from me; nor shall this girl, though her whole being should be absorbed in her passion; for indeed I feel a profound pity when I beheld her, because her beauty hath wrecked her life, and she, hapless one, all innocent, hath brought her fatherland to ruin and to bondage.

Well, those things must go with wind and stream.—To thee I say,—deceive whom thou wilt, but ever speak the truth to me.

Ch. Hearken to her good counsel, and hereafter thou shalt have no cause to complain of this lady; our thanks, too, will be thine.

—τῷ φιλέων Before τῷ, τὸ has been erased in L. 468 ψῆφισα] διστείραι L. 468 βείτω MSS. Subkoff says: 'βείτω prima littera puncto notata in L': but this 'dot' is the rough breathing on ρ. Nauck reads τῷ (as Blaydes also conjectures), thinking that βείτω arose from a mis-spelling, EIT. 470 πηθοῦ Dindorf: πηθοῦ MSS.—λεγοῦσι made from λέγοναι in L. 471 τῷδε, κάρ'] In L there has been an erasure at ε, and κ' has been added by S.

rather than increase, the wife's pain. The opposite supposition would be still more humiliating; for it would imply more persistent ardour on the part of Heracles. And it is pathetically natural that Deianeira should assume Iole's passion as a matter of course.

ἐνταικίσθαι admits of two explanations: I prefer the first. (i) 'Though she be utterly absorbed in her love': lit., melted into it,—with her whole soul irrevocably steeped in it. The metaphor is from pouring molten wax or metal into a mould, to which it claves. Extant examples of ἐνταξεόμεθα show only the converse way of speaking, as if here we had τῷ φιλέων ἐνταικίσθαι αὕτη: El. 1311 μίθος τῇ γὰρ παλαιών ἐνταξεότητα μοι: fr. 856. 7 ἐνταξεότα γὰρ (ἐφορό) πλευράμων διότι εἷ | ψυχῇ. But cp. Ant. 1311 συνεικράμα διό: Eur. Suppl. 1030 γαμεῖται | ...συνεχθεῖσιν αἰλήω ('husband made one with wife'): Plut. Mor. p. 342 c ταῖς ἐπικαίροι δόθην...ἐμπευκός ('absorbed in his hopes'). (2) The other possible sense is, 'be melted,' 'linguish,' 'with love; τῷ φιλέων being then instrument. This is, however, a weaker meaning, and less appropriate. For: (a) it would imply an unsatisfied longing; and (b) Deianeira's thought is rather this:—'I will not be harsh to her, even though she be resolved never to renounce his love.'

The conject. ἐνταξεότα is no improvement: it would mean 'waste away': Eur. Or. 860 ἐκείσκεσθαι γόος. In Lycurphon 498 (βρήσας) ἐκταξεότα is a κ. τ. l. for ἐνταξεότα.

464 φησί: for the spelling, cp. O. T. 13n. δη here emphasises the whole phrase φησί...μάλιστα: we cannot hold (with Blaydes) that δὴ μάλιστα is for μάλιστα δὴ, any more than that δὴ πόλ' (153) is for πολλὰ δὴ.

468 Σ. βείτω κατ' οὖρον. go down the stream before the wind. Nothing is gained by changing βείτω to τῷ (Aesch. Theb. 650 f. Τῷ κατ' οὖρον... | ...πάρ τῷ Δαλόν γένος). For οὖρον, cp. 815. She means, 'it is idle to dwell upon what cannot be undone.·—κακῶν = ἔκτοις, ψυχή (347).—πρὸς ἄλλον κ. τ. ὥ. i.e., 'if thou must use deceit, use it towards anyone rather than me': cp. Ph. 1119 συγερα ἔχε | δυστομον ἄραν ἐν' ἄλλοις (n.). The parataxis makes the precept κακῶν | πρὸς ἄλλον εἶναι absolute in form, though it is only relative in sense: cp. 383 f.: Isocr. or. 6 § 54 τῶς θυκ αἰ- σχρόν...τὴν μὲν Ἑρωτήν...μεσθήν τε περιηκέναι τροπαίως...σπέρ δὲ τῆς πατρίδος...μηδὲ μιᾶν μάχαν φαίνεσθαι με- μαχημένους;

470 Σ. πηθοῦ λεγοῦσι: cp. El. 1337 πηθοῦ λέγοντι, κούχα ἀμαρτήσει τοτὲ. The aor. imper. = 'obey her,'—'do the thing
which she urges:” while πιθοῦ would mean rather, "be persuaded": cp. O. C. 1181 n. Here the context seems slightly in favour of πιθός, though the pres. is also quite admissible. γυναικὴ θυτή: this simple dat. of the pers. with μέμφομαι, though not very rare, is less frequent than either (i) μεμφομαι ταυ, El. 383 f., or (ii) μεμφομαι τι. 472 άλλα, "Nay, then": Ph. 524.—θυτὴν φρονοῦσαν θυτήν: Eur. fr. 796 ὡσπερ δὲ θυτῶν καὶ τὸ σώμα ἡμῶν ἐφι, οὔτω προσῆκε μηδὲ τὴν ὄργῃν ἔχειν ἅδικτω, δοπὶ σωφρονεῖ ἐπισταται. Arist. Rhei. 2. 21 § 6 quotes from an unknown poet, ἅδικτων ὄργῃ μὴ φύλασσε θυτής ὡς: also (perh. from Epicarmus, as Bentley thought), θυτὰ χρὴ τὸν θυτῶν, οὔκ ἀδικία τὸν θυτῶν φρονεῖ. Cp. E.ich. Nis. 10. 7 § 8 ὡς χρῆ δὲ κατὰ τοὺς παραλ. νοῦς ἀνθρώπως φρονεῖν ἄνθρω—πων ὡς ὀρειχαλκίτης τὸν θυτὴν, άλλα ἐφὶ δοσὶ ἐνεχθέται ἀδικία. —ἄγνωμοι seems best taken as acc. neut. plur. It is true that ἄγνωμοι is usu. said of persons: but (a) analogous compounds are often neut., as Ai. 1326 κέκρυπας… ἐπέφωται, Aesch. Cho. 88 τῶν εὐφρονίστων ἐστίν; and (b) in later Greek, at least, we find (e.g.) Lucian Aldic. 34 ἄγνωμον τοῖς: Diod. 11. 13. 12 ὡς γὰρ διξαντῶν… πράξαντων δειλὰ παθεῖν εὐφρονήμα. (to receive considerate treatment). If ἄγνωμοι were acc. fem. sing., ὀφθάλμων could be understood. For ἄγνωμοι, "inconsiderate," "not making fair allowance," cp. O. C. 86 n.: and below, 1266. 474 κρύφωμαι: midd., "keep my knowledge to myself": but it is not practically different from κρύφω here. A midd. force is better marked in Ai. 647 φωεῖ τὰ ἀδέλφα καὶ φανέρα κρύπτεται (hides in itself), and ib. 246 κράπα… κρυφζευμιν. The only other examples of the simple midd. κρύπτωμαι are late, though the midd. ἀπεκρύπτωμαι and ἐπεκρύπτωμαι were frequent. 475 άλλα γὰρ οὕτως: this is not the γὰρ which merely prefaces a statement (O. T. 277 n.): rather it refers to v. 474: "the truth,—for it has still to be told by me."
LI. Nay, then, dear mistress,—since I see that thou thinkest as mortals should think, and canst allow for weakness,—I will tell thee the whole truth, and hide it not. Yes, it is even as you man saith. This girl inspired that overmastering love which long ago smote through the soul of Heracles; for this girl’s sake the desolate Oechalia, her home, was made the prey of his spear. And he,—it is but just to him to say so,—never denied this,—never told me to conceal it. But I, lady, fearing to wound thy heart by such tidings, have sinned,—if thou count this in any sort a sin.

Now, however, that thou knowest the whole story, for both your sakes,—for his, and not less for thine own,—bear with the woman, and be content that the words which thou hast spoken regarding her should bind thee still. For he, whose strength is victorious in all else, hath been utterly vanquished by his passion for this girl.

reads.—*obrey* mss.: *elrey* Nauck.

478 δορι mss.: δορι Dindorf.

484 ἐπει

γε μὲν δὴ Blaydes writes ἔπαιρ' ἐγέις δὴ. 485 χάριν made from χάριν in L.

487 έπαιρθος mss.: έμπαιρθος Nauck.

488 Dindorf suspects these two vv.: Bergk would place them after 478.

478 Π. ταύτης δὲ δεινὸς ἑμος: the article is explained by the preceding verse:—'It is as he says: *she* inspired that strong passion (of which he has spoken, 431 f.).' This is a compressed way of making two admissions,—'love was the real motive, and she was the object of that love.'—Some commentators hold that δεινὸς here means simply, 'very' (or 'most') 'potent.' The evidence for this supposed use of the article is examined in the Appendix.


479 καὶ τὸ πρὸς καίνυμ, what is on his side (in his favour) too: *O. T.* 1134 πρὸς σοῦ γὰρ αὐτῷ ἐμοῦ φράσεω (n.).

488 Εἰ τῇ τῆνδ' ἀμαρτ., instead of εἰ τῇ τῶνδ' ἀμαρτ.: *O. C.* 88 ταύτην (instead of τοῦτ) ἔλεξε παύλαν, n.—νεμισθ = νομισθ., *O. C.* 879 n.

484 γε μὲν δὴ as *El.* 1243 ὅρα γε μὲν δὴ κ.τ.λ. Blaydes remarks that these particles do not elsewhere follow ἐπει, and therefore alters the text (cr. n.). But their combination with ἐπει here is quite correct: 'since, however, you do know all,' etc. Just so they follow a participle in Eur. *Helen.* 1259 δίδων γε μὲν δὴ (i.e., when you do give anything) ἀδυνατεῖς μηδὲν διδόν.—κάνους τε καὶ σίγα κ.τ.λ.: Eur. *Ph.* 762 σε τῇ τῆν τ' ἐμοὶ χάριν.

486 στέργε: cp. Eur. *Andr.* 213, where Andromachë is giving Hermione the same kind of advice:—χρὴ γὰρ γυναικα, κῶς κακὸς ποτ' ὀλοίρ, | στέργει, ἀμιλλάν τ' ὁδ' ἐχειν ὁραμάτιστοι.—λόγοις ὁσ' εἰσά γι' τῆνδ', alluding to the assurance given in 462 ff.: for ἐς, 'with regard to,' cp. *Ph.* 1053. The reference is not to Deianeira's reception of Io in 310—334.—ἐπιδεῖκνυμ, unalterably,—i. e., so that the promise shall be kept: cp. 827: *Ph.* 1197 ἵπποι τῶν τόδ' ἐπιδεῖκνυμ. The conjecture ἐπίδεικνυμ is plausible, but not necessary.

488 Either τὸλ' or χρονιον ought 2 logically to be absent.
ΔΗ. ἀλλ' ὤδὲ καὶ φρονοῦμεν, ὡστε ταῦτα δράν,
κοῦτοι νόσον γ' ἐπακτῶν ἔξαροῦμεθα,
θεοῖς δυσμαχοῦντες. ἀλλ' εἰσῳ στέγῃς
χωροῦμεν, ὡς λόγων τ' ἐπιστολάς φέρρης,
ἀτ' ἀντὶ δόρων δώρα χρὴ προσαρμοσάι,
καὶ ταῦτ' ἀγγῆς· κεῖνον γὰρ ὤδε δικαίᾳ σε
χωρεῖν, προσελθὼν ὤδὲ σὺν πολλῷ στόλῳ.

στρ. ΧΟ. μέγα τι σθένος ἁ Κύπρις ἐκφέρεται νίκας αἰ. ἡ.
καὶ τὰ μὲν θεῶν
3 παρέβαν, καὶ ὡς Κρονίδαν ἀπάτασεν ὁ λέγων, 500
4 οὐδὲ τὸν ἐνυνχον 'Αἰδαν,
5 ἡ Ποσειδάωνα τινάκτορα γαίας.

491 νόσον γ' ἐπακτῶν ὡδ' ἐπακτῶν Λ (cp. 414). Nauck writes νόσημ' ἐπακτῶν.—
ἔξαροῦμεθα Τ, Βατ., Β' ἔξαροῦμεθα Λ, Α, with most mss., and Ald. 494 α' τ'
ἀντὶ] ἀντὶ Λ. 495 κεῖνον] κεῖνον Λ, with ε written over εἰ by a late hand::
κεῖνον Α and Ald. 497—600 L divides the vv. thus:—μέγα— κύπρος— καὶ

489 καλ emphases φρονοῦμεν ('I do think thus'); cp. 314, 600.

490 καὶ emphases φρονοῦμεν ('I do think thus'); cp. 314, 600.

491 νόσον γ' ἐπακτῶν ἔξαροῦμεθα, lit., 'take up (the burden of) a trouble which I should bring upon myself,'—viz., the anguish of a vain fight against all-conquering 'Ερως. The schol. rightly explains ἐπακτῶν by ἀκδαὶρετον: as does the schol. on Eur. Ph. 343 γάμων ἐπακτῶν ἔτως. This view is confirmed by the presence of γε, meaning, 'at any rate I shall not add to my own woes.' For a parallel use of ἐναγεθη, cp. Lys. or. 4 § 19 πολύ μείζω συμφοράς ἐμαυτός...ἐπα-

γεθηθέναι: Dem. or. 19 § 250 ἀκδαὶρετον αὐτοῖς ἐναγεθοῦται δουλεῖα. For ἔξαρο-

μεθα cp. Od. 1. 84 ἔθα ἔτη δ' ἄντιος ἀναρχον δοκεῖσθαι ἔξηραστο μεθοῦς ('take up,' i.e.,

'win'). The simple ἄρομαι is often so used, with ref. either to 'winning' a prize, or 'taking up' a burden (O. T. 1225 ἐστάθη πένθος, Ἀντ. 907 ἱμάνθων πόνον). This ἄρομαι can be replaced by the rarer ἔξαρομαι just as φέρομαι, in a like sense (402 n.), by the rarer ἐκφερο-

μαι: El. 60 καθένες καταλεῖς.

Others understand:—(1) 'I shall not heighten the trouble already brought upon me by others' (viz., the introduction of Iola into the house, 376). But this sense for ἔξαρομεθα is strange: and γε is then weak; hence Nauck read νόσημα'. (2)

'I shall not try to shift that trouble from myself': i.e., 'I shall not try to put away the grief of these tidings by vain complaints against the gods.' This last version seems impossible.

θεοῖς δυσμαχοῦντες: Ἀντ. 1106 ἀνάγκη δ' οὐχὶ δυσμαχητέον. The compound means, 'to wage an up-hill fight': cp. δυστοκεῖν, δυσθανατεῖ. For the masc.

plur., used by a woman with ref. to herself, cp. El. 399, Eur. Hec. 511.

493 λόγων τ': the elision gives a quasi-caesura: cp. Ph. 101 π.—λόγων...

ἀπακτῶς—mandates consisting in words' (defining gen.), i.e., her (verbal)

messages to Heracles, as distinguished from the δώρα. Sophocles, like Aesch.,
uses ἐπακτῶς only in the general sense of 'mandate' (O. C. 1601, Α. 781): Eur.
uses it also with ref. to a written letter (I. A. 111 etc.).

494 Π. προσαρμόσατι, lit., 'adjust'; i.e., 'give in fitting recompense.' But Deianeira's choice of the word has been influenced by her secret thought,—already turned towards the philtre which she would apply to Heracles: cp. 687 ἦσω νυ ἀρτίχρωτον ἀρμόσωμι πε.; And at the same time the word is unconsciously omis-

nous (cp. 757 προπτυσσήται).

This is the first mention of the fateful gift. An unobtrusive significance is
given to it by two traits of expression. (1) δώρα is drawn into the relative clause
DE. Indeed, mine own thoughts move me to act thus. Trust me, I will not add a new affliction to my burdens by waging a fruitless fight against the gods.—

But let us go into the house, that thou mayest receive my messages; and, since gifts should be metely recompensed with gifts,—that thou mayest take these also. It is not right that thou shouldst go back with empty hands, after coming with such a goodly train.

CH. Great and mighty is the victory which the Cyprian Strophe, queen ever bears away. I stay not now to speak of the gods; I spare to tell how she beguiled the son of Cronus, and Hades, the lord of darkness, or Poseidon, shaker of the earth.

(�. C. 907 n.), and resumed, with a light emphasis, in kal 'tai': cp. Ph. 1247 ἅγια ἑλέαι θυάτηρ ζωῆς, ἀλλ' ἐνθαῦμα ἐναντία. ὅλως μεθείπται τῶν (ἅγιων). On the other hand in 183 ἀγορά' ἀπραξίας, and 751 ἀγόρα τροπαια κ.τ.λ., an attendant train is implied.—

Δικαια: cp. 409.—ἐθέλει is explained by σύν τ. στόλων: it should not be taken with τολλω, nor as = ἔθελο (O. T. 7).

497—530 First ἐπάσα. Strophe (497—506) = antistrophos (507—516): epode 517—530. For the metres see Metrical Analysis.

In the scene which has just ended, testimony has been borne to the omnipotence of Love (441 ff.). The Thracian maidens set out from this theme. Thence they pass to another, which the same scene might well suggest. Deianeira, the much-tried wife, has now a rival in the affections of her lord. The Chorus recalls a far-off day, when, in her youthful beauty, she was the prize for whom Heracles strove with Acheious.

497 μέγα το στόλον… νύκας = μεγαθεύμα τοῦ νίκην: the victory which she carries off is the glorious proof of her might. Cp. O. C. 1088 σέβει τ' ἐν νίκην.—

501 τὸν ἐννυχτόν: Ἀδαν: O. C. 1559 ἐννυχών ἄνισ: Cr. l. 15. 187 τρεῖς γάρ τι' ἐν Κρόνω εἰμι ἄλφεισιν, οὐ τέκε 'Ρειν, | Ζεῦς καὶ ἐγώ, τρίτας δ' Ἀδαν ἐνθρόνυμοι ἀνάσων. The allusion is to Pluto carrying off Persephone.

502 Ποσειδώνα, the regular Homeric form: L, which has posedipos here, conversely gives posedipos (where Poseidoun is most probable) in O. C. 1494. Poseidon was as little true to Amphitrite as Zeus to Hera: Propert. 2. 26. 46 Νερτινος φρεταί παρ in amore loci. Thus Tyro (the subject of a play by Sophocles) bore Pelias and Neleus to the sea-god. At Aegina the cult of Poseidon was combined with that of Aphrodite (Plut. Quaest. Gr. 44: Athen. xiii. p. 590 f.).
6 ἀλλ’ ἔπε τάνδ’ ἀρ’ ἄκοιτων
7 τίνες ἀμφίγυνοι κατέβαν πρὸ γάμων,
8 τίνες πάμπληκτα παγκόντα τ’ ἐξῆλθον ἀεθλ’ ἄγωνων;
ἀντ.
ο μὲν ἦν ποταμοῦ σθένος, υψίκερο τετράορον
2 φάσμα ταύρου,
3 Ἀχελώος ἀπ’ Οἰναδάν’ ὁ δὲ Βακχίας ἀπὸ
4 ἡθεὶ παλύτονα Θηβας
5 τόξα καὶ λόγχας ῥόπαλον τε τινάσσων,

504 τίνες ἀμφίγυνοι] τίνες, omitted in the mss., was added by Hermann.
505 γάμων, τίνες] γάμων τίνες L.
506 παγκόντα τ’ ἐξῆλθον] Blaydes writes παγκόντα ἐπεξῆλθον. — For ἐξῆλθον, Wakefield conj. ἐξηράνον: Nauck, ἐξηράνον (with ἀθλ’).

—τινάκτορα γαλας=ἔννοιαίων, ἐννοιακόν: Ἱομ. ημην. 2. 2 γαλή κινηθήμα καὶ ἀτεργέτω χαλάσση.
503 ΣΕ. ἐπὶ τάνδ’... ἄκοιτων, ‘to win Deianeira as bride’ (predicate): for the prep., cp. Ph. 591 ἐπὶ τοῦτον... | ...πλέουσαν: Xen. Cypl. 1. 2. 9 ἦσαν...ἐξηράνον...ἐπὶ δραγμόν. — ἀμφίγυνοι: the prep. expresses the idea, ‘two’; the second part of the compound suggests that of ‘stall-wart,’ ‘vigorous.’ Thus the epithet is of the same class as διστόλος (O. C. 1055), said of two persons who are travelling. It seems more likely that Sophocles here used ἀμφίγυνοι with an original boldness, than that he was directly thinking of the Homeric ἐγχεισιν ἀμφίγυνοις (II. 13. 147): where the adj. has been explained as (a) ‘having a γώνιον, a limb (of iron), at each end,—the λόγχη, and the σαρωτήρ: or (b) ‘having a λογχή curved (γω) on both sides’: but Leaf ad loc. suggests (c) ‘bending to either side,’ ‘elastic.’ The primary notion of γώνιον is, ‘a flexible limb.’

Other explanations of ἀμφίγυνοι here are these:—(1) ‘With massive limbs,—ἀμφί being intensive, (a) ‘Dexterous combatants’: cp. ἀμφίθεσις. (3) ‘Of dissimilar forms,—i.e., man and bull.
κατέβαν, in certamen descendunt. — Xen. An. 4. 8. 27 ἤγουινωτο ἐπὶ ταύρες κτ. κλ. καὶ καλὴ τέθα ἐγένετο πολλαὶ γάρ κατέβησαν, —πρὸ γάμων, ‘for it,’ i.e., to win it (= ὕπερ): not, ‘before it.’ In πρὸ, just as in ‘for,’ the two notions are closely linked. Cp. O. T. 134 πρὸ τοῦ ταύρος (on his behalf): El. 495 πρὸ τῶν (on this account).
506 ΣΕ. ταμπλήκτα: schol. πληγών μεστά: cp. 50 πανάκερν’. (It is over
refining to explain it as referring to the various kinds of blow, 517 f.) — παγκόντα τ’: the dust raised by the combat is the proverbial symbol of violent effort; neither can win ἀκοιτώ. Cp. Óv. Am. 1. 15. 4 Præmia militiae pulvinuenta sequi. Ovid may have had παγκόντα in mind when he described Heracles and Acheleous as throwing handfuls of dust at each other (Met. 9. 35 f.): Ille cavis hausto spargit me pulvere palmis, Inque vicem fulvæ itae fluvacit arenae. For the accumulated compounds of τάν, cp. 660 f. ἐξῆλθον ἀθλ’: 159 n. ἀθλα (= ἀθλοῦν) ἀγώνων: cp. Ph. 507 ἰσολοστῶν τύνων | ἀθλ’ (n.).

Achelous fights, then, as the ἐναργὴς ταύρος, —not merely as the ἄνδρειο κότος βουθηρος (12). — Sophocles is here following the traditional version. The Homeric Scamander, in conflict with Achilles, roars ‘like a bull’ (μεμυκόν Ἰτίς ταύρος, II. 21. 277). ἐπεξῆλθεν ὀρνηθέντες (says the schol. there) τον Ἀχελωνον ἐκατοφλως ἀγωνιζόμενον. The taurine form was given to Acheleous, in that combat, by Archilochus (schol. id.), by Pindar (schol. II. 21. 194), and by the logographer Pherecydes (Apollod. 2. 6. 5): perhaps, too, by Panyasis, the author of an epic Ἱδρύλεα. An engraved
But, when this bride was to be won, who were the valiant rivals that entered the contest for her hand? Who went forth to the ordeal of battle, to the fierce blows and the blinding dust?

One was a mighty river-god, the dread form of a horned and four-legged bull, Achelous, from Oeniadae: the other came from Thebè, dear to Bacchus, with curved bow, and spears, and brandished club, Antistrophe.

507 τετράδρωον MSS.: and so Eustathius in two places (p. 1313. 6, p. 1734. 10), though in a third (p. 573. 27) τετράδρωον, as Brunck writes. 508 Αχελώος [Αχελώος] ἄελυκος L (not ἄελυκος). 510 Βασιλείς Brunck: Βασιλείς MSS. and Ald.—ἀτο made from ἄτο in L. Cp. 539, 557. 512 λόγχας Blaydes writes λόγχας.

gem in the British Museum (King, Antiquae Gems II. pl. 34, fig. 3) shows Achelous as a bull, preparing to butt at Hercules. The gem is older than the time of Sophocles, and may, as Mr. A. S. Murray thinks, have followed the rendering of this subject on the still more archaic throne of Apollo at Amycla, (Paus. 3. 18. 5). Cp. 512. This fight was a favourite theme in art: for the literature, see Roscher, Lex. p. 9.

Ovid (Met. 9. 1—100) departs from the old Greek version: his Achelous begins the fight in quasi-human form,—then turns into a serpent (63),—and then, as a last resource into a bull (80).

509 ἄνθρωπος Ολυμπίας: a town in Acarnania, on the west bank of the Acheilous. It was about ten miles from the mouth of that river, which is described by Thuc. (2. 102) as ἐν θάλασσαις ἐξεις ποϊ Ολυμπίας καὶ τὴν τόκον αὐτοῦ περιλαμβάνων. Marshes, due partly to the lake Melité, insulated the hill on which the town stood, and made it a strong one. The name was familiar to Athenians in the poet’s time. Oeniadae was long a centre of anti-Athenian influence in western Greece. It was unsuccessfully besieged by Pericles (Th. 1. 111, 454 B.C.); but, under pressure from the other Acarnanian towns, was received into the Athenian alliance by Demostenes in 434 B.C. (Th. 4. 77). The site (now Tricardo) was first identified by Leake.

Oeniadae was some twelve miles w.s.w. of Pleuron. As Hercules arrives from his famous home to the east, so it is fitting that the river-god should come from the western town which was a chief seat of his worship. The head of the Acheilous appears on coins of Oeniadae.

510 Βασιλείς: Ant. 1122 Βασιλείς, Bασιλείς | ὄ ματρόπολιν Θήβαι | ναετῶν (n.). Heracles was born at Thebes (116 n.).—ἄτο: L’s accent, ἄτο, represents the doctrine of some grammarians that the accent of the prep. suffered ana­ strophé when it stood between adj. and subst. (or subst. and adj.): see Ellen dt Lex. p. 78 b. There is more reason for this when the subst. precedes e. g., Πάντων ἄτο διερχόμενοι (II. 2. 877) is more natural than Βασιλείς ἄτο Θήβαι. Modern editors differ: nor is their practice always consistent. But in all such cases it seems better to regard adj. and subst. as forming a single expression, and therefore to keep the normal accent. 511 f. παλιντόνα, ‘back-bent,’ is a general epithet, referring to the shape of the bow; not to its being ‘drawn back’ in shooting, nor to its ‘springing back’ after the shot. It seems properly to have denoted a bow of which the curvature was in a direction contrary to that in which the archer bent the bow when drawing it. See Appendix.

λόγχας, two spears, in Homeric fashion: cp. II. 3. 17 ff., where Paris is armed with κάμπυλα τόξα, βίρος, and δίδο διδύμο. (Not, ‘pointed arrows,’ as Paley renders.)—ρύθαλον, the club, made from a wild-olive tree which Heracles had plucked up by the roots on Mount Hellenon: cp. Theocr. 35. 206 ff., where he carries this βραχτον in his right hand, and his bow in the left: Apollo. Rh. 2. 34 καλαυροσπά τε τριχειαν | …δρειτρεφεσ κοτίνοιο.—τινάσσων would suit λόγχας (II. 12. 308 δίδο δούλα τινάσσων) as well as ρύθαλον, but not τόξα, for which a word such as ἔξων or νομού must be supplied: cp. n. on 353.—The picture is not distinct; his right hand must wield the club; his left may hold either bow or
spears,—the other weapon being slung about him. As to the archer type of Heracles, here partly blended with the hoplite, cp. Ph. 737 n.

518 άλλας here simply = ὁμός: Hermann compares Mosch. 2. 48 δι᾽ αυτοῦ δὲ ἐστάσαν ἰλόν ἐκ ἄρφος αὐγάλωο τὸ φόβος ἄλλα ἡ ἡμέρα. ἦσαν (epic = ἵνα) ἦσαν μέσον: so Theocr. 22. 183 (of a fight) ὁ δὲ εἰς μέσον ἦλθεν Λυκήνας. —λέχεων: the plur., as Ant. 630 ἀπάται λέχεων, O. Τ. 821 λέχη...τοῦ θαυμάτου.

518 μόνα δὲ: whereas in an ordinary ἄγων there were several ῥαβδοῦχοι.

...εὐλεκτρος: in Ant. 795 the epithet of a bride: here, of the goddess who gives fair brides to men. —ἡμῶν here refers to the umpire as an impartial judge between two competitors.—ῥαβδοῦχος (= ἐρραβδοῦχος). The officials who maintained order in the contests at the great festivals were called ῥαβδοῦχοι: Thuc. 5. 50 ἐν τῷ ἄγων ὑπὸ τῶν ῥαβδοῦχων πληγώσασθαι. The term included the notion of ‘umpire’: Plat. Prot. 328A πειθθήσεται μοι ῥαβδοῦχον καὶ ἐπιστή αὐτῇ καὶ πρύτανι ἔλθει, δι᾽ ὃν φυλάξει τὰ μέτρα μῆκος τῶν λόγων ἐκάτερον. The verb ῥαβδοῦχει occurs only here, and ῥαβδοῦχος itself is post-classical: but cp. Hesych. (s. n. ῥάδος), καὶ ὁ βραβευτὴς ῥαβδοῦχος.

Aphroditiē is here the only person near the two combatants (ξυνόυσα): Deia-

neira views the fight from afar. But the scene was not always so conceived. Thus the Megarian ἰθαγος at Olympia contained a group of figures in gilt cedarwood, of which Paus. (6. 19. 12) says: Ζεὺς δὲ ἐνταύθα καὶ ἡ Δημάρδα καὶ Ἀχέλων καὶ Περσίππη ἦσαν, Ἀρης τε τῷ Ἀχέλων βοηθῶν.

517 τοῦ ἄχρος κ.τ.λ. In this compressed description of the fight, the two combatants figure alternately. (1) Heracles deals blows with his fists (χρός πάταγος),—then retires a little, and sends a shaft from his twanging bow (τόξων πάταγος). (2) Acheilous charges, and the hero’s club rattles on his horns (κράτων πάταγος). (3) Then Heracles, turning to the wrestler’s arts, endeavours to grapple with Acheilous, to spring upon his back (ἡμικλίτοι κλήμαι). (4) The tauroform god butts at his adversary (μετωπων πληγματα). And the account fits closely with the words, στόρος ἄρα.

For ἄνω μέν... ἢ ἄλη, cp. Ant. 806 n.

518 ἀνάμιγδα = ἄναμωξις, suggesting the confusion of sounds. The form is a rare one: but Nicander has ἀμυλωξία (Alex. 570, Ther. 912). Cp. 839 ἀμυλωξία. 

κράτων. A prominent mention is given to the horns, since the story was that Heracles broke off one of them. Cp. Ovid M. 9. 85 rigidum fera dextera cornu | Dum tenet, infregit, truncaque a
the son of Zeus: who then met in combat, fain to win a bride: and the Cyprian goddess of nuptial joy was there with them, sole umpire of their strife.

Then was there clatter of fists and clang of bow, and the Epode. noise of a bull's horns therewith; then were there close-locked grapplings, and deadly blows from the forehead, and loud deep cries from both.

Meanwhile, she, in her delicate beauty, sat on the side of a hill that could be seen afar, awaiting the husband that should be hers.

In L. the letters ταυ end a verse, and after υ a letter has been erased: but the next v. begins with πελαον (not ελιων).—κεφαλα. Wunder alters this to μετώπους: and in 521 f., instead of ὑν δὲ μετώπων ὀλέντα | πληγματα, writes ὑν δ' ὀλέντα | πληγματα. Wecklein adopts these changes. 520 ὑν δ'] ὑν δὲ L.

fronte revellit. Acheolois ransomed it by giving his conqueror the horn of Amaltheia, or cornucopia (Apollod. 2. 7. 5). This gift, which Heracles transferred as the bride-price to Oeneus, was explained as a symbol of the increased fertility gained by works which altered the course of the Acheoloi (Strabo 10, p. 458).

520 ὑν with plur. subj.: the so-called schema Pindaricum: Hes. Theog. 825 ὑν ἐκατὼν κεφαλα (cp. id. 321): Pind. fr. 75. 15 τὸτε βάλεται τὸν ἐπ' ἀμβρότων χόου' ἐραται | τον φόβαι: Eur. Ion 1146 ἐν' δ' ὑφαιναι γράμμασιν τοιαύ' υφαί. In this constr., the sing. verb always precedes the plur. subject. 'As the sing. is the general and the plur. the particular, we have not so much a want of concord as an afterthought' (Gildersleeve, Introdt. to Pindar, p. lxxxviii.). The genuine examples in Pindar are not numerous.

αὐτοκλειοι κλίμακες. Ancient writers mention the κλίμακας as a wrestling trick, but do not explain it (Hesych. s. v. κλίμακες: Pollux 3. 155). The scholi. here had evidently no clear notion of it: κλίμακες: αἱ ἐπιωθάδαις (a literal paraphrase) παρὰ τὸ μῦθεν καὶ κατὰ αὐτὸν στρέφει σειμερο. Hermann explains it thus;—the wrestler turns his adversary round, seizes him from behind, and springs on his back, so as to force him down. He relies on Ov. Met. 9. 50—54, where Heracles shakes off the embrace of Acheolus, and then, with a strong push from his hand, protinus aversit, tergoque movens inhaesit. For the view that this is the κλίμακα see Appendix. The Acheoloi of Ovid, it should be re-remembered, is at that moment the horned man, not yet the bull (cp. n. on 507 f.). At any rate κλίμακας was a familiar term in Greek wrestling: cp. Plato comici Prócheis fr. 2 χαλεψ, οὐμαι, μεταπτερευόμενος αὐτὸν διακλίμακας τε (explained by Hesych. as διακλίμασας). For a like use of wrestling terms, cp. Ar. Eq. 362 f.

One of the subjects on the archaic throne of Apollo at Amyclaes was ἡ τρόπος Ἀχελώων Ἴρακλεώς πάλη (Paus. 3. 18. 5).

521 f. μετώπων...πληγματα, blows from the forehead; the bull is now butting (κρίττων) at Heracles,—as shown on the gem mentioned above (507 L, n.). Schol.: οἱ γὰρ ταύροι τοῖς κέφαλι καὶ μετώποις μάχονται.—στόχος, in the strenuous effort. Cp. Cic. Tusc. 2. 23. 56 (quoted by Billerbeck and others) pugiles eliam cum feriunt adversariurn in iactandis cistibus ingemiscunt,—not from pain or fear, he adds, but because the very utterance helps to brace up the nerves (omne corpus intenderit).

524 f. τηλαυγεὶ, 'seen afar,' 'distant': Theog. 550 αὖ τηλαυγέος φαινόμενος σκοτίας: Ar. Nub. 281 τηλεφανέος σκοτίας: cp. τηλωτός (n. on Ph. 216).—Others take it actively, 'seeing (= giving a view) from afar' (cp. τηλεσκότος). Diod. 1. 50 has this use: τὴν χώραν αὐτοίς συνεργοῦσα πρὸς τὸ τηλαυγέστερον ὄρον. But it seems less probable here.—ধ্বে: Nonnus 43. 13 (quoted by Schneidewin) makes Delaneira watch the fight from the bank of a river. Did he, then, take ἰδὼν here as = ἰδὼν? ( Cp. Ant. 1132 n.)—τὸν ἄνθρωπον, emphatic (cp. 265): the husband who was to be hers.
526 ἠγώ δὲ μάτητι μὲν ολα ψαρίζει. τὸ δὲ ἀμφινείκητον ὅμμα νύμφας ἔλευθον ἀμέμεινεν.
κατὸ ματρὸς ἄφαρ βέβακεν, ὦται πόρτις ἐρῆμα.

ΔΗ. ἦμος, φίλαι, κατ’ οἶκον ὁ ἕνως θροεῖ ταῖς ἀρχαλάτοις παιδίν ὤς ἐπ’ ἐξώδος, τῆςς θυραῖος ἡλθον ὃς ὑμᾶς λάβρα, τὰ μὲν ψάρονσα χερσίν ἀτεχνησάμην, τὰ δ’ ολα πάσχω συνκατοκτικομήνειν.
κόρην γὰρ, (οἵμα δ’ οὐκέτ’, ἀλλ’ ἔξευγμένῃ) παρευσάδευγμαι, φόρτον ὦττε ναυτίως, λωβητόν ἐμπόλημα τῆς ἐμῆς φρεινός.

527 τὸ δ’ ἀμφινείκητον ἵβ. τὸ δ’ ἀμφινείκητον ἱβ. 528 ἔλευθον Porson: ἔλευθον MSS.

The words ἐγὼ δὲ μάτητρ (if no others) are unquestionably corrupt. They have been explained to mean:—'I speak as a mother' (or 'her mother') 'might speak': i.e., with all a mother's tender sympathy. If anything could increase the strangeness of such language, it would be the fact that the young maidens of Trachis are speaking of one who is old enough to be their mother. Or: (2) 'I tell the story as her mother told it,'—a way of explaining how they describe what they had not seen. This needs no refutation.

The true key to this passage depends on observing the sequence of topics. (1) In 517—522, τὸν ἤν χερσίν...στὸν ἀμμόν, we have a brief picture of the fight. (2) Then vv. 523—525, τὸ δ’ εὐσίς...ἀκολούθες, mark Deianeira’s suspension. (3) Next comes the obscure parenthesis, ἔγω δὲ...φρεινός. (4) And then we return, at v. 527, to Deianeira’s suspense,—not, however, in a form which adds anything new to vv. 523—525, but in one which merely repeats their substance:—τὸ δ’ ἀμφινείκητον...ἀμέμεινε.

Now, to justify such a repetition, it is manifest that (2) and (4) should be separated, not by a mere parenthesis, such as (3) now is, but by some further allusion to the fight. This inference is strengthened by the phrase, τὸ δ’ ἀμφινείκητον δώμα νύμφας, which gains point if a reference to the πέτος has immediately preceded.
[So the battle rages], as I have told; but the fair bride who is the prize of the strife abides the end in piteous anguish. And suddenly she is parted from her mother, as when a heifer is taken from its dam.

DE. Dear friends, while our visitor is saying his farewell to the captive girls in the house, I have stolen forth to you,—partly to tell you what these hands have devised, and partly to lament my sorrows in your company.

A maiden,—or, methinks, no longer a maiden, but a mistress,—hath found her way into my house, as a freight comes to a mariner,—a merchandise to make shipwreck of my peace.

530 ὡτει A: ὡτερε L. Nauck would delete the word: Hense would change it to τὸροι.
581 θροει made from θροει in L.
584 φράσωνα τι: φράσωσα L.
588 This v. was omitted by the first hand in L, and added in the margin by S.

marriage, while the hero did various exploits. (Apollod. 2. 7. 6: Diod. 4. 36, who speaks of three years.) Then, having accidentally slain a youth in the house of Oeneus, Heracles departed with his wife and infant son (Hyllus) to Trachis.—ἀφαίρεσι is not necessarily inconsistent with that version: it means merely that the result of the fight at once transferred Deianeira from the care of her mother to that of a husband.

530 ὡτει is preferable to ὡτερε (cr. n.) in the first foot of the glyconic verse: for this use of it, cp. 112, 367, 537, 609, 703, 768, 1071.—πόρτις ἢρμια: Schneidewin compares Anacreon fr. 52 αὖ τε νεβρῶν νεοθηλᾶ ἔγετα ὧν θηρὶ κεροπέτα | ἀπολειφθεῖς ἀπὸ μητρὸς ἐποιήθη. The image is especially suitable to one who was destined to have no secure or permanent home.

581-582 Second ἐπεισόδιον. Deianeira confides to the Chorus her plan for regaining her husband’s love: she will send him a robe, secretly anointed with a philtre.—Lichas enters (588) he receives the robe from her, and departs bearing it to Heracles.

581 Η. ἦμοι (155 n.): this is the only Attic instance of the epic τῷμοι.—ὁ ἔφοι, merely as a guest from a distance; Lichas was no stranger to her (cp. 232, 310).—θροει seems to imply that their voices could be heard within, and that therefore she felt safe from sudden interruption.—ταυτα ἄχμ. ταυτιν: who charge him with messages to their kinsfolk and friends among the Oechalian captives with Heracles: these maidens were ἔχαλ-
καὶ νῦν δὺ οὖσαι μίμωμεν μᾶς ὑπὸ χλαῖνης ὑπαγάλλημα. τοιάδε Ἡρακλῆς,
ὁ πιστὸς ἦμιν κάγαθος καλοῦμενος,
οἰκοῦρι αὐτός ἐπάνεμψε τοῦ μακροῦ χρόνου.
ἐγὼ δὲ θυμοῦσαι μὲν οὐκ ἐπισταμαί
νοσοῦντι κείμεν τολλὰ τὴδε τῇ νόσῳ:
τὸ δὲ αὐξούκειν τῇ ὀμοῦ, τίς ἄν γυνὴ
dύναι, κοινονοῦσα τῶν αὐτῶν γάμων;
ὁρῶ γὰρ ἡβην τὴν μὲν ἑρπονταν πρόσω,
τὴν δὲ φίλονονταν ὅν ἀφαρπάζειν φιλεὶ
ὀφθαλμὸς ἄνθος, τῶν δὲ ὑπεκτρέπει πόδα.
ταῦτ' οὖν φοβοῦμαι, μὴ πόσος μὲν Ἡρακλῆς
ἐμὸς καλητὰ, τῆς νεωτέρας δὲ ἀνήρ.

539 οὖσαν Blaydes conj. οὖσα.—ὑπὸ [ὅ] ὑπὸ (from ὑπὸ) L: cp. 510 ὑπὸ, and comment. there. 541 After πιστὸς four or five letters have been erased in L. 542 ἐκείνης [ἐκείνης] ἐκείνης L. 547—549 τὴν μὲν ... τὴν δὲ] Musgrave conj. τῇ μὲν ... τῇ δὲ: Nauck, τῆς μὲν ... τῆς δὲ.—ἀν ἀφαρπάζειν κτλ.] Nauck formerly conj. τῆς μὲν ἀφαρπάζειν φιλεὶ [τὸ κάλλος ἀνὰρ.—οφθαλμὸς] Meineke conj.

τὸν and λαβητὸν ἐμπόλημα marks that the φῶς, too, is disastrous; but the way in which it is so is left indefinite. There is no explicit reference to overloading.—For παραισθήσεις cp. Arist. De part. anim. 1 (p. 662 a 9) ἀναγκαίως ...παραισθήσεις τοῦ ἱδρυόν ἀμα τῇ τροφῇ (=‘to receive incidentally’). So, here, the παρά seems to mean strictly, ‘have received as an incident of receiving the others’ (loll’ having come in among them); cp. παραπολύτως etc. The objection to taking the prep. as =‘surreptitiously’ (=λαθραίως in 377) is that Deianeira was the victim, not agent, of the fraud.

λαβητὸν in active sense, as Pl. λόβητα ἔστη, words of contumely.—ἐμπόλημα, a thing gained by traffic; here, an ‘acquisition’ (in an ironical sense).—τῆς ἐμῆς φύσεως with λαβητὸν: cp. the gen. after λυκαρμίης, ἀλέθροις, etc. It might also depend on the phrase λαβητον ἐμπόλημα as =βλαβὴ. Others understand: a disastrous merchandise, (bought by) my loyalty to Heracles’ (τῆς ἐμῆς φύσεως as gen. of price).

539 δ’ οὖσαι, both of us: O. T. 1505 διαλύσαμεν δ’ ὅτε (n.)—μᾶς ὑπὸ χλαῖνης: Eur. fr. 606 ὅταν δ’ ὅτε ἄνδρος χλαῖνων εὕγεινος πέτεις: Theoc. 18. 15 Ζαῦσ τοῦ θυγάτηρ ὑπὸ τῶν μιᾶς ἐξεῖχο χλαῖνων (shared the bed of Menelaus), For ὑπὸ with gen. in this sense, cp. Ant. 65 n.—ὑπαγαλλημα: Ant. 650 n.

Mr A. S. Murray has shown me a curious illustration of this passage. A vase of the 6th cent. B.C., now in the British Museum, depicts two women under the same χλαίνα,—a symbolical representation, perhaps, of a common grief.

541 δ...ἡμυῖν καλοῦμεν=$δ’ ἡμεῖς...ἐκαλοῦμεν: though in O. T. 8 δ’ τὰς κλείνουσας...καλοῦμενος the dat. goes with the adj.—πιστὸς κτλ.: cp. O. T. 385 Κρέων δ’ πιστῶς, Ant. 31 τῶν ἀγαθῶν Κρέως.

542 οἰκουρία, sc. δώρα: τοῦ μακροῦ χρόνου (gen. of price), for the long time during which she has been his true wife. Cp. Eur. H. F. 1371 (Heracles bewailing Megara) σ’ τ’ ὀδοῦ ὅρων, ὡ τάλας, ἀπόλεσα, ἵππερ σὸν τάμα λεκτρ’ ἐβρύσθ’ ἀφαβίσσ, μακρὰς διαντίουσ’ εἶ δόμοις οἰκουρίας.

545 οὐκ ἐπισταμαί, am incapable of it: cp. 583: Ant. 686 n.—τῆς τῇ νόσῳ, a very rare substitute for the cogn. accus. It is justified by the fact that νοσεῖν is a word of such wide meaning; while τῆς τῇ νόσῳ here signifies, ἔρωτι. So in Aesch. P. V. 384, τῆς τῇ νόσῳ νοσεῖν, the dat. really means, ‘to be dis-tempered in this special way’ (viz., by good sense).

547 τὸ δ’ αὖ ἔννοικα: the inf. with art., placed, at the beginning, gives an
And now we twain are to share the same marriage-bed, the same embrace. Such is the reward that Heracles hath sent me,—he whom I called true and loyal,—for guarding his home through all that weary time. I have no thought of anger against him, often as he is vexed with this distemper. But then to live with her, sharing the same union—what woman could endure it? For I see that the flower of her age is blossoming, while mine is fading; and the eyes of men love to call the bloom of youth, but they turn aside from the old. This, then, is my fear,—lest Heracles, in name my spouse, should be the younger’s mate.

indignant tone: ‘but as to living...’ etc. 

 Cp. Ant. 78 τὸ δὲ | βίᾳ ποιητῶν ὄραν ἐφιν ἀμαξανος. 

 547–549 The text of this passage is, I believe, sound, though the dictation is bold, and somewhat careless. The οὐ ἡσθή (Ioī’s) is growing to the perfect flower, while the other (Delaneira’s) is declining. (Cp. Ar. Lys. 596 τὴν δὲ γυναῖκα συμμέτρε ὁ καιρὸς.) In what follows, these points may be noted.

 (1) ὂν, fem., refers to the two phases of ἡσθή just mentioned. The gen. is partitive: ‘of (out of) these ἡσθῆ, the eye delights in the ἄνθος.’ Here ἄνθος is a shorter way of expressing τῷ ἄνθοις ἡσθή—ἡσθή which is in its early bloom. ὡν could not, surely, refer to τὴν μὲν ἔρωσιν πρῶς only, as if it meant τῶν νέων γυναικῶν (schol.): it must refer to τὴν ὑδρυνωσιν also. Nor, again, could ὡν stand for ὡν τῆς μὲν.

 (2) τῶν δ’ ὑπεκρέτει πῶδα. Here τῶν δ’ ought in strictness to have been τῆς δ’, sc. τῆς φλωροσις ἡσθή. But, in the poet’s thought, τῶν δ’ means, ‘the other kind,’—i.e., the women who represent the φλωρον ἡσθή. The subject to ὑπεκρέτει is not ὕπαθαλαμος, but the man implied by it (ὁ ὄραν). The eye, as being here the guide of the choice, might, indeed, be said to ‘turn the foot aside,’ in the sense of causing that movement; but this would be awkward. For the transition of thought from ὕπαθαλαμος to the person, cp. Eur. Med. 1244 (quoted by Wecklein), ἄγω, ὅ ταιναι χειρ ἐμφ. λαρή ἐφιν, ἀνά, ἐπε τρέ βαλλει ἐπειραν βλώ.

 (3) ὅφθαλμα, said of the eye, means, to seize eagerly upon the beautiful sight (cp. Hor. Sat. 2. 5. 53 Sic tamen ut imis rapias etc.). So we can speak of ‘snatching’ a glance, or of the eyes ‘drinking’ in beauty. There is no allusion to the idea expressed by Aesch. Suppl. 663 ἡσθή δ’ ἄνθος δεπετεν λεω. 

 (4) ὕπαθαλαμος: the swift and ardent glance of the lover is often mentioned in Greek poetry: see esp. fr. 431 νολιν δ᾿ ἐν ὑφει λγα γνηρητηριαν | ἐρωτο, ἀστραπη των ὅματων, ἔκει. 

 Aesch. Suppl. 1103 καὶ παρθενων χωλασαν εμμαροσα ἐτε, πας των παρεδρων ὅματων θελητηριων το- τε νυμ’ ἐκμενεν, λενου πτυκσουν. 

 550 ὑπήτων οὖν, for this reason, then: the pron. is adverbial: cp. Aesch. Pers. 159 ταῦτα ὑπητων ἐγκαν χρωσο- στόλομος δόγμον: Ar. Vesp. 1358 ταῦτα οὖν περι μον δεδοικε μι διαφανο. This seems better than to govern ταῦτη by φοβοθαιμα. 

—τόσις was in Attic mainly a poetical word; but Arist. uses it, as Pol. 7. 16. 18 ὅταν ἤσθη καὶ προςαφερεντη τόσι: where, as here, it denotes the recognised or legal status.—καλληται is right here, because there is a real anxiety: καλληται (which would be fut., like καλει in Ei. 971) would imply too much uncertainty. The subjunctive is similarly preferable to the indicative in Ph. 30 (κεβη) and ib. 494 (ζε- βητη). καλται suits τοσις (‘bear the name of husband’); cp. 149: ἐν γνηρη: denoting here a clandestine relationship, requires ἐν to be supplied. Cp. 561.

 ἄνπρη: i.e., paramour. Cp. the sarcasm of the comic poet Pherecrates (fr. incert. 5) on Alcibiades:—οῦκ ὄν ἄνπρη γαρ [i.e., ἐν νέον ὑπ] Ἀλκιβιάδη, ὃς δοκει, | ἄνηρ ἀπασίν τῶν γυναικῶν ἑστι νῦ.
ἀλλ’ οὐ γάρ, ὡσπερ ἐπινο, ὁργαίνειν καλὸν
γυναῖκα νοῦν ἔχουσαν: ἦ δὲ ἔχω, φίλαι,
λυτήρον λύσφαμα, τῆς ὑμῶν φράσω.

555 ἦν μοι παλαιὸν δόρων ἀρχαίον ποτὲ
θηρός, λέβητι χαλκέος κεκρυμμένον,
ὅτα παῖς ἔτη οὖντα τοῦ δασοστέρνου παρὰ
Νέσσου φθινοντος ἐκ φοινῶν ἀνειλόμην,
ὅτε τὸν βαθύρρων ποταμὸν Εὐηρόν βροτοῦς
μισθοῦ πόρευε χερσίν, οὕτε πομπήοις
κώπαις ἐρέσσων οὕτε λαίφεσιν νέως.

552 ἀλλ’ οὐ γάρ: elliptical: O. C.
755 n.

553 f. The MSS. have ἦ δὲ ἔχω | λυτήρον λύσφαμα. For the adj., cp. Εἰ.
635 λυτήρους | εὐχὰς...δευμάτων: iο. 1490
τῶν καὶ κακῶν μόνω γένοιο τῶν πάλαι
λυτήρων: fr. 687 τὸ μεθεόνης πημοῆς λυ-
τήρων. Clearly, then, λυτήρων is sound:
and it must mean, as everywhere else,
'giving deliverance.' The corrupt word
is λύσφαμα: it has displaced some word
of which λυτήρων could be the epithet.
I believe that Sophocles wrote λύσφαμα,
'a means of relief.' Hesychius shows
that this noun was not only current, but
tolerably familiar; for he has λύσφαρ λύ-
σφαμα,—using it to explain the rarer form.
The corruption into λύσφαμα probably arose
through a marginal gloss, λυσφα, on λυ-
τήρων.

Deianeira is here speaking of an expedi-
tent which gives her some hope, indeed,
but no assured confidence (590 f.). This
exactly suits the usage of λωφαῖα and its
derivatives, which denote the alleviation
Αἰ. 61 ἐπειδὴ τοῦδε ἐλώφησαν πᾶνον. Thuc.
6. 12 ἀπὸ ψόνων μεγάλης καὶ πολέμων βραχύ
τι κελώφησαμεν. Plat. Legg. 854 c ἔκανεν
σου δρόμων ταῦτα λαμψ ἐκ τῆς οὐσίας. Thuc.
uses λώφησι, 'abatement' (4. 81 τοῦ
πολέμου). Deianeira, in bethinking her
of the plight, has found that which holds
out a promise of deliverance, and ar-
suages, though it does not cure, her
pain,—a λυτήρων λύσφαμα.

The attempted versions of λυτήρων
λύσφαμα have been these:—(1) With a
comma after τῆς: 'a thing to grieve
this girl, for my deliverance':—a gram-
matically sound phrase, but wholly un-
suited to Deianeira, whose aim is to be
more loved than Iole (i. 84 f.),—but not to
pain her. (2) Taking λυτήρων as λυτῶν:
'how I find that my pain is remediably.'
This is impossible. (3) Governing λυ-
σφαμα by λυτήρων: 'how I have a thing
to remedy my pain.' Also impossible.

Paley, changing ἔχω to ἔχει, renders,
'in what way my grief has a remedy'
-making λυτήρων a subst. This is clearly
untenable. He cites Pind. Π. 5. 106
τὸ καλλίκου λυτήρων δακταῶν μὲν χαρὲς:
but there λυτήρων is a second
epithet of μέλος. Nor is the case helped
by Hesychius, λυτήρων φυλακτήρων.

τῆς τοῦν φαρέω: the words mean strictly
that the story will follow the course
—i.e., will exhibit the line of thought—by
which the remedy has been found.

555 f. ἦν μοι: the imperf., because
she has now used it,—ποτὲ belongs in
sense to δόρον, as though we had ἔδοθη
ποτὲ. If the comma after θηρός were
omitted, and ἦν joined with κεκρυμμένον
(as = ἐκλείποντο), then ποτὲ would go with
the verb: but κεκρυμμένον seems to be
an afterwards—παλαιῶν, because she
has had it long; ἀρχαίων, because he
lived long ago. This emphasis on the
past is natural in one who is looking
back sadly to the days of her youth, and
But indeed, as I said, anger ill beseems a woman of understanding. I will tell you, friends, the way by which I hope to find deliverance and relief. I had a gift, given to me long ago by a monster of olden time, and stored in an urn of bronze; a gift which, while yet a girl, I took up from the shaggy-breasted Nessus,—from his life-blood, as he lay dying; Nessus, who used to carry men in his arms for hire across the deep waters of the Evenus, using no oar to waft them, nor sail of ship.

made from ἐν in L.—παρά] πάρα MSS. 558 Νέσσους r, and Ald.: νέσσου L, as in 840, and 1141 (νέσσος).—φονός Bergk: φόνων MSS. 559 Ἐθεον L, the second accent from a later hand. 560 πέρευς] πέρευς L. 561 θαλ.-

speaking to young maidens for whom Nessus is only a legendary name.—φόνος: so II. 1. 568 φονῷ ὀρκεσθεῖσαι. They are called κεκταυροὶ in II. 11. 832, as in the Odyssey (21. 295). Cp. below, 560.—ἀρχηγαὶ: properly a deep basin; also a kind of kettle used in cooking; but the poets can use the word to describe a cinerary urn (as El. 1401). Here it means some kind of urn or jar.

567 Σαρακεύτεον.—shaginess is a regular attribute of the Centaurs in Greek poetry and art: cp. 537: II. 2. 743 φόνος ...αὐξηθέντας: Ἱομ. θησὶν 3. 214 κε- ταυρῶν λασιακένα. In Od. Met. 12. 284 Cometes is the name of a Centaur.

παρά Νέσσου, because it was his δώρον (555): he invited her to take it, and told her how to use it: ἐκ φονῶν, gathered up from his wounds, as he lay dying. φο- νῶν, Bergk’s correction of φόνων, seems right. The plur. φονῶν elsewhere (1) denotes separate acts of slaughter, O. C. 1234: or (2) is a tragic expression for one such act (like ἄγαται): as El. 11 πατρός ἐκ φόνοι: ib. 779 φόνους πατρίων. But here we expect rather a word which shall directly suggest the wounds: cp. 573 σφαγῶν. And φόνοι can do so, since the phrase ἐκ φονῶν so often refers to carnage in battle. The schol. has φονῶν in the lemma, but explains by ἂμαται, and quotes II. 10. 521 (ἄματα τ’ ἀμαλτοτας) ἐν ἀργαλείᾳ φονῶν. Cp. Ant. 696 ἐν φοναίς πατετῶν (n.). If metre had allowed ἐκ φόνοι, there would then have been no reason for change.

The name Νέσσος symbolises the roar of the angry torrent: the Sanskrit is nad, loud sound, whence nadd-s, ‘bellower’ (bull), or river: nad-ı, flood: Curtius Etym. § 287 b. Hence the Thracian river Νέστεα (also Νέσσος, Hes. Th. 341), and the Arcadian Νέβα, described by Strabo as ἰδέα μα λαβόν ἐκ τοῦ Λυκαλοῦ κατόν (8, p. 348). Among the Centaurs whom Heracles met at Mount Pholoe were Δωνών and Ὄμαδος,—names likewise denoting noise; and it is noteworthy that Homados, like Nessus, was a ravisher: ἐν Ἀρκαδίᾳ τὴν Εὐρυθέων ἄλλην Ἀλκηώνα Βασάμενος ἀμέγκτῃ (Diod. 4. 12).

569 Εἴδησεν...Εθεον. The Evenus (Fidhari) rises on the high western slopes of Oeta; in its lower course, it passes through Aetolia, and enters the Corinthian Gulf at a point about 12 miles w. of Antirrhion. Calydon was on its w. bank; Pleuron, some 10 or 12 miles to the w. It is ‘one of the fiercest and most treacherous torrents in Greece’ (Tozer, Geo. of Greece, p. 96). Cp. Od. Met. 9. 104 Venerat Eveni rapidas Iove natus ad undas. The older name of the river, Λυκόμας (Strabo 7. 327), expressed the ‘wolf-like’ rush of its waters.

The association of Nessus with the Evenus will also illustrate the significance of the Centaur as a personification of a ravaging torrent. (Cp. Mr Sidney Colvin in Journal of Hellenic Stud. vol. i. p. 160; also Mure, Tour in Greece, i. 170.) In Od. Met. 2. 638 a daughter of the Centaur Cheiron is called Ocyrone (‘Oκυροῦτη), because born ‘Fluminis in rapidi ripis.’
ος καμέ, τον πατρόν ἤμικα στόλον ἔνν Ἡρακλεῖ το πρῶτον εὖν ἕσπομνην, ἢ; φέρων ἐπ’ ὢνοις, ἤμικ’ ἢ μέσω πόροι, ψαφεῖ ματαίας χερσίν. ἐκ δ’ ἥνω’ ἐγώ. 565
χώ Ζηνός εὐθὺς παῖς ἐπιστρέψας χερων ἴκεν κομίτην ἵνα ἐς δὲ πλεύνονας ἐστέρων διερρήσθησαν. ἐκβυθήσαν δ’ ὁ θηρ’ τοσοῦτον εἴπε· “παί γέροντος Οινέας, τοσοῦν ὁνήσει τῶν ἔμων, ἕαν πίθη, πορθμῶν, ὀδύνεχ’ ύστάτην σ’ ἐπεμβ.’ ἐγώ. 570
ἐὰν γὰρ ἀμφιθρεπτον αἵμα τῶν ἔμων σφαγῶν ἐνέγη χερσίν, ἢ μελαγχόλους

562 τῶν πατρῶν ἤμικα στόλον] So L, with most MSS.: τῶν πατρῶν ἤμικα στόλον A, and Ald. 564 ἦ δινδορφ. ἦ L, with most MSS., and Ald. (but in A).
Cobet conj. ᾐν. 567 πλεύνονας] So L (though with v written over λ by the first hand), A, Ald.: πλεύνονας λ. 570 πλὴν πυθη L, with marg. schol. ἤπιον. πι++ (the other letters are erased). πύθη was the prevalent reading: but A has

θῆ: acc. to Apollodorus (2.7.6) Nessus pretended divine authority for levying this toll.—λέγων παρὰ θεῶν τῆς πορθμαίας εὐθὺς διὰ δικαιοσύνης.—πολύμοι: cp. Eur. 1. 1. 1319 ναῶν...[...]. ἐλάταν πορθμαίαν.—οὕτε λαβέσαν νέως might be an instrum. dat. construed directly with τόρεα: but it is perhaps truer to say that the notion of τίμων is evolved from the preceding clause. Cp. 513 (τιμασ.).

562 f. τῶν πατρῶν...στόλον, ’by my father’s sending,’ cogn. acc. to κατόρθων: cp. 159 ἐγών ἐξῶν (τα). The peculiarity is that στόλος here = πλεύνα, corresponding to the sense of the act. στόλος: whereas it usu. means ‘expedition,’ ‘journey,’ from midd. στόλωσα. It may be noted, however, that the boldness is softened by the fact that στόλος sometimes meant a journey with ref. to its purpose, ‘a mission’: O. C. 358 n. Certainly πατρός στόλος would ordinarily mean, a journey of my father’s, or, ‘an expedition despatched by him’; yet the sense required here seems possible for poetry. The phrase cannot well mean, (1) ’the journey prescribed for me by my father’; nor (2) ‘under my father’s escort,’—as if Oeneus had accompanied them for some distance.

The soundness of the words is confirmed by their dramatic fitness. There is a tacit contrast in her thoughts between herself and the new paramour; she thinks of the long-past day when her father gave her to her husband, and sent her forth with him. The words also accord with that tone of passivity in which she has already spoken of her marriage (6—27).

She welcomed Heracles as a deliverer, and has learned to love him; but she had no voice in the bestowal of her hand.—Cp. fr. 511 (the young girl is happy at home, but the bride is sent forth by her parents to a doubtful fate): οὔτε μὴν ἐν πατρός ἢ νόμῳ, ὁμιαί, ξόμοι ἄνθρωπων ἔριον...[...]. ἐν ἡ δὲ τῇ ἀξίωσι ἐκμνύσθει ἐμφορεῖ. ἢ θοῦ μὲν ἐμ’ ἐξεινεῖ—See Appendix. ἐνίωσι = εὐνέσι, as in Eur. Or. 929 etc.

564 f. φέρων ἐπ’ ὢνοις. Nessus is here imagined as a Centaur of the older form known to Greek art,—viz., a complete man, with the barrel and hinder parts of a horse attached to the middle of his back. A Centaur on the λάραμα of Cypselus at Olympia is described by Paus. (5. 19. 7) as οὔτε τοῖς πάντας ἵπποι τόδας, τοῖς δὲ ἐμφορεῖσθην αὐτῶν ἔχων ἄλθος. This form may be called the andro-centaur. The more familiar hippo-centaur,—a complete horse, only with a human chest and head substituted for the equine neck and head,—was of later origin. In Journ. Hellen. Stud. 1. 150 Mr Sidney Colvin gives a wood-cut of an early gem (in the British Museum), representing an andro-centaur carrying off a woman, who is
I, too, was carried on his shoulders,—when, by my father's sending, I first went forth with Heracles as his wife; and when I was in mid-stream, he touched me with wanton hands. I shrieked; the son of Zeus turned quickly round, and shot a feathered arrow; it whizzed through his breast to the lungs; and, in his mortal faintness, thus much the Centaur spake:—

'Child of aged Oeneus, thou shalt have at least this profit of my ferrying,—if thou wilt hearken,—because thou wast the last whom I conveyed. If thou gatherest with thy hands the blood clotted round my wound, at the place where the

\[\text{πιθη, and so Ald.: πιθη, the ed. of Colinaeus (Par. 1528).}\]

\[\text{\textit{871} ιωτάρην} \text{\textsuperscript{o}}\]

\[\text{\textsuperscript{o} is omitted by L, A, etc., and by Ald.; but is present in T (having been restored perh. by Trinchius), and in some other mss. of the 14th or 15th cent. (as Vat., B, Lc., Harl.).}\]

\[\text{\textit{872 ι. ενεγκρ}}\] Blaydes conj. \textit{ενεγκρ}.—\textit{μελαγχάλων...λοις mss.: Madvig conj. \textit{μελαγχάλως...λοις (suggested first by Dobree, who, however, preferred the vulgate): Wunder, \textit{μελαγχάλως...λοις.}}\]

grasped in his right arm. Similar subjects occur on coins of Eastern Macedonia. Violence of this kind was part of the \textit{δράς} (1096) ascribed to the savage Centaurs, and appears in numerous legends (\textit{J. H. S.}, i.e., p. 140).

\[\text{\textit{7}: cp. O. T. 1133 n. The third person, \textit{ης}, would be less fitting; she speaks of her own helplessness at the moment.} \]

\[\text{\textit{869 ι. ἐπιστρέφασις, intrans., as in Her. 2. 103 ἐπιστρέφασις οὐσίας ης: Ar. \textit{Vesp. 432 ἐπιστρέψει} δεύορ. The poet, though he has called the river \textit{βαθύρωμα} (559), seems to imagine Heracles as wading across it, in front of Nessus. If Heracles had been carried over first, he would naturally have been facing the river. Ovid makes him \textit{swim} across, and shoot the Centaur from the bank (\textit{Met.} 9. 110 ff.).} \]

\[\text{κομήτης: Ph. 711 n. According to Dion (or. 60), Sophocles was criticised on the ground that the hero's act might have been fatal to Deianeira; Nessus might have dropped her in the river. It would be enough to suppose that Heracles could not pause to think; but the context also suggests, as we have seen, that he was near enough to rescue her at need.} \]

\[\text{πλευμονάς = πνευμόνας (το \textit{ννθ}.} \]

\[\text{Curtius (\textit{Etym.}, § 370) explains the change of \textit{ν} to \textit{λ} by 'the rarity of the sound-group \textit{pn} and the frequency of \textit{pl}'; comparing the kindred words for 'lungs,' Lat. \textit{pulmo}, Church-Slavonic \textit{pluia}, Lithuanian \textit{plaisi}. The form with \textit{λ} is attested as Attic by schol. Ar. \textit{Fayx} 1069, Eustath. p. 483, 8. In 1054, as here, \textit{L} gives the \textit{λ} form, though with \textit{ν} written above by the first hand: but in 1054 \textit{πνευμώνων.} \textit{ἐκθνήσεων, as the faintness of approaching death began to come over him. The regular sense of \textit{ἐκθνήσεως is 'to swoon away': cp. Arist. \textit{Hist. Anim.} 3. 19 (p. 521 a 11) ἀφεμένου (αἰματος) εἰς πλευμὸν μὴν ἐκθνήσεος, πολλοὶ δ' ἄγαν ἀποθνήσκοντι. So Plat. \textit{Legr.} 959 A distinguishes a person in a swoon, τὸν ἐκθενθεωτά, from τὸν δύνατον \textit{ἐκθνήσει.}} \]

\[\text{\textit{850 ι. Ποροίοντο, referring to what follows, and associated with \textit{τοὐσδη}, cp. \textit{At. 679 ff. ἵσ τοὐσδη...τοῦσδη...\textit{τοῦσδη} is explained by \textit{ἐλα} γαρ etc.—τῶν \textit{ἱματιά...πορθμόν: πορθμός usu. means (1) a ferry, or (2) the act of crossing water: here the second sense passes into that of \textit{πορθμεία, 'my services as ferryman': for the plur., cp. 628.}} \]

\[\text{\textit{872 ι. ἐλα γαρ...ἔδρας. The gen. τῶν \textit{ἱματιά...πορθμῶν depends on the prep. in \textit{ἐμφαθοῦσα, 'coagulated around the wound.' ἐπενεγκρ ἔρημον: for the midd., cp. 558 αὐελλοῦμαι (n.). The phrase seems to imply a careful collecting of the blood with a cloth. \textit{ἡ μελαγχάλως κτ.λ.: 'at the part (of the wound) where the monstrous hydra has tined the arrow with black gall': i.e., 'where the hydra's gall,} \]
with which the arrow is tinged, can be traced,—by a darker tint in that portion of the blood with which it has mixed. When the arrow was withdrawn from the wound, there would be a gush of blood, but some parts of the blood would have been more affected by the venom than others; and Nessus wishes her to take the most envenomed parts. The stress is on μελαγχόλου, and the whole phrase is a compressed way of saying, ἢ μελαχίδος ἵστω, ὅ ὅνοι ἕβαυξεν (cp. Ο. T. 1451 n.). For the proleptic adj., cp. Ἀν. 475 ὅποιον...περισσοῦ; for the plural ὁδομεν (referring to the single arrow of 567), Αἰ. 231 ἔτειοι, Εἰ. 196 γενεών. The double barb makes such a plural intelligible. Hercules cannot have shot twice.

—θρήμα...θρέπα: cp. 508 n.: so θρήμα refers to a monster in 1093 and 1099. For the periphrasis, cp. Plat. Λέγκ. 790 ὅ τα νεγεργη παίδων θρήματα.—Δερναίας: dwelling in the marsh of Lerna, on the Argolic coast, s. of Argos. Απολλ. 2. 5: 2 τὰ δὲ σώμα τῆς ἑρας ἀνασχισα τῇ κολώ τοῦ δίστοιο θρύβαν.

Others explain thus:—if thou gather the blood from my wound, clotted around (the arrow), at the place where the hydra has tinged it, etc., i.e., at the arrow’s head. This is quite possible, but open to objections. (1) The language in 557 f. (πάρα Νέσσον...ἐκ φωνῆς) implies that she obtained the blood directly from the body, not from the arrow-head. (2) The phrase ἐνήγη θεριν here favours the same view.

If we adopted the conjecture μελαγχόλου...ἴστη, the latter word would mean ‘venom,’ and θρήμα ‘issue’ (cp. 834 ἔπροπ εἰς ἀδών ὁδόν): the object of ἐβαυξεν would be αίδας (the wound). The objection is that the wily monster does not wish to draw Deianeira’s attention to the venem;—as he would then do very pointedly. He is content to speak of the dark colour (μελαγχόλου).

Ovid describes the incident thus:—The arrow is withdrawn, and the blood flows from the wound, mixtus Lernææ tabe venenis: Nessus then presents Deianeira with a garment steeped in the blood (υλαμίνα τίντα τρύορη): Μετ. 9. 120 ff.

578 f. ὅστε μῆτιν εἰδυδών θρέπει. After ὅστε, the negative of the infin. is μὴ, but of the indic., ὅ. Here the μὴ must be due to the final sense: i.e., the notion of result is merged in that of aim; as if it were ὅποιο μὴ. I have not found any real parallel. Dem. or. 19 § 218 writes, τοσαύτης ἀναβίας...ἐμφαινεται ἐκεῖ μεστόν, ὅτε μὴ ἐν τῷ χώρᾳ πολεμοίων ὅτι τούτῳ μὴ ἐκ βαλάντι τοῦ πολυμοῦ γενοῦσαι...ἐπὶ τῷ εἰρθήνῃ ἑποίσασθαι. But there the μὴ seems clearly ‘generic’: i.e., the sense is: ‘you are so weak as to have made peace at a time when there was no enemy in the country,’ etc. [Prof. Goodwin, Moods and Tenses, new ed., § 606, suggests that ἑποίσασθαι virtually depends on an εἰ further back, and that
Hydra, Lerna's monstrous growth, hath tinged the arrow with black gall,—this shall be to thee a charm for the soul of Heracles, so that he shall never look upon any woman to love her more than thee.'

I bethought me of this, my friends—for, after his death, I had kept it carefully locked up in a secret place; and I have anointed this robe, doing everything to it as he enjoined while he lived. The work is finished. May deeds of wicked daring be ever far from my thoughts, and from my knowledge,—as I abhor the women who attempt them! But if in any wise I may prevail against this girl by love-spells

rhoσθω.

582–587 Wecklein inserts vv. 584 f. (φιλτρος...Ἡρακλεί) immediately after 581, placing only a comma after πεπέραται τάδε, and deleting ὅ after φιλτρος. Wunder, followed by Nauck, brackets v. 585. Dindorf suspects all the four vv., 584–587.

the force of ὁστε is lost. This would be conceivable if the μὴ came after ἀφιήσαθε: but it immediately follows ὁστε.] —The opposite anomaly occurs in Εἰ. 780 f. ὁστε... | ...στεγάζεσ. ἀντι στο, instead of the gen. after the comparat.: Αντ. 182 n.

578 f. ἐνοησάω: Sophocles prefers the act. voice of this compound: Ph. 1440 n.—δύνας, simply 'in the house': ἐγκεκλημένον adds the notion expressed in 686 by ἐν μνήμηι σφέσει.

580 χιτωνα τόνδ': a handmaid carries the casket (624) containing the robe.—ἐβασφα: The notion of a φιλτρον in the form of an ἄμμιστον was a familiar one: thus in Eur. Ἀθηρ. 516 Phaedra asks the Nurse, περέα δὲ χριτῶν ἢ πτων τό φάρμακον;

προσφέροντες', 'with application of everything that he directed,'—i.e., applying the philtre to the robe with attention to all the prescribed details. From vv. 680–687 it appears that Nessus had said more than she repeats in 572–577. He gave θεσμοῖ (682), precise instructions.—This is not with the additions that he enjoined' (schol. καὶ ἄλλα τινά συμμελέσασα): though it may be supposed that the coagulated blood, before being applied to a large surface, was diluted with water. (Schneidewin explains the word by Apollod. a. 7. 6 τῶν τε γόνων ὄν ἀφίκει κατὰ τὴν γῆ καὶ τῶ...αλμα συμμελέσαι.)—Not, 'with observance of all that he said': as if μή (or μοῦ) were understood. See on 544 προσέβαλε.

581 πεπέραται (3rd sing.), from the epic πεπέρατον: Od. 12. 37 ταῦτα μὲν ὅλων πάντα πεπέραται: Pind. Ι. 7. 24 δίκαι ἐπεράναι. The Attic form πεπέραται occurs in Plat. Κερ. 502 Ε. The words have a tragic significance. Her remedial measures are now complete.

582 f. κακᾶς ἔτι τάλαμος. She wishes to assure them that she intends no harm to Heracles, and has no reason to fear evil. The results of so-called 'love-charms' were often disastrous. Antiphon's first oration is against a woman charged with the wilful murder of her husband by causing a love-potion to be administered to him: she pleaded, ὅι ἐν θανάτῳ...διδάσακα, δλ' ἐνί φιλτρον (§ 8). Arist. Μαρ. Μορ. 1. 16 (p. 1188 b 31) notices a case in which a woman was tried under like circumstances by the Areiopagus, but acquitted, because there was no proof of τρόνον. Plat. Μορ. 139 A compares lovers won by such means to fish captured by baits which spoil them; αἱ φιλτρα τινὰ καὶ γοητεῖα ἐντεχυνόμεναι τῶν ἀνδρῶν, καὶ χειρομάζει διὰ ἡδονή αὐτῶν, ἐμπλήκται καὶ ἀνοίγει καὶ διεφθαρμένοις συμβιβάσει. Alciphron 1. 37 δισφθάλλειν (to have dubious effects) ἑσθὲ τὰ φιλτρα, καὶ ἀποσκήπτεις ἐλς ἰδεῖν.
εἰς τὸν παίδα καὶ θελκτροῦσι τοῖς ἑφ' Ἡρακλεῖ, μεμηχάνηται τοῦργον, εἰ τι μὴ δοκῶ πράσεων μάταιον· εἰ δὲ μὴ, πεπαύσομαι.

ΧΟ. ἀλλ' εἰ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις, δοκεῖς παρ' ἡμῖν οὐ βέβουλεύσθαι κακῶς.

ΔΗ. οὕτως ἔχει γ' ἡ πίστις, ὡς τὸ μὲν δοκεῖν ἔνεστι, πείρα δ' οὗ προσωμιλησά τω.

ΧΟ. ἀλλ' εἰδέναι χρὴ δρώσαν· ὡς οὐδ' εἰ δοκεῖς ἔχειν, ἔχοις δὲν, γνώμα, μὴ πειραμαίνῃ.

ΔΗ. ἀλλ' αὐτίκ' εἰσόμεσθαλ', τοῦτο γὰρ βλέπω θυραῖον ἡδή, διὰ τάχους δ' ἐλευθεραί.

μοῦνον παρ' ὑμῶν εὖ στεγοῖμεθ'. ὡς σκότῳ κἀν αἰσχρὰ πράσσοις, οὕτω αἰσχύνης πεσεί.

ΛΙ. τί χρὴ ποιῶν; σήμανε, τέκνον Οἰνέως, ὡς ἐσμέν ἡδή τῷ μακρῷ χρόνῳ βραδεῖς.

ΔΗ. ἀλλ' αὐτὰ δὴ σοι ταύτα καὶ πράσσω, Λίκα, 600

585 τοῖς τοῦτ' Τ. 587 πεπαύσομαι] πεπαύσοται Α, and Ald. 588 εἰ τις εἰς ι: ἡσιο Λ. 591 πώ] πον τ. 592 οὗ εἰ δοκεῖς εἰ δοκεῖ Λ: the letters δ' εἰ have been inserted above the line by a later hand. 593 γνώμα] it serves for the elliptical expression of a hope or aim (O. C. 1709 Θῆκας δ' ἡμᾶς ...τίμου, εἰ τις τι | διακοιλοῦμι εἰς ταῦτα φιλον. But μεμηχάνηται τοῦργον, since it follows the clause with εἰ τις τι, is not really anaologous to the verb which usually precedes such a clause; as τίμους in O. C. 1770. The constr. is not, μεμηχάνηται τοῦργον, εἰ τις οὐτερβαλλόμεθα, 'the deed has been devised, in the hope that,' etc. Rather the sense is: 'But as to the possibility of prevailing by love-charms,—the person whose love was to be won:—cp. Apollod. 2. 7. 6 εἰ θέλωι φιλόροι πρὸς Ἡρακλῆς ἐχεῖν.

εἰ τι μή; τι (adv.) = 'perchance': cp. 713: O. C. 960: O. C. 1450.—μάταιον, culpably rash (cp. n. on 565).—εἰ δὲ μή: 'otherwise,' after a negative: cp. Ar. Vesp. 434 μὴ μεθῆσον μηδενί | εἰ δὲ μή, εὖ πέπαξε παχελον ὄδυν дραστήσθητε. So Thuc. 1. 28, Plat. Phaed. 63 D, etc. This rather clumsy formula was recommended by brevity: i.e., in Ar. I. c., the alternative was εἰ δὲ μεθεσθήη, as here εἰ δὲ δοκῶ.—πεπαύσομαι: Αντι. 91 n. 588 ι. πίστις, in an objective sense, a ground of confidence, a warrant: cp. 623: Εἰ, 887 τιν', ὡ τάλαμι', ἰδοῦνα πίστις;—δοκεῖς παρ' ἡμῖν: Eur. Med. 762 γεναιῶν ἀνήρ, ἧνο ἱερά, παρ' ἐμοι δέδωκεναι. 590 Χ. The whole phrase οὕτως ἐχέει is slightly emphasised by οὕ, and limits the affirmative implied by the act. before πίστις: 'The present state of the warranty (given by τὰ δρωμένα) is this,' etc. It seems needless to suppose that the literal sense of πίστις here is different from that in 588.—οὕτως ἐχέει, answering to οὕτως: cp. Her. 2. 135 οὕτω δὴ τι κλεινῆ ἐγένετο ὡς καὶ αἱ πάντες...τὸ οὖνομα ἐξέμαθον.

(When ὃς stands for ὡς, it is more often}
and charms used on Heracles, the means to that end are ready;—unless, indeed, I seem to be acting rashly: if so, I will desist forthwith.

CH. Nay, if these measures give any ground of confidence, we think that thy design is not amiss.

DE. Well, the ground stands thus;—there is a fair promise; but I have not yet essayed the proof.

CH. Nay, knowledge must come through action; thou canst have no test which is not fanciful, save by trial.

DE. Well, we shall know presently:—for there I see the man already at the doors; and he will soon be going.—Only may my secret be well kept by you! While thy deeds are hidden, even though they be not seemly, thou wilt never be brought to shame.

Enter LICHAS.

LI. What are thy commands? Give me my charge, daughter of Oeneus; for already I have tarried over long.

DE. Indeed, I have just been seeing to this for thee, Lichas,


with the infin.) It is possible, but less fitting, to take ὁ as = ‘since,’ introducing the explanation (like γάρ).—τὸ μὲν δοκεῖν is ‘the expecting’ to succeed (rather than ‘the seeming likely’ to do so).

πέρα. ὁ δ’ συν προσωμλοσία, have not come to close quarters with an experiment,—have not actually essayed it: cp. Platr. Tim. 88 σ γυναικική προσωμλοσία: Thuc. 6. 70 τοῖς...ἐλέγχεται πολέμῳ ὑπ↝ ἐκάκει, opp. τοῖς...ἐμπεπερτέρων.

582 f. δρῶσαι: the partic. expresses the leading idea (‘if thou wouldst know, thou must act!’): cp. O. C. 1038 n. ἀγαθομα, a means of judging, a test: Her. 7. 52 ἵνα...τοῖς ἧμεροὶς ἀγαθομά μεγαστον. (In poetry the word sometimes means merely ‘judgment,’ ‘opinion’: Aesch. Ag. 1355, Eur. Her. 457.)—The Chorus do not say that she ought to make the experiment; but only that, until she does so, she can have no certainty.

584 f. ἀλλ’ αὐτή: for the repetition of ἀλλά (after 592), cp. Ph. 645, 647. ἐλέγοντα, will depart (to Heracles); and so the result will soon be known. For this sense of the verb, cp. Ph. 48 n.: for the form, O. C. 1206 n.

586 f. μόνον, modo: cp. 1109; Ph. 528.—παρ’ ὑμῶν, from your side, on your part: the gen. is probably right, though the v. l. παρ’ ὑμῖν is specious. Silence is their contribution to her plan. Cp. El. 469 σειεῖ παρ’ ὑμῶν πρὸς θεῶν ἐκεῖ, φιλαῖ.—στεγούμεθ’, have my action kept secret. Cp. fr. 614 σύγγραμτε κάθαρασθε σιγῶντα τὸ γάρ | γυναικὶς αἰσχρὸν σὺν γυναικα δει στέγειν (so I amend σὺν γυναικ.: cp. Ant. 85 κρύφι δὲ κείθε, σὺν δ’ αὐτῶς ἔγω).—Baylades may be right in reading στεγώμεθ’ (cp. O. T. 49 n.). But the opt. is defensible, as expressing an ardent hope, rather than a mere injunction (‘Heaven grant that ye keep my secret!’).

αἰσχρόν σειεῖ: the dat. is one of manner (cp. O. T. 51 ἀσφαλεία...ἀνθρώπων, n.), not of cause, as El. 429 ἀσφαλεία περ odio. Thus the phrase = παρεῖ αἰσχρόν πᾶσα (Ant. 1045). The simple περεῖ could not stand for περυπετεῖ (‘fall into shame’).

599 τὸ μακρό χρόνος: by reason of the long time (spent at Trachis)? He was ready to depart when he entered at v. 393: but Deianeira, after learning all, brought him back into the house (492).

600 f. αὐτὴ...ταῦτα: the commands for which he asks (598). Instead of saying, ‘I have been preparing this robe, in order that you may take it,’ she says: ‘I have been busied about the charge to be given to you,—so that you may take this
robe.'—For ἐκαλ before τράπεζον, cp. 314.—

ήγορώ: the only part of the epic ἄγορά-

muai found in Trag.: Her. 6. 11 has ἄγο-

ρώστον.

ταναύφη, woven long, ποδήμη. Wun-

der's restoration of this word, in place of τόνδε γ' ἐγώ.

ψηφή, is confirmed by two facts: (1) there was a mysterious variant ἄφη, explained by λεπτοφή; (2) ταναύ-

ψηφη, explained by λεπτοφή, occurs in Hesychius, Suidas, and Photius. It may be added that the γ' of the vulgate, if

not impossible, is at least suspicious.

τέπλων: Eustath. p. 599. 44 refers to this

passage as one in which τέπλος is part of a

man's dress, alluding also to Eur. I. A.

1550, where a τέπλος is worn by Aga-

mennon. The Homeric τέπλος belongs to

women only; hence the schol. here

objects to the word. χτίσω is, in fact,

the proper term for the long robe sent to

Heracles: τέπλος, when used with ref. to

it (674, 758, 774), is rather a general word

for a stately garment. She now hands to

Lichas the casket (622) containing the

robe. Hence the repeated τόνδε (instead

of αὐτῶν) in 604 is natural.

The μμῆδες...ἀμφιδύ-

σταται: cp. Ai. 567 κείμε γ' ἐμπν ἄγει-

λατ' ἐντολήν, ὅτως (δείξει). The more

usual infin. is often thus replaced after

verbs of asking or commanding; but it is

specially suitable, as here, after a verb of

warning.

607 ἔρκος ἱερών, a sacred temenos,

where there might chance to be a blazing

altar (she is thinking of vv. 237 f.):

ἐλευθερίαν ὁδος, any fire kindled in the

warrior's quarters at Cenaeum. She is

repeating the substance of the Centaur's

precepts: see 685 f.

608 f. φανερός, 'conspicuous,' ἱμα-

νης, 'publicly,' 'before all eyes': both

words go with σταθείς, picturing the

moment when Heracles shall stand forth

in front of the altar. The order of words

and the rhythm are against taking ἱμα-

νης with δείξ.—ταυροσφάγι: a day of

solemn rejoicing, when the greater vic-

tims are slain: Aesch. Cho. 261 θοῦδαι

ἐν ἡμαῖς. Cp. 760.

610 ἣγαμην, the only instance of this

plpf. (for εὐκρένει in Hom. fr. 2. 15 is rather

an aor.): but Plat. Phaedr. 279 c has
while thou wast speaking to the stranger maidens in the house;—that thou shouldst take for me this long robe, woven by mine own hand, a gift to mine absent lord.

And when thou givest it, charge him that he, and no other, shall be the first to wear it; that it shall not be seen by the light of the sun, nor by the sacred precinct, nor by the fire at the hearth, until he stand forth, conspicuous before all eyes, and show it to the gods on a day when bulls are slain.

For thus had I vowed,—that if I should ever see or hear that he had come safely home, I would duly clothe him in this robe, and so present him to the gods, newly radiant at their altar in new garb.

As proof, thou shalt carry a token, which he will quickly recognise within the circle of this seal.

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the pf. θηκαί as pass. impers. Cr. O. T. 1512 cr. n. 611 f. θάνατος (with στελεύω) 'as in duty bound,'—by the vow, and by a wife's natural sympathy. Cp. 294 θανάτος φρειν (n.).—Others join the adv. with σαβόντες, as = 'completely' (schol. ἀνεψαίδεως, 'indubitably'). But there is no evidence for παντάκειοι as merely = παντελώς: cp. 1447: 0. C. 1306: [Eur.] Rhes. 730 διότι παντάκειο ("as he deserves").

613 Καίνυφος Καινόν: the epithet, strictly applicable to the πέταλλων only, is given to the θυτήρα also, expressing the new radiance with which the robe shall invest its wearer. This common idiom (Her. 2. 173 θρώνυσι σμιφαμεν σωμαὶ θωκέων) occurs elsewhere also under a similar condition,—viz., where the repeated adj. serves for collective emphasis rather than for separate characterisation: El. 743 ὁρῶν ἐκ οραθῶν δύσων: Ai. 267 καὶ ὡς εἰς καμιὸν λυπωθήσα: ib. 467 ἐξυπερέα αὐτοῦ μάκρα μάρτιον. But it should be observed that, in this passage, the repetition has a further motive. It is a touch of tragic irony, like the unconscious ambiguity of προσαραμφάται in 454. For θυτήρα καῖνος could mean, 'a sacrificer of a novel kind'; cp. 0. C. 1542 ὕπο γάρ γαμέων σφόν αὖ πέφαρμα καῖνος. For the sinister sense of καῖνος, cp. 867.

As to the wearing of new, or freshly washed, garments on such occasions, cp. Od. 4. 750 (Penelope is to pray to Athena) καθάρα χρότ εἰμαθ ἐλοιώσα.

614 f. καὶ τοῦ βάπτομεν. Deianeira has sealed the casket (622) with her own signet. σφραγῖς here is not the signet-ring itself, but the impression in wax, the seal: cp. Eur. I. A. 155 σφραγίσα φίλε σοί; ἦν ἐπὶ δέλτῳ τῷ κόμψει. The word ἔρκος, 'enclosure,' means the part of the ring which bears the device, σήμα. This part was called σφραγίδα (Eur. HIPP. 682 τὸν...σφραγίδην), Lat. funda, be cause the gem in its setting was like a stone in a sling: the English term is bezel; the French, chaton. That ἔρκος here denotes the whole bezel, and not merely the rim, is shown by ἔτος, which would otherwise be ἐνὸ. The use of the word σήμα in this context is illustrated by an inscription on a scarab of the 6th cent. B.C., published by Rossbach, Archäol. Zeit. (1883, pp. 311 ff., pl. 16, No. 19): θέρατος εἰμι σήμα: μὴ με ἀνοίγει. Cr. Prof. J. H. Middleton, Engraved Gems of Classical Times (1891), p. 67.

ἐνδον μαθήσεως is Billerbeck's certain correction of ἐνδον δέμα δήσεως, a corruption caused by the easy change of ν (before μαθήσεως) into μ; just as in Ant. 1266, ἐνυ μορφ. L has ἐνμορφον. As to ἑκλεισθε...μαθήσεως, cp. n. on Ant. 503 κλεός...ἐκκλειστερον. Those who keep the vulgar govern ἐνδον μαθήσεως δέμα as = δήσεως.
άλλ' ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον, 
τὸ μὴ πιθυμεῖν ποτός ὧν περισσὰ δράμιν· 
ἐπειδὴ ὦτις ἄν ἡ χάρις κείνου τέ σοι 
kάμου ξυνελθοῦς εἰ ἀπλῆς διαλή φανή.

Δ. ἄλλ' εἰπερ Ἥρμου τῆνδε ποτητῶν τέχνην 
βέβαιον, οὐ τι μὴ σφαλῶ γ' ἔν σοι ποτε, 
τὸ μὴ ὄτδ' ἄγγος ὥς ἔχει δείχναι φέρων, 
λόγων τε πίστιν ὄν *λέγεις ἐφαρμόσαι.

Δ. οὐδεις ἄν ἡδή· καὶ γάρ ἐξεπιστάσαι 
tά γ' ἐν δόμοισιν ὅσ ἔχοντα τυγχάνει.

Δ. ἐπίσταμαι τε καὶ φράσω σεσουμένα.

Δ. ἀλλ' οὕσθα μὲν δὴ καὶ τὰ τῆς ἐκείης ὀρῶν 
προσδείγματι, αὐτὴν'/ὡς ἐδεξάμενη φίλως.

Δ. ὠστ' ἔκπλογηναι τούτοιν ἴδουν' καρπ.

Δ. τὸ δὴ τ' ἄν ἄλλο γ' ἐννέπους; δεδοικα γάρ 
μὴ πρὸς λέγους ἄν τὸν πόθου τὸν ἐξ ἐμοῦ, 
πρὸ καὶ δείχναι τάκειθεν εἰ ποθοῦμενα.

621 οὗ τι, Α, R, and Ald.; οὗ τοι L, with most mss. 622 το μή οὖν Λ: το μήν
(eis) L, made from το μη ὡς: το μην.

625 Ἄρα Λογίς Wunder: ζύχες mss.: Otto conj.

626 ἔτοις (2nd aor.), and so Weckline now reads: Wakefield, θέλεις: Paley, ἔχων or φέρω.

In Aristoph. ant. p. 49 Wecklein conj. λέγων τε πίστιν ὃν λέγεις.

629—632 Nauck would place these nine verses immediately after 615, thinking that Deianeira's words

618 f. νόμον, 'rule'; cp. 1177.—τὸ μὴ πιθυμεῖν ποτός ὥν: not ποτῶν ὥντα. Even when the inf. has the art., and represents an oblique case, its subject stands in the nom., if identical with the subject of the principal verb; Plat. Rep. 558 δ εξαιπτάθη διὰ τὸ αὐτὸ μὴ ὀλός τ' εἶναι ἑπτάμηνοι. ἔξηται: cp. ιδ. 526 B—Thuc. 4. 18 ἐρασάντ' αὐ...διὰ τὸ μὴ τιν' ὀφθαλμον αὐτω πιεύοντες ἐπιλεξάμεθα...καταλύομαι: Andoc. or. 3. § 30 εἰλήμεθα...πρατένεσθαι,...ἀρτι τοῦ μὲντοις οἶκοι ἐξωμάχους ἐξην Συρακοσίως,—περιστο τράχων (Ant. 88) glances at the instance in which he had exceeded his master's orders (481 ff.); it is more particularly a hint, as the schol. remarks, that he is to respect the φραγις on the casket: verse 622 indicates this.

618 f. ὡς τοῖς ἄν depends on the notion of ἔνιμλοι contained in φύλάσσετε νόμον.—If Lichas acts in the interest of his master only (cp. 286 πιθοῦ ὧν κείνυ), the χάρις won by him will be ἀπλὴ: if he regards the welfare of his mistress also, it will become διάλος. The genitives κείνου τι κάρου (of which the second has the chiasm stress)=from him and me': hence ξυνελθοῦν.
Now go thy way; and, first, remember the rule that messengers should not be meddlers; next, so bear thee that my thanks may be joined to his, doubling the grace which thou shalt win.

L. Nay, if I ply this herald-craft of Hermes with any sureness, I will never trip in doing thine errand: I will not fail to deliver this casket as it is, and to add thy words in attestation of thy gift.

D. Thou mayest be going now; for thou knowest well how things are with us in the house.

L. I know, and will report, that all hath prospered.

D. And then thou hast seen the greeting given to the stranger maiden—thou knowest how I welcomed her?

L. So that my heart was filled with wondering joy.

D. What more, then, is there for thee to tell? I am afraid that it would be too soon to speak of the longing on my part, before we know if I am longed for there.

now close too abruptly with v. 632. 627 ια τ’ της ξεινης ορῶν | προσδέχματ’ αὐτήν from αὐτήν τ’ ό ό ξεινής φίλως Λ. Most MSS. have αὐτήν τ’, but a few (including A) αὐτήν, without τ’; and so Ald. For προσδέχματ’; Harl. has προσ-


630 ἀλλά γ’] Blaydes writes ἀλλ’ ἕτ’, 631 προφ’ προφί Λ, with two dots under φ, and αι written above, denoting ἆν (i.e. πρῶν), by a late hand. 632 τακείδερ’ τ’ Κείδεν Λ. Schneidevin conj. κακείδεν.

the gift.—ἐφαρμόσαι = ‘fily (or ‘duly’) add,—i.e. ‘add in attestation of the gift.’—λέγεσι the best correction of ἕξεις, which doubtless arose from ξεις in the line above. (In El. 934 f., σὺν χρὸνος λόγον | τοιοῦτο ξέγολοι επεμβολος, the sense is ‘bearing news,’ not ‘speaking words.’) Otto’s έφειτ’ (cp. 286 έφειτ’) is ingenious, though the 2nd pers. of this aor. does not seem to occur elsewhere: but, before ἐφαρμόσαι, the sound would be unpleasant.

624 στείχους ἀν ἤθη: a courteous form: Ph. 674 χωρίς ἀν εἶσαι.

625 συνωσμένα: all has been kept safe during the master’s long absence: cp. 542 ὁσμάς (n.).

627 For ἀλλά...μὴ δ’ Λ, cp. O. T. 523.—I read αὐτήν (with A), not αὐτήν τ’, (with L), for these reasons. (1) It is clear that αὐτήν means merely eam, not ἐπιστ. We cannot distinguish τ’ της ξεινης προσδέχματα, as meaning the welcome of Iolē alone with the other captives, from a special welcome given to Iolē personally. (2) αὐτήν, although unemphatic, has a position which would usually give emphasis. But this is excused by the fact that the whole clause, αὐτήν ός ξεινής φίλως, depends on οἶδα, being merely exepgetic of τ’ της ξεινης προσ-

δέχματα (instead of οἷς ἐπέγενος or the like). The chief stress falls on φίλως. (3) If, however, we had αὐτήν τ’, then the sentence would lose that compact unity which justifies the place of the pronoun. And so αὐτήν τ’ would naturally seem to mean ἐπιστ.—raising the objection noticed above (1). The insertion of τ’ may easily have arisen from a notion that the second clause required a link with the first.

629 ἐξπληγηνας, of joy (cp. 24), as in Aesch. Ch. 233 χαλικά δ’ μ’ επέλαθε φρένας.—cp. Aesch. Ag. 541 ΚΗ. ὃτ’ ἐν δα-

κρόπειν γ’ διμαιν ἀρά βερο. For the absence of γε here, cp. Ph. 105, 985.

631 προφ., ‘early,’ i.e. ‘too soon’ (Aesch. P. V. 696 πρας γε στενάκεισ). πρας is prob. for προσ- (Brugman, Stud. iv. 154).—μὴ...λέγον ἀν. After a verb of fearing (whether the tense be primary or secondary) the potential opt. with ἀν

J. S. V.
stras. α'. ΧΟ. ά ναυλοξα και πετραία
2 θεμά λουτρά και πάγων
3 Όιτας παρακείταις, οι τε μέσαν Μηλίδα παρ
λίμαν
4 χρυσολακατόν τ' ἀκτὰν κόρας,
5 ἐνθ 'Ελλάνων ἁγοραὶ
6 Πυλάτης *κλεόται.

ἀντ. α'. ὁ καλλιβόας τάχ' ὑμῖν
2 αύλος οὐκ ἀναρσίαν

682-686 L divides the vv. thus:—ό ναυλοχα — θεμά — Οίτας — μη-
λίς — χρυσολακατόν — ἐνθ — Πυλάτης κλεόται. 686 παρακειταίτες L
(παρακειταίτες), Α, etc.: περικειταίτες (with παρα written above in B and Τ).—

retains its ordinary sense. As γένοιτο
ἄν: 'it might possibly happen,' so δέδωκα
μή γένοιτο ἄν: 'I fear that it might possibly
happen.' This is the mildest mode
of expressing a fear, as μή with the fut.
indic. is the most vivid. Hence it
suits the misgiving, and the reserve, of Dei-
aneira:—'I fear that you might happen to
be premature in speaking on that subject.'
Cp. Χεν. Ἀπ. 6. 1. 38 ἐκένω οὖν μή
λιαν ἐν ταχ' συμφωνοῦσιν: ἦδ. Περίκλ.
4. 41 ἐν δὲ τινι ἀφοσίωσαι μὴ ματάλα
ἀ γένοιτο ἀπῆ δ' κατακεκλην. In Lys. ὀρ.
13 § 51, where the ms. give δεδώτες μή
cαταλυθεῖσαν δ' ἰώμα, Markland con-
jectured καταλυθης ἄν: and the mild phrase
suits the irony of the passage. (Bekker
reads καταλυθης without ἄν.):—τὸν ἐξ
ἰμών: cp. Άπ. 95 τὴν ἐξ ἐμοι δυσβουλλάν
(ν.).

682 τάκεδεν, acc. with ἐδέκας, ex-
plained by ἐλ ποδοῦμενα. Here τὰ τάκεδας
is not merely τὰ ἐκεῖ (315 n.); rather it
means, 'the feeling from (or on) his side,'
as opp. to πόθον τὸν ἐξ ἐμοί.—ποδοῦμενα:
for the plr., following διδώκα and ἐμώ, 
cp. n. on Άπ. 734.

683-686 Second στάσιμον. 1st
strophe, 633-639, = 1st antistrh., 640-
646. 2nd strophe, 647-644, = 2nd
antistrh., 655-662. For the metres see
Metrical Analysis.

A joyous music will presently be heard
by the dwellers around Trachis. The
victorious Heracles will soon return, filled
with new love for Deianeira, under the
spell of the robe.

683-689 ὁ ναύλοχα κ.τ.λ. Wishing
to call up a general picture of the whole
region, the poet takes Thermopylae as
his central point. From the cliffs of Oeta,
which overhang that pass, his thought
passes to the highlands (πάγων Οιτας)
of Malis, and thence descends to the sea-
board,—bringing us back to Thermopylae
by the mention of the Amphicyons.

θεμά λουτρά: the warm springs at
Thermopylae are situated between the
Malian gulf on the N. (ναύλοχα), and
the cliffs of Oeta on the south (πετραία).
They gush from the foot of the moun-
tain,—that spur of Oeta which Livy and
Strabo call Callidromus,—a little west of
the point where the pass is narrowest.
They were locally called χόρτας, from
the natural basins of rock; and near them
was an altar of Heracles, for whose use
Athena was said to have called them forth
(Ηερ. 7. 176: Πιεσανδρ. φ. σχολ. Αρ.
Νυμ. 1050).

ναύλοχα: Strabo 9. 428 speaks of a
μύγα μέγας near Thermopylae. Here
the word suggests the expected landing
of Heracles.

πάγων Οίτας: the Τρεχυμίας πέτραι of
Her. 7. 198, spurs from the main range of
Oeta, which enclose the plain of Malis
on s. and w.: see Introd. to the Φιλο-
κελες, pp. ix. l. —παρακείταις with
acc.: cp. Ισοκ. οτ. 4 § 162 Ἐλληνες
τὴν Ἄρεα παροικοῦσιν, dwell along its
coasts.

ὁ (art.) τε, sc. παρακείταις, following
the direct vocative (633): cp. Χεν. Συρ.
3. 3. 20 ὁ Κύρε καὶ οἱ άλλοι Πέρσαι.—μέσο-
σαν Μηλίδα...λίμαν, the part of the gulf
between the two extremities, i.e., the in-
nermost part of the deep recess which it
forms. It is in this part that the shores of the gulf belonged to Malis,—viz., from the neighbourhood of Thermopylae to that of Anticyra.

χρυσαλακτόνς τ' ἀκτῆν κέρας: merely another way of describing the same sea-board: they live by the λίμνη, and on the ἄγκην. Artemis, one of whose attributes was λιμνοστός, was worshipped all along these eastern coasts, since the whole maritime life of Greece Proper looked mainly towards the Aegaean. Apoll. Rhod. 1. 571 (referring to the coasts about Pagasae and Iolcus in Magnesia); *Ἀρτεμις, ἡ κείνας σκοπιάς ἄλος ἀμφιτετεκεῖ. Cp. 212 f.—The schol. wrongly takes ἄγκην here as meaning that αὖμαλος in the n.w. of Euboea which was called *Ἀρτέμισιαν (Her. 7. 176).

χρυσαλακτόνς: this Homeric epithet of the goddess (II. 16. 183) is rightly explained by Hesych. as = καλλιτεχνος: ηλικατή γάρ το τοιοῦ τού μελομ. Cp. άρτης = οἰστός. Artemis had nothing to do with a distaff.

688 ff. Ἠθος Ἐλλάνων κ.τ.λ. Meetings of the Amphiptyonic Council were held at the town of Anthela, close to Thermopylae on the west,—where was the sacred precinct of Δημήτηρ Ἀμφιπτυνών, containing seats (ἐδραι) for the Council, and also a shrine of its legendary founder, Amphictyon (Her. 7. 300). Anachronisms were tolerated by Attic Tragedy, but this is hardly one, from the Greek point of view. The Thessalian and Dorian nucleus of what became the 'Delphic' Amphictyon was of immemorial age; Amphictyon was called the son of Deucalion; Acrisius of Argos figured in tradition as an early organiser of the league (Strabo 9. 420).

'Ἐλλάνων, implying a Panhellenic character, reflects the regular phraseology of the poet's day. The Delphic Amphictyony never actually represented the whole even of Greece Proper; thus it never included the Acarnanians, Arcadians, or Eleans. Yet Her. 7. 214 speaks of τῶν Ἐλλάνων Ἱερογράφων: an Argive inscr., older than 416 B.C., calls the Council το ἱεροστηρίων τῶν Ἐλλάνων (Lesbas, Revue Archéol. xi. 577); and Hypereides Epi-
th. c. 8. 25 describes those attending it as of Ἐλλήνων ἱερωτης.

ἀγοράι Πυλικές: ἄγορα πυλικές = πυλία (σε. ὀνόματο), the name for a meeting of the Amphictyons, whether at Pylaee or at Delphi,—one of several proofs that the former place was the League's older centre.—κλειντα, not 'are called together,' but, 'are famous': cp. Ο.Τ. 1451 ἔθθα κλήθεται | οἴμωδ Κυθαιρῶν (n).—See Appendix.

641 ff. ἀναργίαν, 'unkindly' (cp. 853), 'harsh,'—referring to the use of the flute in wild or mournful music. Cp. Sextus Empiricus Adv. Math. 6. 22 διὸ καὶ τοῖς πενθοσίοις αὐθῶν μελοδούντων ὥς τοῖν πλεῖστον αὐθὴν ἐπικοββίζοντο. Lucian De Luci. § 19 ἢ πρὸς τοῦ αὐθὴν αὐθὴν στερο-
νται. Plato Legg. 800 ε, Καρπί τινι μοῦσαι προτερκοῦν τοὺς τελευταίοντος, alludes to αὐθωθὲi (cp. Pollux 4. 75).

ἐπανάνθει, 'return,' but also with the notion of sound rising. —Θιας...μοῦνας, sc. κακαχάς, a sound of music made to the gods (in thanksgiving): ἄνωτρον, like that of the lyre: schol. ἄνωτρον. This is simpler than to understand, 'τε-
σφεντικώς' to it (as if both instruments were used). The lyre, 'common treasure of Apollo and the Muses' (Pind. P. 1. 1), was peculiarly associated with joyous worship. Cp. O.C. 1224 n.—ἄχων, as a correction of ἄθων, is hardly doubtful, since a resolution of the long syllable would impair the rhythm (cp. 635 ὃθρα).
3 ἀχῶν καναχάν ἐπάνεισω, ἀλλὰ θείας ἀντίλυρον μούσας.
4 ὁ γὰρ Δίος Ἀλκήμης κόρος
5 *σοῦται πάσας ἀρετὰς
6 λάφυρ' ἐχων ἐπ' οἴκους

στρ. β'.
1 ὁν ὀπόπτολων ἐχομεν παντὸς
2 δυνοκαιδέκαμπνον ἀμμένουσαι
3 χρόνον, πελάγιον, ἱδρεῖς οὐδέν.
4 ἂ δὲ οἱ φίλα δάμαρ
5 τάλαμαν δυστάλαμα καρδίαν
6 πάγκλαυτος αἰεν ὀλυτον.
7 νῦν δ' Ἀρης ὁιστρηθεῖς
8 εἰςεῖν' ἐπιτύμων ἀμέραν.

ἀντ. β'.
1 ἀφίκοιρ' ἀφίκοιτο. μὴ σταίη
2 τολύκωτον ὀχήμα ναὸς αὐτῷ,
3 πρὶν τάνθε πρὸς τόλων ἀνύσευε,
4 νασίωτιν ἐστίαν
5 ἀμείψας, ἐνθα κλήζεται θυτήρ.

642 ἀχών Elmsley: ἱάχων L, with most mss.: ἑωκό r. 644 'Ἀλκήμης κόρος]
645 σοῦται Blomfeld and Elmsley: σοῦται mss. 646 ἐπ' οἶκου has been made from ὀπόκοου in L. 647—650 L divides the vv. thus:—δν— | τάντα — | χρόνον— | ἂ δὲ— | τάλαμα — | πάγκλαυτος — | νῦν δ' ἄρησ — | ἐξελοῦ– | ἀμέραν.
651 τάντα mss.: τάντα (better παντὸς) Bothe. Blaydes writes πελεῖν ἄν
650 ἂ δὲ] ἂ δὲ L.
651 τάλαμα Dindorf: τάλαμα L, with most mss.

644 ὁ Δίος.'Ἀλκήμης κόρος: objection has been taken to the double gen., but needlessly: the second gen. practically forms a single notion with κόρος.—'Zeus's Alcmena-som,'=the son of Zeus by Alcmena. To a Greek ear the effect would be nearly the same as when the first gen. is replaced by an adj.; e.g., Aesch. Suppl. 313 ὁ Δίος πόρις...βοδός, Pind. O. 2. 13 ὡ Κρονίες ταῖς Ρέας.

πάσας, complete: cp. Ai. 436 τάσων εὔλεκται.—ἀρετὰς λάφυρα (like ἀδλα), 'things won by' ἀρετή (root λαβ). 647 f. δν ὀπόπτολων ἐχομεν: 'whom we had absent=' 'whose absence we had to endure': schol. δν ἐκτὸς ἐχομεν τὴν τάλος. (Paley would join ἐχομεν ἀμμένουσαι, 'whom we had been waiting for': this seems inadmissible.)—παντὸς, 'utterly,' goes with ἀπόπτολων: it implies a contrast between this long unbroken absence and his former expeditions. Cp. Eur. fr. 966 ἀκλάστα πάντα. (The Doric form was written παντῶς.) The adv. could mean also, 'in all directions,' but that sense is less fitting.—δυνοκαιδέκαμπνον... χρόνον: more exactly, fifteen months (44 f.).—πελάγιον: they imagined him as wandering on the sea, before or after his Lydian bondage: cp. 100 ff., Ani. 785 φωτός τ' ὑπερπνιτίως (n.).
resounding with no harsh strain of grief, but with such music as the lyre maketh to the gods! For the son whom Alcmena bore to Zeus is hastening homeward, with the trophies of all prowess.

He was lost utterly to our land, a wanderer over sea, while we waited through twelve long months, and knew nothing; and strophe. his loving wife, sad dweller with sad thoughts, was ever pining amid her tears. But now the War-god, roused to fury, hath delivered her from the days of her mourning.

May he come, may he come! Pause not the many-oared anti-

ship that carries him, till he shall have reached this town, leaving the island altar where, as rumour saith, he is sacrificing!

and Ald. (Subkoff ascribes ταλαναν to A and K.) 650 ἀισθητικής L and most mss.: ἀισθητικῆς V. Musgrave conj., αὐτοὺς ἀισθητικῆς, and so Dindorf reads: Hermann, οἱ ἀισθητικοὶ. 656 εἰς τὸν' MSS. Hermann writes εἰς τὸν'. Dindorf conj. εἰς τὸν': Linwood εἰς τὸν. — ἐπίτονον ἀιματῶν mss. (ἡμᾶς B): Dind. (with Erfurd) gives ἐπίτονον ἀιματῶν. 657 πτρίδι Wakefield and Erfurd conj. πτρίδι (= the second and third syllables of τελέγιον in 649). 658 ἄνθος] ἄνθος L, with ε over the final σ from a late hand. 659 θυσία] Before this word three or four letters have been erased in L.

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6 οὖν μόλις *πανίμερος, 660
7 τάς πειθούς παγχρίστω
8 ἥπιγραθεῖς ἐπὶ προφάσει *φάρονς.

ΔΗ. γυναίκης, ὡς δεδομένη μὴ περαιτέρω
πετραγμένη ὡς μι αὐτοίς ἐδρών.

ΧΟ. τί δ' ἔστι, Δημάκηρα, τέκνον Οἰνέως;

ΔΗ. οὐκ ὀδή· ἀθημέν ὃ εἰ φανήσομαι τάχα
κακῶν μεγ' ἐκπράξαος ἀπ' ἐπιδος καλής.

ΧΟ. οὐ δὴ τι τῶν σῶν ἤρκηκε δωρημάτων;

ΔΗ. μάλιστα γ' ὥστε μῆπος ἤν προβυμίαν
ἀδῆλον ἔργον τῷ παρανεύοντι λαβεῖν.

ΧΟ. διδάξου, εἰ διδακτόν, ἔξ ὅπου φοβεῖ.

ΔΗ. τοιοῦτον ἐκβεβηκέν, οἴον, ἣν φράσον.

660 πανίμερος Mudge: πανάμερος MSS. 661 Τάς πειθοὺς παγχρίστω | συγκραθεῖς ἐπὶ προφάσει θηρὸς MSS. See commentary. 662 περαιτέρω Hense

660 πανίμερος: Anthol. 2. 169 χαλ-κῶς ὑδάμων ἐδοκε πανιμέρος. Here, however, the act. sense, 'full of love' (for Deianeira), is fitter than the pass., 'all-desired.' This is Mudge's correction of the MS. πανίμερος, which admits of no satisfactory explanation. It has been interpreted: (1) 'travelling all day'; 'Thence may he come, | A long day's journey without pause' (Whitelaw). (2) 'Today.' One schol. paraphrases it, τὴν σμύραν ἡμέραν: another, ἐν τῇ αὐτῇ ἡμέρᾳ. How this sense was extorted from the word, I do not know. (3) Taking it with what follows: 're-united to Deianeira for all his days to come.'

661 Τάς πειθοὺς παγχρίστω κ.τ.λ.

The corresponding verses of the strophe (653 f.) appear sound: νῦν δ' Ἀρχη οἰ-στρηθεὶς ἐξέλθω ἐπίτονο ἄμεραν. The traditional text here, τάς πειθοὺς παγχρίσ-των | συγκραθεῖς ἐπὶ προφάσει θηρὸς, makes a long syllable answer to the second of ἐξέλθω, and to the second of ἄμεραν.

Let us now examine the text in detail.

(1) παγχρίστω does not look like a gloss. Dindorf, who thinks it one, can only suggest that it arose from παγχρίσ-των, a gloss upon συγκραθεῖς. This is hardly probable. Sophocles is fond of intensive compounds with τάς: cp. 505, 652: El. 851 πανδρότης, παμάλης: Ant. 1282 παμάλητων: fr. 347 τάξις, etc. As an epithet for the robe, παγχρίστω, 'thoroughly anointed,' is suitable. (Cr. Deianeira's words in 580.) But it cannot be a subst., as the schol. on 663 would make it (लέοντι τῷ τέπλω). (2) The words ἐπὶ προφάσει θηρός = ἐπίτονον ἄμεραν in 654. Besides being unmetrical, θηρός requires an unexamined sense for προφάσει, viz., 'precept.' Hence Dindorf reads προφάσεις (a word which is not extant), and in 654 ἐπίτον-νον ἄμεραν. For θηρός, M. Haupt conjectured φάρον (ΘΗΡΟΣ, ΦΑΡΟΣ): for the ἄμεραν, cp. 916. The words ἐπὶ προφάσει φάρον then mean, 'on the pretext of the robe.' The robe was the προφάσει for using the love-charm. παγχρίστων can be retained in the dat., agreeing with προφάσει (cp. Ant. 794 n.).

(3) For συγκραθεῖς, cp. Ant. 1311 δειλαλα ὁ συγκράμας δώρα ('steeped in it'); Ai. 895 οδηγήσετε συγκραμάς δώρα ('steeped in this lament,'—i.e., in the anguish of it). At. Plut. 853 ὁ ηστή συγκράμας δαλμος. Thus the primary sense of mixture, or fusion, led to that of intimate union. If we accept φάρον, then συγκραθεῖς would be most naturally taken in the sense which παγ-χρίστω, just before it, could suggest,— 'made one in heart' with Deianeira. There remains, however, the metrical discrepancy between συγκραθεῖς and ἐξέλθω in 654. Hermann read ἐξελθόν: ('unrolled,' meaning, 'disentangled,' 'brought to a smooth close'). But ἐξέλθω
Thence may he come, full of desire, steeped in love by the specious device of the robe, on which Persuasion hath spread her sovereign charm!

DE. Friends, how I fear that I may have gone too far in all that I have been doing just now!

CH. What hath happened, Deianeira, daughter of Oeneus?

DE. I know not; but feel a misgiving that I shall presently be found to have wrought a great mischief, the issue of a fair hope.

CH. It is nothing, surely, that concerns thy gift to Heracles?

DE. Yea, even so. And henceforth I would say to all, act not with zeal, if ye act without light.

CH. Tell us the cause of thy fear, if it may be told.

DE. A thing hath come to pass, my friends, such that, if I declare it,

seems genuine. It is possible, however, that συγκραθεῖς was an explanation of συντακῆς (suggested by Paley), which would give the same sense. Cp. Eur. Suppl. 1029 γαμήτας | συντακῆς αδῶνις ἄδολοις | γενναίας ἄλοχων φυλάττει, 'husband made one with wise in the sincere spirit of a loyal soul.' So συντακῆς τοῦ, of close attachment, Plat. Smp. 181 ε, 192 ε.

Either συγκραθεῖς or συντακῆς would here admit a secondary sense, unconsciously prophetic of the dire event (833 προστατεύτω λου του: 836 προστατεύτω), like προσορμοῦσα in 494. — For other views, see Appendix.

663–820 Third εὐευσάριον. Deianeira confides to the Chorus her fear that a danger may lurk in the gift which she has just sent to Heracles. Hyllus enters (734). He describes the sufferings of his father, who is being carried home; and ends by invoking curses upon his mother. She goes silently into the house.

663 περαιτέρω, absol., implying περαιτέρω τοῦ δεδομός (Plat. Gorg. 484 c).

665 Δράμασα, τάκτων Ολυμπο: the form of address implies earnest sympathy with the terror which they perceive in her: cp. the παι Μενουκτω of the Chorus in Ant. 1098.

666 ἐκθεμῖ β’, εἰ φανεροίμαι: cp. 176 ο.: Eur. Andr. 61 φόβῳ μν, εἰ τις δεσμωτῶν αλοθήτηται.—ἀπ’ ἄλλως καλής, as the outcome of it: cp. Ant. 605 κάκιον ἀν’ ἔργων εὐδελεστῶν φίλως. (Not, 'contrary to it'.)

668 οὐ δὴ in a question, as Ph. 900: more often, οὐ δὴ παῦ (O. T. 1472, Ant. 381), or οὐ δὴ ποτε (Tr. 876, El. 1108). — τι is acc. of respect, and the gen. depends on it: 'Surely thou art not anxious as to aught belonging to, concerning thy gift? This is simpler than to take the gen. as depending on ἄλλως, and τι as adv.: 'Not, perchance, (the hope concerning) thy gift?—For the plur. δωρισμάτων, cp. 494: for the dat. ἡρακλεῖ, depending on the verbal notion, Plat. Euthyphr. 15 a τα παρ ἡμῶν ἡρω τοῖς θεοῖς: and O. C. 1029 n.

669 f. ὅστε μὴτο νὰ παρανυστάι, i.e., ὅστε ἐπικοίνωνι νὰ παρανυστάμην. The words προδρμίων...ἔργων form a single notion, the sense being the same as if ἄδηλον were ἀδήλον. Cp. Ant. 794 n. ἄδηλον here means, 'untried by previous test': cp. her own words in 590 f. So in Thuc. 5. 103 ἀφαξε οἰκίδες (as opp. to φανεραί) are those which rest on no solid ground. Cp. id. 1. 78 ἐν ἀδήλῳ κυδωνεύεται.—For λαβεῖν, 'conceive,' cp. Ph. 1078 φάνερον...λαβεῖ: Ai. 345 αἰδώ...λάβει.

671 εἰ διδακτόν: cp. 64.

672 f. οὖν, ἢ φάσων κ.τ.λ. The choice here seems to lie between two courses.
γυναικες, *υμας θαιμι ιανεπιστοιο μαθειν.

675 

ο γαρ τον ένδυτηρα πεπλον άρηως εκρινω, *αρηηης οιοι ευερον τοκος,

τουτον ήφαινοται, διαβορουν προσ ουδενος

tων ένδον, άλλον εδεστον εξ αυτου θηβην,

και ψη κατ ακρας σπιλάδος. οσ δ ειδης απαν,

η τουτη επραχθη, μειζον εκτενω λογον.

εγω γαρ ον ο θηρ με Κενταυρος, πονων

πληραν πικρα γλωσσην, προωδιαζατο,

παρηκα θεσμων ουδεν, άλλον εσφιξομην,

680

(1) To retain υμας, but with a comma after it, and to supply from it υμας as subject to μαθειν: 'such that, if I tell it to you, ye will learn an unexpected marvel.' Cpr. Ar. Plin. 349 ποιω τις (sc. χρησομες);—οιοι... η μεν καταρθω-

συμεν, ει πρεστεν εις: where the subject to the inf. is ημας, supplied from the preceding verb.

(2) To read υμας (subject to μαθειν)

instead of υμας, which may well have arisen from φρασεω. This course is recommended by the lucid construction, and by the better rhythm. Cpr. O. T. 1295 f. θεμα δ εισφητε ταχα | τουκτων οιον και συγιουτη επεκτισαι.

Others, taking μαθειν with θαιμι, ανελ-

πιευτον only, suppose an ellipse of θαιται (or an equiv. word). 'Such that, if I tell it, (it will be) an unexpected marvel for you to hear.' But such an ellipse is extremely harsh. Wunder's δν φρασεω (with ίμ ποτος understood as subject) is possible, but loses the emphasis prepared by ιμ υμας, and gives an unpleasing rhythm.

674 τον ένδυτηρα πεπλον. The word ένδυτηρ (found only here) expresses that the πεπλον was not for ordinary use, but was one which Heracles was to assume for the solemn rite. Thus it is equivalent to 'stately,' or 'festal.' Cpr. Eur. Tto. 238 ένδυτων στεφεων ιερος στολαμος,

'the sacred apparel of wreaths with which thou hast been invested' (because they mark Cassandra's prophetic character).—The χιτων belonged to the class of ενδύματα, garments 'put on' (and not merely wrapped round the body); while the Homeric πεπλος must be classed with ενδύματα (cp. Il. 5. 734 ff.). But we cannot well regard ένδυτηρ here as a qualifying epit-


thet, meaning that this πεπλος was of the χιτων class (cp. 602 n.).

675 αρηηης...ποκος: I follow Wunder and Lobeck in thus amending αρηηης...

ποκο. The latter reading, if sound, presents a dilemma. (1) αρηηης = αρηηηη. But it is now generally recognised that the epic license of eliding δατιβατα was foreign to Attic Tragedy; the supposed examples all admit of easy remedy: see O. C., Appendix on v. 1436. (2) αρηηηη, agreeing with πεπλον: 'white, glittering.' This is possible; for, though τον ένδυτηρα πεπλον precedes, a second epithet might follow: cp. n. on O. T. 1199. But the effect of such an epithet, added at the end of the clause, would here be very weak. And if αρηηηα is taken as the proleptic predicate ('anointed so as to make it shine,' Wecklein), this does not suit the sense. On the other hand, the connection of αρηηηη with ποκοι is confirm-


by Aesch. Eum. 45 αρηηηηα μαλλων.

Blyades suggests αρηηηη αιδοι ευερον τοκοι: but the usage of αρηηηι precludes this. A change of αρηηηη...ποκοι into αρηηηη (meant for αρηηηηι)...ποκοι would easily have been induced by the preceding φ.—
ye will hear a marvel whereof none could have dreamed.

That with which I was lately anointing the festal robe,—a white tuft of fleecy sheep’s wool,—hath disappeared,—not consumed by anything in the house, but self-devoured and self-destroyed, as it crumbled down from the surface of a stone. But I must tell the story more at length, that thou mayest know exactly how this thing befell.

I neglected no part of the precepts which the savage Centaur gave me, when the bitter barb was rankling in his side: they were in my memory,

(perm. due to Triclinius).

677 τῶν ἐνδον] Blaydes reads τῶν ἐκτός (as Herwerden also had proposed).—ἀντών A, and Ald.: αὐτῶν (τίς) L. 678 καὶ ψής MSS., and Ald.: καὶ ψῆ Eustath. p. 751, 52, and p. 1071, 9. Wecklein conj. ψητῶν: Fröhlich, καὶ γιγάντα καὶ ἑδαφος. 680 Σ. Nauck brackets the words Κένταυρος πολὺν | πλευρὰν πικρὰ γλυκύνιν.

676 eἰδέρων, the Attic form, acc. to the scholi. on Ar. Ἀυ. 121 (where metre requires eἰδέρων).

678 प्रός οὐκετῶς (neut.) τῶν ἐνδον, by nothing in the house (such as fire, or a corrosive substance). The conj. τῶν ἐκτός is ingenious, but seems unnecessary.—φθείρα, instead of φθονον: see n. on O. T. 1134.

678 ψῆ is not elsewhere intrans. (cp. 698), and hence has been suspected here: but cp. 125, n. on ἐω...κυκλώουσιν.—καὶ ἀκρας στιλαδῆς, down from the top of a flat stone, or slab, in the αἰθή of the house. Schol.: ὥσ ὡς ἐπὶ λίθῳ θεμέλη αὐτῷ τοῦτο φέρων. On coming into the court-yard from which she had secretly anointed the robe, she had carelessly thrown the tuft of wool down upon this stone.

Such is the only sense which the words will bear. They are perhaps corrupt. Sophocles has the dat. plur. στιλαδῆς, in the ordinary sense, ‘sea-rocks,’ in fr. 341; but the sense of the sing. here is pecu-

lar. And vv. 695—698 would naturally suggest that she had thrown the tuft at once on the ground, rather than on a stone from which it afterwards crumbled down.

Possibly the true reading is καὶ ἀκρας στιλαδῶν, ‘utterly pulverised,’ and στιλαδῶν arose, when the letters after σαρ were partly effaced, through the wish to find a subst. which could agree with ἀκρας. Cp. Suid. καὶ ἀκρας· δι’ ἀλον, παττελῶ: and O. C. 1242.

679 ἐκτών: Αἰ. 1040 μὴ τέρέν μακράν: Aesch. Εἰμι. 201 τεσσάρων μήκος ἐκτέων λόγων.

680 Σ. γάρ, prefatory.—ἀν, for ὁδί, by attract. to the subsequent θεσμον: cp. Dem. or. 20 § 87 ὡν ἐργα θεσμόν ἔκατος...τούτων ἐκ λόγου κρίνει γλυκήτατα.—ὁ Κένταυρος, as in 1162: ὁδί may here be rendered by an adj., but is strictly a subst., the general term in apposition with the special.—πολὺν πλευράν: Hense quotes Ennius Ann. 601 tum laterrat dolor, certissimus nemini mortis.—πικρῆ, cp. Αἰ. 1024 πικρῷ | πιθανῶστοι: II. 5. 278 πικρὸς διστός.—γλυκύνιν. This sense of γλυκύνιν (which means ‘the end of a trap’ in II. 24. 274) does not occur elsewhere in poetry of the classical age, but is attes-
ted by Η. 5. 393 διστὶ πρεγλυκύνιν (cp. Η. 11. 507), a three-barred arrow: which shows that the schol. here is right in identifying γλυκύνιν with the Homeric δύκος (μικεμ), ‘barb’ of an arrow (II. 4. 151).

695 προδιδαξατο, ‘had taught me before-
hand’: distinguish the other sense of this compound, ‘to teach gradually’ (Αἰ. 163, Φh. 1015). The midd. voice here suits the fact of the Centaur’s hidden design. In Ar. Πλιν. 687, ὁ γάρ ἐπειδή ἀποτελέει μὲ προδιδαξατο, the verb might be causal (‘had me instructed beforehand’). Sometimes, however, the midd. διδακα-

μαί hardly differs from διδακασμα, unless by emphasizing the teacher’s effort (cp. Πλ. O. 8. 59: Αἰ. Θη. 278). 693 θεματον οὐκῆ. The regular plur. was θεσμοι, though in fr. 90 we find ἐγάρ τι θεσμα τοῖσι διστίσων πρέπει. Cp. Ph. 24 τάξισι τῶν λόγων (n).—

ἐνθετεί, remembered: cp. O. T. 318 n.
χαλκῆς ὅπως δύσνιπτον ἐκ δέλτου γραφήν. καὶ μοι τάδ' ἦν πρόρρήτα, (καὶ τοιαῦτ' ἐδρῶν) τὸ φάρμακον τοῦτ' ἀπρον ἀκτιόσ' τ' ἁεὶ θερμῆς ἄθυκτον ἐν μυχοῖς σφεῖν εἰμὲ, ἔως νῦν ἀρτιχριστον ἀρμόσαιμι ποι. κάδρων τοιαῦτα. νῦν δ', ὦτ' ἦν ἐργαστέον, ἐχρισά μὲν κατ' οἴκον ἐν δόμοις κρυφῆ μαλλ', σπάσασα κτηρίου βοτοῦ λάχνην, καθηκα συμπτύξας' ἀλαμπὲς ἠλίου κοίλῳ ζυγάστρω δώρω, ὡσπερ εἰδετεί εἴσω δ' ἀποστείχουσα, δέρκομαι φάτν ἀφραστον, ἀξύμβλητον ἀνθρώπῳ μαθεῖν, τὸ γὰρ κάταγμα τυχάνω ῥύμασα πως τῆς οἰός, ὁ προϊχρον, ἐς μέσην φλόγα ἄκτι— ἐς ἡλιοτειν' ὡς δ' ἑθάλπτεο.

684 καὶ μοι...ἔδρων. Wunder rejects this ν. 685 ἀκτιόσ' τ' ἁεὶ is omitted by L. 686 θερμῆς θέρμην L., A, and Ald., as if from θέρμη, 'heat.' 687 ἦσιν νῦν Elmsley: ἦσιν ἄν mss. 688 κατ' οἴκον ἐν δόμοις] For ἐν δόμοις, Dindorf conj. ἐν- δυτάς: Αξτ, ἐν μυχοῖς. Heimsoeth would read, τῶν πέπλων ἐν δόμοις. 690 μαλλ' 688 χαλκῆς...δέλτου. This image is peculiarly forcible in connection with δομῶν,—the word which expresses her religious reverence for the Centaur's precepts. Laws, rituals, oracles, etc., were often engraved upon bronze tablets. An example is afforded by the 'Eurybubaeae Tabulae' preserved at Gubbio, which concern sacred rites. Diod. Sic. 12. 26 (referring to the Laws of the XII. Tables) εἰς δόδεκα χαλκοῦ πίνακας χαράδεντας οἱ διατα. Plut. Alex. 17 δέλτων...χαλκῆς, τύπους ἐκουσαν ἀρχαίοι γραμματών (an oracle): where, for τύπος (graven characters), cp. Pollux 8. 128 δέλτων χαλκαῖς ἤσαν τάλαι ενετυπωμένοι οἱ νόμοι οἱ περὶ τῶν λειων καὶ τῶν πατριών. Cic. Phil. 1. § 26 Quod ita erit gestum, id lex erit? et in aed incerti iubebitis...?

688 καί μοι κ.τ.λ. Those who agree with Wunder in rejecting this verse hold that σφεῖν depends on προοίμιον (681), and urge that κάδρων τοιαῦτα in 686 condemns τοιαῦτ' ἐδρῶν here. The question must be considered in the light of the whole context. She begins by saying that the Centaur's dying precepts remained in her memory as if graven on bronze (680—683). That passage is much more impressive if a full stop follows 683. She then says, 'Now these were his precepts,'—verse 684 marking her anxiety to explain that she had simply obeyed him to the letter. The reiteration, κάδρων τοιαῦτα, in 688, is unnecessary; but, in her actual state of mind, it is full of dramatic truth. The scholiast read this verse.

688 ἃτορον κ.τ.λ.: cp. 666 f.—For ἄθυκτον with gen., cp. 23 21. 687 ἦσιν νῦν. The solecism in the mss., ἦσιν δ', is like their πρὶν ἄν βάλων in 1. 4, and ἦσιν δ'...ἀκτινθ 164 f.—ποιον: neither Nessus (575) nor she herself had ever thought of the charm being used on any one except Heracles. But, as she shrinks from naming Eurytheus (35), so, at this moment, she shrinks from naming the man whom she loves.

689 ἔχουσα μὲν corresponds with καθη- ηκα in 691, not with ἔσω δ' in 693. Cp. ἄι. 1 δεί μὲν...3 καὶ νῦν: Thuc. 2. 65 § 112 δέκα μὲν ἐντείχους...καὶ οὐ πρότερον καθήσατο. So μὲν...τε, below, 1012.—κατ' οἴκον, in the house (and not outside the gates): ἐν δόμω, in the γυμνασίων, and not in the open ἀθλ. For this limited sense of δόμω, cp. Od. 6. 303 δόλ' ἐκ τοῦ δόμου κατέβαιναι καὶ ἄθη.
like the graven words which no hand may wash from a tablet of bronze. Now these were his orders, and I obeyed them:—
to keep this unguent in a secret place, always remote from fire
and from the sun’s warm ray, until I should apply it, newly
spread, where I wished. So had I done. And now, when the
moment for action had come, I performed the anointing privily
in the house, with a tuft of soft wool which I had plucked from
a sheep of our home-flock; then I folded up my gift, and laid it,
unvisited by sunlight, within its casket, as ye saw.

But as I was going back into the house, I beheld a thing too
wondrous for words, and passing the wit of man to understand.
I happened to have thrown the shred of wool, with which I
had been preparing the robe, into the full blaze of the sunshine.

As it grew warm,

...άλαχνυ. Wunder rejects this v.


692 γυασματα: for the dat., cp. 564. Xen. Cyr. 7. 3. 1 uses γυασματα of boxes in which treasure is packed up for removal. The word meant simply, ‘something fitted together,’ ‘compacted,’ (τυγ.—).—κολωρ: the addition of this adj. is sometimes, esp. in poetry, merely picturesque: cp. O. C. 1593, Α. 1165: Eur. Ion 19 κολά: ἀνιπτηγος: Her. 4. 2 δαγγήκα κολα:—δωσιρ εἰδερε. They saw the γυασματα, but not the act of placing the robe in it: this (as δαματες ήλωκος shows) had been done in the house.

698 ε. ἄνω 8’ ἄποστελεχοσα, returning into the house (632). The words δωσιρ εἰδερε indicate the previous dialogue in front of it (531—632).—φάσιν is boldly used here, but appears sound. The harshness is modified by the context: i.e., the antithesis between uttering and comprehending has led the poet to strengthen ἄφραστον by a noun specially suited to it, as he strengthens δέμβιλητον by the addition of ἄνθρωπο μαθειν. In El. 1466, on the other hand, δέρμα ψαμμα... | πεντωχος (the corpse), the subst. is accommodated to the verb.—For δέμβιλητον cp. Aelian Nat. An. 6. 60 των ἀντικράτων τε και ἀνσωμβλήτων. Eur. Med. 675 σοφοτερ’ ἢ ει’ ἀνδρα συμβαινον την. 695 ε. κάταγμα properly meant the ball of wool on the distaff, from which the thread is drawn δοσιρ (κάραγια, deducitur) by the spinner. (Plat. Polit. 282 B: Soph. 262 B.) Here it is merely a synonym for μαλλός (690). In Ar. Lys. 583 ε. κάταγμα is the thread itself.—προδρόμον, before putting it into the casket (692). Lucian Alex. 21 ιδιωτην την σφραγιδα προδρομασ.—φλόγα comes first, since heat is the main point; then, to avoid ambiguity, ἀκτίν’ εις ηλωτι- των is added. Seneca Herc. Oct. 725 translates these words: meditos in ignes solis et clararn facem.

Wunder rashly rejects the verse. Dobree’s objection to it seems to have been the repeated εις. His words are merely: ‘Susceptus ob constructionem; nis legis floga aetinos multum;’ Adv. ii. 28. But the prep. is often thus repeated when a second noun stands in apposition with the first, serving to explain it: e.g., Lysias
ρεί πᾶν ἀδηλον καὶ κατέφηκται χθονὶ, μορφῇ μᾶλλον εἰκαστὸν ὡστε πρίνον ἐκβρώματ' ἄν βλέψειας ἐν τούτῃ έξιλου.
tούρινε κεῖται προπτεῖς. ἐκ δὲ γῆς, ὅθεν προύκειν', ἀναζέουσι θρομμίζων ἀφροῖ, γλαυκῆς ὀπώρας ὡστε πίνονος ποτοῦ
χυβέντος εἰς γῆν Βακχίας ἀπ' ἀμπέλου.
ωστ' οὐκ ἔχω τάλαμα ποι γνώμης πέσω
ὀρὸ δὲ μ' ἐγρον δεινόν ἐξειργασμένην.
πόθεν γὰρ ἂν ποτ' ἀντὶ τού, θυντάκων ὁ θῆρ
ἔμοι παρέσχ' εὔνοιαν, ἡς ἐθνοχ' ύπερ;
οὐκ ἔστην, ἀλλὰ τόν βαλόντ' ἀποφθέγμησαι
χρῆμαν, ἔθελγε μ'. ἄν ἔγω μεθύστερον,
ὁτ' οὐκέτ' ἄρκει, τὴν μάθησιν ἀρνιμα.
μόνη γὰρ αὐτὸν, εἰ τὶ μὴ ψευσθήσομαι
γνώμης, ἔγω δύστηρον ἐξαποθεορῶ:
tόν γὰρ βαλόντ' ἀτρακτον οἴδα καὶ θεῶν
Χείρωνα πημήνατα, *χιντερ' ἄν θῆγα.

698 κατέφηκτα] κατέφηκται L. 700 ἀν βλέψειας A, R, and Ald.:  ἐκβλέψεια L (an error caused by ἐκβρώματ'); ἐμβλέψειας B, etc.  704 βακχίας L (so most MSS., and Ald.). 708 This v., omitted by the

or. 6 § 14 καὶ ἐν Ἀρείῳ τάγμα, ἐν τῷ σεμι
νοτάτῳ...δικαιρεῖται: Plat. Laches 183 C
ἐκ τούτων οἱ ὄντων τὸ γλασσῶν, ἐκ τῶν
ἐκπερασμάτων ἔκκατα: Prot. 358 B αἰ ἐκ
to τούτων πρόζεσ εἰσασε, εἰ τῷ ἀλώλων
ζην.

698 ρῆ is equiv. to ὑψ in 678. The
wool shrivels away; and presently there is
nothing to be seen but a powder, like
saw-dust, on the ground. For ἄπει, cp.
O. C. 259 n.—κατέφηκτα: the perf. of
instant result: cp. Ph. 76 διώλα (n.).
Seneca Herc. Oct. 736 Dumque ʰρία mir-
ror, causa mirandi purit. 701 f. προτετα', where it was
thrown down: schol. ἐρωμένον (cp. 605) καὶ
προτετα', χαμαλ.—δὲν, by attract. to ἐκ
γῆς, instead of δοσο: cp. Thuc. i. 89 § 3
δικομίζων ἐδέν δὲν δέν (ἐκ τεύθου δοσο)
ὑπεξέβαλον ταπάδα καὶ γνωικᾶς. In O. C.
1226 the doubtful κείθεσ is not similar.—
προτετα', ἀνάπλωσι: past tense com-
bined with historic pres. (Ant. 254 n.).—
θρομμίζων ἀφροί, foam, thickened into
clots (θρομμοῖ, τρέφω): hence the plur.,
which Seneca imitates, Herc. Oct. 737
Quin ῥίσα θελήσαμη σπωμεος μοιτος αἰτή.
702 f. πλοῖος ποτοῦ γλ. ὀπώρας ἀντὶ
Β. ἀμελθον: the rich juice of the blue
fruit (obtained) from the vine: i.e., the
γλεύκος, or 'must,' newly pressed from
the ripe grapes; which foams when
poured on the ground, since it has not
yet passed through the stage of fermenta-
tion. Schol.: μάλα εὖ ὢν εὖν, ἀρείῳ,
εὔνῳ, εἰ πλοίῳ χαμαλ, ἀφροῖ. The
simile is suggested chiefly by the foam,
but partly also by the purple tinge which
the poison gives to the blood.—χυβέντος
should not be taken with B. ἀπ' ἀμελθον,
it shrivelled all away, and quickly crumbled to powder on the ground, like nothing so much as the dust shed from a saw’s teeth where men work timber. In such a state it lies as it fell. And from the earth, where it was strewn, clots of foam seethed up, as when the rich juice of the blue fruit from the vine of Bacchus is poured upon the ground.

So I know not, hapless one, whither to turn my thoughts; I only see that I have done a fearful deed. Why or wherefore should the monster, in his death-throes, have shown good will to me, on whose account he was dying? Impossible! No, he was cajoling me, in order to slay the man who had smitten him: and I gain the knowledge of this too late, when it avails no more. Yes, I alone—unless my foreboding prove false—I, wretched one, must destroy him! For I know that the arrow which made the wound did scathe even to the god Cheiron; and it kills all

first hand in L, has been added in marg. by S. 

707 ἄν made from ἄμον in L. 


710 ἔθελεν μ’ L, with most mss.: ἔθελεν A, R, Harl., and Ald.—μεθόδετερον] μεθ’ ὑπέρερον Λ. 

712 ὡπεῖρ Wakefield: χ’ ὡπεῖρ L, with most mss. and Ald.: χωπεῖρ ὁ τὸ ὤπερ B, T, Lc, which Wunder (omitting ὁν) adopts. (Acc. to Subkoff, ν is written over χ’ ὡπεῖρ in A.)

since the grapes have already been gathered.

For ὀπέρος as = ‘fruit,’ cp. fr. 234.7 πάσα τιμητα βλαστομένη | καλοτ οπέρο, κάτακριναται ποτάν.—For Βακχλαίας, ò. 2 Βάκχειοι βρότοι: Verg. Geo. 2. 5 ὅπι τίμιο παπάμενο γραφεῖον ἀνυμνήθηκεν Ἀφρ. θου. 2 Βάκχειοι βρότοι: Verg. Geo. 2. 5 ὅπι τίμιο παπάμενο γραφεῖον ἀνυμνήθηκεν Ἀφρ. θου.

705 τοῖς γνώμης πείτε: she knows not to what counsels she can have recourse: i.e., she can think of no remedy. Cp. O. C. 170 τοῖς προφητίδοις ἐκθέτει; (n.).

706 ὡπεῖρ ἄκτος καὶ μ’ ἀπερίαμανθέναι. The constr. with the acc. can be used whenever the speaker looks at his own case from without. But the examples are of two kinds. (1) Most often there is a contrast of persons; El. 65: Andoc. or. 3 § 30 φήμῃ δέων ἔκλεισεν μὲν ἀπολέσθαι..., ἐμὲ δὲ σφετέρα. (2) Sometimes, at other times, there is no such contrast, and the effect is merely to give a certain objectivity. El. 170 πικρῶν | δοῦν με πειράματι πάθει τομημένωτε ἔτι; so Αἴ. 606 s.: Plat. Res. 400 B 6 ὠμαί· δέ με ἄρκηκον. This is esp. fitting when the speaker is in an evil plight, and means that he can see himself as others see him: so Xen. An. 5. 6 § 20 νῦν μὲν ὧρωμεν ἥμα πόρωμεν ὄφεις κ.τ.λ.

707 εἰς πρὸς, ‘from what motive?’: ἀντι τοῦ, ‘in gratitude for what?’—ἄν... παρέχα: (if he had shown kindness,—as he did not), why would he have done so?—μ’ ὡπεῖρ, on account of whom, = ἡ ἀνεκα, or δ’ ὄπειρ: cp. Ant. 932 βραδυθή- τοις ὤπεῖρ.


711 ἀρκεῖ, ‘requires’: not, ‘suspect.’ In the latter sense, ἀρκεῖ is usu. impers., but in the former, personal, as it is here (sc. ὑμᾶς ἀρκεῖ).—ἀρκνημία: Ant. 903: Ph. 838.

712 κε τι μὴ ἔγεν ἡν ᾽ἐν Ψευθομαμις: Αἴ. 1382 καὶ μ’ ἐφεσον οὐκετίδος πολύ. 

714 εἰς Χειρωνα: Cheiron, as the son of the god Cronus by the nymph Philyra, was of a different origin from the other Centaurs, the descendants of Ixion and Nephele. So Pindar distinguishes him as Κρούδην | Κελευθέρου (N. 3. 47), οὐρα- νία γόνον εἰρμαίνων Ἀσαίρον (F. 3. 4); and Apollonius Rhodius as ἄλλα μὲν ἔγει- ρυ, | ἄλλα θεών ἀτάλαητον (2. 1240). He was still more separated from the rest of the Centaur tribe by his just and gentle character (Π. 11. 832 δικαιώσατο Κε- ταυρών). Hence Greek art, after the in-
φθείρει τὰ πάντα κνώδαλ' ἐκ δὲ τοὺς ὅδε σφαγών διέλθουν ἵδο αἵματος μελάς,
pῶς ὦν ὄλει καὶ τόωδε; δόξη γονῶ ἐμῆ. — ἱρὰ
καίτοι δεδοκαί, κεῖνοι εἰ σφαλήσαται,
tαυτῇ σὺν ὀρμῇ κάμε συνθανεω ἁμά.
ζην γὰρ κακῶς κλύουσαν ὦν ἀνασχετῶν,
ῆτις προτιμᾷ μὴ κακῇ πεφυκέναι.

 XO. ταρβεΐν µὲν ἔργα δειν' ἀναγκαῖως ἔχει:
tὴν ὑ' ἐλπὶς ὦν χρή τῆς τύχης κρίνειν πάρος.

ΔΗ. ὅκκ ἐστὶν ἐν τοῖς µὴ καλοῖς βουλεύμασιν
ουδ' ἐλπὶς, ἕτοι καὶ θράσος τι προζενεῖ.

 XO. ἀλλ' ἀμφὶ τοῖς σφαλεσίν µὴ' ξ' ἐκοσύσια
ὁρῇ πέπειρα, τῆς σε τυγχάνειν πρέπει.

718 φθείρει τὰ πάντα]. Blaydes reads φθείρομαι πάντα, as Wecklein and Fehse had conjectured. (φθείρομαι ἐπηκολα Φρόλιχ.) — κνώδαλ' ἐκ δὲ τοῦ δέδε] Hense conj. κνω-
beasts that it touches. And since 'tis this same black venom in the blood that hath passed out through the wound of Nessus, must it not kill my lord also? I ween it must.

Howbeit, I am resolved that, if he is to fall, at the same time I also shall be swept from life; for no woman could bear to live with an evil name, if she rejects that her nature is not evil.

CH. Mischief must needs be feared; but it is not well to doom our hope before the event.

DE. Unwise counsels leave no room even for a hope which can lend courage.

CH. Yet towards those who have erred unwittingly, men's anger is softened; and so it should be towards thee.

——————

'doctrine' contained in the blood of the wounds.' But the point is that the poison, though it comes to Heracles from the wound of Nessus, and not (as to its former victims) directly from the arrow, is still the same. And, since δὲ δὲ expresses this, τὸ οὖς', if it referred to the arrow, would be superfluous.

δὲ δὲ γοῦν ἢμ: cp. Plat. Phaed. 68 B σὺ καὶ οἱ άνεμοι έλευ άντοσε; ολεθραί γε μη. For γοῦν, cp. n. on Ant. 45 τον γοῦν ἢμον.

710 σφαλήσεται: cp. 297, σφαλή.

—ταύτη σέν ὀρμή, lit., 'borne along by the same impetus.' The ὀρμή, impetus, is that of the fate which brings Heracles low: she means, 'at the same moment I, too, shall be swept out of life.' Cp. Xen. Ages. 2. 29 ἐνεώμε γαρ τῇ αὐτῇ ὡρμῇ τῷ μέν Ἀλκιβιάδων χάριν ἀποδόσει... τούτου δ' ἐν τῇ Αἰδήνη πάλιν ελευθερώσει, τῷ δὲ Πέρρῳ δικαι ἐπιθέσι: i.e., 'by the same effort.' The phrase was perhaps a familiar one, to which the poet has here given a new turn.

For σώσιν, cp. Theocr. 25. 251 τριλοῦ δὲ μὴ πάντοτε οὖς ὁμοι (at one bound': though μή ὡρμή usu.γήρ α common impulse,' Xen. An. 3. 2. 9).

722 προπυμα with inf.; cp. Her. 3. 21 προτάμων πόλεως ἐμοὶ εξερευνήσατο. —μή ('generic' with κακός), rather than with the inf.: cp. 725: fr. 154. 2 ἔμη: ἀν αὐτὸ μὴ κακὸς ἀπεκάθαρα. The adj. is not here a mere synonym for δοκεννῆς (as in O. T. 1063), but rather blends the ideas of birth and character. For the sentiment, cp. Eli. 989 ἵππος ἀλαχρόν ἀλαχρόν τοις κακῶς περιπτακέναι: Ai. 479.

724 ἐφαρμόζει the 'deeds' are the dire results which Deianeira has so frankly presaged (718 τοις οὖς ὀλεθραί καλ τῶνες): Hence δείκα is not too strong.

—καίσι' has properly a neutral sense (cp. 115 n.): 'we must not decide our foreboding before the issue,' i.e., assume that the worst will certainly happen: hence we may more freely render, 'doom our hope.'

726 τοις μή καλοίς β.: for the generic μή, cp. Ant. 494 τῶι μήδεν ὄρθες εν σκοτει τεχνομένων. —ὑπερ, ἄτις καλ θρ. τι προεξελε': a foreboding which so much as lends courage. The measures which she has taken do not allow her to think of a good result as even possible.

For προεξελεν cp. O. T. 1483 n.
ΔΗ. τοιαῦτα δὲ ἀν λέξειν οὐχ ὁ τοῦ κακοῦ κοινοῦ ἀλλ’ ὑμένει ἐστι οἶκοι βαρύ.

ΧΟ. σιγάν ἀν ἀρμόζοι σε τὸν πλεῖον λόγον, εἶ μὴ τι λέξεις παίδι τῷ σαντῆς ἐπεὶ πάρεστι, μαστήρ πατρός δὲ πρὶν ἤχετο.

ΤΑΛΔΟΣ.

ὁ μήτερ, ὥς ἂν ἐκ τριῶν σε ἐν εἰλόμην, ἢ μηκέτι εἶναι ζῶσαν, ἢ σεσωμένην ἄλλον κεκλησθαί μητέρ, ἢ λόγων φρένας τῶν νῦν παρουσῶν τοῦτο ἀμείψασθαι ποθεν.

ΔΗ. τί δ’ ἐστίν, ὡ παῖ, πρὸς γ’ ἐμοῦ στυγούμενον;

ΤΑ. τὸν ἀνδρα τὸν σοῦ ἵσθι, τὸν δ’ ἐμὸν λέγω πατέρα, κατακτείνασα τὴν ἐν ἡμέρᾳ.

ΔΗ. οἶμοι, τῶν ἔξυπνοικας, ὡ τέκνου, λόγον;

ΤΑ. δὲν οὐχ οἶον τε μὴ τελεσθήσαι τὸ γὰρ φανεῖν τίς ἂν δύνασθ’ ἂν ἀγέννητον ποιεῖν;

ΠΑ. πῶς εἶπας, ὡ παῖ; τοῦ παρ’ ἀνθρώπων μαθῶν ἄζουλων ὄντως ἔργον εἰργάσασθαι με φής;

729 ὁ τοῦ] Blaydes writes δ τοῦ.

730 οἶκος Wakefield: ὁ ὁ κοις MSS.

731 δὲ ἀρμόζοι] δρ’ ἀρμόζει Harl. (γὰρ ἀρμόζοι V*).—λόγον] χρόνον MSS., and Ald.: but L has γρ. λόγων written above.

732 ei μὴ τι] κοῦ μὴ τι Hermann.—αὐτῆς] σ’ αὐτῆς L (the ’ after σ added by S).—Hense would omit the ν.

733 μαστήρ] In L the first hand had omitted this word, but has added it above.

739 f. τοιαῦτα δ’: δὲ introduces an objection, as in O. T. 379 (n.).—οἰκοῦ, fig.: cp. Eur. Τρ. 647 τὸν δὲ νοῦν διδάσκαλον | οἰκοῦν ἕξουσα χρηστῶν. So Lat. domi (Plaut. Miles 194, with Tyrrell’s note). In Her. 7. 152 τὰ οἷα ημα κακά (‘the troubles that they have at home’) is similarly figurative.

731 οἶκος. δὲν ἀρμόζοι: cp. Dem. or. 18 § 42 λόγους ὅτι ...ἀρμόζει λέγει τὸν πλεῖον λόγον; the further discourse which might be expected: cp. n. on O. C. 36 τᾶ πλείων ἵστορει—ἐλ μὴ τι; the schol. seems right in taking τι as object to λέγειμ, rather than as an adv. (‘perchance,’ 712).—μαστήρ πατρός: cp. O. C. 455 ἕμοι μαστήρ. The Chorus may be supposed to know of this mission through having heard the last words of the πρόλογος as they were entering (95).

734 οἶκος. δὲν ἐλάσσων: cp. Ph. 1239 ἐν ἐλάσσω (n.).—σε is subject to each of the three infinitives which follow. It is placed as if the speaker mentally supplied a word such as παίδειν. But ἐν is really an accus. in apposition with the whole sentence, σε ἂν μηκέτι εἶναι, etc. The peculiar order has been due to the metrical difficulty of inserting σε anywhere in vv. 735—737.

ἐκ τριῶν δ. Photius and Suidas quote the proverb, τῶν τριῶν κακῶν ἐν, illustrating it from Polyzeus (a poet of the later Old Comedy), τριῶν κακῶν ἐν γ’ οὖν ἐλεόθ’ αὐτῷ τι παθ’ ἀνάγκη, and Meander, ἐν γὰρ τοῖς τῶν τριῶν ἐχόν κακῶν. Cp. schol. Find. O. 1. 97 τρία λέγεται κακίας καὶ τὰ πρὸς τὸν βάσανον συνεργούσια, έφοσ, ἀγχώνω, κρυμβως: Σαφοκλῆς (fr. 821): λόγος γάρ, εἰ καὶ τῶν τριῶν ἐν οὐραῖοι. A like prov. was τρία θρηματίων, alluding to three alternative penalties proposed by him.

κεκλησθαί: cp. 149: Εἰ. 366 πάντων ἀρίστου παῖδα κεκλησθαί.—ἀμφύσασθαι, get in exchange: Aesch. Θεσ. 304 τοῖς δ’ ἀμείψασθε γαλας πέδου | τάσδ’ ἄρειν; ποθεν is wholly vague: the schol.’s ἐκ θεοῦ τινος is too definite.

738 τί δ’ ἐστιν ...πρὸς γ’ ἐμοὶ στυγοῦ-
DE. Nay, such words are not for one who has borne a part in the ill deed, but only for him who has no trouble at his own door.

CH. 'Twere well to refrain from further speech, unless thou would'st tell aught to thine own son; for he is at hand, who went erewhile to seek his sire.

Enter Hyllus.

HY. O mother, would that one of three things had befallen thee! Would that thou wert dead,—or, if living, no mother of mine,—or that some new and better spirit had passed into thy bosom!

DE. Ah, my son, what cause have I given thee to abhor me?

HY. I tell thee that thy husband—yea, my sire—hath been done to death by thee this day!

DE. Oh, what word hath passed thy lips, my child?

HY. A word that shall not fail of fulfilment; for who may undo that which hath come to pass?

DE. What saidst thou, my son? Who is thy warrant for charging me with a deed so terrible?

736 μητέρα o'clock. 742 μη μοι. 743 φανθήν] Nauck writes κρανθήν.—δόνατι αν. 744 οἱ μετά καὶ φανθηται. 745 μετά τοῦ, with A., and Ald.—Hense would omit this v., changing to γάρ in 742 to γώναι. 746 Nauck brackets this v.

μενον; 'What is there, on my part, that excites hatred?' The phrase is peculiar (since the words could mean, 'what is hated by me?'); but, in speaking, the sense would be made clear by a very slight pause after the words προς γ' ε'μοι, which are naturally emphatic (cp. O. T. 516).

739 Τοῦ δ', ἀμων: for this use of δ', to mark a second relationship, see on O. C. 1275 οὐκ ἔστε τις ἄλλος τούτων, ἐμαυ δ', δύναμαι-εἰς. Two modes of expression are blended here, since either οὗτος or ἀλλος should be present: but the redundancy suits the speaker's vehemence.

—For λέγω, cp. 9.

741 ἥνεκας here denotes a startling utterance (like τούτων δίς φαίνει ἐν άκοι ἀδύνατων). ἐκφευρό, with ref. to speech, usu. = 'to disclose' a secret (Her. 3. 711).

742 δι' οὖν οὖν τε κ.τ.λ. This λόγος is one which must needs 'be fulfilled,' —i.e., 'befound to correspond with a fact;' 'prove true'—since the thing has already happened. Cp. II. 3. 388 ἡπείρους μόνον, δι' ἐκ τετελεσμένοις ἐστίν.—Most edd. read μη 'οὖν, instead of the ms. μη, here: but see 90 n.

J. S. V. 

744 For ἄνθρωπων added to the interrog. τί, cp. El. 238, 930.—Δίςλον: cp. 284.—Nauck rejects v. 745, because Deianeira ought to have one verse only.
ΤΑ. αὐτὸς βαρείαν ξυμφορὰν ἐν ὁμμασιν πατρὸς δεδορκὸς κοῦ κατὰ γλῶσσαν κλώνων.

ΔΗ. τοῦ δ' ἐμπελαζέως τάνδρι καὶ παρίστασαι;

ΤΑ. εἰ χρή μαθεῖν σε, πάντα δὴ φανεῖν χρεών.

” ἔτρεπ κλεινὴν Ἑωρύτου πέρσας πόλιν, νίκης ἀγών τροπαία κάρκοθινα, ἀκτῇ τις ἀμφικλυστος Εὐβοίας ἄκρον Κήρπαιον ἔστιν, ἔνθα πατρὼν Διὸ βωμὸς ὅριζει τεμενίαν τῇ φυλλάδιᾳ. οὐ νῦ τὰ πρῶτ' ἔσειδον ἁσμένοις πόθῳ. μέλλοντι δ' αὐτῷ πολυτότους τεύχευς σφαγᾶς, κήρυξ ἀπ' οἴκων ἰκετ' ἵκειος Δίας, τὸ σὸν φέρον δώρημα, θανάσιμον πέπλων' δι' κείνος ἑνός, ὦς σὺ προούσιος, ταυροκτονεῖ μὲν δωδὲκ' ἐντελεῖς ἑχων, 

760 λείας ἀπαρχήν, βοῶς, ἀτάρ τὰ πάνθ' ὁμοῦ ἐκατόν προσῆμε φυμμιγή βοσκήματα.

761. Deventer and Hense reject the words βαρείαν ξυμφορὰν ἐν ὁμμασιν | πατρὼν. —κοῦ] καὶ L (with κοῦ in marg. from a late hand). This error is in most mss. (as in Ald.); though a few (including B) have κοῦ.

751 τρωγλιὰ Dindorf: τρυγλαί MSS. Cp. 1102.

752 Κήρπαιον ἔστιν] κερπαῖον ἔστιν L. Many edd.

748 β έχονταμένα...καὶ παροῦσαι, i.e., find him, and then stand near to him in his sufferings. The vivid historic pres. suits the tension of mind with which the question is asked: cf. O. T. 113 συναριθ., and ἰδ. 1028 διδωσ.—These are Dein-neira's last words on the scene.

760 δ' ἔτρεπ εἰς...τῆς: see on 237 f. For the absence of a preformative γεφ, cp. 555, 900. ἔτρεπ is more usual than ἔτρεπ in opening such a πρίσμα. The schol.'s remark here, κακοσχέδες ὑ ὡφαίς, may refer partly to that, and partly to the abruptness of ἔτρεπ.

751 τρωγλιὰ, the arms taken from the enemy (cp. Ant. 143 n.), προκλατία, the booties, λεία.—This accent for the subst. τρωγλιὰ is attested by the grammarians, and preserved by L in 1102: though, acc. to rule, the subst. would be τρυγλαί, and the adj. τρυγλίαι (Pa. 1459 n.).

752 Ε. ἀκτή...ἐντιν, instead of ἕλθω εἰς ἀκτή κ.τ.λ.: cp. Eur. Hipp. 1198 ἔτρεπ δ' ἔμμαχον χώροις εἰσεβάλλοντας, ἐντιν τῇ ἐντιν κ.τ.λ. (instead of ἐκ τούτων ἀκτή τους). E. T. 760 ἐντιν τῷ ἐγκόμῳ ἐκ διαπ τηλεγράφη. ἐντιν ἐκ τούτων κλίνεται εἰσεβάλλοντας, εἰς τῆς ἐπαρτήσεως ἐκπλοίως σαλιν σαλιν καλυπτομένη σφέσι: ἰδ. 1.449 ἐκ τῶν δ' 'Ἀθηναὶ ταῦταδε λέγουσιν: ἱδίος τῇ ἐντιν. The epic fashion is to ἐγκόμῳ with
TPAXINIAI

Hy. I have seen my father’s grievous fate with mine own eyes; I speak not from hearsay.

De. And where didst thou find him,—where didst thou stand at his side?

Hy. If thou art to hear it, then must all be told.

After sacking the famous town of Eurytus, he went his way with the trophies and first-fruits of victory. There is a sea-washed headland of Euoea, Cape Cenaeum, where he dedicated altars and a sacred grove to the Zeus of his fathers; and there I first beheld him, with the joy of yearning love.

He was about to celebrate a great sacrifice, when his own herald, Lichas, came to him from home, bearing thy gift, the deadly robe; which he put on, according to thy precept; and then began his offering with twelve bulls, free from blemish, the firstlings of the spoil; but altogether he brought a hundred victims, great or small, to the altar.

write Κριαίδο τοις. 756 πολυθέτους] πολυθέτους A, Harl. 757 κήρυκ] Cr. cr. n. on 189,—ικετ'] ικετ L (not altered from ικετ'). 759 προξέφεσοι] προξεφεσεῖοι L. 760 ἐκτελεῖ] Blomfield conj. ἐκτελεῖ. 761 ἀπαρχὴ] In L there has been an erasure between χ and ἐ (ἀσ?).

da description of the place (II. 2. 811 ἐστι δὲ τις...κολώνην, Od. 3. 293 ἔστι δὲ τις πέτρη)—as above, 237. The mixed construction here comes from a wish to make the narrative at once consecutive and graphic.

Κήρυκον: 237 n.—πατρόφος: 288 n.—βοσκόμενος ὁρίζει κ.τ.λ.: 238 n.—τεμενίαν...φυλάδα=τέμενος πολυφύλιρον (schol.)—ἀγεμονία πόθη, glad, through my longing (causal dat.).

πολυθέτους...σφαγῆς: the second part of the compound adj. is akin in sense to the subst.; cp. χοίασις τρισκελίας (Ant. 431), νυσιμισία πληγμασία (ib. 1383).

κήρυκ ἄπλοικοι...οἰκεῖοι: his own herald, returning from Trachis, was not one at whose hand he could have expected such a gift. It is needless to give oἰκεῖοι a special sense, as (a) ‘bred up in his household,’ or (b) ‘sent on a private mission;’ as Paley takes it.

προςεφεσοί: for the imperf., cp. O. T. 1055 ἔφιεσθαι: O. C. 1605 ἐφίετο: so often εὐκλεον. This compound does not occur elsewhere, but is paralleled by προεξεύγασσαι, προεξαποθέλω.

πολυθέτους κ.τ.λ. The offering consisted of a hundred victims altogether, including bulls, sheep, and goats (συμμητήριον),—a ‘hectomb’ in the general sense (II. 1. 315 ἐκατομβας [ταρών ἁδ' αἰγῶν]). The sacrifice was to begin with the slaughter of twelve oxen, animals specially selected from the spoil. Such a θυσία δῶδεκα ἑλεπόλων was called δῶδεκας (Eustath. p. 1386. 48, etc.). In II. 6. 93 Helenus directs that an offering of twelve cows shall be promised to Athena.

ἐντελεῖας...τεματοι, with no physical blemish or taint; Lucian, Sacr. 12 στερεωσώμεναι τὰ ῥώσαν καὶ πολὺ γε πρώτον ἐξετάζοντει ἐν ἐντελέξει οἴη, ἵνα μηδὲ τῶν ἀχρήστων τι κατασφάττως, προσάγωμεν τῷ βοώῳ.

βοῦς is probably masc. here (as in Ai. 62), though in Homer it is usu. fem., unless the contrary is specified. The word παρακότονε is not decisive, since it might express merely the antithesis between oxen and other victims (cp. such phrases as οὐνοχοῖον νέκταρ). Seneca, Her. Oct. 784 Ul steit ad aras omne votivum pecus, | Tontumque taurus genuit auratis nemus.

προσήγε, sc. τῷ βοῶι: cp. Pollux i. 29 τὰ δὲ προσακτέα θύματα, λειψία ἄριστα ἁλόμα διληθρα ὑπῆρ ἂπηρα. The imperf. means strictly, ‘proceeded to bring’ (after

8—2
donning the robe). The hist. pres. ταυροκτονεῖ, too, represents an imperfect, not an aor.

While ἱλαρός (κ) properly refers to aspect ('beaming,' 'cheerful,' as opp. to σκανδρωπεῖο), Ἑσεὺς designates a placid or gracious mood of the mind: cp. Ephippus (a poet of the Middle Comedy), Ἑμοπληλ. Ἡ ἑσαυροῦ ἐπὶ ἰλαρόν, ἑρευς ἐν ἀφθαλὲ τὸν ἑαυτὸν τὸν ὑπόπταν, κατὰ δὲ ἵεις ἤλων (where Meineke rashly changes ἄλων to θαλων).

So in Eur. Med. 1165 Glauce puts on the deadly gifts of Medea, δώρας ἵππεως καὶ ἱλαροὺς. —κατηρέκτω: as Chryses μεγάλ' ἐχθέ χειρας ἅναρχων, at the sacrifice described in II. 1. 447—466; and as Nestor πολλα...ἄρεθη ἐχθέ on the like occasion in Od. 3. 430—463. Those two passages explain the ritual imagined here (vv. 756—766). (1) Heracles, having put on the robe, brings his victims to the altar. (2) The next act would be to sprinkle the χέρνιν on the sacrificers; who would then take barley-meal (ὁλοχύται) in the hands from the basket, κασαύν. (3) Then Heracles offers his prayer to Zeus. (4) The actual imolation follows; the barley-meal is sprinkled on the heads of victims; hair, cut from one or more of them, is thrown on the altar-fire; and they are slain.

(5) The μυρπλα (Ant. 1011), doubly wrapped in fat, are burnt on the altar. This act was in progress, when the agonies of Heracles began.

Several critics alter κατηρέκτω to κατηρήκτω. The latter, if used in its larger sense, would refer to no. 2 of the stages described above (cp. Od. 3. 445 χέρνινα τ' ὀλοχύτας τε κατηρέκτω); if in its narrower sense, to no. 4 (cp. Ag. Ath. 959, Her. 2. 45). The larger sense would be best here.

But κατηρέκτω is an immeasurably finer reading. Heracles, standing before the altar as he prays with uplifted hands to Zeus, is thrown into stronger relief than if imagined merely in the brief act denoted by κατηρήκτω. The Ἑσεὺς φύνη, too, would be more apparent in the ἐχθή rather than in the rite.

The flame of the solemn rites; i.e., the flame from the sacrifice on the altar. ὄργια could not literally mean θύματα (the word by which the schol. explains it); but the sense is the same. In Ant. 1013, too, ὄργια are 'rites,' not 'victims.' The flame is called αἰματηρὰ, because the burning flesh was so. It is needless to take ἀπὸ with ὄργια.

The wood of the pine (πεύκη) is resinous (πεύκημι), —a quality conducive to the bright flame which was
At first, hapless one, he prayed with serene soul, rejoicing in his comely garb. But when the blood-fed flame began to blaze from the holy offerings and from the resinous pine, a sweat broke forth upon his flesh, and the tunic clung to his sides, at every joint, close-glued, as if by a craftsman's hand; there came a biting pain that racked his bones; and then the venom, as of some deadly, cruel viper, began to devour him.

Thereupon he shouted for the unhappy Lichas,—in no wise to blame for thy crime,—asking what treason had moved him to bring that robe; but he, all-unknowing, hapless one, said that he had brought the gift from thee alone, as it had been sent.

prized as an omen (Ant. 1007 n.). The original meaning of ὄρος was simply 'tree' (schol. π. 11. 86; Curt. Εὐστ. § 275). In 1168 and 1195 it means 'oak.'

Hades, showing that the irritant action of the poison has begun.—ἀρτέκκολος, ὤστε τέκτων, closely glued to his flesh as if by a craftsman: schol. ὡς ὃτῳ τέκτονα καλύτερα συγκεκελεμένον. The gen. here is not so definitely equivalent to a gen. with ὣς as it is in Ai. 807 φωτὸς ἤταμμεν, or Eur. Or. 497 πληγεῖς θυγατέρος. It expresses a similar notion, but in a vaguer form: 'like something from (the hand of) a τέκτων': 'like (a work of) his.' Some supply κολάρσατος; but this seems difficult, and is not warranted by such examples as ὡς ἔμοι μόνης πάθα (sc. ὀφθ. O. C. 83).

Some have supposed that the χιτών is compared to (stone or bronze) drapery on a statue. τέκτων could certainly mean a sculptor: Eur. Ai. 348 σοφή δὲ χείρι τέκτων τὸ σῶν βίας ἔκατεν. But: (1) There would be little point in comparing a real robe to an imitation in art. (2) Cp. fr. 354, where Melops is responding with his eyes, to the glance of Hippodameia, and the discreet limit which the lover's instinct observes is compared to the line traced by a craftsman's rule—ὡς μετρῶν ὀρθολόγῳ, ὡστε τέκτων | παρὸς στόμαμα λύνος ὀρθήτα ἔφαγον. There, then, as here, the simile is from a mechanical process: the τέκτων is suggested there by ἐνω μετρῶν, as here by ἀρτέκκολος.

ἵλλων καὶ ἄρθρων: the robe clings so tight as to show the contour of the body: cp. the Homeric phrase, ἐντυπᾶς ἐν χαλκῷ κεκαλυμμένος, explained to mean, ὡστε διὰ τὸν ἱματον τὸ σῶμας τῶν τίκων φαίνειν (Π. 24. 163, with Leaf's n.). ἰδέων might be joined with ἀρτικτωτὸς (= ἀρτικτῶν τὰ ἀστὰ), but is more simply taken with ἀδαμψυ. The latter word means 'a biting pain' (rt ὅςκ), esp. an 'itching.' Photius p. 7. 21: ἀδαμψυς ἀδαμψυσμός, ὄπερ ἐστι κυνημόνος: ὄστρο Ζοφηλίς. The forms ὀδασω (act. and midd.) and ὀδασεῖ (do.) seem both to have been in use; the former was perhaps chiefly Ionic.

ἲλλων: Ἰλλίς: Hyllus does not know what Deianeira had applied to the robe; but, as the venom was that of the hydra, his conjecture comes near the truth.—Δαινυντα: cp. 1068: Eur. fr. 790 φαγέω τελέει τοὺς φαγεῖνοι deι μου αὐτὰ θυεῖαι τὸν οὐδὲν. But: (1) There would be little point in comparing a real robe to an imitation in art. (2) Cp. fr. 354, where Melops is responding with his eyes, to the glance of Hippodameia, and the discreet limit which the lover's instinct observes is compared to the line traced by a craftsman's rule—ὡς μετρῶν ὀρθαλόγῳ, ὡστε τέκτων | παρὸς στόμαμα λύνος ὀρθήτα κανών. There, then, as here, the simile is from a mechanical process: the τέκτων is suggested there by ἐνω μετρῶν, as here by ἀρτέκκολος.
κάκεινος ὃς ἤκουσε καὶ διώδυσος σπαραγμός αὐτοῦ πλευμόνων ἀνθήψατο, μάρφασ ποδὸς νῦν, ἀρθρὸν ἤ λυγιζεται, ριττεί πρὸς ἄμφικλυστον ἐκ πόντου πέτραν· κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου κρατὸς διασταρέντος αἰματός θ' ὀμοῦ. ἀπᾶς δ' ἀνυφῆμησεν οἰμώγη λέως, τοῦ μὲν νοσοῦντος, τοῦ δὲ διαπεπραγμένον· κοιδεῖς ἐτὸλμα ταῦδρος ἀντίων μολεῖν. 785 ἐσπάτο γὰρ πεδινῆ δὲ καὶ μετάρροις, βοῶν, ἱῦζων', ἄμφι δ' ἐκτύπουν πέτραν, Δοκράων τ' ὑρειοὶ πρὼνες Εὐβοίας τ' ἀκραί. ἐπει δ' ἀπεῖτε, πολλὰ μὲν τάλας χυόνι ῥίπττων ἕαυτόν, πολλὰ δ' ὁμώγη βοῶν, 790 τὸ δυσπαρεύνον λέκτρον ἐνδατούμενον 'ἀλκαν. οὖν σοῦ τῆς ταλαίνης καὶ τῶν Οἰνεώς γάμον,

777 ἤκουσε] ἤκουσε L, the ε written small over σ, with traces of a deleted ν, over which two dots had been placed. The ν may have been made from a. 778 πλευμώνων A, L, Harl., and Ald.; πλευμώνων L, with most mss. 779 τοδό] τοδὸν V. 780 μετί μυελοῦ, as in Am. 131, and (except Mosq. b, 15th cent.) in Ai. 239; μετί Elmsley. 781 κόμης] Bothe conj. κόρης: Meckler, κόνγιν (as = 'the skull,' κόγινος ap. Lycochr. 1105): Hense, κώτη; Graff, βολῆ. —λευκόν] Blaydes writes μουτόν. 782 διασταρέντοι] Meinecke conj. διαρράγεται: Wakefield, διαστα-
When his master heard it, as a piercing spasm clutched his lungs, he caught him by the foot, where the ankle turns in the socket, and hurled him at a surf-beaten rock in the sea; and he made the white brain to ooze from the hair, as the skull was dashed to splinters, and blood scattered therewith.

But all the people lifted up a cry of awe-struck grief, seeing that one was frenzied, and the other slain; and no one dared to come before the man. For the pain dragged him to earth, or made him leap into the air, with yells and shrieks, till the cliffs rang around, steep headlands and, Euboean capses.

But when he was spent with oft throwing himself on the ground in his anguish, and oft making loud lament,—cursing his fatal marriage with thee, the vile one, and his alliance with Oeneus,

merely 'cloven,' and has been substituted for a word like διαρραγόντειον of the following αἷματος. This seems impossible. (2) διαρραγόντειον, or the like (see cr. n.), should be read. But διασπαρόντειον, rightly understood, suits both nouns. Athenaeus (66 a) quotes vv. 781 f., as cited by Apollodorus (c. 140 B.C.), without variation from our text. The reading, then, is at least a very old one.

The reading, then, is at least a very old one.

788 ἀνεφμήσας οἷμαγω: the verb can bear this sense even without a defining addition: Eur. Or. 1335 ἀνεφμήσας ὅμοιο (of wailing): Plat. Phaedo 60. ἀνεφμήσας (Xanthippe). The notion is that of a cry which expresses religious awe. Cp. Matthew Arnold, Mycérinos: 'And one loud cry of grief and of amaze | Broke from his sorrowing people.'

787 λῆσον: ὅ, a shrill sound, expressed astonishment or anguish: Accētes uses it in his 'inarticulate' vexation (ὑονέμ ὅ ἀφωνήτη περ ἐματι ἄχει: Pind. P. 4. 237).

788 Δρακών τ' ἀποικς πρῶν: the heights of the Cnemis range, on the Locrian coast, just s. of Cape Ceneaum in Euboea. At this point the strait is less than three miles in breadth. The τ' after Δοκρών (cr. n.) seems genuine.—

ἄκρα, the cliffs which cut into the sea at or near Ceneaum. This fem. form is usual when, as here, the ref. is to promontories. ἄκρα, the reading of Diogenes Laertius (cr. n.)—meant doubtless as neut. pl.—would be rather 'mountain heights.' The neut. ἄκρα is rarely said of a foreland (as in Od. 3. 278).

Seneca's equivalent for this passage is curious: he describes the hero's cries as re-echoed from Chalcis (50 miles off), from Cape Caphareus (upwards of 100), and from 'all the Cyclades!' (Her. Oet. 823 ff.)

791 οὑτω...μετών: the cause of wearness is regularly expressed by a pres. part.: Av. Lyk. 778 μὴ νῦν ἀπελκώμεν ταλαίπωρώμεναι: Plat. Legg. 769 κ ὁδὲ ἐν τοῖς λέγοις ἀπετικτοι.

791 οὑτωθύτων: for the adj., compounded with a subst. akin in sense to λἱκτρων, cp. O. T. 518 βιοῦ... μακράνων, and above, 756 n.—πυθατούμενος: cp. O. T. 205 n.—τῶν ὀλυμπὸν γάμον: the gen. is most simply explained by the fact that γάμος implies alliance: cp. Eur. Ph. 77 κῆδος 'Αδρατόν λαβίων. Others understand, 'the marriage granted to him by Oeneus,' so that the constr. would be as with δώρον.
οὖν κατακτήσατο λυμαντή βίον,
tότ' έκ προσέδρου λυγνὸς διστρόφον
όφθαλμών ἁρας, εἰδε μ' ἐν πολλῷ στρατῷ
dεκαπρονοῦντα, καὶ με προσβλέψας καλεῖ·
ὡ παῖ, πρόσελθε, μη' φύγης τοὺμόν κακον,
μηδ' εἰ σε χρή θανόντι συνθαναίν ἐμοί·
ἀλλ' ἄρον ἔξω, καὶ μάλιστα μὲν μὲ βῆς
ἐνταῦθ' ὅπου μὲ μὴ τις ὄψεται βροτοῖν·
ei δ' οἴκτον ἰσχεῖς, ἀλλὰ μ' έκ γε τῆς
tόρμην αὐτοῦ ἀκτίως
τοσαύτ' ἐπισκεψάς, ἐν μέσῳ σκάφει
θέντε σφε πρὸς γην τῆν τίνι ἐκέλασμεν μόλις
βρυχώμενον ὀπασμοῖς· καὶ νῦν αὐτίκα
ἡ ἑνωτ' ἐσώμεθα· ἡ τεθνηκὼ ἀρίτως.
tοιαύτα· μητερβ' πατρί βουλεύσασ' ἐμώ·
καὶ δρω' εἰληφθης· ὅπε σε ποῖν̄ς 
τείσαι τ' ἔρνυς ὁ· εἰ θέμις δ' ἐπεύχομαι·
θέμις δ', ἐπεί μοι τὴν θέμιν σὺ προβάλας,

795 ἄρον] ἄρον L, with i written over ar. 796 καλεί H. Stephanus: καλεί the
800 801 οἴκτον] Wakefield

794 f. προσήδρου, περικεκυθίσης: the
cloud hang around him.—Λυγνός, the
smoky flame from the resinson πεύκη
(766),—just as in Ἀπ. 1116 στέρος λυγνὸς/references to pine-torches.—διστρόφον, with
the frenzy of pain: cp. Eur. H. F. 932
ἐν στροφαίσι διμάτων ἐφθαρμόν.—στρατός,
though the crowd must have been
partly composed of warriors (259), στρατός
has here the general sense of λεῶν
(783): cp. Ἀπ. 6.6 n.: EL. 749.
798 συνθεῖσιν: cp. Eur. Suppl. 1006
ἀδάςων γὰρ τοῦ βάνατος | συνθείχεις θυγικοὺς φιλοῖς.
799 f. ἐξο, as the context shows, means
'out of Euboea': for ἄρον, cp. Ἀπ. 545
α' αὐτοῦ, απρ ἐς προς τοὺς μᾶστον: cp.
Ἀπ. 372 n. His thought is: 'Take me
at once to the wilds of Mount Oeta, and
leave me to perish alone; or, if you shrink
from that, at least take me out of the
island.'

The reasons for preferring Wakefield's
μὲθες to the ms. μὲς return on these points.
(1) The act. μεθεῖα, when said of per-
sons, usu. = 'allow to escape' (Ὁ. C. 906
ἄροτον ὃν μὲθθ' ἀπ' Ἀ. 372 μεθθ' μὲθθ' οὖν ἀλάστορας): or 'leave' to some course;
as Ἀπ. 653 μὲθες τὴν παίδον ἐν 'ἀδεόν
τοῦτο γε μεθέτες τινι. But this use of
the verb has no place here. The sense is not,
'allow me to escape' to some solitude.
(2) As said of things, μεθεῖα can mean,
'to let go,' 'release from one's grasp';
Ἐλ. 1105 μὲθες τὸί ἀγός. Hermann, who retains μὲθες,
renders it by 'ἀφέναι.' But that is too
gentle a word: μὲθες here would differ
from κατάθες as 'drop' from 'lay down.'
Cp. 1254 ἐς πυρᾶν μὲθῆς
δντον...μὲ τις ὄψεται: cp. Ὀ. T. 1140
ἐξε καλύπτει, ἤ φονέσαι, ἢ ταλάσσει | ἐκράζει, ἔθα μήκους εἰσόψεσθ' ἐν (n.).
801 f. δ' οἴκτον ἰσχεῖς, if thou hast
no heart to do that. It would be easy,
but it is needless, to read ἀδ' ὄκτωσ
ἀλάστορος:—ἀλλα, 'at least': 201 n.—
αὐτοῦ just here' (Ὁ. C. 78 ἐνδάδ' αὐτοῦ).
—βάνω: the prohibitive subj. is rare in
the 1st pers.; but cp. Ὀ. C. 174 (n.): Eur.
Ἑρ. 172 (μῆ) ἀλγυνθεῖον.
802 τοῦτοι', implying brevity.—ἐπισκεψάς, sc. αὐτοῦ: cp. Ὀ. Ph. 1033 παλαι—
—saying how he had found in it the ruin of his life,—then, from out of the shrouding altar-smoke, he lifted up his wildly-rolling eyes, and saw me in the great crowd, weeping. He turned his gaze on me, and called me: 'O son, draw near; do not fly from my trouble, even though thou must share my death. Come, bear me forth, and set me, if thou canst, in a place where no man shall see me; or, if thy pity forbids that, at least convey me with all speed out of this land, and let me not die where I am.'

That command sufficed; we laid him in mid-ship, and brought him—but hardly brought him—to this shore, moaning in his torments. And ye shall presently behold him, alive, or lately dead.

Such, mother, are the designs and deeds against my sire whereof thou hast been found guilty. May avenging Justice and the Erinys visit thee for them! Yes, if it be right, that is my prayer: and right it is,—for I have seen thee trample on the right,

σαντος (sc. ἐμοι): Xen. An. 4. 8. 5 ol δ’ εἶτον, ἐρωτήσαντος, δὴ κ.τ.λ.—ἐν μέσῳ σκάφεος, recumbent in the middle of the vessel.

804 σφί is prob. governed by ἐκλη
tομον as well as by διήνυσ. The acc. after κέλλω usu. denotes either the ship or the place; but cp. Ph. 236 τίς ε’, ὠ τέκνον, προσέχοι κ.τ.λ. (n.).—The boat would be rowed from Cape Cenaeum to the harbour near Thermopylae (633 n.), a distance of about eighteen miles; thence Heracles would be carried some six miles to Trachis. The shortest sea-passage would be across to the Locrian coast (788 n.); but the longer land-journey would be more trying for the sufferer.

806 ἠ γάρ...ἡ δικαιοκρίσις: a way of saying, 'I cannot tell whether his life will last so long.' The change to ἠ γάρ δ’ ὄψιν would weaken the verse.—Cp. 135.

807 Σ. βουλεύσαι: not only in poetry (as Ant. 267), but in prose also, βουλεύειν is said of 'planning' (as dist. from 'executing') a crime (Dem. or. 19 § 21); and βουλεύειν was a legal term in this sense. The βουλή was really that of Nessus (844 f.).—Σφίς, not δράσας, since his torments continue. The dat. παρά εἰς can be taken with δράσας, no less than with βουλεύεσθαι. For the construction δράσας οὐκ οὐκ (instead of οὐκ), cp. O. T. 1372 n.

πολυμεσος, of avenging deities, as Ai. 843.—Δίκη is associated with ἔρως, since the latter especially punishes sins against kinsfolk: cp. Aesch. Ag. 1432 μὰ τὴν τελειον τὴν ἐμῆ παιδὸν Δίκη, ἥλιον τ’, ἔρων τ’, αὐτὸ τῶν ἐφεσιν ἐγώ.—ὅλα...τελεσία: for the causal gen., cp. O. C. 535 ὃν ἰσόδου τὸ τέλειον: Her. 4. 118 ἀναπαύσας τὴν πρὸς τοὺς βουλευόμενος τελεσίαιν. For the spelling, cp. O. T. 810 n.


Others understand: (1) 'you have thrown this very justice as a shield (φρονήμα) over my action' (Paley); i.e., 'have made
πάντων ἄρμοιον ἄνδρα τῶν ἐπὶ χθονὶ
κτείναο, ὁποῖον ἄλλον ὤφει ποτὲ.
ΧΩ. τὶ σῦ? αφέρπεις; οὐ κατοικοθ' ὀθούνεκα
ξυνηγορεῖς σγιώσα τῷ κατηγόρῳ;
ΤΑ. ἐὰν αφέρπεις: οὗτος ὀφθαλμῶν ἐμῶν
αὐτῇ γένοιτ' ἀπωθεῖ ἐρπούσῃ καλὸς.
ὄγκον γὰρ ἄλλως δόματος τὶ δεί τρέφειν
μητρῶν, ἥτις μηδὲν ὅσ τεκοῦσα δρα;
ἄλλ' ἐρπετώ χαίρουσαν, τὴν δὲ τέρπων ἦν
τῶμο όδωσε σατρί, τυφ' αὐτῇ λάβοι.

στρ. α'. ΧΩ. ἢ σοι, ὥ παῖδες, προσεμείξου ἀφαρ
2 τοῦτος τὸ θεοπρότον ἡμῖν
3 τὰς παλαιάτας προνοίας,
4 ὅ τ' ἔλακεν, ὅποτε τελεόμηνος ἐκφερότι
5 δωδέκατος ἀροτος, ἀναδοχαί τελεῖν πόνων

it right for me to do so.' (2) 'You have
given me the right to do so' (lit., 'placed'
that right 'at my disposal').—Wunder,
changing θέμαν to ἤριν, explains, 'you have
challenged me to this strife.'

818 στ'': cp. Euridyce's silent exit,
Anth. 1244: and for the sentiment, cp. fr.
842 αἶδό γὰρ ἐν κακοίᾳ οὐδὲν ὄφελει —
ἡ γὰρ σωτή τῷ λαοῦντα σώματος.

818. The place of ὀφθαλμῶν ἐμῶν in
the sentence is due to the implied thought,
'So long as I see her no more, she may go
where she will.' The poet cares not that
the gen. might seem to depend on ὀφθος:
for like cases, cp. Anth. 944 (Δαυδας), Ph.
598 (τίνος Ὁ): —ἀὐτῇ is not emphatic ('of
her own accord'), any more than αὐτῶν in
621.

καλὸς seems a true correction of καλὸς,
and was probably read by the schol. (cr.
n.). Cp. Od. 11. 640 κάλλιμας ὀφθος.
The adv. would have a weak effect at
the end of the v., and would belong to ἐρ-
πούσῃ rather than to γένοιτ'.—cp. Aesch.
Th. 690 ἵνα κατ' ὄφοις, κύμα Κακοῦνο
λαξάν, θ' ἄφθος στημηθὲν πᾶν τὸ λάϊο χεῖν.

817 θ' γὰρ justifies his unfilial lan-
guage.—ὄγκον, 'importance' (O. C.
1162 n.), 'pomp' (Ai. 129 μνῆ' ὄγκον ὅφη
μηδενί'); here, the 'dignity' belonging to
the name of mother. The adj. agrees
with ὄγκον, since ὄγκ. ὀφθαλμῶτας —'name-
dignity': cp. Aesch. Eum. 325 μητρὸν
ἀγνούμα...φόνων.—ἄλλως, 'vainly' (Ph.
947 n.), i.e., when she is a mother in name
only.—τρέφειν, 'keep,' continue to enjoy.
—μηδενιν, generic, helping the causal force
of ἢτις. Cp. El. 1194 μηδεν καλειται,
μητρὶ δ' οὔδεν εἴτειον.

819 ο. ἄλλι ἐφ' χαίροντα; cp. Eur.
Phoenix. 921 χαίρων θ' οὐ γὰρ οὐν με δεί
παρεμπάτωτας.—ἡν at the end of the verse:
cp. O. T. 298, O. C. 14, El. 873 —τηρ':
ἠν δ' would be too emphatic: cp. 23 n.

821—862 Third ἑταίρων. 1st
strophe (831—836) = 1st antistrope (831
840); 2nd str. (841—851) = and antist.
(852—863). For the metres see Metrical
Analysis.

The oracle given twelve years ago is
being fulfilled; Heracles is doomed.
Deianeira has been the unconscious
instrument of fate. And in all this can be
seen the work of Aphrodité.

821 θ': though several persons are
addressed, the sing. is used (as in O. C.
1463), since θε' could be a mere interjec-
by slaying the noblest man in all the world, whose like thou
shall see nevermore! [DEIANEIRA moves towards the house.

CH. (to DEIANEIRA). Why dost thou depart in silence?
Knowest thou not that such silence pleads for thine accuser?

HY. Let her depart. A fair wind speed her far from my
sight! Why should the name of mother bring her a semblance
of respect, when she is all unlike a mother in her deeds? No, let
her go,—farewell to her; and may such joy as she gives my sire
become her own!

CH. See, maidens, how suddenly the divine word of the old
prophecy hath come upon us, which said that, when the twelfth
year should have run through its full tale of months, it should
end the series of toils

828 παλαιφάτου] After this word, a letter (σ?) has been erased in L 824 ἰ τ
(or ὢτ') MSS.; ὢτ' Triclinius: ὢτ' Hermann (i.e. ἰ τε, ἰ τε). Blaydes conj. ἰ τ'.
825 διδέκατος] Hartung writes δόδεκα' κατὰ (=κόκλον, meaning 'months'); Hense
conj. τελθομένος ('then beginning'). Bergk reads τελθημένων...διδέκατον ἄροτον,
taking the first word as a subst.: 'when the twelfth completed month should finish
the year.' ἄροτον εὲ: ἄροτως L. Cp. 69.—ἀνδροσάν] L has the letter o in an erasure.
Dindorf conj. ἀνδροσάν (tracing ἀνδροσάν to a gloss ἀνοχὴ): Meineke, ἀναροει.—
tελθεῖν Nauck conj. τελαίν.

tion; cp. Od. 3. 332 ἰαμε τάματε: Ar. Th. 788 ἱερεῖ δὴ νυν, | ...τι γαμεθ' ἦμᾶς; id.
Παξ 383 εἶτε μοι, τι πᾶσχετ, ὀθόνες;
προσήμιζεν, intrans., as in Ph. 106
(where see n. on the spelling), 'has come
to close quarters with us,' instead of mere-
ly threatening from a distance. As πα-
λαιφάτου indicates, the poet was thinking
of Od. 9. 507 ἡ μήλα δὴ με παλαιφάτα
θέσθαι ιδαίει.
822 f. θεουργόν, 'oracular': usu.
connected with πρήσεως (intrans.), as='ap-
ppearing from a god'; though Buttmann
explains it by θεὸς πρήσεως (trans.), 'a god
sends a sign.' Acco. to another view, θε-
ουργός is 'one who prays to a god' (as
though the τ RP were akin to Lat.
προ:- Leif., II. 1. 85).—τὰς παλαιφάτου
προφολας, the (divine) prescience which
was declared (which found utterance) long
ago: viz., twelve years ago, at Dodona:
see 44 n. Cp. Eur. Ph. 627 θεά προφολας,
'with inspired foresight.' O. C. 454
(μαντεία) παλαιφάθι.
834 f. δ' τ', neut. of the epic relat. δι
τε: cp. Il. 151 δ' τ' (ἡ τ'). There is no
metrical ground for reading δ' τ' (fem.)
here, since the syllable, forming the ana-
crusis of the verse, is properly short:
in the antistrophic ν., 834, δν before
τέκτω is a long substituted for a short.
—ΩΑΧΕΙΝ, of oracular utterance, Ant.
1094.—ἐκφερόν, intrans., 'come to an
end': scho. παρέλθ. An intrans. ἐκφερόν
occurs elsewhere only as meaning 'to
shoot ahead' in a race: see on O. C.
1424 (where ἐκφερέω is best taken as 2nd
pers. pres. midd., 'fulfil for thyself').
But the sense found here is parallel with
that of the intrans. ἐκδόθησαν and ἔδειξα,
as said of rivers, 'to issue.'

Συνδεκατος ἄροτος: the twelfth year
from the time when the oracle was given
at Dodona: see n. on 44. Apollodorus
names the same term, though, acc. to his
version, the oracle was given at Delphi
(2. 4. 12).

This is the only passage of the play
which mentions the period of twelve years.
In 44 f. and 164 f., the reference is merely
to the fifteen months which, when Heracles
left home, were still wanting to those
twelve years. It may be asked, then,
whence the Chorus derive their know-
ledge of the twelve years; for Deianeira,
in 155 ff., speaks as if they had not
then heard of the oracle. The answer is
simply that this inconsistency of detail
was overlooked by the poet; the term of
twelve years was in his mind, as a fa-
miliar part of the story; and he forgot
that, if the Chorus were to know it,
Deianeira ought to have mentioned it.

Needless difficulties have been made
6 τῷ Διῶς αὐτόπαιδι· καὶ ταύτ' ὄρθως
7 ἐμπέδα κατουρίζει. πῶς γὰρ ἂν ὃ μὴ λέγοντω
8 ἔτι ποτ' ἔτ' ἐπίπονον ἐπ' ἄντιπον > ἔχοι θανῶν λα-

τρειάν;

ἀντ. α'·

εἰ γὰρ σφε Ἰενταύρου φωνία νεφέλα
2 χρίει δολοποιὸς ἀνάγκα.
3 πλευρά, προστακέντος ἑαυτοῦ,
4 δὲ τέκτων θάνατος, *ἐτρεφε ὃ ἀιώνος δράκων,
5 πῶς ὃδ' ἂν ἀνέλοι ἐπερόν ἦ ἃ νῦν ἵδοι,
6 δευνάτῳ μὲν ὑδρας προστετακώς
7 φάσματι: μελαγχαία *ἀ' ἀμμιγά νυν αἰκίζει

829 ν. λέοντων) In L the first hand wrote λέοντων: another σ has been inserted above the line.—ἐτ' ποτ· ...λατρείαν L has ἔτι ποτὲ [here a space for 7 or 8 letters, but no erasure] ἔτι ἐπίπονον ἔχοι θανῶν λατρείαν. The other MSS. have the same text, except that a few give ποτ' for ποτέ, and ἔχει for ἔχων. Gleditsch inserts πῶνων after ἐπίπονον. See comment. 831 φωνία νεφέλα: φωνία νεφέλαι L. Most MSS. have φωνία νεφέλα (the reading of Ald., and of the edd. before Brunck), or φωνα νε-

φέλα: a few φωναί νεφέλαι. Musgrave proposed φωνά νεφέλα, as Brunck reads. For φωνά Wecklein writes φωναρά. 833 πλευρά Triclinius and Erfurdt: πλευρά

by assuming that the allusion here must be to the fifteen months of 44 f. and 164 f. Even then, however, it has to be supposed that ‘twelve months’ are put loosely for ‘fifteen.’

ἀργοτος, ‘year’: 69 n.—ἀναδοχὰν τε-

λειν (fut.) πῶνων: the subject to the inf. is αὐτὸν supplied from ἀργοτος: ‘that it (the twelfth year) should end the succession of toils.’ τελείω could not be trans., with ἀναδοχὰν for subject. The apparently intran. use of the verb is limited to such phrases as the following: El. 1419 τελεόν ἄραί (are doing their work): Aesch. Th. 659 εἰσόμεθα ὑπερ τελεί (‘how the god will ordain’): cp. Ch. 1021, Pers. 225.

826 ν. αὐτόπαιδα: schoi. γηρών πα-

δῆ: cp. αὐτάτημα.—ὁρθῶς, i.e., at the due moment (cp. 173): ὀρθῶς is oft. thus said of oracles coming true: O. T. 853: O. C. 1424: Αντ. 1178.—ἐπιτέλεια, without fail: cp. 487.—κατουρίζει, intran., ‘are coming into haven before a fair wind’: schoi. ὡσοψ ὀρθῶν πνεύματι προσρομαῖ ἰμῶν κατ' ὀρθῶν ἀνάμεων. ‘This compound does not occur elsewhere: but cp. Αγ. Th. 1126 τρέχει νυν κατὰ τοὺς κόρα-

κας κατουρίζεις.

829 ν. ὃ μὴ λέοντον = ὃ μὴ βλέπων, the dead. Though this absol. use of λέοντον is found only here, it does not warrant suspicion.—ἐπίπονον ...λατρείαν.

The insertion of πῶνων, due to Gleditsch, is made probable by the text of the anti-

strophe: see on 839 ν. For the phrase, cp. 356 πῶνων] λατρείαν'. And for ἐπί-

πονον along with πῶνων, cp. Αντ. 502 n. Other views of this verse are given in the Appendix on 839 ν.

831 φωνία νεφέλα, dat. of circumstance, ‘with a cloud of death around him’: cp. Π. 16. 350 θανάτῳ δὲ μέλαν νεφέος ἀμφεκτάλψει. There is perhaps a reminiscence of Pindar Ν. 9. 37 φό-

νον̣] παροικοῖο νεφέλαν (referring to battle). The image might be partly sug-

gested by the vivid description, which the Chorus have just heard, of Heracles in his agony, with the altar-smoke hanging around him: the προσέδροι λυγος (794) was indeed, for him, a φωνα νε-

φέλα.

Others understand: (1) ‘in the Cen-

taur’s deadly net.’ νεφέλη was a kind of bird-net used by fowlers: in Anthol. 6. 11. 2 it is called λεπτόμοιος, ‘of fine texture,’ and distinguished from the hunter’s δολικὸν δίκτυον. Cp. 1053 ὄρατον ἀμ-

φεληθροτος, and 1057 πέθα. But it seems doubtful whether this use of νεφέλη would have been suitable to Tragedy.
for the true-born son of Zeus! And that promise is wafted surely to its fulfilment. For how shall he who beholds not the light have toilsome servitude any more beyond the grave?

If a cloud of death is around him, and the doom wrought by the Centaur's craft is stinging his sides, where cleaves the venom which Thanatos begat and the gleaming serpent nourished, how can he look upon tomorrow's sun,—when that appalling Hydrascape holds him in its grip, and those murderous goads, pre-

1st antistrophe.

The ms. have δ' τάκτα, δ' αδόλοι, δαράκως. This has been explained as if δαράκως were the father and the δαράκως (hydra) the mother. But usage does not warrant such a pointed antithesis between τάκτα (midd.) and τάκτω. The poets apply either voice to either parent: see, e.g., Od. 15.4 δ' ἄρα Παίκων τέκνων|ἀδόλων δ' ἄρα Παίκων τέκνων|ἀδόλων, Arist. Th. 743 ἄρα Παίκων|ἐκείνην Ὑψιπόδωμα. Lebeck's correction of ἄρα to τάκτα is a certain one.—

δ' αδόλοι: cp. 11.

δ' αδόλων, with ἄ, the rarer quantity: cp. Ant. 100 n.

δ' αδόλων...φάσματι, the monstrous hydra: cp. 508 φάσμα ταύρου. προστετακός, 'close-locked' in the deadly grip of the monster. The word came to the poet's mind through a consciousness of the literal meaning,—viz., that the hero's flesh is 'glued' to the robe. This very trait, so thoroughly Sophoclean, confirms the soundness of the text. (Cp. Ant. 117 n.) The context (μελαγχαίτα δ' etc.) further confirms it. As the Chorus picture the torments of Heracles, two dread shapes rise before their thought,—the hydra, who nursed the venom, and the Centaur, through whose blood it works.—For the proposed emendations of φάσματι, see Appendix.


ἄμυγα = ἄμυγα (cp. 519): Dem. or. 21 § 52 (in a marvell), ἰστάναι ὁρᾶν ὁμώς ἄμυγα πάττας (princiscuously); i.e. of mixed fruits). Here the sense seems to be, 'confusedly'; there is a tumult of panic: cp. 1053 ff. The objection of taking it as merely 'there-with,' or 'at the same time,' is that the κέιτορ are only the workings of the hydra's venom.
It has long been the general belief that the words νείσον (or νείσον) θ’ ὑπο, found in the mss., have arisen from a gloss,—the name of Nessus having been introduced to explain μελαγχαίτα. But otherwise there has been little agreement. The views of various critics are given in the Appendix.

Here I may briefly state my own conclusions. (1) μελαγχαίτα, ‘the black-haired one,’ could probably stand without a substantive, or proper name,—esp. as Κερατον has occurred not far back; though it would be somewhat harsh.

(2) Comparing v. 830 with v. 840, we see that the words ἔξω δακρύων λατρείαν in 830 correspond metrically with κέντρ’ ἐπιζέσαντα. The words ἐξ’ ἀνίψων ἐξεινόν, in 830 ought therefore to correspond with what stands between αἰ-κίζει in 839 and the ἀ’ before κέντρ’ in 840: viz., acc. to the mss., νείσον (or νείσον) θ’ ὑπο φοίνικα δολόμυθι.

(3) Now, if νείσον θ’ ὑπο were ejected, this correspondence would be obtained by reading υπόφονα (instead of φοίνικα) δολόμυθι. The form υπόφονα, though not extant, is correct (cp. ἀπόφονος in Eur. Or. 163; 192). The κέντρα would be υπόφονα as being ‘secretly fraught with death.’ The hiatus in αἰ-κίζει | υπόφονα is not unexampled, though it has not the usual excuse of a slight pause: cp. 833 f., 846 f.; Ph. 832 n. Such a hiatus has been assumed here by Hermann and others. It might be avoided, however, by reading φοίνικα δολόμυθι. The forms δολόμυθις and δολόμυθος are equally correct: cp. δολόμυθις and δολόμυθος, δολόμυθων and δολόμυθοι. In this case, the origin of ὑπο would remain obscure.

(4) But a closer adherence to the ms. text becomes possible, if, with Gleditsch, we read Νέσσον υπόφονα δολομυθεί κέντρ’ ἐπιζέσαντα, and in 830 ἤ’ ἀνίψων ἐξεινόν, < πάνω > ἐξ’ δακρύων λατρείαν. The form υπόφονον occurs in the neut. pl. υπόφονα, as a subst., meaning the πάνω paid to the kinsfolk of a slain man (Harpocr.). The great recommendation of this reading is that it fully accounts for the traditional text here,—the insertion in the ms. of θ’ before ὑπο being a trivial error of a common type; while in 830 πάνω might easily have dropped out after ἐξεινόν.

841 αὖ... ὅκονος, quorum secuta (cp. 23): she had no apprehension of such results. The ms. ὅκονος, an epithet of βλάβας, is explained as ‘not shrinking,’ i.e., ‘not delaying,’ ‘hastening on.’ But (a) such a personification is strange; and (b) αὖ has then to be taken, somewhat awkwardly, with τά μὲν in 843.

842 προσφόρασθα is confirmed, as against the plausible προσφόρα (Blaydes),
pared by the wily words of black-haired Nessus, have started into fury, vexing him with tumultuous pain?

Of such things this hapless lady had no foreboding; but she saw a great mischief swiftly coming on her home from the new marriage. Her own hand applied the remedy; but for the issues of a stranger's counsel, given at a fatal meeting,—for these, I ween, she makes despairing lament, shedding the tender dew of plenteous tears. And the coming fate foreshadows a great misfortune, contrived by guile.

by the fact that Deianeira had seen Iolós's arrival. She did not merely 'foresee' evil; she had 'beheld' it coming.


346 η του: Ph. 1130 n.—οδός is best taken here as adverbial neut. plur., 'desperately': though in Ελ. 844 οδο is nom. fem.—στένει is metrically suspicious: the corresponding word in the antistr. is νύμφαν (857). But no correction is probable. Hermann, writing η του άπ τι άλασταινε, cites Hesychius: άλασταινε: δυσταθεί. Arndt proposes η του άπ δι άσταινε,—another word which the grammanarians explain by δυσταθεί, but which is wholly obscure. The conj. of Blaydes, αλάμφρο, would serve; but then στένει must be viewed as a gloss.

347 η χλωρών...δεχαν, a fresh, delicate dew; the tears fall in pearly drops. Eur. Μεδ. 906 ατ' διας χλωρών δρυμην δάκρων. Pind. N. 8. 40 χλωρισς έφροις.

349 τέγνα...δεχαν: cp. Αι. 377 ρέμων αιρέ 'δέκα: Eur. Ι. Τ. 159 χολα | ...δραίνεν: Pind. N. 10. 75 θερμά δε τέγναν δάκρων.

350 η. The μοιρά is still χροτόνα, since Heracles is not yet dead. The άτων is his death, δολάνθρως, as wrought by the guile of Nessus.—προφαίνει, 'foreshows,' enables us to forebode.—Hermann understood, 'reveals the secret villainy (of Nessus).'
Sophokles

\[\text{άντ. β.} \]

\[\text{ἔρρωγεν παγὰ δακρύων: κέχυται νόσος, ὥ τόποι, οἰον ἄναρσιῶν.} \]

2 οὐσώ ἄγακλειτον Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι.

3 ἵνα κελαινὰ λόγχα προμάχου δορός,

4 ᾧ τότε θοαν νύμφαι

5 ἄγαγες ἄπτ' αἰπευνᾶς

6 τάνδ' Ὁιχαλίας αἰχμᾶ.

7 ᾧ δ' ἑμφυτόλος Κύπρις ἀναυδος φαινερά

8 τώνδ' ἐφάνη πράκτωρ.

HM. A. πότερον ἐγὼ ματαιος, ἥ κλύω τυνὸς οἴκτου δ' οἰκων ἄρτιώς ὄρμωμεν;

τί φημι;

HM. B. ἥχει τις οὐκ ἁσημον ἄλλα δυστυχὴ
cωκτον ἐϊς, καὶ τι κανίζει στέγη.

883 Πτολ. ᾧ άραρείον | οὖσω ἄγακλειτον | Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι L.

with most mss. Instead of Ἡρακλέους, a few (including Α) give Ἡρακλέα. For ἐπέμολε, Triclinius restored ἐπέμολε. For οἰκτίσαι, Lorenz and Wunder give αἰκισαί. 886 λόγχα προμάχου] Subkoff writes παμάχου λόγχα. 887 θών νύμφαι] νύμφαι θῶν B, Lc. 888 Πτολ. | ήγεί τις οὐκ ἁσημον ἄλλα δυστυχὴ
cωκτον ἐϊς, καὶ τί κανίζει στέγη.

888 Πτολ. ἔρρωγεν παγὰ δακρύων: cp. 919: | Αντ. 802 ἔχειν δ' ὡς ἐκτεί πυγάς δόχαμαι δακρύων. | The natural sense is, 'The stream of tears has burst forth'; i.e., 'we all weep for this calamity.' The words could not well mean merely, 'a source of tears has been opened'; i.e., a woe has befallen, which will claim tears.

889 Πτολ. κέχυται νόσος, the plague has been diffused through his whole frame: cp. Ph. 193 πᾶγον χιλιείαν, 'spread abroad.' — ἡ πτολ. O. Τ. 167 n.—ἀναρείων, foes. Ο. 24. 365 δυσμενεῖς καὶ ἄναρείως. This worst of woes has come to him from his own home: cp. 1058—1063.

The doubt as to the reading here is confined to the words between τόποι and ἐπίμαχοι. The traditional text is, ὅσον ἄναρείων | οὖσω ἄγακλειτον Ἡρακλέους. The ν. l. Ἡρακλέα, found in a few of the later mss., was apparently prompted by ἄγακλειτον. In the corresponding νν. of the strophe (841 ff.), the ms. text is, μεγάλαν προσφέροντα δόμου βλάβαν | νῶν ἄις

σφικτῶν γάμων, τὰ μὲν οδ τι: where the only doubt affecting metre is between δόμιος and δόμωσι.

It seems almost certain that Ἡρακλέους was a gloss, and that τὰ μὲν οδ τι in the strophe answered metrically to ἄγακλειτον here. The proposed emendations of this passage are classified in the Appendix. Those which eject Ἡρακλέους follow one of two methods. (1) To read δόμωσι, not δόμωσι, in 842: to insert a long syllable, beginning with a vowel (as ἐξ), before ἄναρείων: and to supply something, equal to — ἀρεία, (as ποτ' ἀνθρ.), between ὀδῶσι and ἄγακλειτον. (2) To read δόμωσι in 842: and to make such an addition to ὀδῶσι as shall metrically balance ἄις σφικτῶν γάμων. On this plan, I suggest θ' ὡς οὖσω <τῶδε στορ' > ἄγακλειτον. The prep. goes with ἄναρείως, which, without a prep., would here be somewhat harsh (as α' from his foes'). Ἁρακλέους would have been a gloss on τῶδε. Sophocles is fond of the periphrasis with ὀδω, which would be fitting here: cp. 1194, 1210: O. C. 355: El. 1233.

οἰκτίσαι, epexegetical, ‘for us to pity’ (rather than, ‘for him to lament’): cp. O. C. 144 ὀδ τῶν μνεών εἰδαμόνσαι πρώτης (sc. ely). 888 Πτολ. κελαινά, ‘dark,’ referring at once to the colour of the metal, and to old stains. This general character of the epithet is seen in Eur. Bacch. 638, to αἰγέας κελαινῶν ἀρτάσας: where no blood has yet been shed.—προμάχου, ‘fighting in the front of battle.’ Others understand, ‘fighting on behalf of men,’ ‘champion of the oppressed’ (cp. 1011); the sense,
Our streaming tears break forth: alas, a plague is upon him more piteous than any suffering that foemen ever brought upon that glorious hero.

Ah, thou dark steel of the spear foremost in battle, by whose might yonder bride was lately borne so swiftly from Oecharia’s heights! But the Cyprian goddess, ministering in silence, hath been plainly proved the doer of these deeds.

**FIRST SEMI-CHORUS.** Is it fancy, or do I hear some cry of grief just passing through the house? What is this?

**SECOND SEMI-CH.** No uncertain sound, but a wail of anguish from within: the house hath some new trouble.

The Chorus. Brunck first distributed the passage between two hemichoria. The Nurse, such as ὑδ μω, preceded these words. Hense would supply a προαναφώμα for the Chorus, such as τὶς ἀγαθὴ; τὶ φημὶ; Nauck conj. τὶ φωμεν; Schenkl, τὶ φης ὦ; probably, in which Heracles was styled Ἡρώμαχος at Thebes (Paus. 9. 11. 4). But the war upon Oecharia hardly illustrates the Chorus classification in the sense of ‘prowess,’ ‘warlike might,’ can follow ἄγχος προμάχοι δορᾶς, since the latter is really an image for the warrior himself. Cp. 355 αὐχώμα (n.).—κόνω here is merely abverbial, = ταχέως. So ὁδ. 2. 257 λίσον δ’ ἀγώνῃ αἰρομαθὴν = Ἡ. 2. 808 αἴμα δ’ ἥγων ἀγώνην. Ὅδ. 8. 38 θυμὸν ἀλεγένετε δαίμ., ‘quickly fall to feasting.’—ἀλέαν: cp. 327 n.

**360 S.** Αμφιπόλος and ἀνακόσιος, both epithets of Κτερίς, are to be taken closely together,— ministering in silence,—viz., to the purposes of the gods,—not to the desire of Heracles. Some regard a as a pron., with which Κτερίς is in apposition, (‘but she,’ etc.), like Ph. 371 δ’ εἰτ’ ὁδοιεῖς (n.) but it is simpler to take it as an ordinary article. For the order of words, cp. O. T. 1199 τὰς γαμφώμας παρκίνον χρυσώμων (n.).

The ‘silence’ of Aphrodite means that the passion of Heracles had not been avowed as his motive for the war (cp. 358). She has been revealed as the φανερὰ πράκτωρ, because that motive has now been disclosed as supreme. For πράκτωρ fem., cp. O. T. 81 n.

**363—364** Fourth ἐπεισόδιον. The death of Deianeira.

**369—370** These eight verses form an epode to the stasimon; three persons take part in the delivery, viz., the two παραστάται, or leaders of ἡμικήρια (H.M. A, H.M. B), and the corypheus (Χ.Ο.). The third part (368—370) is best assigned to the corypheus, who usually announces a new comer, and who would naturally conduct the dialogue with the τρόφος. Similar epodes to stasima are Eur. H. F. 815—821, and HEPH. 1143—1152, in each of which three parts can be distinguished. (See W. Christ, Metrik, § 723, p. 653 2nd ed.)

The motive of the whole passage from 863 to 898 is the dramatic necessity of making an impressive preparation for the Nurse’s ῥήμα. It rests with the Chorus alone to do this, since no actor is present.

Hermann supposed that, after the three leading chorae had spoken (363—370), each of the other twelve in turn took part in the dialogue. But this seems improbable.

**368 μάταιος,** foolish, deluded: cp. 407 n. For this fem., cp. 207 κοινός (n.). In 365 we have ματαιάς and in 887 ματαιία, but in O. C. 780 ματαιός... ἰδούς. τὶ φημί; ‘what do I say?’ i.e., ‘what am I to say?’ Cp. O. T. 1471 τὶ φημί; ὅ δ’ ἐν κλίνο τεῦχο;—where, as here, it expresses perplexity at a sound suddenly heard. It is only a more vivid form of τὶ φω; (O. C. 315). Hermann wrote τί φημί; i.e., ‘do I say anything (true)?’—like λέγω τί; (O. T. 1795).

But the pron. could not then stand first.

**386 ὅκη δήμῳ,** not doubtful (between joy and woe), ἀλλὰ διωττήχθε, but (clearly) woful. Cp. Ph. 209 διασπηρά γάρ δροεί.—ἐγνω: cp. 202 n.—κανεῖ: schol. ἢκατ’ τί νεώπωρον ἔχειν ὁ ὅκης: the house is experiencing something for the first time,—i.e., is suffering some new calamity. So Aesch. Ag. 1071 καλύπτων
ΞΩ. ἦνει δὲ τὴν ὡς ἡμίθης καὶ συνοφρυμένη χωρεῖ πρὸς ἡμᾶς γραία σημανούσα τι. 870

ΤΡΟΦΟΣ.

ὁ παῖδες, ὡς ἀρ' ἠμίν οὐ συμερῶν κακῶν ἤρεθ τὸ δώρον Ἡρακλεῖ τὸ πόμπμον.
ΧΟ. τί δ', ὡ γεραῖα, καυνοποιθένις λέγεις;

ΤΡ. βέβηκε Δηνίης ἡ τανύστατην ἄτομων ἄπασον ἐξ ἀκήντου ποδός.
ΧΟ. οὔ δὴ ποθ' ὡς θανύσα; ΤΡ. πάντ' ἀκήνας.
ΧΟ. τάσικεν ἡ τάλαινα; ΤΡ. δεύτερον κλείσις.
κομός. ΧΟ. τάλαιν', ὀλθρία. τίνι τρόπῳ θανεῖν σφε φής;

ΤΡ. σχετλίωτάτα *γε πρὸς πρᾶξιν. ΧΟ. εἰπὲ τῷ μόρῳ γύναι, ἐξυπνεῖε.

880

ΤΡ. αὐτὴν διηύτσωσε. ΧΟ. τίς θυμός, ἢ τίνες νόσοι,

869 ἄθησις ms. ἄνθης Lond. ed. of 1722; the same conject. was afterwards made independently by Ast and by Wunder. 870 σημανότατος Triclinius: σημανούσα ms. 871 ἡμῖν r: ἡμὶ L. 878 καυνοποιηθένις Hense coni. καυνα τοι ἠμῖν: Mekler, καυναν αἰσθητον: Nauck, τίμω καυναν ἀγγελεῖς. 878 τάλαιν', ὀλθρία] Bleydes coni. (inter alia) τάλαιν' ὅλθριον: Hense, τάλαιν', διπλα: Gleditsch, τάλαινα δήτα (which Wecklein receives).

879 σχετλίωτατα πρὸς γε πρᾶξιν ms.: J. H.

869 The ms. reading, ἄθησις, cannot be right. The word means either (1) 'unusual,' or (2) 'uncustomed' to a thing. Here it has been taken in the first sense, as meaning, 'with strange aspect,' 'unlike herself,'—i.e., gloomy, instead of cheerful. It seems inconceivable that a classical writer should have so used ἄθησις.

The conjecture ἄθησις has been generally received; but this presents almost equal difficulties. As applied to persons, it regularly means, 'disagreeable;' Arist. Eth. N. 2. 7 (p. 1108 a 39) δὲ ἐν ταῖς ἄθησις δοξέας τις καὶ δοξεόλος; Magn. Mar. 2. 3 (p. 1200 a 15) ὑπερβατες καὶ ἄθησις. Here it ought to mean, 'of sad aspect;' it never occurs, however, in that sense. Hesychius has, indeed, ἄθησις· στυγγάθων, λυτηρῶν: but this paraphrase of the newer proves nothing. In O. T. 82 ἡδος is not 'joyous-looking,' but 'welcome.'

Surely ἄθησις was merely a corruption of ἄγηθης, which does not seem to occur, but which is as correct as εὐγηθῆς or πολυγηθῆς.—Cr. Eur. Aix. 777 στυγγάθῳ καὶ συνοφρυμένῳ.

870 σημανότατος, as a correction of σημανούσα, is not merely recommended by usage, but is necessary, unless the τρόπος be supposed to make signs before she speaks.


878 καυνοποιηθέν: a verb not elsewhere found in writers of this age, but frequent later; cp. Polyb. 1. 4. 5 ολλά γαρ αὕτη (ἐκ ἡ τίθη) καυνοποιοῦσα κ.τ.λ.

875 ἐξ ἀκήντου ποδὸς: ἐκ expresses the condition; cp. El. 455 ἐξ ἕπερτας κερδεις: Ph. 91 π. This is one of those proverb-like turns which a homely speaker would use in the desire to be impressive.

876 οδ. ο Ἰο ποθ': cp. 668 n. — πάντ' ἀκήνας: cp. Am. 402 πάντ' ἐξιστάσας, —in a similar answer.—τθηκαν...: They are so bewildered that they repeat the
CH. And mark how sadly, with what a cloud upon her brow, that aged woman approaches, to give us tidings.

Enter Nurse, from the house.

NU. Ah, my daughters, great, indeed, were the sorrows that we were to reap from the gift sent to Heracles!

CH. Aged woman, what new mischance hast thou to tell?

NU. Deianeira hath departed on the last of all her journeys, departed without stirring foot.

CH. Thou speakest not of death? NU. My tale is told.

CH. Dead, hapless one? NU. Again thou hearest it.

CH. Hapless, lost one! Say, what was the manner of her death?

NU. Oh, a cruel deed was there!

CH. Speak, woman, how hast she met her doom?

NU. By her own hand hath she died.

CH. What fury, what pangs of frenzy have

Heinrich Schmidt transposes γε and πρός. Hermann conj. σχέτλιως (or σχέτλιοι) τὰ πρὸς γε πρᾶξιν: Ph. Wagner, σχέτλιωτα φα ἐν πρᾶξιν: Steinhart, σχέτλιοι ὡς ταύτα (Nauck σχέτλιωτα) ἑξέμερα: Heimsoeth, δινώτα πρὸς γε πρᾶξιν: Wunder, ἀλατα πρὸς γε πρᾶξιν. 880 ἐντρέχει Nauck and Blaydes conj. ἐνέργεια: Blaydes also ἐνέργεια. Wunder rejects the words γινώσκει, ἐντρέχει. 881 διήγησις διηγήσεως L. 882 τίς θυμός ἢ τίνες νόσοι μεσσ. The τίς was deleted by Hermann; both τίς and τίνες by Erfurdt, whom Wunder follows. Wunder wrote, ἀπὸ νῦν ἡτοιμάσεις;

question which has been answered: cp. 184 n.

878 For the metres of this κομμάς (878–805), see Metr. Analysis.—διέθρια, ‘undone,’ ‘lost’: a rare sense; but cp. O. T. 1341 τὸν μετ’ ὀλέθριον. The second syll. is short, as in 845.

879 The ms. reading, σχέτλιωτα πρὸς γε πρᾶξιν, has been variously altered (cr. n.), in order to avoid an anapest in the 2nd foot, on the assumption that the verse is an iambic trimeter. The nearest of such corrections is Hermann's, σχέτλια τὰ πρὸς γε πρᾶξις.

Heinrich Schmidt, whose view of the metre will be seen in the Metrical Analysis, merely transposes πρός and γε, writing σχέτλιωτα γε πρὸς πρᾶξιν. Simplicity is not the only recommendation of this course; it transfers the stress of γε from πρᾶξιν to the adverb. For this sense of σχέτλιοι, cp. Ai. 887, and n. on Ant. 47.

By πρᾶξιν must be meant here the mode of ‘doing’ the deed, rather than the victim’s ‘fortune’; though the latter is the usual sense of the singulars (Ant. 1305 n.). After the question, τίνι τρόπῳ, a strong emphasis on πρᾶξιν would be, however, less natural. It might, indeed, be explained thus:—‘the τρόπος of her death was the sword; but the mode of infliction (πρᾶξις) rendered it peculiarly pitiable,—since it was inflicted by her own hand.

880 ἐντρέχει: schol. τίνι θανάτῳ συνέπεσεν (cp. O. T. 113 τῷ θανάτῳ ητίσαντες φωνῆς). The verb is, in fact, a bold poetical substitute for ητίσαντες, expressing the notion of ‘suddenly encountering’ a violent death. Cp. the Homeric συνέβη, said of combatants (II. 16. 337).

881 διήγησις: the compound occurs only here. For this sense, cp. Her. 3. 137 διο ἡμᾶς ἡτοιμάσεις.

882 Π. τίς θυμός, what impulse of passion,—τίνες νόσοι, what pangs of frenzy (Ai. 59 φονῆς ἵππον μανίαν νόσος). The words ἢ τίνες νόσοι are really parenthetical,—suggesting that the excited mind (θυμός) may have been also deranged; hence the verb can agree with θυμός, on which the chief stress falls.—

9—2
ΣΟΦΟΚΛΕΟΥΣ

tάνδ' αἶχμα βέλεος κακοῦ ἔνειλε; πῶς ἐμήσατο
πρὸς θανάτῳ θάνατον ἀνύσασα μόνα;

885

TP. στονόνετος ἐν τομῇ σιδάρου.
XO. ἐπείδες, ὡς ματαία, τάνδ' ὤβρυν;
TP. ἐπειδοῦ, ὥς δὴ πλησία παραστάτης.
XO. τίς ἴν; πῶς; φέρ' εἰπέ.
890

TP. αὐτὴ πρὸς αὐτὴς χειροποιεῖται τάδε.
XO. τί φωνεῖς; TP. σαφηνή.
XO. ἔτεκεν ἔτεκε <δὴ> μεγάλαν
ἀ νεόρτοις ἄδε νύμφα
δόμοις τοιῷ' Ἐρμνύν.
895

TP. ἀγαν γε' μᾶλλον δ' εἰ παρούσα πλησία
ἐλευνοσεις οἱ ἐδρασε, κάρτ' ἀν ὀκτισας.
XO. καὶ ταῦτ' ἠτή τις γείρη γυναικεία κτίσας;
TP. δενώσ γε' πεύσει δ', ὠστε μαργυρέων ἐμοί.
890 τε παρήλθε δαιμότων εἰςω μόνη,

900

888 ἐν τάνδ' αἶχμα Hermann: τάνδ' αἷχμα L, with most MSS., and Ald.—Triclinius, whom Brunck follows, wrote αἴχμα, giving the words τάνδ' αἷχμα βέλεος κακοῦ ἔνειλε to the Nurse. Wunder, too, assigns them thus, but keeps αἰχμά. 887 τομῇ] στομᾷ L first hand, with τ written over στ by a late corrector.—σιδάρου Erfurd: σιδήρου MSS. 888 ὡς ματαία MSS. (ὡς ματαία L). Hermann writes, ἐπείδες, <εἰδες, > ὡς ματαία, τάνδ' ὤβρυν; Wunder, ἐπείδες, ὡς ματαία, τάνδ' ὄβρυν; Blaydes, ἐπείδες, ὡς ματαία, ἄρα τάνδ' τάνδ' ὄβρυν; Nauck, ἐπείδες, ματαία [without ὡς], τάνδ' ὄβρυν; but would prefer, ἐπείδες ματαία τάνδ'. 890 τε] τι Harl.—For τίς ἴν; πῶς; Wunder writes, τίς ἴνεν; ('who did the deed?')
891 αὐτῇ τί: αὐτῇ (not αὐτῇ) L.
898 Λ. L divides thus: ἔτεκεν ἔτεκεν

().'/ελε, corripiui, seized and carried off; cp. Thuc. 2. 51 (ὁ λοιμὸς) πάτα ἔχηρει. Not, 'destroyed her along with Heracles.'
886 μόνα means merely that she alone is responsible for the death of Heracles as well as for her own. It does not anticipate the statement that she was unaided in her suicide (891).
887 στονόνετος: cp. ll. 8. 159 βλεα στονόνετα χέως ('dolorous darts').—ἐν τομῇ: the instrumental en: ἀν. 1003 σπανίστα τὸν χαλίαν.
888 ὡς ματαία is said with a mixture of pity and impatience; the aged τροφός, in her terror and anguish, has failed to grasp the scope of the question, πῶς ἐμμαστὸ (884), and has replied merely, 'with a sword.' The leader of the Chorus now asks her if she was an eye-witness of the deed,—feeling that she will satisfy their anxiety only if she can be led on to describe what she has seen. Thus the bewildermcnt of the messenger becomes a preparation for the ὅρις.
889 τάνδ' ὄβρυν, this deed of violence (done to herself). So in Ε. 864 λύβα is merely a fatal accident.
889 ὡς δὴ παραστάτης, sc. οἶδα (cp. O. C. 83 n.); here δὴ = 'in fact.' Elsewhere, when ὡς δὴ is not ironical (as it is in O. C. 809), δὴ sometimes = ὅλη (Ph. 1065). Cp. 1192.
890 τίς ἴν, sc. ἄρα δῆ: was what its nature? πῶς (ἐγένετο), how was it executed?
891 αὐτή πρὸς αὐτῆς κ.τ.λ. The verb χειροποιεῖν occurs elsewhere only in later Greek.—The exclamation which follows implies that these words add something to the disclosure made in 881, αὐτήν δηλοτοερέω. They certainly state more precisely that the blow was dealt by her own hand (and not by a slave's); also that the deed had its origin from her own mind (πῶς αὐτῆς), and not from
cut her off by the edge of a dire weapon? How contrived she this death, following death,—all wrought by her alone?

NU. By the stroke of the sword that makes sorrow.

CH. Sawest thou that violent deed, poor helpless one?

NU. I saw it; yea, I was standing near.

CH. Whence came it? How was it done? Oh, speak!

NU. 'Twas the work of her own mind and her own hand.

CH. What dost thou tell us? NU. The sure truth.

CH. The first-born, the first-born of that new bride is a dread Erinys for this house!

NU. Too true; and, hadst thou been an eye-witness of the action, verily thy pity would have been yet deeper.

CH. And could a woman's hand dare to do such deeds?

NU. Yea, with dread daring; thou shalt hear, and then thou wilt bear me witness.

When she came alone into the house,

any external influence. But it should also be recognised that, throughout this passage (871—898), the dramatic aim is to express profound horror and amazement. The messenger can hardly seize the full meaning of the questions; the hearers, on their part, find it hard to realise the answers.

I read with J. H. H. Schmidt (cr. n.), thinking with him that the metre is probably ~~~|~~~| ~~~|~|~|~| ~~~|~|~|~|.

In such a passage the text might easily have lost 

—the firstborn of Iolè, that 

is a dire spirit which avenges the house of Eurytus on the house of Heracles. CP.

Tennyson, Guinevere: 'Well is it that no child is born of thee. | The children born of thee are sword and fire...' 

simply, 'that has newly arisen': not, 'that has lately sinned hither' (schol. η νεωτη ηναηδα δραθαισα).

I. 981 TE, ὅ περοκερχής τάδος. Χ. Σ. γεν ἔτοικρε. —καρτα μᾶλλον ἄν ἀκτίως, assuredly thou wouldst have felt greater pity.

For the place of τις, cp. Ph. 104 ὃ οὗτος ἢκει τι δεινὸν ἑρχόμον θρασος; (n).—κτίσια implies that the deed was momentous: schol. κατασκευασά και παύσας καλῶς δὲ ὥσ ἐκ μεγάλης τολμήματι ἐπεξήν την λέξιν. When κτίσια is thus a tragic synonym for τοιαύτα, there is usu. a predicative adj., as Aesch. Esch. 17 τρχέας δὲ νυ ζείτον κτίσια φιλέα: cp. Synpl. 138: Ch. 441.

Hermann rejects this v. and the next, because the Chorus, not knowing the nature of the deeds (οἱ ἄρασέ), ought not yet to marvel at them. The verses were inserted, he thinks, to soften the abruptness of ἢκει παρήλθε (900) after καρτα ἄν ἀκτίως (897). It may be granted that they are not very forcible; but they seem genuine. The Nurse has hitherto been led from point to point by questions. A direct question (898) is needed to prompt her narrative. It would be less like her to begin it spontaneously.

παρῆλθε is confirmed by the usage of this compound with ref. to entering a house: O. T. 1441, EI. 1537,
καὶ παῦ ἐν αὐλαῖς ἐδει κοῦλα δέμνια
στορμύνθ, ὅπως ἄφορρον ἀντώπη πατρί,
κρύψας ἐαυτὴν ἑνθά μὴ τις εἰσίδοι,
βρυχάτῳ μὲν βωμοῦσι προσπίπτοντο, ὅτι
*γένοιτο ἔρημη, κλαῖε δ ὀργάνων ὅτου
ψαύσειν οἷς ἐχρῆτο δειλαία πάρος.

αλλὰ δὲ κάλλη δωμάτων στροφωμένη,
εἰ του φίλων βλέψειν οἰκετῶν δέμα,
ἐκλαῖεν ἡ δύστηνος εἰσορωμένη,
αὐτὴ τὸν αὐτής δαίμον' ἀνακαλομένη
καὶ θασα ἀπαίδας ἐς τὸ λυπῶν οὐσίας.
ἔπει δὲ τῶν ἐλησεν, ἔξαιφνης σφ' ὀρῶ
τὸν Ἡράκλεων ἕλαμον εἰσορωμένην.

905

901 κοῦλα] The schol. gives a n. l. κοῦλα. Hense conj. κοὐμακθαμα. 902 στορ-

903 νύνθ' L, A: στορμύνθι. —ἀντώπη Triclinius: ἀντώπη L, with most MSS. (ἀντώπη

904 ἐαυτὴ] Hense writes ἐμαυτή, and places the verse after 914.

905 προσπίπτοντο' προσπίπτον' Wecklein. 906 γένοιτο ἔρημοι Nauck: γένοι-

910 τὸν ἐρήμην MSS. —δου] δούν Harl. 908 δειλαία τ' : δείλανα L. 907—911 These.

Eur. Med. 1137, Ἱππ. 108, etc. And the asyndeton is of a kind which the
poet often admits; cp. 555, 750. The conjecture γὰρ ἡλία, which has been
generally received, seems, then, unnecessary.

901. αὐλαι, the αἰλη of the house; a poet. plur. like νυμφεῖα (920), παρ-

902. δενέσσε (Aesch. P. V. 646), etc.—κοῦλα

904. is not merely a general epithet (as κοῦλη of κατέτοιν in Αἰ. 1165), but means that
the litter (φορέων) was arranged so that the sufferer could lie in it as in a ham-
mock,—with soft bedding on each side of him as well as beneath him. His
agonies made this indispensable.—στορ-

905. νύνθ' : Attic prose rarely uses this form, except in the sor. ἐστορεία. —ἀφορρο

910. ν ἀντώπη, go back to meet him on his way
from the harbour (804) : cp. Εἰ. 53
ἀφορροῦ ἥξεμον ταῖς.

Hyllus had entered the house imme-
diately after his mother (830). His oc-
cupation reminded her that Heracles
would soon arrive, and decided her to
act at once.

903 κρύψας ἐαυτῇ, in the women's ap-

906. artments (cp. 686 ἐν μυχαῖς).

ἐνθά μὴ τις εἴσωδο would usu. mean,
'in any place where no one beheld,'—

913

oblique οὖ ἐν μὴ τις εἴσωδη. But here
the sense is final; 'where no one should
behold.' The normal Attic for this would
be, ἑνθά μὴ τις δύσεται (cp. 800),—not
δύσκητο, since, in a final relat. clause, the
fut. indic. was usu. kept even after a
secondary tense.

In Homeric Greek, a final relat. clause
can take the subjunct. (usu. with ke) after
a primary tense, and the optat. (without
ke) after a secondary tense. But this is
not an Attic construction. Thus the
Homeric ἄγγελον ἔσαν ὁ ἄγγελει (Od.
15. 458) would in Attic be ἄγγελον ἐκ-

907. χαίναν ὁ ἄγγελει: it could not be, ὁ

910. ἄγγελει. The constr. ἑνθά μὴ τις εἰσίδο
—a very rare one in Attic—has grown
out of the 'deliberative' constr. οὐκ οὖν

908. ἑνθά μὴ τις εἰσίδο, by steps which have
changed the interrogative clause into a
final relative clause. A like instance is
Ph. 281 οὐ διὰ δρᾶσεσ, (seeing no
one) to aid. See Appendix.

909. βρυχάτῳ: for the omission of the aug-
mens, cp. O. T. 1249 n.—βω-

913. μοῖς: besides the altar of Zeus ἕρειος
in the αἰλη, there would be other altars
of domestic gods in a large house; cp.
Eur. Αἰ. 170 πώς καὶ βωμοῦ, οἱ κατ'

904. ἅματον δὸμον, | προσθέθει κάξιστης

910. καὶ προσγητήτω

913. γένοιτο' ἔρημοι: she said, ἔρημοι ἔγε-

913. νοτο (or ἔγένοτο). After her death,

913. and that of Heracles, these altars were

doomed to desolation. Nauck seems
right in thus amending γένοιτο' ἔρημοι,
and saw her son preparing a deep litter in the court, that he might go back with it to meet his sire, then she hid herself where none might see; and, falling before the altars, she wailed aloud that they were left desolate; and, when she touched any household thing that she had been wont to use, poor lady, in the past, her tears would flow; or when, roaming hither and thither through the house, she beheld the form of any well-loved servant, she wept, hapless one, at that sight, crying aloud upon her own fate, and that of the household [which would thenceforth be in the power of others].

But when she ceased from this, suddenly I beheld her rush into the chamber of Heracles.

five vv. are bracketed by Wecklein.

908 et του Λ., with most MSS.: et του A, R, and Ald.—φιλων] Naber conj. φιλων.
910 αὐτής Α: αὐτῆς Λ.—ἀνακαλομένη] ἀνακαλομένη Dindorf (as Hermann proposed).—Wunder writes αὔτη των αὐτῆς δαιμόνων ἐγκαλομένη (imputing'). The Aldine has αὐτή πρός αὐτῆς δαιμόνων καλομένη.
911 καὶ τὰς σπασάς ἡς τὸ λοιπὸν οὖσιας MSS. See comment.
913 εἰσορμομένη] In L the final ν is from a late hand.

though not for the reasons which he assigns. Those words could certainly mean, 'that she had become desolate,'—nor is the plain less natural because death is so near. But the other reading is in truer harmony with the context, because she is saying farewell to the surroundings of happier days. Even inanimate objects move her tears at the thought of parting. Naturally the altars came first; when they were forsaken, the family life would have ceased.

ἀργύρων δου ζαυσιμα: for the optat., cp. Ph. 289 ὅ μοι βάλοι (n.). δου here = et tuos. Among the ἄργυρα would be sacrificial vessels, and, as the schol. remarks, the implements which she had used in weaving the robe.

907 Π. ἀληθ. δεμάτων: for the gen., cp. 375.—φιλων...οικετών. The opening scene with the τροφοδοτες illustrates these kindly relations. Cp. Eur. Alc. 194 f., when Alcestis takes leave of her attached ὦτα: καθις ἐν οὖν κακός | διν ὦ τροφεῖτε καὶ προσφής πᾶλιν.—εἰσορμομένη: the midd., as Εἰ. 1060 εἰσορομένη.

910 ἀνακαλομένη: cp. O. C. 1376 n. Π. 911 The ms. text, καὶ τοὺς σπασάς ἡς τὸ λοιπὸν οὖσιας, is undoubtedly corrupt. Various attempts to explain or to amend it are recorded in the Appendix.

The genuine verse must have had some direct reference to the context. She is weeping at the sight of attached servants whom she is about to leave. The general sense ought to be, 'bawling her own fate, and that of the household over which a change was impending'; since, when master and mistress were dead, the household would be dissolved, and the faithful slaves would pass into other hands. After the death of Heracles, Ceyx, the king of Trachis (40 n.), was deterred by Eurystheus from continuing to protect the Hecaleidae; who sought refuge at Athens. (Apolled. 2. 8. 1.)

I believe that ΑΠΑΙΔΑΣ arose from ΕΠΙΔΑΛΟΙΣ when the E had been accidentally lost or obscured. A similar interchange of initial α and ο, combined with fusion of two words into one, occurs in O. C. 550, where ἐφ' ἀστάθης was corrupted into ἀστάθης. I would read, καὶ τῆς ἐπ' ἄλλου ἡς τὸ λοιπὸν οὖσιας: 'and the fate of the property which would thenceforth be in the power of others.' For έτι with dat. as = pene, cp. O. C. 66, Ph. 1003. The slaves are part of the οὖσια. Euripides has οὖσια, as = 'property;' at least twice: Η. F. 337 πατρίων ἐπ' ἐλευσιόνιον τῆς οὐσίας | ἄλλοι πρεσβύει, and Π. 1253 ὡς ἐν παρωγίᾳ οὖσιαν ἐκπαιδέυει. (See Appendix.) οὐσίας would be an easy correction of οὖσια: but, on my view of the passage, the change is not required.

918 τὸν Πράκαλα: for the adj., cp. 51, 576.—νηλαμον, the nuptial chamber: Ant. 804 n.
κάγω λαθραίον ὀμμ' ἐπεσκασιμένη
φρούρων'. ὅρω δὲ τὴν γυναῖκα δεμνίω
τοῖς Ἡράκλεοισι στρωτά βάλλουσαν φάρη.
ὅπως δ' ἐτέλεσε τούτ', ἐπενδυοῦσ' ἀλλι
cαθέζετ' ἐν μέσουσιν εὐνατηρίους,
καὶ δακρύων ῥήξασα θερμά νάματα
ἐλέξευ. ὧλ' ἔλεγη τε καὶ νυμφεί' ἐμά,
tὸ λουπὸν ἵππη χαίρεθ', ὡς ἐμ' οὔτοτε
δέξιεθ' ἔτ' ἐν κοίταις ταῦτάδ' εὐνάτριαν.
τοσοῦτα φωνήσασα, συντόνω χερὶ
λυεῖ τὸν αὐτής τέπλον, ἥπ' ἐχυστήλατος
προὔκειτο μαστῶν περνίσι, ἐκ δ' ἐλώποτε
πλευράν ἀπασαν ἀλέην τ' εὐώνυμον.
κάγω δρομαία βάσ', ὑσοντερ ἐσθενον,
tῷ παιδὶ φραζῷ τῆς τεχνομείης τάδε.
καν ὧ τ' ἐκεῖσε διέωρ' τ' ἐξορμὼμεθα,
ὅρωμεν αὐτὴν ἀμφικηλὴν φασγάνῳ
πλευράν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην.
ὡν δ' ὁ παῖς φιμωξε' ἔγνω γὰρ τάλας
tοῦργον κατ' ὀργὴν ὡς ἐφάπτευεν τόδε,
ἢν' ἐκδιδαξεῖς τῶν κατ' ὦκεν ὄνακα

915 εὐνατηρίον Dindorf: εὐνατηρίουs MSS.
918 εὐνατηρίον Nauck: εὐνάτηραν

916. λαθραίον ὀμμ', acc. of respect: ἐπεσκασιμένη, 'overshadowed,' i.e., 'shrouded from view.' Thus the phrase means strictly, 'shrouded as to (or in) my secret observation': for ὁμμα here implies the act of observing. λαθραίων expresses the result of ἐπεσκασιμένη. She may have watched from behind a curtain, or at a partly open door.—Not, 'with eyes shaded by my hand' (O. C. 1650 ὀμμάτων ἐπισεικόν [χείρ]).

918 βάλλουσαν with dat., in the sense of ἐμ- or ἐμβάλλουσαν (Ph. 67 n.).—στρωτά goes closely with the partic.,—spreading them as coverings, στώματα.—φάρη: the Homeric φάρος is not thus used; but cp. Od. 4. 391 ff., where the bed (θήψια) is spread with ρήγαι ("blankets"), τάγησε ("rugs"), and woolen χλαδάκται as coverlets.

918 εὐνατηρίον: the form εὐνατη-
ρίουσιν appears to be a later one (Dind. on Aesch. Pers. 160).—Cp. Verg. Aen. 4. 650 (Dido, about to die) Incubuitque
torō dixitque novissima verba.

919. ῦ δήσασα: so Plut. Per. 36
κλαυθμοὺς τοῦ διδακτοῦ ἄγαθος δια-
κρόνων. O. T. 1075 n.—νυμφεῖα, bridal-
chamber (Ant. 891): for the plur., cp.
901 n.—εὐνάτηραν: this form is rightly
preferred to εὐνάτηραν by Nauck, Eur.
Stud. II. p. 175.

922 εὐνάτηραν Nauck: εὐνάτηρα

924. ῥήσασα: at the place where. The MS.
φ doubtless arose from τέπλοιον: it would
mean, ὅτε περνισαίοι μαστῶν προκειμένη:
but this is less natural.—προὔκειτο μασ-
τῶν: the τέπλοι was fastened near the
left shoulder by the περνίσι, which is de-
scribed as lying 'in front of,' i.e. 'above,'
the (left) breast. It would not accord
with Greek usage to imagine the brooch
as placed at the centre of the bosom. Cp.
H. 14. 180 (of Hera's χρυσέης β' ἐνετήσι κατὰ στήθος περνισαίον. O. T.

928 συντόνοι, intense, vehement:
Eur. Bacch. 1091 συντόνοι δρομή
as.
From a secret place of espial, I watched her; and saw her spreading coverings on the couch of her lord. When she had done this, she sprang thereon, and sat in the middle of the bed; her tears burst forth in burning streams, and thus she spake: 'Ah, bridal bed and bridal chamber mine, farewell now and for ever; never more shall ye receive me to rest upon this couch.' She said no more, but with a vehement hand loosed her robe, where the gold-wrought brooch lay above her breast, bariring all her left side and arm. Then I ran with all my strength, and warned her son of her intent. But lo, in the space between my going and our return, she had driven a two-edged sword through her side to the heart.

At that sight, her son uttered a great cry; for he knew, alas, that in his anger he had driven her to that deed; and he had learned, too late, from the servants in the house.
στρ. α'. ΧΟ. τότερα πρότερον ἐπιστένον,'
2 τότερα *μέλεα περαιτέρω,
3 δύσκριτ' ἔμοιγε δυστάνω.

ἀντ. α'.

tάδε μὲν ἔχομεν ὅραν δόμοις,

988 ἀμφιπττων] ἀμφιπττων Wecklein. 941 ἐκ] Nauck writes εἶτ. 942 ὁρ-
φανισμένον] ὁ made from o in L.—blow mss.: blow Wakefield. 948 τάνθαδ']
Nauck conj. τάνθαδ. 944 ἡ καὶ τι πλείους Dindorf: ἡ καὶ πλείους τις L, with most
mss., and Eustath. p. 801, 1: ἡ καὶ πλείους τις T, Α (from the corrector), and Ald.

θὸν.—πρὸς τοῦ θρός, at his instigation.
This pregnant sense of the prep. is some-
what rare: but cp. II. i. 238 θέμασα | πρὸς Διὸς εἰρθαί (by his ordinance): 6.
456 πρὸς ἀλήθεια ἵστον ὑφαίνω (at her bidd-
ing).

988 Σ. δύστηνος = δύστην ὡς, 'mi-
serable as he was.' This is better than to
make it an interjection, 'poor youth!'—
ὑλιστής οὖθεν (adv.), 'in no wise fell
short.' The verb has here a twofold
constr., viz., (1) with gen. ὁδυματών, as
Εἰ. 474 γνώμαις λειπομέναι σοφᾶς: (2) with
partic. ἀμφιπττων: cp. Xen. Oecon. 18
§ 5 ταῦτα μὲν τοῖνε, ὡρικ. οὖθεν ἐμοὶ λειτέ
γιγνόμαι καλῶς ('you understand these things
just as well as I do'),—where ἐμοὶ is par-
allel, not with ὁδυματῶν here, but with
τῶν ὑπὸ τέκνων in 206.

ἀμφι τίνος: the acc. with ἀμφι, as = 'con-
cerning,' is somewhat rare: but cp. Pind.
P. 3. 15 καλεῖται μὲν ἀμφι Καλύρας. (In
II. 18. 329 ἀμφι δὲ σὲ...κλαίονται, the
sense is 'around.')

ἀμπιπττων στόμασι: Eur. Alc. 404
ποιλ σοὶ πίτνων στόμασι (=χεῖλαι).

πλευρόθνων, 'at' (or 'near') 'her side.'
The ending θὸν properly denotes the
point from which motion sets out. Hence
a form in θὸν is equivalent to a genitive
expressing source or starting-point. By a
stretch of that analogy, πλευρῶθν does
duty here for the genitive of place, which
is only a special kind of possessive
genitive,—'belonging to,' and so, 'in
the region of': Εἰ. 900 ἐσχάτης θ' ὡρικ
τυρᾶ...πορτισχων: Η. 9. 219 ἔσεν...
τοῖχον τοῦ ἔτερου. A somewhat similar
example is II. 15. 716 πρόμοθην ἐπελ
βάβεν, ὡς ἐμεθεί, where the form in
θὸν = the gen. after a verb of seizing
('took hold by the stern').—Cp. Eur.
Ac. 350 πλευρὰ τ' ἐκτέναι πέλατ | πλευ-
ροῖδα τοῖς σοῖς.—For παρείς, cp. Εἰ. 819.

940 ἀντὶς βηλοί, as with a missile:
Al. 1244 ἤμαι...κακοῖς βαλεῖτι: Εἰ. Εἰ.
502 μὴ μὲ τὶς φθόνων βάλῃ: Αγ. Τά.
895 τοιμαί σῶμα θάλλουσα γόης.

941 ἐκ δυοῦ...ὁρφανισμένος βιον (acc.
of respect), 'orphaned as to his life,'
having his life made ὁρφανός, 'on the part
of both parents at once': cp. the lament
that she had acted without knowledge, by the prompting of the Centaur. And now the youth, in his misery, bewailed her with all passionate lament; he knelt, and showered kisses on her lips; he threw himself at her side upon the ground, bitterly crying that he had rashly smitten her with a slander,—weeping, that he must now live bereaved of both alike,—of mother and of sire.

Such are the fortunes of this house. Rash, indeed, is he who reckon on the morrow, or haply on days before; for to-morrow is not, until to-day is safely past.

CH. Which woe shall I bewail first, which misery is the greater? Alas, 'tis hard for me to tell.

One sorrow may be seen in the house;


of Eumelus for his mother Alcestis (Eur. Alc. 397): προκειμένου δ' ἄνωθεν βίων | ὄρθρισεν πλάμων. βίων (Wakefield) is a necessary correction of βίων, with which the sense would be either (a) 'deprived of life,' as in Anth. 8. 483 ἐσεθα τειχίων ὄρθρισεν: or (b) 'deprived of subsistence.' Nauck, keeping βίαω, changes ἀνιματῷ to ἀνιματῷ, understanding, 'bereaved of the life of both parents.' But ἀνιματῷ is clearly unsuitable here; and the phrase ὀρθρίσεν πλάμων βίων would be strange as well as weak.

948 διό. i.e. to-day and to-morrow.
—ἡ καὶ τι πλέον (Dindorf) is the best correction of ἢ καὶ πλέονας τις (L), which may have arisen from τι being accidentally omitted or transposed. The v. l. ἢ καὶ πλέον τις was an attempt to reconcile that reading with metre. In lyrics we find the gen. πλέονος (O. C. 1111; Ph. 1100, if the reading of the schol. be accepted): but in the iambics of Tragedy there is no certain instance (apart from πλέον) of the shorter form. (In Aesch. Ag. 1399, ὡς καὶ ἢ πλέον, ὡς ἢ πλέον, χρόνος πλέον, the text is doubtful.) A further objection to πλέον is the repeated τις.

The sense is:—'Men often reckon on the morrow, or even, perchance (τις), on more days to come; but this is rash. A man can never be sure that his good fortune (i.e. immunity from disaster) will last even to the end of to-day.' Cp. O. C. 567 ἐξοδίαν ἅνηρ ὧν, χάρις τις ἐστὶ ἄλογον | ὀδύνα πλέον μοι σοφὸν μέστῳ ἡμέρᾳς. For ἄλογον (without ἡμέρᾳ), cp. Alexis "Τῶν τρίς 3 εἰς τὰν ἄλογον.—ἀγγέλου, 'computes,' i.e., 'sets down in his calculations,' as something upon which he can count.

947—970 Fourth στάσιμον. 1st strophe, 947—949, = 1st antistro., 950—952: 2nd str., 953—961, = 2nd antistro., 962—970. For the metres see Metrical Analysis.

One blow has fallen, and another is impending. Heracles, in his dying agonies, is borne silently towards the house.

947 Π. πότερα πρότερον: these last words, as Schneidewin remarks, are often found in juxtaposition; e.g., Ar. Eccl. 1083 πότερα πρότερα...ἀπαλλαγὼν; —δοσκριτά (ἐστι), πότερα πρότερον επιτείνω (delib. subjunct.), πότερα μέλα περαιτέρω (ἐστι). For δοσκριτά, instead of δοσκριτόν, cp. 64 n. This is better than to place a note of interrogation after ἐπιτείνω, and another after περαιτέρω. μέλα: the ms. τέλα would mean, 'which woe is the more complete'; but this is less fitting here, since the second calamity is still prospective (951): nor is τέλεα περαιτέρω a natural phrase. We
140

ΣΟΦΟΚΛΕΟΥΣ

2 τάδε δὲ μένομεν ἐπ' ἐλπίσιν.
3 κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. β'.

ἐὰν ἀνεμόσατά τις
2 γένοιτ' ἐπουρος ἐστιώτισι ἀυρά,
3 ἂτις μ' ἀποκόλλειν ἐκ τόπων, ὅπως
4 τὸν Ζηνὸς ἄλκιμον γόνον
5 μὴ ταρβαλέα θάνομι
6 μοῦνον ἐστίδοντο ἀφαρ.
7 ἐπεὶ ἐν δυσπαπάλλων ὀδύναις
8 χαρεῖν πρὸ δόμων λέγοντιν
9 ἀσπετόν τι θαῦμα.

ἀντ. β'.

ἀγχοὺ δ' ἄρα κοῦ μακρὰν
2 προὐκλαίον, ὃς χρύσων ὡς ἄκοδών.
3 ξένων γὰρ εὔομιλος ἥδε τις βάτις.

951 μένομεν Erfurdts: μέλλομεν mss.: μέλλομεν Hermann.
952 κοινά δ'] κοινά
7' Harl. (omitting οἱ after ἔχειν).
954 ἐπουρος ἐστίωτισι' Fröhlich conj. ἐπουροι (this with Erfurdts) ἐστια τε—ἀδρα] ἀδρα L.
955 ἐκ τόπων] Herwerden conj. ἐκποδῶν.
960 τὸν Ζηνὸς Triclinius: τὸν Διὸς mss.: τὸν Διὸν Nauck.

cannot well take it adverbially ("which woes I should mourn more completely").

951 τάδε is governed by μένομεν: ἦπ' ἔλπισιν = "with forebodings": cp. Xen. Mem. 2. 1. 18 δὲ μὲν ἐκούσιν ταλαιπωρῶν ἐκ' ἁγαθῇ ἐκεῖνη τοῖς ἀφοριστικά.—Hermann's μέλλομεν (sc. ἔστι) = 'are cares to us': Ec. 1436 τάθεα δ' ἐκ μέλλουσι ἐμολ.

952 ἔχειν, to have (troubles), μᾶλλαν, sc. ἔχειν (cp. 75), to be in expectation of them. κοινὰ, ἔκποδῶν, are kindred things. For this sense of κοινά, cp. O. T. 261 n.: similarly 'cognate' things can be called συγγενή.—Others explain: (1) 'It is all one,' whether sorrow is present or prospective. (2) 'There are woes on both parts' (that of Deianeira and that of Heracles), 'for us to suffer or apprehend.'

958 ἐνδυμάσθη (Doric for ἐνδυμά) ἀδρα, a strong breeze: cp. Aesch. Ch. 591 ἐνδυμάσθη δι' ἐνδυμάσθη δικόν ("the stormy wrath of whirlwinds.") For ἐπουροι, 'wafting,' cp. O. T. 194 n.: ἐστίωτισι, 'of the hearth,' i.e., 'coming to our home' at Trachis. The word occurs only here. Schol. ἐδε ὡς ητήμα πεδεύεσθαι ἀνέμος ὁδροὶ ἐπὶ τῆς οἶκας, ἦν μὲ λαβὼν ταφῆς απαγάγοι τῆς ἔστιας.—Ἀπο-

κόσμου: O. C. 1389 καλῷ τῷ Ταρταρόν | στυγνῷ πατρίῳ ἔρεβον ὡς σ' ἀποκολληθῇ. The opt. in the relative clause is due to the optat. of wish in the principal clause: cp. O. T. 506 n.—Cp. the wish of the anxious Chorus in O. C. 1081 εἴθ' ἀδελφα ταχύφρωσις τελέσαι | αδερραίρας νεφελὰς κύρουσιν'. Eur. Hesp. 732 ἄμβατος ὡς κενθώσι γεγονὼν κ.τ.λ.

956 ἔκ. It is doubtful whether the ms. Διὸς, instead of which we require ——, should be corrected to (1) Ζηνὸς, or (2) Διὸς. Cp. Ec. 1097. I incline to (1), because it seems unlikely that the poet should have preferred to make four consecutive words end in οῖ. It is also worth noticing that Διὸς, 'belonging to Zeus,' though used by Aesch. and Eur., is not extant in Soph., who has only διός, 'divine' or 'godlike.'

μοῦνον (adv.) ἐστίδον' ἀφαρ, 'at the mere sight of him anon.' ἀφαρ might be 'suddenly,' as in 811: but is rather 'anon,' 'forthwith' (cp. 135): his arrival is close at hand. The schol.'s words, μὴ παραχρήμα ἀποθάνων θειάσεις τῷ Ἰρακλεῖ καὶ διακείμενον, have caused a surmise that μοῦνον has arisen from some word meaning 'weak' (see cr. n.). But there is little probability in
for one we wait with foreboding: and suspense hath a kinship with pain.

Oh that some strong breeze might come with wafting power unto our hearth, to bear me far from this land, lest I die of terror, when anon I look but once upon the mighty son of Zeus!

For they say that he is approaching the house in torments from which there is no deliverance, a wonder of unutterable woe.

Ah, it was not far off, but close to us, that woe of which my lament gave warning, like the nightingale’s piercing note!

Men of an alien race are coming yonder.

μάλων (Hippónax fr. 60, perh. akin to μαλακίς), καύρον (a word which, acc. to Photius Lex. p. 181. 14, Sophocles used in the sense of κακός), μανόν (properly opposed to πωκόν), or μαθρόν (found only in grammarians). We might rather suggest βάσιμα, ἡμαρφόν, were change needful. The scholiast’s κακῶς διακείμενον may, however, be a mere comment; and μαθρόν seems well fitted to emphasise the terror of the sight. Cp. Ph. 536 οἴμαι γὰρ εὖδαι ἢν ἤμασιν μισθὸν θεῶν | ἄλλων λαβόντα πλὴν ἐμοὶ τιλῆς τάδε.

ἐπιεῖ, ἦς, with epic hiatus (cp. 650 ἄ δε οἶ). Τὸ πρὸ δόμων, advancing (so as to come) in front of the house. The phrase is correct, though it would more naturally suggest a movement from within the house, as in Eur. Hec. 59 ἐγείρετε, ὦ παῖδες, τὴν γραῖν πρὸ δόμων.—λέγοντες: the Chorus may be supposed to overhear murmurs of astonishment and anguish from servants of the house, who are watching the approach of the litter.—As to the proposed changes in this v. (cr. n.), see on 960.

θάμα has been needlessly suspected: it is often said of persons (cp. 1004, and Od. 9. 190 θάμα ἑτέτυκτο πελώρων, of the Cyclops), and is here far more forcible than θέαμα.

ἄγγειος οὗ ἄρα κ.τ.λ. At this moment the bearers of the litter,—first described by the servants of the house (960),—become visible to the Trachinian Maidens; who say, in effect, 'It seems that the woe pressed by our voice is (even) closer at hand than we knew.' ἀγγειον καὶ μακρὰν προβάλλων is a short way of saying, 'the subject of our boding lament is near and not distant.' We might supply ὡσα with the verb: but it seems better to supply ὡ with the adverbs. Similar, though less bold, is Ph. 26 τοῦρον οὐ μακρὰν λέγεις, 'the task of which thou speakest is not distant.' ἀγγειοφώνος οὗ ἄραν refers to προβάλλων only: i.e. the point of comparison is merely the clear, sad note. Cp. 105 n.: Theoc. 12. 6 ἄραν | ...ἀγγειφώνος. Here ἀγγειφώνος well suits the context, since ἄραν and its compounds so often refer to tones of grief: Ant. 424 οἴρικος ἄραν φθαρρόν τοι. 1316 ἀγγειφώνοις: Εἰ. 244 ἐξετούνων γοῦν.—It would be forced to explain the simile by ἀγγεῖο (because the nightingale often sings close to dwellings), or by μακρὰν (because its note is far-reaching).

ξενὸς κ.τ.λ. It should be observed how the poet has marked successive stages in the approach of the litter. When it first comes into view, the Chorus note the foreign aspect of the bearers. In another moment, they are listening for a sound (πῶ δ’ αὖ φορεὶ νῦν); and the silence dismays them.—ξενὸς | ἄγας = ἄριοι βαδιστεῖς: cp. Ph. 868 οἰκούρμα...ξένων (n.). The conjec. στάσις ('company'), though specious, seems less fitting here.
4 πα δε αυ φορει νυ; ους φιλου
5 προκηδομενα βαρειαν
6 αφοφον φερει βαιν.
7 αιαι, δει αναιδατος φερεται.
8 τι χρη, θανωτα νυ, και καθ'
9 ουνον οντα κρωια;

ΤΑ. οιμοι έγω σοι,
πατερ, οιμοι έγω σοι μελεος.
τι πατω; τι δε μησομαι; οιμοι.

ΠΡΕΣΒΤΣ.
σιγα, τεκνου, μη κινησης
αγριαιν διυνην πατρος ομοφρονος:
ζη γαρ προπετης; αλα' ισχε δακων
στομα σοιν. ΤΑ. πος φης, γερον; ζη ζη;

ΠΡ. ου μη έγερεις του ουνον κατοχον,

And how, then, are they bringing him? In sorrow, as for some loved one, they move on their mournful, noiseless march.

Alas, he is brought in silence! What are we to think; that he is dead, or sleeping?

Enter Hyllus and an Old Man, with attendants, bearing

Heracles upon a litter.

Hy. Woe is me for thee, my father, woe is me for thee, wretched that I am! Whither shall I turn? What can I do? Ah me!

Old Man (whispering). Hush, my son! Rouse not the cruel pain that infuriates thy sire! He lives, though prostrated. Oh, put a stern restraint upon thy lips!

Hy. How sayest thou, old man—is he alive?

Old Man (whispering). Thou must not awake the slumberer!

The nature of a κοιμός (1004—1043). Iambic dialogue follows, down to 1258; and anaepasts then close the play.

Hyllus, detained by the events within (928), cannot have been far on his way towards the harbour (902) when he met the sufferer. At the side of the litter walks the πρόεδρος, whose experience in the symptoms of the malady indicates that he has accompanied Heracles from Cenaeum.

The traditional text, οἷοι ἔγω σοι, πατέρ, οἷοι ἔγω σοι μέλεος, gives an anaepastic monometer, followed by an anaepastic dimer in which the third foot lacks a syllable. The first four words, οἷοι ἔγω σοι, πατέρ, are clearly sound. As regards the rest, the choice is between two remedies. (1) To omit the second οἷοι ἔγω σοι, and substitute ἦ, as Dindorf does.

Verses 971 f. then shrink into one anaepastic dimer. (2) To supply the defect in 972 by substituting an anaepast, or its equivalent, for the second σοι. Thus we might write πατέρ, οἷοι ἔγω, πατέρ, ἦ μέλεος. I incline to this second course, because the monometer in 971 οἷοι ἔγω σοι seems right as a prelude.

978 τι πάθω; τι ἔμοιομαι; the delib. subjunct. is combined with a fut. ind., as in Eur. Ion 758 εὑρομαι ἢ συγώμαι ἢ τῇ δράσομαι: For μηθομαι (devise as a remedy); cp. Aesch. 77. 1057 τί πάθω; τι ἔδρα; τι ἔμοιομαι:

976 ὁμόφωνος does not refer to his general character, but means that he is exasperated by these torments: cp. 1035 ἄξοι, ὧν εἶ ἐξόμωσ. 976 f. προσετής, lying prostrate in the litter,—in a deathlike swoon. (It may be doubted whether the word here implies, 'lying on his face,' as the schol. explains it.) Others understand, 'verging on death.' But, when προσετής = 'on the brink of,' ἐπὶ (or τῇ) is usu. added, as in Eur. Alc. 908 πολίας εἵπε χαίτας ἢ ὡς προσετὴς. It seems impossible that, without such help, προσετής should express 'moribund.' In Eur. Alc. 143 ἢ ὡς προσετής ἐστι καὶ φυ- χαραγεῖς, which Paley compares, the adj. = 'drooping.'

Daków, as by biting the lips,—a proverbial phrase: fr. 811 ὁδόν χωρίς τῷ στήμα: Od. 1. 381 ὄδη ἐν χελέσι φώνεσ: Ar. Nic. 1350 τὸν θυμὸν δακών.

κάκκυκτήσεις κάναστήσεις
φοιτάδα δεινή
νόσον, ὃ τεκνον. Τ.Α. ἀλλ' ἐπὶ μοι μελέω
βάρους ἀπλετον· ἐμμέμονε φρήν.

ΗΡΑΚΛΗΣ.

ὁ Ζεὺς,
ποῖ γάς ἦκω; παρὰ τοιάδε βροτῶν
κείμαι πεπονημένος ἀλλήκτους
δόνωις; οἴμοι < μοι > ἐγώ τλάμων·
ἡ δ' αὖ μιαρὰ βρύκει· φεῦ.

ΠΡ.
ἀρ *ἐξείδη σ' ὅσον ἦν κέρδος
συγγ κεύθεων, καὶ μὴ σκεδάσαι
τῶν ἀπὸ κρατῶ
βλεφάρων θ' ὑπνον; Τ.Λ. οὐ γὰρ ἔχω πῶς ἂν
στέρζωμι κακῶν τόδε λέυσον.

ΗΡ. ὁ Κηναία κρητῆς βωμῶν,
ἰερῶν οἶαι οἴων ἐπὶ μοι
μελέω χάριν ἦνύσω, ὁ Ζεῦ.

979 κάκκυκτησις κάναστήσια L: κάκκυκτησις κάναστήσις A, with most mss., and
Ald. (a reading adapted to the corrupt μὴ ἔξεγερῃ).
980—982 L divides the vv. thus: φοιτάδα— ἀλλ'— βάρως—φρήν. Vauvilliers first placed the
point after ἀπλετον.
981 ἑτὶ Shilleto conj. ἑτι. 983—986 L divides
the vv. thus: ὁ Ζεὺς—τοίς—ἀλλήκτοις—τλάμων.
986 ἀλλήκτοις] Subkoff
conj. ἀρρητοὶ. 986 οἴοι μοι Brunn: οἴοι (or όμοι) mss. 987 ἦ δ' ἦδ' L:
ἣν' Ald.: ἀδ' Blaydes.
988 ἐμίδη σ' Wecklein: ἐμίδη Λ, with most mss., and
989 ἀλλ' ἐπὶ μοι, sc. ἑτὶ. Cp. Ph.
866 τῶν στέγων κακά (the ills which
lie upon thee).—ἀπλετον ἀπλετον, 'im-
mense'; a word of doubtful origin,
sometimes connected with the root of πλῶς,
as meaning (1) 'which cannot be filled';
or (2) 'what exceeds measure,' a sense
which Lobeck sought through πλῆθον.
The word occurs in Attic prose.—If no
stop is placed after ἀπλετον, then βάρος
ἀπλετον becomes an acc. of the 'inner
object' with ἐμμέμονε: 'is wild with an
infinite weight of woe.' But ἐπὶ is then
very awkward, whether we assume tmesis,
or still join it with μοι.

980 φοιτάδα, coming at intervals:
φοιτάν was said in this sense of intermit-
tent diseases: see n. on Ph. 758 ἢκει γὰρ
αὕτη διὰ χρόνων, πλάνως ἑσον | ὃ ἐξετήσα-
θη. Not merely μανύθη, as the schol.
explains it.
866 τῶν στέγων κακά (the ills which
lie upon thee).—ἀπλετον ἀπλετον, 'im-
mense'; a word of doubtful origin,
sometimes connected with the root of πλῶς,
as meaning (1) 'which cannot be filled';
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stop is placed after ἀπλετον, then βάρος
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object' with ἐμμέμονε: 'is wild with an
infinite weight of woe.' But ἐπὶ is then
very awkward, whether we assume tmesis,
or still join it with μοι.

988 ἦ δ', the personified νόσος: cp.
989 1084: so Ph. 807 ἤδε, and id. 758 αὕτη.
Blaydes writes ἦδ' (Doric), which accords
with γὰς and τλάμων, but not with πεπο-
νημένος or ἀλλήκτοι: the Doricism of
TPAXINIAI

Thou must not rouse and revive the dread frenzy that visits him, my son!

HY. Nay, I am crushed with this weight of misery—there is madness in my heart!

HERACLES (awaking).

O Zeus, to what land have I come? Who are these among whom I lie, tortured with unending agonies? Wretched, wretched that I am! Oh, that dire pest is gnawing me once more!

OLD MAN (to HYLLUS). Knew I not how much better it was that thou shouldst keep silence, instead of scaring slumber from his brain and eyes?

HY. Nay, I cannot be patient when I behold this misery.

HE. O thou Cenaean rock whereon mine altars rose, what a cruel reward hast thou won me for those fair offerings,—be Zeus my witness!

Ald. (ἐξέβεισιν Ἡμ.: ἐξεβίοσις Harl.): ἐξέβησον Cobet.  980—982 L divides the vv. thus: —τῷ — [οὐ γὰρ — στέρευσι και — λεύσονν.  991 βλεφάρων θ' ῥειομόν] stέρεψάμεν Valckenaer and Bruncck. 984 οὐρον ολον άθη ολων | θυμάτων ἐπὶ μια μελέτα χάριν ἁρών ὡ ζεῦ μεσ. And Ald. Triclinius inserted νίν after ολαν. Bruncck changed θυματων to θυών. and (like Wakefeld) ἄρων to ἁρων. Instead of άθη ολων θυματων, F. J. Martin conj. oλων (so, too, Seidler, Wunder, and Hermann).—ō ζεῦ In L the first hand wrote ζεῦ, but added ὡ above the line.

tragic anapaests is not always consistent; see Appendix to Ant. 110.—βρόκα: so Ph. 745 βρόκαμαι.

982 οὐκ ἐξεβίοσιν διὸν κέρδος ὡν σε στίγμα κεύθεμεν; 'Did I not well know,' etc., referring to 974 στίγμα, τέκναν, κ.τ.λ. Cp. Ar. Αν. 1019 ΜΕ. ομοι πακοδιαμοι. Π. κ. οὐκ ἔλεγον εἰς τάλαι. кεύθεμεν is really trans. in sense, to hide (thry grief), though the object is not expressed: cp. Ant. 85 κρυφῆ δὲ κεύθε (γοηραν). The rare intrans. кεύθω = 'to be hidden' (O. T. 968 n.).

ἐξέβησιν ο' is Wecklein's correction of the ms. ἐξέβησιν, instead of which we must at least write ἐξέβησον (Ant. 447). Two explanations of ἐξέβησον have been given. (1) 'Did you well know' (as soon as Heracles began to speak, 983). — i.e., 'have you now learned?' Such is the schol.'s view: ἤδη δὲν ἦν κέρδος τὸ σωμάτω πάνων; He clasped the pluperfect, then, with those aorists, referring to a moment just past, which we render by a present tense (Ph. 1289 ἄφωμαλα, n.). This is possible, but awkward. (2) 'Did you not well know (beforehand).—i.e., 'had I not clearly told you?' (Paley). The tense has then its usual force; but the words lose their special point,—which is that the result must have shown him the value of the neglected advice.

κεύθωσι —σκεδάζω: for the pres. inf. (of a continued act), combined with the aor. inf. (of a momentary act), cp. Ph. 95, 1397.

990 ο' κρατησ βλεφάρων θ': the phrase suggests a movement of the head at the moment when the sleeper opens his eyes: cp. Ph. 866 κύνε γάρ ἄνηρ δραμα κανάγει κάρα.—Wecklein, omitting θ', takes βλεφάρων ὑπνον as 'sleep of the eyelids.'

992 στέρεσαμι: cp. 486: Ph. 538 στέρεγεν κακά.

993 Κνων, instead of Κνωνος: cp. 818 μυρτρόν (n.).—κρητής, the substructure, basis, of the altar; Eur. Η. F. 984 ἄμφι βωμαν ἐτητηκε κρητηρ' δ', 'at the altar-steps.' The word has a picturesque force here, as recalling the moment when the altars were founded by him (137).

994 οὐρον ολον, gen. of price. — ἵνα μοι, lit., 'in my case': Ph. 1384 λέγει δ' Ἀτράσδας ὁδέλου ἕ π' ἐμοὶ τάδε; Others explain, 'against me,' 'to my hurt'; but this suits the irony less well. —The ms. ἴηνων has been altered by many recent edd. to ἴησα: but the proper force of the midd., 'to obtain,' 'win'
οῖαν μ᾽ ἀρ᾽ ἔθου λῶβαν, οἰαν·

ημ μή ποτ' ἐγὼ προσίδειν ὁ τάλας

οφελον δόσους, τοῦ ἀκήλητον

μανίας ἄνθος καταδερχῆσαι.

tίς γὰρ άοιδος, τίς ὁ χειροτέχνης

ιατορίας, ὃς τήμπ' ἄτην

χωρίς Ζηνὸς κατακηλήσει;

θαυμί᾽ ἀν πόρρῳθεν ἰδοῖμην.

στρ. α':

2 ἐάτε μ', ἐάτε με δύσμορον *υστατον,

3 ἐάθο υστατον εὐνᾶσθαι.

στρ. β':

πα <πα' > μον ψαυεις; ποι κλίνεις;

2 ἀπολεῖς μ', ἀπολεῖς.

3 ἀνατέρπομεν ὃ τι καὶ μῦη.

999 καταδερχῆσαι] Hermann (3rd ed.) conjectured that the poet wrote καταδερχῆσαι <τις τιθηρως>. He formerly approved Erfurdt's conj., καταδερχῆσαι. Frölich would delete καταδερχῆσαι. 1000 ὁ χειροτέχνης] Erfurdt deleted ὁ. 1000 ιδοῖμὴ A, and Ald.: ιδοῖμα T; ιδομ' ἀν L, with η written over α by an early hand. 1000 ε. ἐάτε μ' ἐάτε (ieic) με | δύσμορον εὐνᾶσαι | εάθο με δύσμορον εὐνᾶσαι L; with γρ. υστατον in the left margin, opposite δύσμορον εὐνᾶσαι. A, with most mss., and Ald., has εὐνᾶσαι in both places; Ellenld conj. εὐνᾶσαι. T omits the words

(At. Plut. 196 etc.), seems fitting here, since the sacrificial altars may be said to have earned the recompense given by Zeus. ἐνερασ would be simply, 'hast effects.'—ὁ Ζεῦ at the end of the sentence: Ph. 1139 n.

996 ἴθου μα λῶβαν = ἐλοβήσω με: cp. O. C. 223 n.

997 ἵν, referring back to κεφεῖς (993); cp. 358 (n.). Wunder needlessly placed ἵν...δοσος immediately after 993—καὶ ποτ' belongs to προαίδεα, not to ἀφελον, though the latter might have come between them; cp. Ph. 969 μὴ ποτ' ὠφελον λιτεύω (n.).—ἀκήλητον: schol. ανατον, ἀκαταραϊτων.—ἀνθος = ἄκαθη: cp. Apol. 959 τὰς μανίας δεινον... ἀνθρὸν τὲ μένοσ (n.).—καταδερχῆσαι, inf. expressing result, without ώςτε: cp. Apol. 1076 ληθῆσαι (n.). Though the malady is his own, he can be said 'to look upon it,' in the sense of experiencing it: cp. O. T. 832 προσβῆν ὃ τοιαῦτ' ἑδείν | κηλίδ' ἐρμᾶτ' ἀνιμοφας ἀφήγμην.

1000 ά. δοῖδος = ἐπιδόσω, one who uses ἐπιδός, incantations, in healing: see on O. C. 1194.—τίς ὁ χειροτέχνης, sc. ἑτείν. (There is no art. before δοῖδος, because the insertion of δὸς was an afterthought.) This is a climax; since, when gentle ἐπιδῶι failed, the next resort was to drugs or surgery: Αἰ. 581 οὐ πρὸς λατρόν σοφοὺς | θηρων ἐπιδῶι πρὸς τομήν πῆματ. χειροτέχνης ιατορίας does not mean definitely, 'one who uses a skilled hand in healing,' i.e., a χειρουργός, surgeon, as distinguished from a physician; it rather means properly, 'a practical artist' (as dist. from an amateur) 'in healing'; but, at the same time, the χειρο in the compound serves to suggest the τομαί employed by the surgeon. This is quite Sophoclean. Cp. Thuc. 6. 72 ἱδίωτας, ὃς εἰς...χειροτέχνας ἄγαροναμήτως, 'having been pitted like amateurs, as one might say, against masters of the art' (where the dat., and not χειροτέχνας, is clearly right).

χωρίς Ζηνὸς = 'with the exception of Zeus': not, 'without the help of Zeus' (schol. ei μη ὃ Ζεῶς βοηθοῦσα). 1003 θαυμί ἀν πόρρῳθεν ιδοῖμην: 'I should look upon him, from afar, as a wonder,'—i.e., 'I should marvel as soon as he came within my ken.' He means
Ah, to what vain hast thou brought me, to what vain! Would that I had never beheld thee for my sorrow! Then had I never come face to face with this fiery madness, which no spell can soothe! Where is the charmer, where is the cunning healer, save Zeus alone, that shall lull this plague to rest? I should marvel, if he ever came within my ken!

Ah!

Leave me, hapless one, to my rest—leave me to my last strophe.

Where art thou touching me? Whither wouldst thou turn me? Thou wilt kill me, thou wilt kill me! If there be any pang that slumbers, thou hast aroused it!

That he might scan the horizon long enough, in the vain hope of such a prodigy appearing.—Others join πόροσ with θαῦμα: 'I should behold him as a wonder from some distant region': i.e., the place which contains him must be distant indeed. Hermann further supposed a question: 'am I likely to see such a wonder coming from afar?'—The phrase τηλόθεν εἰσαρῶν in Ph. 454 is not similar: see n. there.

This passage consists of lyrics delivered by actors (αὐτὸ εἰκήν). As the Chorus takes no part in it, it is not technically a κομίς, which is a θρήνος κομίς χαρός καὶ αὐτὸ εἰκήν. The lyric structure is complex, but not obscure. The passage falls into two main parts, separated by the five hexameters in 1018—1022 (ὡς τὸν διὸν άνδρόν...νέμει Ζεῦ). I. The first part consists of 1004—1017, in which the first three verses correspond metrically with the last three. II. The second part consists of 1023—1043. (It is equal in length with the first part, though the traditional numbering makes it appear longer.) Here, the first four verses correspond with the last four. Then the central portion of part I. corresponds with the central portion of part II. Thus: (1) 1st strophe, 1004—1006, = 1st antistr., 1015—1017; (2) 2nd str., 1007—1009, = 2nd antistr., 1017—1030. (3) 3rd str., 1023—1036, = 3rd antistr., 1040—1043. The dactylics in 1010—1014, and 1031—1040, could also be regarded as forming a fourth strophe and antistrophe.—For the metres see Metrical Analysis.

A restoration of this corrupt passage turns chiefly on the following points. (1) The corresponding verses of the antistrophe (1016 f.) may be taken as showing the true metre. (2) L's variant for εἰνάσας in 1005, viz. θυτατος, may therefore be received. εἰνάσας (α), from εἰνάω is impossible, since, like εἰνάσας (εἰναὶ), it could only be transitive. (3) In 1006 the MS. θυτατον is clearly wrong; it may have been either a gloss on θυμάρον, or a corruption of θυτατον. (4) Hermann's reading in 1006, λαθ' θυτατον εἰνάσας, is strongly confirmed by the metrical correspondence with 1017, μο- λὼν τοῦ στυγροῦ; φεῦ φεῦ.—a verse of undoubted soundness.

A remonstrance against being touched at all. Cp. Ph. 817 ἀπὸ μ' ὀλείς, ἣν προσβήγη. Hyllus seeks to place him in a more comfortable position,—as Heracles himself soon requests (1025).—A comparison with the antistrophic verse, 1017, θρόφεις δ' αὖ, θρόφεις δείλα, shows the loss of a syllable here. Hermann follows Seidler in repeating τάς, which is the simplest and most probable remedy.
ΠΡ. ὁ παῖ τοῦ τοῦ ἀνδρός, τούργον τόδε μεῖζον ἀνήκει
η κατ' ἐμᾶν σῶμαν, σοὶ δὲ σύλλαβε, σοὶ γὰρ ἐτοίμα
*ἐξ πλέον ἢ δ' ἐμοῦ σφιξεί. Τ.Δ. ζυμὼν μὲν ἐγώες.

1010—1014 L divides each of these five hexameters into two shorter verses. The first hexamer is divided after τὸ τοῦ; the second, after ἀλλάων: the third, after τὸν τῶν: the fourth, after τάλας: the fifth, after ἔγχος. 1010 τοτοῖο appears also as τοτοῖο, ὠτοῖον οὐ ὤτο τοῦ, τὸ τοῦ (L), and τοῦ τοῦ (R, etc.), which last is the reading of Ald. retained even by Brunck. Triclinius, omitting τοτοῖο, wrote ἡπταὶ οὐκές: ἡ δ' ἀδ' ἐρπέι. <ποὺ> πέθεν ἔστ', ὁ—


τῶν κυρῆς ἀνέτρεψας. Κρ. Αριστ. Ης. ά. 8. 24 (p. 805 a 11) καὶ ἡ καθαρά (τὰ ἀδάτα), ἀνατρέσοντας αὐτὰ οἴ ποιοι
tαι ὅπλαι, 'trouble' them. For the perf., cp. Andoc. or. i § 131 <ἀρχήν> αὐτῷ ἐρημοῦ, δὲ ἀνατρέφου ἐκεῖνον τὸν
teλοῦν ("overthrown"). Aeschin. or. 1 § 190 <πέλας> ἀνατρεφότας: or. 3 § 158

τὴν πόλιν ἄδην ἀνατρέφοτα. In Ο.Σ. 186 τέτραβος is from τέρεβο: but the classical use of that perf. is ordinarily
correlated to the intrans. sense (Od. 23. 237 τέτραβος ἀλλήν).

1010 ἦς: cp. 987 n.—πόθεν ἔστ', 'whence are ye?' Of what stock? Can ye be indeed of Hellenic race, and yet so heartlessly ungrateful? Cp. Od. 17. 373 πόθεν γένος εἶχετε εἰς; —Hermann explains πόθεν ἔστιν as 'whence do ye appear to aid me?' (unde mihi auxilio aedesis?) —a complaint that they
do not appear. He compares Od. 2. 367 σχεδόθεν δὲ οὐ θάνει 'Αρην: but might

better have cited II. 16. 800 σχεδόθεν δὲ οὐ δέθανυ. The version is
tenable in itself, but is not well suited to the
context. Heracles is addressing the
men who are actually around him,—the
Greeks (some of them his own merce-

111 1011 ὅς refers to Ἐλλάνων, not to ἀνδρός. If the acc. be right, καθαλώρων
here = 'ridding of pests.' In this sense,
the verb is properly said of places (1061 γαῖαν καθαλώρων): but the bolder use here
seems possible, and is not excluded by

1012 οἱ, ἐν τόντων: cp. Eur. Η. Φ. 224 ff., where Amphitryon denounces
the ingratitude of Greece towards Hera-

κατα τε MSS.: κατὰ δέ Wakefield—πάντα] Blaydes writes τολλά. 1013 οὐκ

It hath seized me,—oh, the pest comes again!—Whence are ye, most ungrateful of all the Greeks? I wore out my troublous days in ridding Greece of pests, on the deep and in all forests; and now, when I am stricken, will no man succour me with merciful fire or sword?

Oh, will no one come and sever the head, at one fierce stroke, from this wretched body? Woe, woe is me!

OLD MAN. Son of Heracles, this task exceeds my strength,—help thou,—for strength is at thy command, too largely to need my aid in his relief.

Hy. My hands are helping;

κράτα βλου, is explained as, 'to sever the head from life,'—i.e., to destroy life by striking the head from the body. This extraordinary phrase is surely not Greek. It has been supported by a corrupt verse of Eur., Helen. 301, σμικρον (σμικρός Badham) δ’ο καῦρος δρ’ απαλλάξει βιον: where Keil reads αδρ’, Nauck κράτ’, and Hermann σάρκ’. But, whatever be read there, απαλλάξει βιον is widely different from ἀπαράξει βιον. I hold, with Paley, that Wakefield's βία ought to be substituted for βιον, which might easily have arisen from τοῦ στυγμοῦ.—Cp. Ι. 14. 497 ἀπαράξεν δὲ χαμάξε | αὐτήν σφ ηλικοί καρφί.

1018 τοῦργον τοῦ, the task of lifting the sufferer (who is lying προσπετής, 976) into a position of greater ease (1025 πρόσλαβε κούφινα).—μείζον is proleptic with ἀνήκει, 'has risen, so as to be greater': cp. Dem. or. 2 § 8 ἣδη μέγες. The usu. constr. of ἀνήκες, as 'to reach' a certain standard, is with εἴτε, as if here we had εἶτε μείζον τι.

1019 μίδον, with μείζον: O. C. 598 μείζον ἡ κατ’ ἀνθρώπον (n.). σοι γὰρ έπληκα, εκ βιωμα, 'for strength is at thy command,' εἰ πλῆθον ἡ δὲ εἵματι ἀνώτερον, 'in too large a measure for the saving of him by my means,' i.e. 'so largely, that you have no need to save him by my means.'
λαθίσκει δ' αὐτῷ, θράσκει δειλία
2 διολόσφ ήμας
3 ἀποτίβατος ἀγρία νόσος.

ὁ Παλλάς Παλλάς, τόδε μ' αὖ λωβᾶται | ἰδ' ταῖ,
τὸν *φύτορ αἰκτίρας ἀνεπιθυμοῦν ἐξισωσθν ἥγος,
παῖσον ἔμας ὑπὸ κλῆδος, ἀκοῦ δ' ἁγος, ὦ μ' ἑγὼλουσέν

The MSS. give σοί τε γὰρ ὅμμα | ἐπιπλέον ἐι δ' ἐμὸν σφέων. The correction of ἐπιπλέον (full) to ἐς πλέον is due to Meineke, and is confirmed by the following ἐς with the inf. cp. Ο. Τ. 1293 μαίνω ἡ φέρων: Eur. Hec. 1107 κρείσσων ἡ φέρων κακά.
The MS. words, σοί τε γὰρ ὅμμα, are unquestionably corrupt. This is shown by two things: (1) ὅμμα is incongruous with the context; strength, not keenness of sight, is in question; and, even if it were suitable, it could not be reconciled with any probable enunciation of the following words. (2) τε is unmeaning and impossible. I believe that I have found the solution by the slight change of σοί τε γὰρ ὅμμα into σοί γὰρ ἐτοίμα. The corruption began by οἷς passing into ἓμοι. How easy this would have been, may be judged from Η. 21. 252, αἰστόν οἷς άτιμον ἐξων, where Philetas read δηματ', as in Η. 8. 340, Γοργών δηματ' ἐξων, Aristarchus read οἷον'.

In the Appendix are given the proposed explanations of the vulgarate, and various conjectures.

The text is risky. 8* δύναν: cp. Εἰ. 1002 ἄλωνς ἄτης: Eur. Ι. Τ. 450 δουλεία... | ...παραστάσεως. The adj., found only here and in Αἰ. 711, recalls the epic λαθισκόν. It is proleptic predicate with ἐξενθαί, 'to effect that his life shall forget,' etc. The reference of βιοτον to Heracles would be clearer if we could read ὅτι οἷον (not ἄτην οἷον, cp. 650): but μοι is confirmed by ἐνθον, 'from my own resources' (cp. 730 οἷον n.).—θυραθέν, by the help of others: cp. Εὐρ. Η. Κ. 712, ὑπὸ θυραθέν εἰκάζει (i.e. without personal knowledge).—The MS. δύναν...βιοτον is tenable, but less probable, and much less forcible.—τοιοῦτα τούτων Ζεύς, i.e., so grievous a doom. Not, 'such healing is of Zeus alone.'
but no resource, in myself or from another, avails me to make his life forget its anguish:—such is the doom appointed by Zeus!

He. O my son, where art thou? Raise me,—take hold of the 3rd
me,—thus, thus! Alas, my destiny!

Again, again the cruel pest leaps forth to rend me, the
fierce plague with which none may cope!

O Pallas, Pallas, it tortures me again! Alas, my son, pity
thy sire,—draw a blameless sword, and smite beneath my collar-
bone, and heal this pain wherewith thy godless mother hath made
etc.).

1027—1043 L divides the vv. thus:—θρόωκει—| δειλαλα—| ἀποτι-
batos— | νόσος— | τόδε μ' αἰβ— | τὸν φόβαντ'— | ἀνεπίθετον— | παιδῶν—κλη-
dον— | εἰ μάτηρ— | ἐν δὴ— | αὐτῶν— | ὃ δίδα— | ὃ γίνεται— | εὐθανατό μ'— | ἰκυ-
pεῖτα— | τὸν μέλλον φῶσια.

1031 ὧν Παλλᾶς Παλλᾶς Δινδόφ: ὥν Παλλᾶς MSS.
The correction of ὥν to ὧν was made by Seidler, who wrote the v. thus: ὧν Παλλᾶς, τόδε μ' αἰβ λοβάται: ὥν παι <παῖτ'ων>, the next v. then beginning with φόβαντ'.
Hermann similarly inserted ὥν τῶν. Bergk gives ὥν ὧν Παλλᾶς. 1038 τῶν φύτωρ οἰκτειρας Δινδόφ: τῶν φώσιαν' οἰκτιρ Φρόθλ: τῶν φώσιαν' οἰκτειρας MSS.
φωσιαν' οἰκτειραι Campbell. Blaydes conj. τῶν οἰκτειρας οἰκτειρας.

1038 f. ἤμασ π. ἠμάσ Λ.: ἠμάσος Λ.: κλῆδός τι, and Ald.—ἀκόνι] ἀκόν L.: χμ' εχθήσεως Α., and Ald.: δ' μ' εχθήσεως L, with an erasure after δ, perf. of ε: in marg., γρ. εχθ-
λησεις οὖν χολῆ ἔκρατε τὸν χιτώνα. Blaydes conj. ἔλχησεν: A. Spengel, ἔδεσεν.


1027 ff. θρόωκει denotes the shooting
spasms: cp. 1083 διῆκε: Phk. 743 διέχεται, | διέχεται:—δειλαλα: the ei is long here, though sometimes short (Amp. 1310 n.).—ἀποτιβατος = ἀπόφασις: cp. 1214 ποτιφαίων (n.). The personified νόσος is ‘unapproachable’ in the sense
that no healer can successfully cope with it. Cp. 1093 εἰς τοιούτων...καταρρύγηροι.

1031 Παλλᾶς. Athena was always a
guardian goddess to her half-brother,
Heracles; of whom she says in II. 8.
263 ff., τευχόμενον σώσασιν ὑπ' Ἑρμοῦθος ἀθλῶν: ὃ τοῦ ὦ μὲν κλαισκε πρὸς ὀφα-
ρῶν, αὐτὰρ ἐμὲ Ζεὺς τῷ ἐκαλεῖσθαισαν ἀπ' ὄφραθεν προταλλεν. She was con-
stantly represented in Greek art as pre-
sent with Heracles during his labours,
or as honouring and comforting him in his
seasons of repose. Sometimes she gives
him a flower or a wreath; sometimes a
refreshing draught. And, after the close of his mortal toils, it is Athena Nikē who
escorts him to Olympus. (Cp. n. on Phk.
728.) The art-literature of the subject
will be found in Roscher, Lex., p. 2315.
Attic black-figure vases often illustrate
this relationship,—one which was the
more welcome to Athenians because
Heracles was essentially a Dorian hero.

1032 φύτωρ', Dindorf's correction
of φώσιαν', gives an incomparably better
verse than Fröhlich's τῶν φώσιαν' οἰκτι-
ρι. It is very improbable that οἰκτιρ' would
have been corrupted into the aor. partic.:
but a rare word, such as φύτωρ', would
easily have become φύτωρ'.
Dindorf is clearly right in holding that the υ of
φώσιαν would be short, though metrical
convenience might sometimes cause it to
be lengthened in such compounds as
ἀμπελοφύτωρα (Antil. 6. 44), which could
not otherwise come into a hexameter.
He might have added that the verse,
ἀδήνατοι δὲ Πειρόματα, διὰ πετροφύτωρ
ἀθέρηκε, is prefixed by Plato with the remark
that it is υ σφόδρα τι θαμήτωρ,—
a comment which, as W. H. Thompson
observes, may apply to the υ no less than
to the δέ (Phaedr. p. 253 c). Hesychius
has φύτωρες' γεννήτωρες. For the spell-
ing oikitēs, cp. 464 n.
ἀνεπίθετον: schol. ἄνεμεσιμον, ἐφ' υ
ο北斗 σα μέχρηται υ τατρότυπον.

1036 ἵμας ὑπὸ κλῆδος: 'under
the collar-bone' must denote a stab in
the upper region of the breast: it cannot
mean decapitation. For ὑπὸ with gen.,
in a local sense, cp. Antil. 65 n.—ἐχθρο-
στην, an epic word (Π. 18. 111), here
partly suggested by the thought of the
venom working in his veins. Cp. 1142 ἐκμήραι. The ν. ἐχθροστὴν (schol.) was
intended to mean, 'had used the hydra's
σα μάτηρ ἄθεος· τἀν ὦδ’ ἐπίδοιμη πεσοῦσαν 
αὐτῶς, ὄδ’ αὐτῶς, ὃς μ’ ἀλέσεν. ὦ γλυκὸς Ἀδας,
ἀντ. γ.’

ὁ Δίως αὐθαίρων, εὐνασον εὐνασόν μ’
2 ἀκυπέτα μόρῳ τὸν μέλον φθίσας.

ΧΟ. κλύσου’ ἐφρέξα τάσθε συμφοράς, φίλαι,
ἀνακτος’ οἰαις οἶοι ὁν ἔλαυνεται.

ΗΡ. ὁ πολλὰ δὴ καὶ θερμὰ *κοῦ λόγῳ κακᾶ
καὶ χρεῖ τι καὶ νῶτοι μοχθῆσας ἐγὼ·
κοῦπω τοιοῦτον οὐ’ ἀκοίμης ὁ Δίως
προθήκην οὐθ’ ὁ στυγνὸς Εὐρυσθέας ἐμοῖ,
οἶον τὸδ’ ἢ δολῶς Οἰνέως κόρη
καθῆλεν ὁμοῖς τοῖς ἐμοῖς Ἕρων
ὑφαῖνον ἀμφίβληστρον, ὦ διόλλυμαι.

1098 τὰν Seidler and Erfurdt: ὠ MSS. (Ἠ β). 1099 f. ὠ γλυκὸς Ἀδας, | ὠ Δίως αὐθαίρων Seidler. ὠ Δίως αὐθαίρων, ὠ γλυκὸς Ἀδας MSS. In L the words ὠ Δίως αὐθαίρων, which had been omitted from the text, have been added (by the first hand, not by S) in the right-hand margin, in line with ἀλέσεν: they were meant to form a verse preceding ὠ γλυκὸς Ἀδας.

1041 εὐνασον εὐνασόν μ’ Erfurdt: εὐνασον εὐνασόν (without μ’) Turnebus, after Triclinius: εὐνασόν μ’ εὐνασόν L, with most MSS., and Ald.

1042 εὐκυπτήρα] ἀκυπέτα L.

1044 τάσθε συμφοράς γ :

gall against me’: but the Attic sense of χολὰν was ‘to be melagholos.’

1099 f. αὐτῶς: for the smooth breathing, see n. on O. Τ. 931.—γλυκὸς; cr. O. C. 106 τ’, ὠ γλυκεία παῖδες ἀρχαῖον Σκότου (n.).

1041 αὐθαίρων: nom. for voc., like ὠ γλαύμων (O. C. 185). This adj., found only here, ἀθανασίας, ἀθανάτων (O. C. 330 n.), ἀδίκωμασ (ib. 335), as denoting the fraternal tie. But αὐθαίρων, as used in O. C. 1078, is merely ‘kinsman.’—It is as the son of Zeus that he invokes Hades.

1042 f. ἀκυπέτα, an epic epith. for a horse (II. 8. 42), or a bird (Hes. Ορ. 210).—θάλασσα (i); 709 n.

1045 οἶας, not οἰας, is clearly right here. ἐλαύνεις can take a cogn. acc., denoting the course on which one is driven, as Ar. Νειλ. 29 πολλοῖς τὸν πάτρ’ ἐλαύνεις δρόμοις: but when it means ‘to vex’ or ‘harass,’ the troubles intensified are expressed by the instrum. dat., as in the examples cited by Dindorf: Αἰ. 275 λῃπ....ἔθησα: Eur. Ανδρ. 31 κακοῖς ἐλαύνει Του 1650 ἐλαύνεται συμφόρας.

1046 ὁ πολλὰ δὴ κ.τ.λ. This speech, down to v. 1102, is translated by Cicero in Tuscul. 2. 8, where the fact that the poets recognise pain as an evil is illustrated by the laments of Philoctetes, Heracles and Prometheus.

Cicero’s version is essentially that of an orator; the true test for it would be declamation. But even a reader can feel its sonorous vigour, and its Roman gravity; Cicero succeeds as Lord Derby succeeded in much of the Iliad. The rendering of the Greek is very free, sometimes inadequate, but always manly, and highly terse; indeed, the 57 lines of the original become 45; in one place, eleven verses (1079—1089) are reduced to four (v. 30—33).

θερμᾶ: θερμᾶς was said (1) of a hot or rash temperament (Ant. 88): (2) of a rash deed, as in Ar. Πλατ. 415 ὠ θερμῶν ἔργων καθάνον καὶ παράφομον τολμῶντε δραίν. Here θερμᾶ is not ‘rash,’ but expresses intense conflict with deadly peril; as we speak of ‘a hot fight.’

κοῦ λόγῳ κακὰ fitly follows θερμὰ, the word which recalls the moment of dire stress. His trials had been fiery, and grievous, not in report or name alone.
me wild! So may I see her fall,—thus, even thus, as she hath destroyed me! Sweet Hades, brother of Zeus, give me rest, give me rest,—end my woe by a swiftly-sped doom!

CH. I shudder, friends, to hear these sorrows of our lord; what a man is here, and what torments afflict him!

HE. Ah, fierce full oft, and grievous not in name alone, have been the labours of these hands, the burdens borne upon these shoulders! But no toil ever laid on me by the wife of Zeus or by the hateful Eurystheus was like unto this thing which the daughter of Oeneus, fair and false, hath fastened upon my back,—this woven net of the Furies, in which I perish!

No λόγος could express to others what the ἐργα had been to the doer. In El. 761 ff. a similar antithesis is implied: τοιαῦτα ὑμοὶ ταῦτα ἐστίν, ὁ μῦν ἐν λόγῳ ἀλέγεια, τοῖς ὑδοϊνε, ὀλυπρο ἐλδομειρ, μεγίστα πάντων ἵνα δοκῇ ἐγὼ κακὸν: grievous enough to hear; but far worse to see. For οὐ λόγῳ, cp. Ai. 813 κοῦ λόγῳ δείσω μύσιν: El. 1453 κατέθεσεν οὐ λόγῳ μύσιν. Thuc. 6. 18 ἀμύνεσθαι οὐ λόγῳ ἀλλ' ἐργα μᾶλλον.

The ms. reading, καὶ λόγῳ κακό, is certainly wrong, for two reasons. (1) When the required sense is, 'grievous to tell,' κακό becomes, for Greek poetical idiom, too weak; we need such a word as δεῖνα or ἀλεγεια. This objection does not apply to a phrase of ironical form, such as οὐ λόγῳ κακό. (2) Idiom would require καὶ λόγῳ rather than καὶ λόγῳ. Ciceron, no doubt, read καὶ λόγῳ (Ο τιμία δικτὶ gravi, perfissu aspera); but that proves nothing. In Ant. 4 σοὶ ἀτίμη ἀτερ was the only reading known to Didymus (c. 30 B.C.).

Χελων refers to deeds of prowess: νίτους to feats of sheer strength, as when he took the power of Atlantis, or carried the Erythian boar to Mycenae.—Ciceron's version, Quae corpora evanescfr atque animo pertule, has caused the inference that his text contained an equivalent for animo. Wecklein suggests that he read στέφνοις (cp. 1090), but misunderstood it. Perhaps, however, Cicero felt his rhetorical antithesis to be warranted by the idea of mental anguish implied in μοχύθησις.

κοῦτω: καὶ here = 'and nevertheless'; cp. Ant. 333 n.—ἀκοινός ἡ Δίας (for the place of the art., cp. 732), since the ἠργαλεὺς κήλος Ἡρας (Λ. 18. 119) was the prime source of all his troubles. Hera caused Eurystheus to be born at Argos a little before the birth of Heracles at Thebes (U. 19. 114 ff.), and afterwards gave the hero into his power. But she also persecuted Heracles directly, as when she sent the serpents to his cradle (Pind. N. 1. 40), or drove him by storms to Cos (lage. 14. 253 ff.—προφθανὲν, of setting a task: Ant. 216 n.—Εὐρυσθῆς is not elsewhere named in the play: cp. 35.

Σ. οἰον τὸς άμφιβ. καθήγησιν = οἰον τὸς άμφιβιληστρόν ἔστιν, δ' καθήγησι: cp. 184.—δολόν, 'with deceitful face,' smiling on him while plotting evil. —Εὐρυσθῆς... (προφθανέν... ναμφιβηστρόν: cp. Ai. 1034 ἄρ' οὐκ Ἐρωτὶ τούτῳ ἐξάλλευσεν ἔφοι: The epithet θανόν marks that the 'net' is the robe: just as, in Aesch. Ag. 1580, ἑαυτὸς εἰς πέτοις Ἐρωτὸν, it marks that a real robe is. So an eagle is πτέρυγα κτένες, Aesch. P. V. 1023.) A net would properly be described as πτέρυγα rather than ψαλτών (cp. Pollux 7. 139 διπτοπλόκοι).
πλευράσι γάρ προσμαχθὲν ἐκ μὲν ἐσχάτας βέβρωκε σάρκας, πλεύμωνος τ’, ἀρτηρίας ροφεῖ ξυνοικούν: ἐκ δὲ χλωρόπο εἰμά μου πέποκεν ἡμι, καὶ διέφθαρμα δέμας τὸ πᾶν, ἀφάστη τῇ δὲ χειρωθεὶς πέδη. κοῦ ταίτα λόγχη πεδιάς, οὕτ' ὁ γηγενῆς στρατὸς Γιγαντῶν οὕτε θήρειος βία, οὐθ' Ἑλλάς οὐτ' ἀγλώσοις οὐθ' ὑσσ' ἐγὼ γαῖαν καθαίρων ἱκόμην, ἐδρασεν πώς γυνὴ δὲ, θῆλος φύσα κούκ άνδρός φύσιν, μοί με δὴ καθελε φαγώνου δίχα. ὁ παῖ, γενοῦ μοι παῖς ἐτήσιμος γεγούς, καὶ μη τὸ μητρὸς ὅνομα προσβεσθή πλέον. 1065 δὸς μοι, χεροὶ σαῖν αὐτὸς ἐξ ὦκου λαβῶν, ἐσ χείρα τὴν τεκοῦσαν, ὡς εἰδῶ σάφα

1058 f. ἐσχάτας...σάρκας] Wecklein writes ἐγκατα...σαρκὶ (from Cicero's morsu lacerat viscera).—πλεύμωνος τ' ἐν Λ, with κεφ. written over λ by the first hand (cp. 567): πλεύμωνος τ' ἐν Α, Χαλ., and Ald. 1065 πέτασεν Χαλ., and Ald.—διέφθαρμα δέμας B. 1058 θήρειος was altered by Elsmley to κοῦτ' αὐτὰ, because οὔτε follows. Blaydes and Wecklein, keeping κοῦ ταίτα, change οὔτε to οὔδε in all five places. 1069 θήρειος

1058 f. προσμαχθὲν, 'plastered' to his sides: cp. 768 ἀρτικόλλος.—ἐσχάτας...σάρκας, i.e., not only on the surface of the body, but to the inmost parts. Cicero renders the phrase by viscera.

πλεύμωνος τ' ἀρτηρίας: 'the suspenders of the lungs,' i.e., the bronchial tubes which convey air to the lungs. For the sing. πλεύμων in a collective sense cp. Plat. Tim. p. 84 D ὁ τῶν πνευμάτων τὸ σώματι ταῦτα πλεύμων. As to the word ἀρτηρία, see Appendix.

1058 ῥοβεῖ, 'drains,' 'empties' (of air): his breath is arrested by the spasms: cp. 778 σπαραγμὸ...πλεύμων ἀνθηράστα. Though the grammatical subject is ἀμφιβαστέρων, the agent is properly the venom itself; ξυνοικοῦν, since this interruption of the breath is frequent. For this use of ῥοβεῖ, cp. Ar. A. ch. 278 ῥοβείς τρίβρλαυν (empty it). Cicero well renders, Organum graviter pulmonum humili spiritus.

χλωρόν, fresh, vigorous; cp. Theocr. 14. 70 τῶν τι δεῖ, ἂς (= ἑως) γών χλωρόν ('youthful').—Not 'discoloured' (decolorem sanguinem, Cic.).

1057 ἀφράστῳ, 'indescribable,' unutterably dreadful; not, 'inexplicable,' ἕ, i.e., of unknown origin.—χειρωθεὶς: cp. 279 n.

1058 f. κοῦ...οὔθ'. It is unnecessary to change οὔθ' to οὔθ'. The sequence οὐ...οὔθ is foreign to Attic prose; and an Attic poet would presumably have avoided it where οὐ was followed by only one negative clause: e.g., in Ο. C. 701 οὐ νεαρὸς οὔδε γῆρα, etc., oúthe is improbable. In Theognis 125 οὐ γὰρ ἀν εὐθείᾳ ἄνδρος νόσοι οὔδε γυναικῶς, where the mss. have οὔθε, οὔθε stands in Aristotle's quotation of the verse (Eth. Eud. 7. 2). But when, as here, several clauses with οὔθε follow οὐ, an Attic poet might imitate the frequent Homeric usage: e.g., Od. 4. 566 οὐ νεφετὸς οὔθ' ἀπ' χειρῶν τοῦλαυ οὔθε ποτ' ἄμβρος. So ib. 9. 136 f. οὐ is followed by two clauses with οὔθε, and in Π. 6. 450 f. by three.

λόγχη πεδίας, the spear of the warrior on a battle-field; as when Heracles fought with Laomedon of Troy, with the Amazons, or with Augeas king of Elis (Apollod. 2. 7. 2).
Glued to my sides, it hath eaten my flesh to the inmost parts; it is ever with me, sucking the channels of my breath; already it hath drained my fresh life-blood, and my whole body is wasted, a captive to these unutterable bonds.

Not the warrior on the battle-field, not the Giants' earth-born host, nor the might of savage beasts, hath ever done unto me thus,—not Hellas, nor the land of the alien, nor any land to which I have come as a deliverer: no, a woman, a weak woman, born not to the strength of man, all alone hath vanquished me, without stroke of sword!

Son, show thyself my son indeed, and do not honour a mother’s name above a sire’s: bring forth the woman that bare thee, and give her with thine own hands into my hand, that I may know of a truth

\[\text{Blai} \text{σηρω} \text{βλαι} \text{L.}\]

\[1062 \text{θηλων} \text{ούσα} \text{κοιν} \text{ανδρος} \text{φωσ} \text{MSS.: for} \text{ούσα} \text{Nauck writes φώσ} \text{(after Steinhart, who, however, read θηλω). Blaydes adopts this, but with θηλω. Reiske conj. θηλων σχοσα: Mudge, θηλω κοιν} \text{έχων,} \text{ανδρος} \text{φωσ} \text{(received by Hermann).} \]

\[1067 \text{L has εἶδω, made by S from εἶδω: Nauck writes Εἰδω.}\]

to Phlegra (sometimes identified with Pallene, the westernmost headland of the Chalcidic peninsula), and helped the gods to vanquish their Earth-born foes. In Pind. N. 1. 67 Teiresias predicts what Heracles shall achieve, δωρον θεοι εν πεδινοις Φλεγαρις Γεγαστεσσαι μαχαιν \(\text{ανδρος} \text{φωσ}.\) In the Gigantomachia on the pediment of the Megarian Treasury at Olympia, Heracles fought at the right hand of Zeus (cp. Ausgrabungen, vol. IV. pl. 20). Early Attic vase-paintings of this subject associate him with Zeus and Athena (Roscher, Lex., p. 221).

\[\text{θηλων} \text{βλαι} \text{seems to be a general phrase, including both the Centaurs (θη-} \text{ρων, 1096) and the wild beasts (1093 ff.). Cicero understood it of the former only, non biformato impetu | Centauros.}\]

\[1060 \text{ε:} \text{διλασος} \text{profits by the suggestion of γη in the adjective Ἑλλᾶς} \text{(Ph. 256 Ἑλλάδος γης). The βαρβαρος has no 'language' properly so called: to the ear of the Hellene, he merely twitters like a bird (n. on Ant. 1002). Cp. Pind. I. 6. 24 \(\text{καθοι} \text{σων} \text{οι} \text{βαρβαρος} \text{σων} \text{παλιγγελος σως, 'barbarous or strange of speech.'—ουθε δην: the divi-} \text{vision of mankind into Greeks and barbarians is exhaustive; but the range of earth traversed by Heracles extended beyond the dwellings of men (cp. 1100 \(\text{το} \text{ευ} \text{νεχων τύχων). It seems unnecessary, then, to regard this third clause as merely a rhetorical summary of the other two.—γαλαν: antecedent attracted into relative clause: O. C. 907 n.}\]

\[1062 \text{ε:} \text{θηλων for} \text{θηλεια, as in the Homeric θηλουε ἐρασι (Od. 5. 467): O. C. 751 n.—Nauck's correction of ούσα into φώσ is indispensable, if ανδρος be re-} \text{tained; the alternative would be to read ανηρ, which is less probable. For the cogn. acc.} \text{cp. Ai. 760 ανθρωπων φωσ | βλαστοι.} \text{μοι: } \text{Ant. 58 n. —καθα-} \text{δε, brought low, destroyed, as in Ai. 517 (of death).} \text{φοινικισον θυα: the warrior laments that he has not fallen in combat; cp. Aesch. Eurum. 627 (of Agamemnon's death) καλ ταῦτα προς γυναικός, ὅτι τι θυσίων | τόσος ἐκπαθήσαται ὦ θεό \text{'Amazôns.}\]

\[1064 \text{ε:} \text{γενοι, show thyself: γενως and ἐπιτήμωμε cohere, making an equiv. for γης: hence there is no awkwardness in having two forms from γηνομαι. Cp. 1158: Ai. 556 δει σ' ὅπως πατρός | δειξεις εκ ἐξορισ φόμος εξ ἕνων τράφης.—τὸ} \text{μητρός δυνα: she is such in name only (817).—προβεβηκας, prefer in honour: Eur. Hipp. 5 τους μὲν σέβαστας τάμες προβεβηκα κράτη.—πνευμ is, in strictness, σε-} \text{ρεμπαντ; cp. Plat. Legg. 887 τ' προ-} \text{τιμάρθνα βεαρολογιαν μᾶλλον ἡ μῆκος.}\]

\[1067 \text{ε:} \text{εἰδω, which Nauck changes to εἴδω, is in accord with usage (cp. e.g., 678, O. C. 889 δωρα εἴδω: Ph. 238 ὧ} \text{εἴδω).}\]
ei toũmŏn ἀλγεῖς μᾶλλον ἡ κεῖνης ὀρῶν
λωβητὸν εἶδος ἐν δίκη κακοῦμενον.
Ἰθ’, ὁ τέκνον, τόλμησον· οὐκιρὸν τέ με
tολλοὶσων οὐκτρόν, ὡστις ὡστε παρθένοις
βέβρυχα κλαίων· καὶ τόδ’ οὐδ’ ἂν εἰς ποτε
τόνδ’ ἀνδρα φαΐν πρόσθ’ ἰδεῖν δεδράκοτα,
ἀλλ’ ἀστένακτος αἰὲν εἰπόμην κακοῖς.
νῦν δ’ ἐκ τοιοῦτον θῆλυς ηὔρημαι τάλας.
καὶ νῦν προσεκλῆμα στῆθι πλησίον πατρός,
σκέπαι δ’ ὑποίαις ταύτα συμφορᾶς ὑπὸ
πέπονα· δείξω γὰρ ταῦτ’ ἐκ καλυμμάτων.
Ἰδοὺ, θεάσθε πάντες ἄθλων δέμας,
ὄρατε τὸν δυστηνών ὡς οὐκτρός ἐχω.
αἰαὶ, ὁ τάλας, αἰαὶ,
ἐδαλψεν ἄτης σπασμὸς ἀρτίως ὡδ’ αὖ
δηξῆ πλευρῶν, οὑδ’ αγονιαστὸν μ’ ἔα
ἐοίκεν ἢ τάλανα διαβόρος νῦσος.

1068 ἢ κεῖνης] ἢ’ κεῖνης Τ.
1069 Nauck brackets this v. 1071 ὡστε
1074 εἰπόμην schol. on Ai. 317, where this v. is quoted:
ἐστόμην L, with most MSS., and Ald. [Acc. to Subkoff, εἰπόμην is in A, B, T.]
Meineke conj. εἰχὼμην: Blaydes, also ἔστομην.
1076 ηὔρημαι εἰρήμαι MSS.

el toũmŏn κ.τ.λ. The constr. is, el μᾶλλον ἀλγεῖς, ὡρῶν toũmŏn λωβητὸν εἶδος,
ἡ (τὸ) κεῖνη (λωβητὸν εἶδος) ἐν δίκη κακοῦμενον.
For the omission of τὸ before κεῖνης, cp. 929 τὸ κεῖσθαι διὸ τ’ (n.)—
κακοῦμενον as in Ph. 218, O. C. 261.

Cicero represents this passage by a single verse, iam cernam, mea an illam potiorem rutes. Hence Nauck rejects
v. 1069. But the inference is most un-
safe, as another instance will show.
The passage beginning with ἵδο (1079) and ending with ἔξωρμηκεν (1089) shrinks, in
Cicero's version, to three lines and a
half, viz., Videat cuncti: tueque, caelestum sator, | Iact, obsero, in me vim cornucam fulminis! | Nunc, nunc dolorem anxii
feri, torment ventricus; | Nunc serpit ardor.
Thus Cicero wholly ignores vv.
1085 ff.: he ignores vv. 1080–1084, also,
except in so far as their general sense is
blended with his version of 1088 f., δια
νυσσα...ἐξωρμηκεν. Yet the Greek text
there is clearly sound.

1070 ἢ’, expressing entreaty, is
similarly combined with τόλμησον in
Ph. 480 f.: θ’, ἡμέας τοι μόχθος οὐκ
δῆμα μᾶς, | τόλμησον, κ.τ.λ.—τολλοίσων
οικτρόν: cp. O. T. 1356 οἶνον καὶ στυγοῦντ’
ἐποικίσαικ. Cicero: Miserere! Gentes nos-
tras flebunt miserias.—ὡστε παρθένοις:
the schol. compares II. 16, 7, where
Patroclus weeps ἐπεί θυρὶσθη· ἡμῖν.—
βεβρυχα might seem strange in such a
comparison; yet cp. 904, where βρυχᾶρ
to is said of Deianeira. The fitness of the
word is more evident in 805, as in O. T.
1356, and Ai. 322, ταῖρος ὦ βρυχῆμενος.
For the perf., cp. μέμικα (μυκάδαια),
μεμικα (μυκάδαια).

1074 ἀστένακτος: as Ajax was ἀφ-
φητος δέκων κωκυματῶν (Ai. 311).—ἐπι-
τύμην, not εἴπερο, though τὸνδ’ ἀνδρα pre-
cedes: cp. O. C. 6 n. The imperfect,
which was read here by a scholiast of
the Ajax (cp. n.), is certainly prefer-
able to ἔστομην, though the aor. would
also be right, if he was viewing the past
as a whole. If ἔστομην were read, ἀλλ’
would go with ἀστένακτος: though ἄει is
not necessarily incompatible with an aor.
(Ph. 1140 n.).—ἐπιτύμησις κακοῖς: cp. Eur.
Phoen. 408 τοῖς δ’ ἔλθες Ἀργος... | οὐκ
οἶδ’ ὃ δαίλων μ’ ἐκάλεσεν πρὸς τὴν τύχην.
which sight grieves thee most,—my tortured frame, or hers, when she suffers her righteous doom!

Go, my son, shrink not—and show thy pity for me, whom many might deem pitiful,—for me, moaning and weeping like a girl;—and the man lives not who can say that he ever saw me do thus before; no, without complaining I still went whither mine evil fortune led. But now, alas, the strong man hath been found a woman.

Approach, stand near thy sire, and see what a fate it is that hath brought me to this pass; for I will lift the veil. Behold! Look, all of you, on this miserable body; see how wretched, how piteous is my plight!

Ah, woe is me!

The burning throe of torment is there anew, it darts through my sides—I must wrestle once more with that cruel, devouring plague!

Cp. O. T. 546 n. 1077 σκέψαι δ' MSS.: σκέψαι β' Nauck. 1078 τάδ' τοῦ B. 1080 δόστανον L, with η written over a by an early hand. 1081 αλαί, οί τάλας, αλαί] αλ' αλ' τάλας'. αλ' αλ' L, with ε ε written over the last two syllables by a later hand. αλ' αλ' ε ε: αλ' αλ' τάλας'. αλ' αλ' Ald.: αλαί, α τάλας Dindorf (Teubner ed., 1885); formerly αλαί τάλας (ed. 1860). 1082 θαλισ' Ιερ. Hermann conj. θαλισ' μ'.—αρίων δδ' αδ',] αρίων' δ' αδ' L: αρίων' δδ' αδ' most MSS. and Ald.

So ἀκολουθεῖν τῷ λόγῳ (Plat. Phaedo 107 b), τοῖς πρᾶγμασι (Dem. or. 4 § 39), i.e., to follow their lead.

1076 ε καλ νῦν...στήθι...σκέψαι δ'.

The first clause is introduced by καλ, the second by δέ (instead of τε), as in Ant. 432 χρόης ἤδοτε ἠλεοθε, σὺν δέ μοι | ἴππωμεν' εὔος. The effect of δέ is to throw the second clause into relief by a slight rhetorical antithesis (as if καλ had followed στήθι). This expressive δέ should not be changed to τε'.

1078 διέχω γάρ: the ictus on γάρ does not spoil the rhythm, because the chief stress falls to the verb: cp. O. C. 1540 χώρον δ', ἐπεσεί σαμ γάρ καὶ τοὺς θεοὺς παρόν. Below, in 1247, the case of οὖν is similar.—εκ καλήματων = ἐκκαλημένον, since εκ here = ἐκ, 'outside of': cp. Od. 15. 272 οὖν τοι καὶ ἔγων έκ πατρίδος (εκ εἴμι), 'I am an exile.' The sense is different in Aesch. Ag. 1178, εκ καλημάτων...διεδρομώ, where εκ = 'forth from.'

1079 ίδοι: cp. 821 ἓ (n.). 1081 It is best to retain αλαί, οί τάλας, αλαί L's reading. Hermann and others, taking αλαί οί τάλας as a doximac, read ε ε or ε ε instead of the second αλαί, placing it in a line by itself. Dindorf formerly read αλαί τάλας (deleting οί and the second αλαί), as an iambic dipodia: but his latest text gives αλαί, α τάλας (as a dochmiac). Nauck requires βαθά, and suggests οῦ μοι, τάλας, φε. Wilam. (Hermes xviii. 246) says—(1) αλαί, ω τάλας, dochmius: (2) αλαί, interjection: (3) ὥσαξ...πανορ', 'acataleptic anaapaestic trimeter.' A brief interjection of this kind could take almost any metrical form; and, in the absence of a lyric context, the metre here cannot be defined with certainty. Cp. EL. 1160—2.

1082 θαλισ' is trans., με being understood, as after εὐπροσθ: in Ph. 801 (n.).—ἀπες: cp. 1104.—δδ' αδ' should be taken with θαλισ', because (1) δδ' fitly stands in the first clause, and (2) δδ' thus gains force by its abruptness: cp. 1088 ε. If a point were placed after αρίων, δδ' would still be better than ω δ'.

—διήθε, a word used by medical writers, as Wakefield pointed out; e.g., Hippocr. Morb. i. 5 ὡφ' ἤσανιν διάτομουν ἄλλοτε ἄλλη τοῦ κύριον. ἁμηναατόν: cp. Eur. fr. 683 μών κρυμάς αὐθής π[ειρά] γεμαθεῖ χολῆς:—διάβορος: distinguish διάβορον (pass.) in 676. Cp. Ph. 7 νόσφ...διάβορφ (n.).
όναξ Ἄθην, δέξαι μ',

"Διὸς ἀκτίς, παῖσον.

ἐνσεισον, ὦναξ, ἐγκατάσχηψον βέλος,

πάτερ, κεραυνῷ. δαίνυται γὰρ αὐτὸ πάλιν,

ήγθηκεν, ἐξώρμηκεν. ὁ χέρες χέρες,

ὁ νῶτα καὶ στέρν', ὁ φίλοι βραχιόνες,

ὑμεῖς δὲ κεινοὶ δὴ καθεστάθ', οἱ ποτε

Νεμέας Ἕνοικον, βουκόλων ἀλάστορα,

λέοντ', ἀπλατον θρέμμα καπροσήγορον,

βία κατεργάσασθε, Δερμαῖαν θ' ὅραν,

διφαῦ σ' ἀμίκτον ἱπποβάμνα στρατὸν

θηρῶν, ὑβριστῆν, ἄνων, ὑπέροχον ἔιαν,

'Ερυμάνθιον τε θηρα, τὸν θ' ὑπὸ χονὸς

'Αἰδοῦ τρίκρανον σκύλακ', ἀπρόσμαχον τέρας,

dεινὴς 'Εξίδης θρέμμα, τὸν τε ξυρέσων

1085 ὦναξ] ὦναξ (sic) L. — δέξαι μ'] δέξαμε μ. L. 1087 ὦναξ L. 1091 ὑμεῖς δὲ (sic, not δὲ) κεινοὶ L: ὑμεῖς ἐκεῖνοι A, with most mss., and Ald.—καθεστάθ] Dindorf, Campbell and Subkoff agree in reporting L as having καθεστάθ: but it has
to have been interpolated.—καθεστάθ', not merely 'are,' but 'have come to be.

For καθεστάθαι in this sense, see on Anth. 435. The form of expression is due to the emphasis on ὑμεῖς: 'yours is the plight to which those arms have come.

It is a compressed way of saying, τωῦνα ὑμεῖς καθιστάτε, ἐκεῖνοι δὴ (δωτες) etc. For ἐκείνοις referring to the past, cp. O. C. 1195 αὖ δ' εἰς ἐκείνα, μὴ τὰ νῦν ἀποσκέπασθε: for its juxtaposition with ὑμεῖς, ib. 138 δ' ἐκεῖνος ἐγώ.

1092 f. Νεμέας, a valley in Argolis, about three miles s.w. of Cleonea, four and a half s.e. of Phlius, and eleven n. of Argos. The lion is described by Hesiod (Th. 331) as καρακάνῳ Τριττῶν Νεμέης ἡδ' Ἀκάσσας, Treton and Apessas being mountains which partly enclose the valley. It was in Τριττὼν ('the caverned') that the monster had his den. Pindar calls Nemea the χόρτοι λέωντος (Ol. 13. 44); also Διὸς ἄλον (N. 2. 9), from its temple of Zeus, in a cypress-grove.

ἀλάστορα (O. C. 788 n.), as Hesiod calls him τὴν ἀλάστοραν (Th. 339).—

ἀπλατον = ἀπλαστον, unapproachable: cp. Pind. P. 12. 9 ἀπλατίος ὄψων κεφα-

λαι, —ἀπροσήγορον, lit., 'not affable,'—

boldly applied to the intractable beast with which men can establish no relations. The word has here much the
O thou lord of the dark realm, receive me! Smite me; O fire of Zeus! Hurl down thy thunderbolt, O King, send it, O father, upon my head! For again the pest is consuming me; it hath blazed forth, it hath started into fury! O hands, my hands, O shoulders and breast and trusty arms, ye, now in this plight, are the same whose force of old subdued the dweller in Nemea, the scourgge of herdsmen, the lion, a creature that no man might approach or confront; ye tamed the Lermaean Hydra, and that monstrous host of double form, man joined to steer, a race with whom none may commune, violent, lawless, of surpassing might; ye tamed the Erythian beast, and the three-headed whelp of Hades underground, a resistless terror, offset of the dread Echidna; ye tamed the dragon

kàdeštāθ' (p. 77 A, line 3 from bottom).

1095 διφά Dindorf: διφή MSS. See on Ph. 1014 ἄφα. 1096 ὑπερχον Bentley, and S. Clarke on Η. 2. 436: ὑπερχον MSS. 1097 τὸν θ' L: the first ed. who gave this was H. Stephanus (1568). τῶν δ’ οἷον τῶν’ t: τῶν’ Ald.

sense of ἀπροσώπων: cp. O. C. 1277 τὸ δυσπροσῶν τάφρος τὸμά. Virgil's description of the Cyclops has been quoted (Aen. 3. 601). Nec visum facilis nec dictu affabilis ulli; but Polyphemus could speak.

1094 βις καταργάσαθα: Heracles throttled the lion, which was invulnerable: Eur. H. F. 153 δυν μετάξους ἥλων | βραχύνοι φησί ἀγχύσαις εξελώ. This was the first of his labours; and thus he won the lion-skin (Pind. ι. 5. 47).

1095 ἄλων θ’ ὑπέρ: see 574 n. Eur. H. F. 419 τὰν τε μυράκρας, | πολύφρων κόκυς Δέρας, | ὑπέρ ἐξετέρωσεν, | βέλειας τ’ ἀμφέβαλοι ἴδω. This ἄλων—usually made the second—is closely connected with the first; it is wrought in Argolis; and it completes his equipment by giving him the poison for his arrows. In both these labours, as in others, he is the ἀλέξικος.

1096 η. The next two exploits are also linked. Sent by Eurystheus in quest of the ἀκρος (θῆρα 1097) that haunted Mount Erymanthus in north Arcadia, Heracles passed over Pholoe, a wild upland district on the borders of Elis. Here he was entertained by the Centaur Pholos, and routed the other Centaurs who flocked to demand a share of his host's wine.

διφά: Diodorus (4. 69) applies this word to the Centaurs. Cp. Pind. Π. 2. 47: Ixion and Nephele begat a son Centaurus; ὦς | ἤπτοι Μαγγαθήδεσσαι ἔμυ-γνυν’ ἐν Παλοῦ | σφυροῖς’ ἐκ θ’ ἐγένοτο

στρατός | θαναματός, ἀμφοτέροις | θ’ μοῖος τοιένοι, ῥα ματρόθεν μὲν κάτω, τὰ δ’ ὅπερ πάθει πάθος.—ἀμέτρων, with whom it is impossible to hold humane intercourse; Eur. Cycl. 429 ἄμετροι ἄρηρα: cp. ἀμέτρα (Thuc. ι. 1. 3).—ἐκτεθήμενον, usu., 'mounted on horses,' and so some take it here as = 'mounted on horses' legs'; but it is more simply explained as 'moving like horses.'—ὁδών: cp. 556.—ὑπερτημην, ἄμετρον: intemperance and violence were essential attributes of the Centaurs (excepting Cheiron): cp. 565. Eur. H. F. 181 τετρασκελές θ’ ὑπερτημην, Κενταῦρων γένος.

1098 Σ. "Ἄιδον τρίκαλον σκύλακ: a three-headed Cerberus seems to have been the usual type in early Ionian art; while on Attic black-figure vases of the middle and later style he is two-headed: see Roscher, LEX. p. 2205. Hesiod, the first poet who names Cerberus (Th. 311), gives him fifty heads.

'Ἐξήνεια ἐδραμα, as in Hes. Th. 310: but in O. C. 1574 he is the offspring of Tartarus and Earth. In Η. 8. 356 ff. Athena saves Heracles when Eurystheus sends him εὐδραμα ἐδραμα κόκυς στυγεροῦ ᾿Ατραο: cp. Od. 11. 623.—Pluto said that Heracles might take Cerberus, if he could do so without using any weapon. The hero succeeded, and having shown his living prize to the terrified Eurystheus, restored it to the nether world. (Apol. 2. 5. 13 § 8.)

χρυσόν: in tragic dialogue χρύσος usu. suffers synizesis, but there are several
exceptions, such as fr. 313: fr. 439: Eur. Ion 1175.

The golden apples, brought from the garden of the gods, originally meant the winning of immortality. Hence this ἄθλος properly comes after the Cerberus, though the latter is sometimes made the last (Eur. H. F. 427).

Σφάκοντα μῆλων φύλακ’. The garden was in the far west, where Atlas supports the sky, beyond the stream of the Oceanus (Hes. Th. 215). When Zeus espoused Hera there, a wondrous apple-tree (μηλέα) sprang up. This tree was committed to the care of maidens called Hesperides, daughters of Night (Hes. Th. 211), sweet singers; and it was guarded by a terrible dragon, coiled round the stem (Eur. H. F. 397, Paus. 6. 19. 8). Heracles slew this dragon with poisoned arrows (Apol. Rh. 4. 1396 ff., where the monster is named Λάδων).

τῶν ἐσχάτων τῶν: for τῶν, cp. 356.
So Hesiod Th. 518 πείρασμα ἐν γαίην. Eur. Hesiod 742 Ἡσερίδων δ’ ἐπὶ μήλα-
στορον ἄκαίνι αὐτίσιμα τῶν αἰώνων, ἀφ’ ὅ πορομένων πορφυρὰς ἱέμας | μονάσι να-
κθ’ ὁδὸν νέμει. The garden was some-
times placed among the Hyperboreans as by Apollod. 2. 5. 11, and prob. by Aeschylus in the Ἱππομήδας Λόφωνος, Strabo 4, p. 183: sometimes in Libya, or in Spain.

1101 μόχθων, a general word, including both the tasks done for Eurytheus (the ἄθλος proper),—such as the five just enumerated,—and other enterprises, such as the warfare against Laomedon and the Giants (1058). In the temple of Athena χαλκίων at Sparta Pausanias saw πολλὰ μὲν τῶν ἄθλων Ἡρακλέους, πολλὰ δὲ καὶ ὧν ἐθελοντής κατώρθωσε (3. 17. 2). As to the cycle of the ‘twelve labours,’ and its probable origin, see Introduction, § 2.—ἐγενόμαν: schol. ἐπεξήγη. Cp. Αντ. 1005 ἐμπόρων ἐγενόμαν (n). Eur. H. F. 1353 καὶ γὰρ τῶν δὴ μυρὼν ἐγενόμαν.

1102 χαρών, valour (488); for the gen., cp. Andoc. or. i § 147 τροπαία τῶν πολέμων…ἀπεθάνατον. Cicero well renders, Nesc quisquam e nostris spolia celit laudibus.

1103 f. ἀναρκρος, like ἐγενερωμένος, since his whole frame has been unhinged and unnerved; so Eur. Or. 227 ἦν
that guarded the golden fruit in the utmost places of the earth.

These toils and countless others have I proved, nor hath any man vaunted a triumph over my prowess. But now, with joints unhinged and with flesh torn to shreds, I have become the miserable prey of an unseen destroyer,—I, who am called the son of noblest mother,—I, whose reputed sire is Zeus, lord of the starry heaven.

But ye may be sure of one thing:—though I am as nought, though I cannot move a step, yet she who hath done this deed shall feel my heavy hand even now: let her but come, and she shall learn to proclaim this message unto all, that in my death, as in my life, I chastised the wicked!

Ch. Ah, hapless Greece, what mourning do I foresee for her, if she must lose this man!

HY. Father, since thy pause permits an answer, hear me, afflicted though thou art. I will ask thee for no more than is my due.


1105-fl. αριστερα, since Alcmena, daughter of Electryon and Anaxo, belonged on both sides to the Perseidae, and so traced her descent from Zeus himself. —ἀνο-ραμμένον: it is not necessary to supply γόνος from 1106: cp. Fr. 84 καταρκει τοδε κεκληθαι πατρις.—αδιδάσκει: cp. 736: Ph. 240 αδιδασκει δε παιτ | Ἀχιλλους.

1107 το μηδεν δ': cp. Ai. 1275 θεη το μηδεν δινασ: Ai. 234 n.

1108 καν μηδεν ετρω: the adv. is emphatic: cp. 773: El. 1014 σθενουσα μηδεν. Powerless as he is to seek her out, he is still able to execute his vengeance if she be brought to him.

1109-fl. χειρόφομαι: 279 n.—κκ τωδε: Eur. Med. 458 δω δε κακ τωνδε ουκ ανεπερηκω φιλοις | ήκεω: also òς εκ τωδε (Ai. 537, etc.).—ην έκδιδασκη: ἀγγελι-λαν, with grim irony: see on O. C. 1377.—κακος γε is far better than Cobet's κα-κοφυγον, which, indeed, would mar the point. The γε is very expressive: it means, 'when guilt is to be chastised, I am strong even in weakness,—even unto death.'—θεός, since he thinks of his life as already closed: cp. 1137 κεφαλαια.

1113-fl. ο τηλεμον Ελλας: cp. Eur. H. F. 877 μελεος Ελλας, α τον ενεργηταν | ἀποβαλεις: and ib. 135.—σφαλησεια, not σφαλησει, since α τηλεμον Ελλας is rather an exclamation than an address. σφαλησεια έσει would be an easy correction (cp. O. C. 816 λυπησεις έσει), but is needless. —The poet may have preferred this verb to the more natural στερησεια as more forcibly expressing a disaster (cp. 297, 719). Elsewhere the genitive after σφαλ-λομαι always denotes, not a person, but a thing (δησης, τυχης, χρηματως, etc.).

1114-fl. παρεκτης followed by παρα- σαθρωμαι is somewhat inelegant, but it should not too hastily be pronounced spurious: cp. 967 (βασις, after βάσις): Ph. 1319 στειχων followed in the next v. by στει- χωτα (n.).—νοον δρως: cp. O. C. 666 n.—δικαια: 409.
δός μοι σεαντών, μή τοσούτων ὃς δάκνει τιμώμεν δύσωρος· οὐ γάρ ἄν γνοσὶς ἐν οἷς χαίρεις προθυμεί κἂν οὗτος ἄλγες μάτην.

ΗΡ. εἰπὼν δ’ χρήζεις λῆξον· ὡς ἐγὼ νοσῶν οὐδέν ἔσυνη μ’ ὁν σὺ τοικίλλες πάλαι.

ΤΔ. τῆς μητρὸς ἥκω τῆς ἔμης φράσων ἐν οἷς νῦν ἐστιν, οἷς θ’ ἡμαρτεν οὐχ ἐκονιά.

ΗΡ. ὁ παγκάκιστε, καὶ παρεμψίω γὰρ αὖ τῆς πατροφόντος μητρὸς, ὡς κλειφεν ἐμὲ;

ΤΔ. ἔχε γὰρ οὕτως ὡστε μὴ σιγᾶν πρέπειν.

ΗΡ. οὐ δῆται, τοῖς γε πρόδεδεν ἡμαρτημένοις.

ΤΔ. ἀλλ’ οὖδέ μὲν δὴ τοῖς γ’ ἐφ’ ἡμέραν ἔρεις.

ΗΡ. λέγει, εὐλαβοῦ δὲ μὴ φαίνῃς κακὸς γεγως.

ΤΔ. λέγω· τεθυρκέν ἀρτίως νεοσφαγης.

ΗΡ. πρὸς τοῦ; τέρας τοῦ διὰ κακῶν ἐθέσπισας.

1117 τοσοῦτον] Mudge conj. τοσοῦτον, and so Brunck reads.—This v. is omitted in A and Harl.
1118 δ’ ἡμέτα ἐν οἷς] Hense conj. δ’ ἡμέτα ἐν οἷς.
1120 ἔσυνη] ἔσυνη L, with ἔ over εἴ from a later hand.—τοικίλλες] Nauck writes κωτικίλλες (=λαλεί).
Accept my counsels, in a calmer mood than that to which this anger stings thee: else thou canst not learn how vain is thy desire for vengeance, and how causeless thy resentment.

HE. Say what thou wilt, and cease; in this my pain I understand nought of all thy riddling words.

HY. I come to tell thee of my mother,—how it is now with her, and how she signed unwittingly.

HE. Villain! What—hast thou dared to breathe her name again in my hearing,—the name of the mother who hath slain thy sire?

HY. Yea; such is her state that silence is unmeet.

HE. Unmeet, truly, in view of her past crimes.

HY. And also of her deeds this day,—as thou wilt own.

HE. Speak,—but give heed that thou be not found a traitor.

HY. These are my tidings. She is dead, lately slain.

HE. By whose hand? A wondrous message, from a prophet of ill-omened voice!

1128 νῦν ἐστιν, ὁς θ’] νῦν ἐστιν ἐν ὁι θ’ Harl., and so Blaydes (with θ’). Nauck writes νῦν ἐστιν ὁς θ’. As to accent, most mss. and Ald. give νῦν ἐστιν (and so Hermann).

1129 ταποφόρησθαι, fem., as the poets use οὐκήρη (O. T. 81 n.), οὐκοῖς (Eur. J. T. 586), χαλκοῦσθι (ib. 141), ἔλλογον (Herac. 130), etc. The word ought to mean, 'slayer of her own father'; but here its reference is decided by the subject of the principal verb, as in Od. 1. 299 (ἐπικτε αὐτοφόρησθαι). Cp. El. 558 πατέρα φιλότειν (‘my father’). A still bolder use occurs in Eur. Or. 193, where the sense of ταποφόρουν ματέος is relative to ἡμᾶς in 191, while the subject of the principal verb is δ ὕφαινε.

οὐ κλάντων ἐμι, the last person who ought to hear it. The emphasis on the pron. is, however, very slight; cp. 1220.

O. T. 1045 ὅτα περὶ οἰκεῖοι ἐμι: Ph. 299 (n.).

1130 ἐμι γὰρ ὑπόστα, sc. εἰκών. This suits the context better than to make ἐμι impersonal (‘the case stands thus’).

1131 οἱ δητα (στιγμα πρέσει), τοῖς γε πρόσθεν ἡμᾶρ, by reason of them, in view of them: for the caus. dat., cp. Thuc. 3. 98 τοῖς περταγάμοις φοβούμενοι τοῖς Ἀθηναίοις.

1132 ἀλλὰ οὐκέτι μὴ ἔρχεται (ὅτι στιγμ πρέσει) τοῖς γ’ ἐφ’ ἡμᾶρ, by reason of this day’s deeds. Heracles has said, bitterly, ‘Silence is indeed unfitting, in view of her crimes.’ Hyllus replies, ‘It is so also in view of her deeds to-day,—as you will admit, when you know all.’ His father must learn that she has died, and that she was innocent.—Ἀλλ’ οὐκέτι μὴ ἔρχεται, rejecting an alternative, as in Ai. 877, El. 913. (Cp. ἀλλ’ μὴ ἔρχεται in 527.)

—τοις... ἐφ’ ἡμᾶρ = τοῖς στιγμα περταγάμοις. The sense of ἐφ’ ἡμᾶρ is usu. ‘for the day,’ as in Her. 1. 32 τοῦ ἐφ’ ἡμᾶρ ἅγιος: Eur. El. 429 τῷ ἐφ’ ἡμᾶρ βορᾶς. Here the phrase is perhaps tinged with a sad irony,—‘this day’s portion of evil.’ Cp. O. C. 1079, where κατ’ ἁμαρ = ‘to-day,’ though ib. 682 κατ’ ἁμαρ means, as usual, ‘daily.’

1139 κακῶς, by defending her; he is a true son of Heracles (1064 ff.) only if he abhors his mother.

1140 λέγε: cp. Ph. 591, Ant. 245. —ἀρτιοὶ νοσταγεῖσι: the same phrase occurs in Ai. 898: cp. Ant. 1283 (τιθενη... γρη γιοι νοσταγείς... νοσταγείς...). ἄρτι νοσταγείς πλύγασαν.

1141 ἔθνος, as having announced what no human wit could have foreseen, —since Deianeira, as Heracles supposes, is happy and triumphant. So Theseus says to Oedipus (O. C. 1516), τοιλλα γὰρ σε Θεσείῳ θρόνον | κοσμεσθείφθημπ. —τερασ implies incredulity.—Βιθα κακῶς, ‘in ill-
ΤΑ. αὐτῆ πρὸς αὐτῆς, οὐδενὸς πρὸς ἐκτόπου.

ΗΡ. οἴμοι· πρῶν ὡς χρῆν σὺ· ἐξ ἐμῆς θανεῖν χερὸς;

ΤΑ. καν σοῦ στραφεῖν θυμός, εἰ τὸ πῶς μάθοις.

ΗΡ. δενοῦ λόγου κατήρξας· εἰπὲ δ᾽ ἤ νοεῖς.

ΤΑ. ἀπαν τὸ χρῆμα· ἠμαρτε χρηστά μωμένη.

ΗΡ. χρηστι, ὡ κάκιστα, πατέρα σοῦ κτείνασα δρῶ.

ΤΑ. στέργημα γὰρ δοκοῦσα προσβαλέων σεθέν
ἀπῆλπαχ' ὃς προσείδε τοὺς ἐνδόν γάμους.

ΗΡ. καὶ τίς τοσοῦτος φαρμακείως Τραχινίων;

ΤΑ. Νέσσωσ πάλαι Κένταυρος ἀξεπεισὲ νῦν
τούδε φίλτρῳ τὸν σὸν ἐκμήναι πόθον.

ΗΡ. ίον ιοῦ ὄστηρος, οἴχομαι τὰλας·

οὐλω ὀλωλα, φέγγος οὐκετ' ἔστι μοι,
οἴμοι, φρονῶ δὴ ἑξυφόρασι νῦ ἐσταμέν.

ομενες ως, not because she has died, but because his vengeance has been baffled (1133). Schol.: άπειθον γάρ διὰ
νοσφημων ἀπερ ἐμανενού. (1132)

οὐδενὸς πρὸς ἐκτόπου; i.e., by no one coming, from without, into the
place where she was: hence, ‘by no external hand.’ Hyllus knew that she had been alone in the θάλαμος when she did
the deed (927—931). We need not suppose, then, that ἐκτόπων means merely
ἄλλος (which it could not do); nor, again, that it means ‘foreign to Trachis.’
These two explanations, which miss the
mark on each side, have been fused in
L’s gloss, ὑπὸ ἄλλου ξένου.

The emphasis on ἐξ ἐμῆς χερὸς
excuses the form of expression, (πέθανε) πρῶν θανείν. Cp. Α. 110, where the
stress on καταφθίσεις similarly excuces
θάνατον (after θανείν in 106).

Δεινοῦ, ironical, as in Α. 1127
δεινὸν γ᾽ εἶναι: Ψ. 1275.—κατήρξας:
cp. Plat. Πρ. 351 ε καταρχαί τοῦ λογίου.

—δ᾽: cp. 553 f.

Δεινὸν τὸ χρῆμα, ‘this is the
sum of the matter.’ For this use of τὸ
χρῆμα, as meaning, ‘the state of the
case,’ like τὸ πράγμα in Ψ. 789, cp. Ar.

Vesp. 799 ὅρα τὸ χρῆμα· τὰ λόγια ὡς περαίτεραι. The phrase is best taken as a
nom., with τὸς ἐστὶν understood: cp. O. Τ. 1334 f.: Eur. fr. 255 ἄπλου ο Ῥύθος,
μὴ λέγε εὖ. It might, however, be an
acc. in appos. with the sentence.—μωμένη:
cp. Ο. C. 836 n.

κτείνας: cp. ΙΠΙ θανόν: Α. 1126 δικαια γὰρ τὸν ἐνυξίων κτει-
νατά με;

γάρ justifies χρηστά μωμένη.

στέργημα occurs only here. Its forma-
tion from στέργω is anomalous, since
the word ought to be στέργημα: but
the same may be said of στέργημα (instead
de στέργων): and θέλγηρων was in use
along with θέλκηρων. [Lidd. and Scott
cite θέλγηρα from Suidas s.v. θουκόλασα:
but Bernhardt (ed. 1853, vol. I, p. 1017)
reads θέλγηρων there, without noting a
variant.] The objection to στέργημα
from the form is not, then, decisive. As
to sense, στέργηρων, like φλέγρων, is an
instrument for producing love; while
στέργημα, like φλέγμα, ought to denote
an effect. But here, again, we must
allow for the freedom of poetical diction.
The analogy of κηλήμα, ‘a spell’ (Eur.
Τρ. 893), by the side of κηλήρου (Bek-
HY. By her own hand, and no stranger's.
HE. Alas, ere she died by mine, as she deserved!
HY. Even thy wrath would be turned, couldst thou hear all.
HE. A strange preamble; but unfold thy meaning.
HY. The sum is this: she erred, with a good intent.
HE. Is it a good deed, thou wretch, to have slain thy sire?
HY. Nay, she thought to use a love-charm for thy heart,
when she saw the new bride in the house; but missed her aim.
HE. And what Trachinian deals in spells so potent?
HY. Nessus the Centaur persuaded her of old to inflame
thy desire with such a charm.
HE. Alas, alas, miserable that I am! Woe is me, I am
lost,—undone, undone! No more for me the light of day!
Alas, now I see in what a plight I stand!

1189 ἀντμπλαχ' ἀντμπλαχ' L, with x over κ from the first hand. Elmsley
(on Med. 115) would write ἀντμπλαχ'. Cp. O. T. 471 n.—ἐνδον] Wecklein writes
1144 ἐτι μα] Nauck writes ἐτισῳβ. Hense suspects the verse. 1145 ἐσταμέν
corrected from ἐστάμεν in L.

ker Anecd. p. 46. 25), is not a strict one,
since κῆλια is properly, 'an effect of
charming'; still, such an analogy may
have influenced a poet who found στέρ-
γμα more convenient than στέργημα.
Hyllus presently refers to this charm as
τοῦ τῆς φίλτρῳ (1143): which rather sug-
gests that a word in the sing. number
was used here also. Cp. 575 κηλιθήνων:
685 φάρμακαν. (In 584 f. the plurals
φίλτρων, ἔθκτρωσι describe the class
of remedy: they do not directly denote the
unguent.) For these reasons I refrain
from changing στέργημα, with Nauck,
to στέργηρα. —στένω, objective gen. with
στέργημα.

δοκούσα, imperf. partic. (Ant. 166 n.),
=πέρεικεν. The position of the clause, ως
προσεδίδε τοὺς ἐνδον γάμους, which
would properly precede ἀντμπλαχ', is
made possible by the strong emphasis on
στέργημα...δοκούσα προσεδίδειν: 'It was
a love-charm that she thought to apply
(though she failed), when she saw,' etc.
The leading idea of the sentence is here
expressed by the participial clause (593 n.).
τοὺς ἐνδον γάμους: cp. 843 ἐνω...γά-
μου, and 460 (n. on ἐγκήμα). 'The new
union (=the new paramour) in the house
there,—a way of indicating Iolê, whom
he abhors (1133), without naming her.
Cp. the euphemistic τῆς...κατ' ἐκουσ in
O. T. 1447.—The new turn given to the
thoughts of Heracles by vv. 1141 f.
averts them wholly from Deianeira; and
he speaks no word of pardon.

1140 καλ gives a scornful tone to the
question: cp. O. C. 263 n.—τοσούτοις, so potent: Plat. Symp. 177 c τοσούτοις
θέος.

1142 ἐκμήναι: cp. Ar. Eccl. 965 Κύρι,
ti µ' ἐκμάεις ἐπὶ ταύτη; 1148 οὗ οὗ, as in O. T. 1071 (Io-
casta), 1182 (Oedipus).—δευτησίους: for
the nom., cp. 986.

dοκούσα. From the beginning of his
torments, Heracles has felt that they
could end only in death (cp. 801: 1001:
1111). Why, then, should he now speak
as if he realised his state for the first
time? The answer seems to be that,
though the ultimate prospect is un-
changed, his doom acquires a new terror
in the light of its supernatural source.
Hitherto he has believed himself the
victim of human malice: it might leave
no hope, but still it fixed no term. Now
he knows that he is in the grip of ἄνθησι:
his moments are numbered. Henceforth
he thinks only of the end.

1146 Π. φίλος ὁδεγεῖ ἐστι μοι: cp.
Theocr. i. 102 ἡδὲ γὰρ φράσει πάνθο
ἀλοι ἀμμὶ δεδεκεῖν.—ἐφιοράζει τ' ἐστα-
μέν: cp. 375 n.: O. T. 1442 ἐσταμέν π —
ιθ', ὃ τέκνον· πατὴρ γὰρ οὐκέτ' ἔστι σοι·
κάλει τὸ πᾶν μοι σπέρμα σοῦ ὁμαιμώνων,
κάλει δὲ τὴν τάλαναν Ἀλκμήνην, Διὸς
μάτην ἄκοιτω, ὡς τελευταίαν ἐμοὶ
φήμην πῦθησθε θεσφάτων ὁς' οἶδ' ἐγώ.

ΤΑ. ἀλλ' οὔτε μήτηρ ἐνθάδ', ἀλλ' ἐπακτὰ
Τιρυνθὶ συμβῆθηκεν ὡστ' ἔχεω ἐδραν,
παιδών δὲ τοὺς μὲν ἐυλαβοῦσ' αὐτὴ τρέφει,
τοὺς δὲ ἀν τὸ Θῆβης ἄστυ ναιόντας μᾶθοις·
ἡμεῖς δ' ὅσοι πάρεσμεν, εἰ τι χρή, πάτερ,
πράσειν, κλύνοντες ἔξυππηρετήσομεν.

ΗΡ. σὺ δ' οὖν ἀκούει τούργον· ἐξήκεις δ' ἦν
φανεῖς ὁποίοι ἂν ἄνηρ ἐμὸς καλεὶ.
ἐμοὶ γὰρ ἦν πρόφαντον ἐκ πατρὸς πάλαι,
* tôn ἐμπνεόντων μηδὲνδες θανεῖν ὑπό,

χρῆσαι.—ὡ', ὃ τέκνον: for the pause, and
the absence of caesura, cp. 27 n.

1147 γ. καλε...καλε δι: cp. Ant.
806 n.—ὁμαιμώνων, brethren (O. C.
330 n.): Hyllus was the eldest of the
family (56).—Ἀλκμήνη: 1105 n.—μᾶ-
την, since Zeus had been cruel to her son.
Cp. Eur. H. F. 339 (quoted by Wake-
field), where her mortal husband, Amphiti-
tryon, says, with the same meaning, ὃ
Zeî, κάθην ἀν' ὁμαιμῶν τ' ἑκτάραν.
τελευταίαν...φήμην...θεσφάτων, my last
(dying) utterance of them. Cp. Ο. 7.
723 φήματα μαντακαί: ιθ. 86 τοῦ θεοῦ φήμα
φέρων. ἔμωι with πῦθησθε: cp. Ο. 7.
333 οὖ ἄν πάντωι μου. The schol.
wrongly took ἐμοί with τελ. φήμην, as =
τὴν περὶ τῆς τελευτῆς μου φήμην.

The oracles can be only the two which
are told to Hyllus (1159—1171). If
there had been others, they also must
have been confided to him, as represent-
ing the absent kinsfolk. Heracles wishes
to gather his family around him at a
solemn farewell,—to convince them, by
the θεοφάρα, that he is in the hand of
Zeus,—and, with that sanction, to lay
his last commands upon them all.

1161 β. ἀλ'...ἄλ' : cp. Ph. 534 n.
—ουτε is followed by ὅ (1153), as in

Eur. Suppl. 223 ff., Xen. An. 6. 3. 16
(= 6. 1. 16 of some edd.), Plat. Rep.
389 A, etc. Cp. 143 n.—ἐπακτὰ Τι-
ρυνθ.: see on 270.

συμβῆθηκεν, impers., it has come to
pass: the subject to ἤκνω (ἀθρ.)
can easily be supplied, and the whole phrase
=τιγχανω ἐδραν ἔξουσα. —For ὅτε,
cp. Arist. Pol. 2. 2. 5 καὶ συμβάλοι δὴ
τὸν τρόμον τοῦτον ὅτε πάντας ἄρχει.
—Not, 'she has come to terms with (Eurys-
theus), so that she should dwell,' etc.

Sophocles glances here at parts of the
story which do not come within the scope of
the play. Alcmena, daughter of Elec-
tryon king of Mycenea, had been be-
trothed to her first cousin, Amphitryon,
son of Alcaeus king of Tiryns. Amphiti-
ryon accidentally killed his uncle, Elec-
tryon, and then fled from Tiryns to Thbes with his betrothed. At Thbes Alcmena bore Heracles to Zeus. Her-
acles afterwards went to Argolis and served Eurystheus,—with the hope that his toils
would purchase a return to Tiryns for the
exiled Amphitryon and Alcmena (Eur.
H. F. 19). When these toils were over,
Heracles dwelt in freedom at Tiryns with
his family, including Alcmena,—Amphi-
tryon being dead (Diod. 4. 33). He
Go, my son—for thy father’s end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

HY. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebè’s town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurytheus having no cause to fear the aged widow)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceýx.— ἔμοι δέκαες, you have reached a point, a situation: cp. O. T. 1373 f. ἐν τοίς θανάσις. The stress falls on the participial clause (592 n.).

1189 τοῖς πνεύμονοι. The plural includes those who had accompanied Heracles from Euboea: cp. 1194 εδώ σης χρυσεῖς φωλαί. We are not obliged to suppose that any son besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say δοῦν, and (2) Heracles has not yet asked him to do anything.—ἐνυπερήτοσομεν: cp. O. T. 217 n.

1157 ἐν θ' ὁνὴ ἀκουμ: there is no emphasis on ὁν (as if it referred to the absence of the others): rather the sense is, ‘Well, then (since you are ready to help), hear the task.’ For this use of ὁν, cp. O. T. 669 n.—τορούννου = το ρώστα τῶν ἄνωτόν ἂν: cp. Ph. 26 τορούννον ὄν μακρά λέγεις.— ἔκκες, you have reached a point, a situation: cp. O. T. 1515 ἄλας ἐν τοίς θανάσις. The stress falls on the participial clause (592 n.).

1159 γερ is merely preformatory.—πρό-.φαγον ἐκ παρανόμος: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

1160 τῶν πνεύμων. Erfordt’s correction of πρός τῶν πνεύμων, is the most probable. πνευμα as = μνη (Ph. 883) is frequent, while πνεῦ is that sense only in the Homeric πνεύτε τε καὶ ἔργει (H. 17. 447, Od. 18. 131). It might, no doubt, have arisen from ποτε, but is presumably genuine: it closes a verse in 1077, O. T. 949, Ph. 334, 553, El. 553: and it is associated with θερακι in O. T. 1426, Ph. 334, El. 444. The combination of πρός with ὅτι cannot be defended.
άλλ' ὅστις Ἀιδοὺς φθίμενος οἰκήτωρ πέλωι. ὡς τὸ θεῖον ἦν πρόφατον, οὕτω λεγότα μ' ἔκτεινεν θανόν. φανὲρ δ' ἐγὼ τούτους συμβαίνοντ' ἵστα μαντεία κανά, τοὺς πάλαι ἔνθηγορα, δ' τῶν ὅρεων καὶ χαμαικοτῶν ἐγὼ Σέλλων ἔσεθον ἄλογος εἰσεγεράμην πρὸς τῆς πατρίδος καὶ πολυγλώσσου δρυός, ἥ μοι χρόνῳ τῷ ζωτὶ καὶ παρόντι νῦν ἐφασκε μόχθων τῶν ἐφεστῶτων ἔμοι λῦσιν τελεσθαι. κάδοκουν πράξεων καλῶς. τὸ δ' ἦν ἀρ' οὐδὲν ἄλλο πλὴν θανεῖ εἰμὲ, τοὺς γὰρ θανοῦσι μόχθος οὐ προσγίγνεται. ταῦτ' οὖν ἑπειδὴ λαμπρὰ συμβαίνει, τέκνον, δείσι' α' γινεσθαι τῶδε τάνδρι σύμμαχον.

as='to be slain by no one on the part of (πρὸς) the living.' Paley, quoting Eur. O. 407 ἐκ φασισμάτων δὲ τάδε νοεῖς τοιού ἐντ; describes φασισμάτων as Nauck's conjecture; but that word stands in most of the more recent mss., and in Porson's text.

1161 ἀλλ' ὅστις: for the eclipse of the antecedent (ἐκεῖνον), cp. Ai. 1030 δοκοῦντ' ἐμοί, δοκοῦντα δ' ὅς κραίνει στρα- τόν. Eust. Ion 530 ἡθὲν ἔθεν αὖ μ' ἐφώνασε; ὁ Ἀιδόν...οἰκήτωρ: 282. δοτις...πέλαι: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for δοτις ἃν πέλαι, as O. 7. 714 (in a prophecy) δοτις γένοιτ' for δοτις ἃν γένοιται. But if Nessus was then dead, it is oblique for δοτις πέλαι.

1162 7. θηρ (556) is in appos. with Κένταυρος. οὐκέτα μ' ἔκτεινεν θανόν: as the dead Hector brought death on Ajax (Ai. 1037). For other examples of this favourite antithesis, cp. O. 7. 1453 n.: Ant. 871 n.: Ai. 901: El. 808.

1164 τούτων κ.τ.λ. He μαντεία κανά denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to which allusion was made in 44, 164 ff., 834 ff. The other and earlier oracle (1159 ff.) had predicted the agency: this Dodonæan oracle, 'recent' in a relative sense, predicted the time. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνοντ' ἵστα, 'coming out in agreement with them,'—yielding the same result, viz., that this is the predicted end. For συμβαίνων, cp. 173 n. The idea is emphatically repeated in τοὺς πάλαι ἔνθηγορα, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 ἄνθρωπος.

1166 7. ἄ τῶν ὅρεων κ.τ.λ. The Σέλλων ἄλογος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos; its limits have been traced by Caranbos (Dodone, pp. 16—23): see Appendix, note on this passage, § 2.

The name Σέλλω, or Ἡλλό (akin to Ἡλλῆν, Ἡλλάδι), denoted a prehistoric tribe, dwelling at and around Dodona: see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called τούμαροι, from Mount Tomás (Orphic Argon. 268 Τομάρας ἐκείνῳ φήγοι),
but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father’s oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

conj. ἐξεγράψαμεν. 1169 ἦ μοι] Blaydes conj. ἥτις.—τῷ σῶμα τῷ σώμα L. Hense conj. χρόσεθενι οὐ πρόθενι: Wunder, μελλοντι, τῷ παροῦνι νῦν. 1172 τῷ ὅ] The first hand in L wrote τῷ ὅ: S has corrected this to τῷ ὅ (without deleting the grave accent). τῷ ὅ is in most MSS., and Ald.: Wytenbach first pointed out that τῷ ὅ is required. 1178 προσγίνμεται] προσγίνμεται L: cp. 425.—Nauck, with Axt (Philol. 4, p. 575), brackets this v. 1176 τῇ δέ τάνηρι τὼδέτ ἀνήρ L.—σύμμαχον L: ζύμμαχον τ, and Ald.

which towers above Dodona on w.s.w. In early times these priests were the direct interpreters of the oracle; hence the Ἔλλαι are called ὕποφται in II. 16. 235. Afterwards, when the cult of Dionè was associated with that of Zeus, the office of interpretation was transferred to the priestesses called Peleiades (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He mentions the Ἑλλαί only to define the ἄγος.

ὁρᾶων refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαμαίκοστῶν, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (Imag. 2. 33), the Selli were ‘men of a rude life’ (αὐτοχθόνιοι τωερ), who held that their austerities were pleasing to Zeus. Cp. Π. 16. 235 ἀμίτατοι τοιχεῖαι: Eur. fr. 355 ἐν ἄστρωτῳ πέδω, πηγαί δʼ ὅιχ ὑγρανωνεῖα πόδας. Callimachus Del. 284 calls them Πηλαγοῦν...γυμνεῖς.

ἀσυγκατάφημι, i.e., wrote for his own use in the δῆλον (157). Cp. Her. 8. 135, where Greeks accompany the Carian Μύς on his visit to the oracle of Apollo at Ptoán, ὥσ̂ ἄσυγκατάφημον τὰ θεσπεῖν ἔμελλε: then Mys snatches the δῆλον from them, and makes an abstract for himself (συγκατάφημον). Ar. Av. 982 (χρησμός) ὥσ̂ ἔγω παρὰ τάνταλλον ἀσυγκατάφημην. At Dodona, in later times at least, the inquirer gave his question in writing to the Peleiades, and received a written answer: many of the leaden plates thus used have been found (Carapanos, pp. 68—83): Appendix, § 6.

1169 χρόνον τῷ σῶμα: the past can be described as dead (At. 141 τῆς νῦν φθίμην νυκτόν); the future, as unborn (O. C. 618 χρόνον τεκνώναι...ἡμέρας); the present is here called σῶμ, not merely in the sense of παρόν, but with the thought that this is the moment for the oracle to become operative.

1170 έμφασετῶν, ‘imposed’ as a doom: cp. II. 12. 326 κησες έμφασε τακτον. —τελειώθαι, fut., with pass. sense, as in Od. 23. 284, etc.

1172 τῷ ὅ refers to λόγῳ τελειώθαι: ‘but that (the promised release) was, it seems, only my death.’ Cp. Plat. Rep. 357 ά ἐγώ μην σοῦ...φιμν ἄγων ἀπεξή-

λάχθαι: τῷ ὅ ηι ήρα, ὥς θεῖκε, προσφθέρω.+— 

θανεῖν: for the simple aor. inf., though the ref. is to the future, cp. Ph. 503 ταθεῖν (n.).

1174 συμβαίνειν, are coming true: cp. 173 n.
καὶ μη 'πιμείναι τούμον δὲναι στόμα, ἂλλ' αὐτὸν εἰκαθόντα συμπράσεως, νόμον κάλλιστον ἐξευρόντα πειθαρχεῖν πατρί. ΤΛ. ἂλλ', ὁ πάτερ, ταρβὼ μὲν εἰς λόγου στάσιν τοιαύθ' ἐπελθὼν, πείσομαι δ' ἁ σοι δοκεῖ.

ΗΡ. ἔμπιστολε χείρα δεξιὰν προστιστά μοι.

ΤΛ. ὁς πρὸς τι πίστων τύχον ἀγαν ἐπιστρέφεις; ΗΡ. οὐ μᾶλλον αἰσθεῖν μηδ' ἀπτωτήσεις ἐμοὶ; ΤΛ. ἰδοὺ, προτεινώ, κοῦδέν ἀντειρήσεται.

ΗΡ. ὁμοὶ Διὸς νυν τοῦ με φύσαντος κάρα. ΤΛ. ἢ μὴν τι δράσεω; καὶ τὸδ' ἐξευρήσεται;

ΗΡ. ἢ μὴν ἐμοὶ τὸ λεγόν ἐρωτείν ἐκεῖνον. ΤΛ. ὁμομι' ἔγνυε, Ζην' ἔχων ἐπώμοσον. ΗΡ. εἰ δ' ἔκτο ἐλθων, πημονὰς εὐχὸν λαβεῖν.

ΤΛ. οὗ μη λάβων, δράσω γάρ οὔχομαι δ' ὦμος.

1176 μη 'πιμείναι (ἐκ μη ἐπιμείναι) most MSS., and Ald.: μη πιμείναι (sic) L: ei is in an erasure, prob. from ἀ; the first ε has also been retouched, but it is not clear that it has come (as Dubner thinks) from α. αν had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μη ἐπιμείναι: Blydes, μη τι γλώσσα: ἐξεναι] ἐξεναι L. 1177 εἰκαθόντα] εἰκαθόντα L, with most MSS., and Ald.: εἰκάθων Α (ὁ from first hand). 1178 εἰκαθόντα] Wecklein writes εἰκαθο-
θόντα: Wakefield conj. ἐκατόρα (and so Wecklein, Ars Soph. ed. p. 52): Meineke,

1176 εἰκαθόντα...δέχοναι, to wait on, (so as) to sharpen. (In Thuc. 3. 26, ἐπιμελοῦντες...πειθαρχεῖ, the fut. inf. stands as after προσδόκωντε: it does not, like δέχοναι here, express the result.) Cp. Αθ. 584 γλῶσσα σου τιθηρομένη. For the aor. inf. of ἐπιμελοῦντες, cp. Od. 11. 550 ἱληρο... ἐντεύου καὶ ἀφινομένου. The delay is viewed as a whole, not as a process. Others, less well, make στόμα the subject to δέχοναι: 'Do not wait for my words to goad thee.'—ἀντίναι, of thine own accord.

1178 εἰκαθόντα is illustrated by the words αὐτὸν εἰκαθόντα. He is not to wait until this law has been brought home to his mind by a rebuke. He is to 'find it out' in the light of his own reason. εἰρήκειν often expresses the result of reflection. Ο.Τ. 441 τοιαύθ' ἀνείδίης οἷς ἔμει εἰρήκεις μέγαν (i.e., when you look deeper). Her. 7. 194 λογισμὸνος ὁ Δαρείος εἰρέ οἱ πλεῦ ἀγάλα τῶν ἀμαρ-
θημάτων πεθαίνεσθαι: id. 1. 125 φρονίζον 
δὲ εὑρίσκει τοῦ τι ἐνεργεῖται ταῦτα κα−


Cp. Eur. fr. 219 τρεῖς εἰσαι ἀρετά τάς
χρεών σ' ἀδεικνύν, τέκνων, ἦν θεός τε τιμῶν
tοις δι' ἔρεμαν γονηῖς πόθους τε κοι−
rνοῦ Ἐλλάδος.

1179 ὅλλ', ὁ πάτερ: ὅλλα here prefaces assent, as Ph. 48, 534.—ταρβὼ μὲν κ.τ.λ. The sense is: 'I am alarmed, indeed, at the issue to which you have brought me,—a choice between disobedience, and a blind promise; but I will obey.' λόγου στάσιν τοιοῦτα, 'such a situation in our converse'—ἑπελθῶν, 'having advanced,' i.e., having been drawn on to it, by the progress of the dialogue. It may be noted that the sing. λόγον suits this sense of στάσιος: if the meaning had been, 'strife of words' (the στάσιος γλῶσ-
σις of Ο.Τ. 634), we should have expected rather the plur. λόγων, as in Eur. Π. 1450 εἰς ἐμοὶ λόγων. For this general sense of στάσιος, status, cp. Plat. Phaedr. p. 253 d...ἐν τῇ καλλιώτι στάσει ὄν.

Throughout the dialogue (1114—1156), Hyllus has been gentle and respectful.
If, then, στάσιν means 'strife,' ἑπελθὼν must mean merely, 'having advanced up to it,' i.e., 'come to the verge of it.' But
Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath discovered that best of laws, obedience to a sire.

HY. Yea, father,—though I fear the issue to which our talk hath brought me.—I will do thy good pleasure.

HE. First of all, lay thy right hand in mine.

HY. For what purpose dost thou insist upon this pledge?

HE. Give thy hand at once—disobey me not!

HY. Lo, there it is: thou shalt not be gainsaid.

HE. Now, swear by the head of Zeus my sire!

HY. To do what deed? May this also be told?

HE. To perform for me the task that I shall enjoin.

HY. I swear it, with Zeus for witness of the oath.

HE. And pray that, if thou break this oath, thou mayest suffer.

HY. I shall not suffer, for I shall keep it:—yet so I pray.

the clause with μή, opposed to πείσαμα δέ, ought to express something which tells against obedience (as the fear of a blind promise does); not something which tells in favour of it, as the fear of strife would do. The same objection applies to conjecturing ἐπεκαίνως (‘I am afraid of being drawn into such a strife’).

HE. μυθάλλα: see on Ph. 813 μυθάλλα χείρος πίσων.

HE. ὣς πρὸς τι: ὣς =‘in your intention’: cp. O.T. 1174 ὥς πρὸς τι χρήσαι; Ph. 58 πείλει δ’ ὧς πρὸς οἴκων.—ἐποτρέφσαι: the primary notion is that of turning some constraining force upon a person,—bringing it to bear on him: so, ‘press,’ ‘urge,’ upon him: schol. ἐπιτρέψει. It is a stronger equiv. for ἐπισκήνται.—Nota, ‘regard’ (Musgrave); this would be πίσως ἐπισκήνται (midd.).

HE. τὸ δίκαιον κ.τ.λ.: Ai. 75 ὥς ὑπ’ ἀνέσθε μὴ διαλέγοις ἄρει; O.T. 637 ὥς εἶ σο τ’ ἄλεως σο τ’ ἀκόμοι, καὶ μὴ τὸ μὴ δίκαιον εἴς μῆς ὁκεῖ: Eur. Bacch. 343 ὥς ἂν προσκόλπησαι χείρα, βαρθεσθέντας δ’ λόγον, μὴν ἔστομης μισοῦς τὴν σὺν ἱμα; ἦ. 792 ὥς ὡς φρονοῦσας μ’, ἀλλ’ ἄλοιμος φυγῶν | σωσεί τὸδ; For ὅς with fut. ind., cp. 978.—οἰον, sc. χείρα δεῖναι: but the choice of the verb may have been influenced by πίσων.

HE. ἄρνῃ καρα: so ὄμνινα θεοί, Στρυγός θῦσα (II. 14. 271), πέτων (Eur. Med. 746), etc.

HE. ἐκείνηται: This is clearly the right punctuation; for Hyllus is most anxious to know what will be asked of him. Heracles evades the question by replying, τὸ λεξήθην ἔργον,—i.e., δ’ ἄν λεξήθι: just as in Ai. 538, ὡς μόνον τὸ ταχέως εἰς τομὴν τελεῖν, the partic. = δ’ ἄν ταχέος.—With a full stop at ἐκείνηται, the sense would be merely, ‘and this promise shall be given.’

HE. ἐπώμοστον (427) here = ἄρκινον (schol.), τὸν ἄρκιν ἐγγυητὴν (Suid. s.v.). Cp. Ph. 1324 ἔπερ σ’ ἄρκινον καλῶ (v.).

HE. ἵκτος ἄλοθος, sc. τοῦ ἄρκινον; cp. Plat. Synp. 183 B ἠξάκητη τὸν ἄρκιν.—προσομόνες εἶχον λαθέων: the usual sanction of a solemn oath; cp. Lys. or. 11 § 10 ὤμοσεν ἐξόλωσεν ἀντίκλιναι καὶ τοῦ παῖς ἐπαραμενον, λαβὼν τὸ τάλατον μὲ σῶσει.

HE. σὲ μὴ λάβω: for the pause cp. 1146.
Ο Όσθος οντων Οιτης Ζηνος ζυμεστον παγον; και
οθες θυτηρ γε πολλα δη σταθεις άνω.

Ο Όσθος οντων οθες θυτηρ γε πολλα δη σταθεις άνω.

Ο Όσθος οντων οθες θυτηρ γε πολλα δη σταθεις άνω.

Ταμπάδα νυν χρη τουμον εξαραντη σε
σωμι αυτοχειρα και ξυν οις χρηζες φιλων,
πολλην μεν υλην της βαθυρριζου ορυνος
κειραντα, πολλον δ' άροσει εκεμολοθμομ ομοιο
αγρον ελαιον, σωμα τουμον εμβαλεω,
και πευκηνης λαβοντα λαμπαδοσ σελας
πρησαι. γοςου δε μηδεν εισιτω δακρυν
αλλα αστενακτο καδακρυτος, ειπερ ει
tουδ άνδρος, έρξον ει δε μη, μενω σ' εγω
και νερδεν ον άραιος εισαι βαρυς.

Ομοιο, πατερ, τι < δ' > ειπας; οια μ' ειργασαι.

Οποιη δραστη εστιν ει δε μη, πατριος


Ταμιαδα νυν Brunck: ταμπιαδα νυν L, with most MSS.: Ταμιαδα δη B.—έξαραντα]
εξαραντα Ι, the ι inserted by a later hand: εξαραντα schol. in marg. 1190—

1191 Οτης Δ' 1 12

1192 Ταμπιαδα των Οτης Ζηνος παγον; cr. Ph. 489 τα Χαλκώδοντοι Βούνος σταθμω.

The change of ζυμεστον to υμεστον is a plausible one. Pausanias mentions statues of Ζευς Τυπιστος at Corinth (2. 2. 8), Olympia (5. 15. 5), and Thebes (9. 8. 5); the title occurs, too, in an Attic inscr. (C. I. G. 497—506), and was frequent in poetry. I prefer, however, to keep the reading of the MSS., because, here, we seem to need an epithet for παγον rather than for the god. cr. 436 τοι κατ' Διον ονα κατω | Διος καταστημω

The place traditionally known as the 'Pyre' was probably somewhere near 'the proper summit of Oeta' (Leake, Northern Greece, vol. II. pp. 19 f.), now Mount Patriotic, about eight miles W.N.W. of Trachis. A Pyra is marked in Kiepert's Atlas von Hellas (ed. 1872, map 5), where the greatest height of Oeta is given as 2153 metres, or about 7055 ft. It is mentioned by Theophr. Hist. Plant. 9. 10. 2 (της Οτης άφρι την Πυραν'); cr. Liv. 36. 30, and Ph. 1432.

1192 Υψηλος (613), slightly emphasised by γε, implies that he is familiar with the place.—σταθεις: cr. 608.

1193 Ταμπιαδα properly refers to εμβαλεω (1197), but, since the inf. is so long delayed, is more conveniently taken with εξαραντα, in the sense of ενταφω: cr. El. 380 ταμπιαδα πεμψεω. For the sense of εξαραντα, cr. 799 άρον εμω.

1194 και can be prefixed to ξυν οις, k.t.l., since αυτοχειρα implies ταις σταθεις του χεροι.

1195 Σατια Ταμπιαδα Ταμπιαδα Ταμπιαδα Ταμπιαδα Ταμπιαδα Ταμπιαδα

1196 Η. 24. 450 δοιρ ολατς κερασατας. In Attic prose, κερευς, 'to shear,' is said only of cutting off hair, or devastating land. The prose word here would be κοβαντα.—εκπολευν, cutting it from the stump, close to the ground: II. 12. 148 άγριου ολην, πρεμβυν εκταρμωντες ('at the root'). In Lys. or. 7 I 19 έξεθεμων τα ρεμαδα refers to cutting the roots of an olive out of the ground.—άγριου ολην: the κοβανος was also called άγριος ολαιος (Pind. fr. 21), άγριελαιος, ή άγριελαια. The epithet ορθων expresses its sturdy vigour. Acc. to Theophrastus (Hist. Plant. 4. 13) the κομως lives
HE. Well, thou knowest the summit of Oeta, sacred to Zeus?

HY. Ay; I have often stood at his altar on that height.

HE. Thither, then, thou must carry me up with thine own hands, aided by what friends thou wilt; thou shalt lop many a branch from the deep-rooted oak, and hew many a faggot also from the sturdy stock of the wild-olive; thou shalt lay my body thereupon, and kindle it with flaming pine-torch.

And let no tear of mourning be seen there; no, do this without lament and without weeping, if thou art indeed my son. But if thou do it not, even from the world below my curse and my wrath shall wait on thee for ever.

HY. Alas, my father, what hast thou spoken? How hast thou dealt with me?

HE. I have spoken that which thou must perform; if thou wilt not,

1198 Wunder rejects these four vv.

1197 Ειδον] Ελαλω L.

1203 τι θ' εστασ] τι εστασ L, with several of the later mss.: τι' εστασ A, R, Harl., and Ald.: τι μ' εστασ T, B (with Triclinius): τοι' εστασ V3, Vat., whence Hense conj. τοι' εστασ.

longer than the Ελαλα. Ovid says, Ure maris oleas (Fast. 4. 741).—πολλαν=πολων, as Ant. 86 πολλαν=πολο: the only instance of this Ionic form in tragedy.—σώμα τούθου is repeated, the sentence having become so long: cp. νυ in 289, after ἴκεινον.

1198 κ. τευκλίνης: cp. 766 πελας δρόσος (n.).—πρήσαι, made emphatic by place and pause: cp. Αντ. 12 δήθω.—γοῦν...δάκρυ, the tear that belongs to, accompanies, lamentation; as δάκρυα and γοῦν are so often associated (Eur. Ορ. 320, Ι. Τ. 866, etc.). (Not, a mournful tear; as opp. to δάκρυ χαρᾶς.—εστώ, abs., 'come in,' find a place' there: cp. Plat. Παρασ. p. 270 ᾶ τὸ γὰρ ὑψηλῶν τοῦτο...ἐκεῖν ηπείρον πολεμίζει. We ought not to supply σε, as if the sense were, 'come into thy thoughts' (Plaedo p. 58 E οντε...με...Ελαλοι εισγεί). The ordinary κόφωδα was attended by wailing; but these obsequies, like those of the priests in Plat. Λέγ. 947 B, were to be χωρὶς θρήνων καὶ δυσμών. Cp. Μανοα's words in Σαμσόν Αγωνίστες (1708), 'Come, come; no time for lamentation now.'

1200 κ. αυτένατος: cp. 1074.—ετερ εί κ.τ.λ.: cp. 1158.

κεκοσ σ' ἐγώ κ.τ.λ., 'I will await thee with my curse'; i.e., 'my curse will be in store for thee;' attending on thee thenceforth. (Not merely, 'I will await thee in the nether world,' to punish thee when thou comest thither).—Cp. 1240 θεών ἄρα | μενει σ'. So Αντ. 1075 λοχώσαι...Ερώτες.—Αραίως, here, 'bringing a curse': cp. Ευρ. Ι. Τ. 778 η σοις ἄραλ δόμαιν γενήθομαι. (But in Ο.Τ. 1291, 'under a curse').—έστω, because the power of the Erinyes over a mortal did not end with his life: it was their part, δηματεύ, δορ' ἄν | γὰν ὑπέληθ' θανῶν β' οὐκ ἄγαν ἔλθεσαν. (Aesch. Εσθ. 340)—βαρός, as in Ο.Τ. 546 δοσμεν' ἕτε και βαρίων.

1203 The hiatus τι εστασ is supported by the mss. here, but appears as uncongenial to the poet's style as in Ph. 917, Ειδον...τι εστασ: Here, as there, τι μ' εστασ seems inadmissible. It could mean only, 'What hast thou said of me?'—and we can hardly justify this as meaning, 'hast thou said that, if I refuse, I shall be no true son.' The alternative is to insert δ': cp. Ο.Τ. 323 τέκνων, τι δ' ἠλθε; See Append. on Φ. 100.

1204 κ. ὠποτα δρατει ζωτίν, άτον. The reply passes over εγρασαι, and refers to εστασ: cp. 423, where πολ- λαοντι δοτων answers the earlier of two queries.—εί δι μη, άτον δρατει—γενού, 'become,' as if by adoption (ενστολήν).
1224 προσθοῦ Dindorf: προσθοῦ mss. 1225 ἐμοί] ἐμοί l., with s added above by a later hand. 1226 λάβῃ Elmsley: λάβῃ mss. 1228 πιθὸν Brunck: πείθον

1223 πατρῴων ὀρκίων, the oath imposed on thee by thy father.
1224 προσθοῦ, associate with thyself: cp. O. C. 404 n.

Δάμαρτα. This passage concerning Iolè and Hyllus (1126—1125) was rendered indispensable by the plot, if the poet was to avoid a contradiction which must otherwise have perplexed the spectators.

Iolè figured in legend as the wife of Hyllus. Their son, Kleidaios (called Kleidarnēς by Theopompos, fr. 30), was mentioned by Hesiod (schol. Ap. Rh. 1. 824), and was recorded in the pedigree of the Spartan kings, being the grandfather of Aristodemus (Her. 6. 52, 8. 121). Hyllus and Iolè had also a daughter, Eδολσθημη, known in Messenian story (Paus. 4. 2. 1).

But, in this play, Iolè is the paramour of Heracles, and indirectly the cause of his death. How, then, could Hyllus wed her? His own words (1223—1227) express what a Greek would feel. It was necessary, then, that the marriage should be imposed upon him by his dying father's inexorable command.

Cp. Apollodoros 2. 7. 7 § 13 ἐπειδὴ λάμενος Ἡλλ. τῇ ἱλαρ. ἄνδρῳ ἀληθεύετα γῆμαι: as if Hyllus were younger than Sophocles here imagines him. Ovid, Met. 9. 278, of Iolæ: Hercules iliam Imperii thalamoque animoque receptarat Hyllus. Acc. to Pherecydes, it was for Hyllus, not for himself, that Heracles had first asked the hand of Iolæ (schol. on n. 354).

1228 f. ἐλλάς... ἀντὶ σοῦ: cp. As. 444 οὐκ ἔν τις αὐτῷ ἐμαρτην ἄλλος ἀντὶ ἐμοὶ.—ὁμοι, prep. with dat., in the sense of 'near' (O. T. 1. 1007), a specially Attic use (Ph. 1218 Appendix).—ἀλβη, in this command, is clearly right: the mere wish, ἐλβη, would be unsuitable. Cp. 331 n.

1227 ἄλλα αὐτῶς, κ.τ.λ.: this third clause reiterates the sense of the first, προσθοῦ δάμαρτα: cp. 433 n.—τοῦτο... λέχος = τοῦτο κήδος, cogn. acc. to κηδεύον (‗contract this marriage‘): cp. Arist. Pol. 5. 7. 10 κηδεύων ὑπὸ θέλων.—Not, ‗cherish this bride,' as in Eur. Med. 888 κηδεύοντας is said of Medea ‘tending’ Iason's new wife.

1228 f. πιθοῦ, not πείθον: it is a
HE. Even so. This, in brief, is the charge that I give thee, my son. When I am dead, if thou wouldst show a pious remembrance of thine oath unto thy father, disobey me not, but take this woman to be thy wife. Let no other espouse her who hath lain at my side, but do thou, O my son, make that marriage-bond thine own. Consent: after loyalty in great matters, to rebel in less is to cancel the grace that had been won.

HV. Ah me, it is not well to be angry with a sick man: but who could bear to see him in such a mind?

HE. Thy words show no desire to do my bidding.

HV. What! When she alone shares the blame for my mother's death, and for thy present plight besides? Lives there the man who would make such a choice, unless he were maddened by avenging fiends?

Better were it, father, that I too should die, rather than live united to our woes!

peremptory summons: cp. 47o n.—ποστεύεται, as in 1251. These are perhaps the only clear examples of ποστεύω as = 'to obey,' though απεισεῖω as = 'απειθεῖω was frequent.—ἐμι, not μοι, because the pron., though it has no strong emphasis, implies, 'to me, your father,' A son's obedience should be complete.—συμκροτεῖ, dat. of respect: cp. Ph. 382 πρόμηχω, ὅτου ῥήμασαν: Eur. fr. 1551 χρήσας λειλεμεθε.——συχνά, obliterates, as if it had been traced in sand: cp. O. C. 600 n. 1830 τὸ μὲν νοσοῦται κ.τ.λ. Cr. 543 ὑμημαυτῷ μὲν οὐκ ἐπίστωμα | νοσοῦται κείμεν... τὸ δὲ ἀν ἐνοικεῖ τῇ ὀμοι τῆς ἡμείς τις ἢ γυνῆ | διανοι...—αὐτῇ, in a state of mind so deplorable as is argued by the bare suggestion of such a marriage. This is not an 'aside'; but the speaker's amazement precludes a direct reply.

1832 ὡς ἐγγείλων: cp. O. T. 625 ὡς οὖν ἔπεισον οὐδε πιστεύσων λέγεις: For the desiderative verb, see Ph. 1001 n. 1833 τὰς γὰρ ποθ', the ignignant exordium, is immediately followed by the relative clause concerning Iolæ, ἡ having a causal force,—as we might say, 'What! when she...' etc. Cp. n. on O. C. 263 καμοεῖ τοῦ ταύρ' ἔστιν; οἴνινε βαθρών

J. S. V.
ΣΟΦΟΚΛΕΟΥΣ

ΗΡ. ἀνὴρ ὁδ' ὡς ἐοικεν οὐ νεμεῖν ἐμοὶ
φθίνοντι μοίραν· ἀλλὰ τοι θεῶν ἀρὰ
μενεὶ σ' ἀποστῆσαι τοῖς ἐμοῖς λόγοις.

ΤΑ. οἶμοι, τάχ', ὡς ἐοικας, οὐ νοσεῖς φράσεις.
ΗΡ. σὺ γὰρ μ' ἀπ' εὐναπθέντος ἐκκυνεῖς κακοῦ.

ΤΑ. δείλατος, ὡς ἐς πολλὰ τάπορεψ ἔχω.
ΗΡ. οὐ γὰρ δικαιοί τοῦ φυτεύσαντος κλείεν.
ΤΑ. ἀλλ' ἐκδοδαχθώ δήτα δυσεθεῖν, πάτερ;
ΗΡ. οὔ δυσεθείσα, τούμον εἰ τέρψεις κέαρ.

ΤΑ. πράσσειν ἄνωγας οὖν με παιδίκως τάδε;
ΗΡ. ἤγογε· τούτων μάρτυρας καλῶ θεοῦ.
ΤΑ. τοιγάρ ποῦσο κοῦκ ἀπώσομαι, τὸ σὸν
θεοῦσι δεικνύς ἔργον· οὐ γὰρ ἂν ποτὲ
κακὸς φανεῖτο σοί γε πειστεύσας, πάτερ.

ΗΡ. καλῶς τελευτᾷ· κάπι τοίοῦτι τὴν χάρων


1240 ἀποστήσαντι L, with a written over the final i by the first hand.

1241 οἶμοι τ': οὐ μοι L.—τάχ' ὡς] In L a letter (perhaps a) has been erased after χ'.—φράσεις μεισ.: Axt conj. φανείς: Hermann, φανείν: Subkoff conj. οἶμοι, σαφῶς έοικας οὐ νοσεῖς φράσαι.

1250 ΗΡ. καλῶς τελευτᾷ· κάπι τοίοῦτι τὴν χάρων

1288 f. ὡς έοικεν, οὐ νεμεῖν, instead of οὐ νεμεῖν. The verb which ought to have been principal is attracted into the relative clause. Cpr. Her. 4. 5 ὡς θέλων λέγουν, πειτατοὶ ἀπάτων ἐθνέων εἶναι (instead of ἐστὶν) τὸ σφέτερον. Id. 6. 137 ὡς ἀπὸ Θεοῦ τῶν λέγουσιν, δικαίως ἐξελάσσαι (instead of ἐξῆλθασιν). Plut. Soph. 163 ἐπαινεῖται, οὐ ψιθυρίς τῆς σύνθεσις...γίγνεσθαι (instead of γίγνεσθαι) λόγος ἑαυτῆς. Id. Philod. 20 D τὸ δὲ γε μὲν, οὐ σάρκα, περὶ αὐτοῦ ἀναγκασθοῦντον εἶναι (instead of ἐστὶν) λέγειν [for εἴη can hardly depend on the word ἀνάγκη higher up]. Eur. I. T. 53 καθέναι (instead of καθίκε) after ὡς έοικέ. But Aesch. Pers. 188 τοῦτο στάτω τιν', ὡς ἑγὼ ὄδοκον ὄραν, [τεύχεις, is more complex, as the fusion is between (1) ἐδόκοι (στάτω) τεύχεις, and (2) ἐνέχου, ὡς ἑγὼ ὄδοκον ὄραν. In Latin, too, this natural laxity occurs: Cic. Offic. 1. 7 § 22 ut placet Stoicis, quae in terris gignantur ad usum hominum omnia creati (instead of creantur).

Paley would get rid of the irrelevance by making ὡς exclamatory ('how!'): but this is impossible. The text is clearly sound, though it has been much suspected (cr. n.).

νεμεῖν...μοίραν: μοίρα is the share of respect due to a person: cp. Plat. Crat. 398c μεγάλην μοίραν χαί τιμή έχει: and O. C. 277 Append. For νέμει, cp. 57 νέμει...όραν.

Θεοῦ ἄρα (like θεων Ερωτε, Ant. 1075),—the vengeance sent by the gods, in answer to the father's imprecation (1202).

In this objective sense, the Curse is itself the agent of retribution: cp. O. T. 418 δεικνύτων ἄρα: Aesch. Thes. 70 'Αρά τ', 'Ερωτε πατρός ἡ μεγασθενής: and the Eumenides call themselves ζωτες (Eum. 417). Sometimes, again, the 'Αρά is distinguished from the power which it calls into action: Ei. Ι. Πάντι 'Αρά, κεσματε τε θεων παϊάς Ερωτε. A transition from the latter idea to the former may be seen in O. C. 1375 f., where Oed. summons his own imprecations to be his ἐμμαχός.

1281 ὡς έοικεν (instead of ὡς έοικεν), as in El. 516: so Eur. Helen. 497 ὡς εξης...—φράσαις, wilt 'show', 'make it clear' (by acts, or words, or both). After such words—Hyllus means—some violent
HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

Hy. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

Hy. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

Hy. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

Hy. Dost command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

Hy. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

ἐὐνασθέντος L (the apostrophe after τι is from the first hand): ἀπευνασθέντος the other MSS., and Ald. 1246 ὑποθέτεια] ὑποθέτεια L, with a second η added above by a later hand. 1247 οὖν] δή K. 1249 τὸ σῶν...ἐργον] Dobree conj. τὸ σῶν...τοῦργον: Heimsoeth, σῶν δὲ...τοῦργον.—Deinmüller: In L the letters ὀν have been made from οῖα.—For θεοῖς δεικνύς Hense conj. θεοῖς διομένη.

outburst of madness may be expected. φόβεσθαι, 'to declare,' does not necessarily imply speech: Her. 4. 113 φωνήσει μὲν οὖν ὦ γαρ συνίεσαι ἄλλην, τῇ δὲ χείρι εφαρμ. Aesch. Ag. 1061 σοὶ δὲ αὐτῷ φωνὴ φόρτο καρδάνω χειρὶ. There is a shade of mournful irony in φόρτο (make it plain enough), which is lost in the conjecture φανεροί.—For the double -εις, cp. Ἀπ. 682 ὃν λέγεις δοξείς πέρι.

1242 ἀπ' ἐυνασθέντος...κακοῦ, lit., 'from a lulled plague,' i.e., from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when ἀπ' would be used like ἐκ (Theocr. 15. 106 ἀνασάτων ἀπὸ θνατὰς).—The v. L. ἀπευνασθέντος would be rather a gen. absolute. ἀπευνασθέντος does not occur.

1243 ἐστι πολλὰ, 'with regard to' them: cp. n. on 1211.

1244 κάλυψιν: i.e., as to the marriage. The question as to the pyre has been settled (1215).

1245 ἔστερθεν. He regards Iolè as virtually the offspring of both his parents (1233): it is not εὐσεβές for him to marry her. Heracles replies that the supreme duty is to do a father's pleasure (cp. 1177).

1247 πράσσειν...πανβίκως, to do these things 'with full justification,' i.e., as a duty imposed by a father's solemn command.—Others explain, 'command me absolutely': but πανβίκως could not mean παντελῶς: see on 611.—For the place of οὖν in the verse, cp. O. C. 1205, Ph. 121.

1248 ἱγγανέ, 'that I do'; cp. Al. 104, 1347, 1365.

1249 τοῦτον. He will marry Iolè. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—τὸ σῶν θεοῖς δεικνύς ἔργον: the ἔργον is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing thy deed to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolè is really your act.' Accordingly we have δεικνύς τὸ σῶν ἔργον, not δεικνύς τὸ ἔργον σῶν (δὲ). The text has been suspected (cr. n.) only because it has not been fully understood.

1252 καλῶς τελευτᾶσ, after threatening disobedience (1230 Ε.).—κατὰ τοῦτο: i.e., crown the promise with the deed. Cp. Al. 813 καὶ λόγῳ δεῖξι μένων.
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tαχείων, δ' παί, πρόσθες, ὡς πρὶν ἐμπεσεῖν σπαραγμόν ἢ τιν' οὔστρον ἐς πυράν μὲ θῆς. ἤγ' ἐγκονεῖτ', αἰρεσθε' παυλά τοι κακῶν αὐτή, τελευτ' τούδε τάνδρος ύστατή.

ΤΑ. ἀλλ' οὐδέν εἴργει σοὶ τελειωθ'σαι τάδε, ἑπεὶ κελεύεις καξαναγκάζεις, πάτερ.

ΗΡ. ἄγε νῦν, πρὶν τήν' ἀνακινῆσαι — νόσον, ὡς ψυχῇ σκληρᾷ, χάλυβος — λυθικόληπτον στόμιον παρέχου', — ἀνάπαυε βοή, ὡς ἐπίχαρτον — τελευτ' ἀεκούσιον ἐργον.

ΤΑ. αἰρεσ', ὁπαδώ, μεγάλην μὲν ἔμοι τοῦτων θέμενοι συγγνωμοσύνην,

1264 με θῆς most MSS., and Ald.: μεθῆσ (made by the first hand from μεθείσ) L.
1268 τελευτ' (not τελευτή). L.—τάνδρος L.
1280 σκληρά Weick. conj. λυθικόληπτον, παρέχου' L carries over the letters χου' to the next verse. The Aldine divides

τάχος γὰρ ἔργου καὶ ποδῶν ἐμ' ἐμπεσεὶ— ταχείων, adverbial: cp. O. C. 617 f.

πρὶν ἐκπεσνοῦν κ.τ.λ.: his fear is not so much of the pain, or of increased difficulty for his bearers, but rather of the illomened cries which would be wrung from him on the brink of death. See on 1260.

—σπαραγμόν (778)—οὔστρον: a similar combination occurs in Aesch. fr. 163 ἐκ ποδῶν ἄνω ἔμπυρον σπαραγμός εἰς ἄκρων κάρα, | κέντημα λύσης, σκορπίων βέλους λέγω.

1265 f. ἄγε is said to stand by the standers, rather than to Hyllus alone: cp. 811 οὗς, n.— ἐγκονεῖτ— cp. Ai. 811 χορῶμεν, ἐγκονεῖτ: id. 988 ἄθ' ἐγκόνει, σύγκαμο. The derivation of the verb is uncertain: the only part of it used by Homer is ἐγκονείωσα.—αἰρεσθε: this literal sense of the midd. ἀξόμα is much rarer than the figurative; see, however, El. 54, Π. 20. 247, Eur. Cycl. 473.

ἀντι, instead of τούτῳ: cp. O. C. 88 τοῦτῃ ὅλῃ ταῦθας (n.). He does not mean, 'this is the rest promised by the oracle' (1170): but merely,—'this is the true release for me.'—τελευτ'[...οὔστι], like ἐχθρον τέρμα (Eur. Andr. 1081), extremus finitis (Verg. G. C. 4. 116). He has no presentiment of immortality.

1267 f. ἀλλ': cp. 1179 n.—οὐδὲν εἴργει like οὐδὲν κωλύει. Cp. 344.—τε-

λευθωσαι: cp. O. C. 1080 τελειωσαι: but El. 1510 τελεσθή. Both forms were current in Attic prose—τελείους: he again disclaims responsibility: cp. 1247.

1268—1268 As Hyllus spoke the last two verses, he gave a sign to the bearers (964) to come forward and resume their places beside the litter. These five anaepastic lines are spoken by Heracles while that order is being obeyed. Then the words of Hyllus, αἰρεσ', ὁπαδώ (1264), mark that the procession is about to move.

1269 ποὺς νῦν or νῦν would be fitting here, but the former is better: it refers to the consent of Hyllus. The scholiast read νῦν (ἀγε Ὀν). πρὶν ἀνακινήσαι τήν' νόσον, 'before thou hast aroused this plague,' i.e., 'allowed it to arise,'—by delay. The attacks recur at intervals; and he wishes to reach the pyre speedily (1253). The meaning is not that vehement laments might bring on the path.

Other views are:—(1) ἀνακινήσαι is intran., 'be roused.' But this use is unexampled, and cannot safely be inferred from the intran. ὑποκειμένοι (Her. 5. 106, etc.), or ὑποκειμένοι as = παρακάτευθεν, παρα-

τάλης, delirare. (2) The subject to the inf. is νόσον, and the object is σο understood. But ἀνακινήσαι clearly refers to
quickly add the gracious deed, that thou mayest lay me on the pyre before any pain returns to rend or sting me. 
Come, make haste and lift me! This, in truth, is rest from troubles; this is the end, the last end, of Heracles!
Hy. Nothing, indeed, hinders the fulfilment of thy wish, since thy command constrains us, my father.
He. Come, then, ere thou arouse this plague, O my stubborn soul, give me a curb as of steel on lips set like stone to stone, and let no cry escape them; seeing that the deed which thou art to do, though done perforce, is yet worthy of thy joy!
Hy. Lift him, followers! And grant me full forgiveness for this;

thus, παρέχωσι'. Musgrave conj. πρεόχοι: Wecklein writes πρόσω: Blaydes, δάκτου'.

1268 τελέων' Billerbeck: τελέως mss., which may have arisen, Hermann suggests, from a reading τελέωνει εκώσιν. 1266 αλερτ' mss.: χαλερ' Nauck (giving 1264—1269 to Heracles).
1265 L has συγγραμμοσύνη, with a second γ added above the line by the first hand: not συγγραμμοσύνη, with ν above the first γ, as has been reported.

rousing the pain, not to troubling the mind: cp. 974 μὴ κυνήγῃς...δόνων: 979 κάκωνθείς...φόδον.

ὁ ψυχὴς σκληρός: this phrase has a bad sense in Αι. 1361; just as the epithet κρατερόφερων, given to Heracles in Π. 14. 334, is applied in Ηes. Ορ. 147 to the χάλκευον γένος.—Cp. Οδ. 20. 18 τέτλαθι δὲ κραδία; Aristophanes parodies such passages. Αθ. 483 Η. προβαίνει νῦν, ὃ μηδέν...δέν καίρια καρδία: as Voltaire said of like apostrophes in Corneille, ‘nous ne sommes plus dans un temps où l'on parole à son bras et à son âme.'

χαλύβος λιθοκόλλητον στόμων. This has been explained:—(1) 'A curb of steel, set with sharp stones'—to make it more severe. (2) 'A curb of steel, ornamented with costly stones.' (3) 'A steel clamp for binding stones together.' See Appendix.

I take the words in a way different from any of these. χαλύβος στόμων, the 'curb of steel,' is, as all agree, the strong self-restraint which is to keep the lips closed. Then λιθοκόλλητον introduces a new image. The lips, thus firmly closed, are set as stone to stone in masonry. Thus the whole phrase means 'A curb of steel, to keep the lips set as stone to stone.' The use of λιθοκόλλητον to describe the effect of the 'curb' has been assisted by the suggestion, in στόμων, of στόμα.

ἀνάκαταν βοής. Pythagoras said that a dying man,—like one who is putting out to sea,—should avoid words of ill omen:—κατά τὸν δοταν καρδίν παρήγγελε μὴ βλασφημείν, δὲλ' ὀφείλε τοῦ τεταβαγοσιολοφώσθαι μετ' εὐφημίασ (Iamblich. Πτυχ. § 257).—ἐς with τελέων (fut. part.), marking the intention (cp. 160): ἐπιχαρτον, predicative: ('as being about to do a compulsory deed with a feeling of joy.') The end has been imposed by fate; but it brings victory over pain.

1264—1276 The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at ν. 1275 (χορὸς γράφεται δὴλοι), and from the schol. there (χορὸς τίτητ δήλοι), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give νν. 1264—1278 wholly to Hyllus; and they seem right.—See Appendix.

1264 ἀραβός, 'attendants,' 'followers,'—the men who have come with him from Eubea (964). In Αντ. 1108 Creon addresses his servants as ἄραβαις.

—μηδέλθη μὴν υἱός κ.τ.λ.: the meaning is, 'Pardon me for helping my father to destroy himself; and note that the real cruelty here is that of Zeus, who allows his son to perish thus.'

συγγραμμοσύνη (=συγγραμμών) a word found only here; cp. Αντ. 151 θεσθαι
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μεγάλην δὲ θεῶν ἀγνωσιμόνην
eidótes ἔργων τῶν πρασισμενῶν,
οἱ φύσαντες καὶ κληζόμενοι
πατέρες τοιαύτ’ ἔφοροσι πάθη.

— τὰ μὲν οὖν μέλλοντ’ οὐδεὶς ἔφορα, τὰ δὲ νῦν ἐστῶτ’ οίκτρα μὲν ἡμῖν, αἰσχρὰ δ’ ἐκεῖνοις,
χαλέπωτα τά’ οὖν ἀνδρῶν πάντων
tῷ τῆδε ἄτην ὑπέχοιτι.

κ. τ. λ: λειποὺ μοῦ δὲ σὺ, παρθέν’, ἔν’ οἴκων,
μεγάλους μὲν ἰδοῦσα νέους θανάτους,
pολλὰ δὲ πῆματα καὶ καυσοπάθη,
kοῦδέν τούτων ὑ τι μὴ Ζεὺς.


κληζόμενοι.—eidótes θεῶν μεγ. ἀγνωσιμόνην ἔργων κ. τ. λ., ‘recognising the great harshness of the gods in the deeds,’ etc.: for the double gen., cp. Andoc. or. 3 § 33 τῷ … ἀφάλειαν ἡμῶν τῆς ἐπαναφορᾶς. For ἀγνωσίαν, prop. ‘want of considerateness,’ cp. Dem. or. 18 § 252 παραχθὲν μὲν ἄν τις θεὸς τὴν ἀγνωσίαν αὐτοῦ καὶ τὴν μακαρίαν (‘unfairness and malevolence’): id. 307 τῇ τῇ τύχῃ ἀγνωσίαν, its ‘cruelty.’ The like-sounding words end two successive verses, as παρθένα and συνίστασαι in Ph. 121 f.

For Nauck’s reading of this passage, see Appendix.

1268 κληζόμενοι is more than καλοῦμενοι: it implies invocation and praise: cp. 655.—ἐφορῶν, i.e., look calmly down upon them; just as in EIII 825 ταύτ’ ἐφο- ρῶντες κρήσατον Ἐκλείπου: cp. Aesch. Ag. 1970 (Cassandra complains of Apollo) ἐποτεύσασιν. … καταγελαμένη.

1270—1274 τὰ μὲν οὖν μέλλοντ’
k. t. l.: Hyllus means:—‘No one, indeed, commands a view (ἐφορᾷ) of the future (and so it is possible that Zeus may yet make some amend); but, as to the present situation, it is miserable for us, shameful for Zeus (ἐκεῖνος), and supremely cruel for the victim.’

The words τὰ μὲν οὖν μέλλοντ’ οὖν ἑφορᾷ unconsciously foreshadow the apotheosis of Heracles. This is the only hint of it in the play. χαλέπωτα δ’ οὖν. Here δ’ οὖν marks the return to the foremost subject of his thoughts. ‘Be the pity or the shame what it may, there can be no doubt who suffers most.’ Cp. Ant. 688 n.

1275—1278 These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With παρθένοι, compare ὁ παρθένοι in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave
but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house; ye who have lately seen a dread death, with sorrows manifold and strange: and in all this there is nought but Zeus.

(as a v. l.), and T: ἄτροπος L, with the other mss. 1275—1278 Hartung, F. Ritter and others reject these vv. 1276 μεγάλον] Subkoff writes μελέως. —ἵδουα made from ἵππος in L.—ροῦς πανταῦς forms a separate v. in L. 1277 καὶ added by Bentley.—καινοσταθῆ A (γη written above), with most mss., and Ald.: καινοσταγῇ L (with θ above γ), K, Harl. Wecklein writes καινοσταθῆ.

the son of Heracles, at this solemn moment, to sum up the lesson of his father’s fate.

If the verses are given to the leader of the Chorus, then παρθένων will be taken in a collective sense, as referring to the other choreutae; cp. 821 ὁ παιδε. Prof. Campbell understands a reference to the maidens of the household (2o5); but this seems less natural. In either case, the singular number would be unusual.

Another view is that παρθένων means Iole. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

1276 ἄτροτος (see cr. n.) is clearly right. ἔτι is often thus used with the gen., of position: Plat. Charm. 163 έτι οἰκηματος καθημένως: Thuc. 4. 118 μένειν ἔτι τῆς αὐτών.—The Vulg. ἄτροπος has appeared in three ways, each of which appears untenable:—(1) ‘Do not stay behind,—leaving the house,’ i.e., ‘leave it.’ (2) ‘Do not fall from the house,’—i.e., ‘stay there.’ (3) With παρθένων: ‘O maiden from the house, do not stay behind.’

1276 f. πανταῦς, Deianeira’s violent death (for the plur., cp. O. T. 497 n.). The bold use of μεγάλον is softened by the poetical plur., which brings out the notion of a ‘great’ or ‘awful’ calamity. μέγας is often nearly equivalent to δεμός, as in μέγα τι παθεῖ (Xen. An. 5. 8. 17), etc. τίματα...καινοσταθῆ, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. Theb. 363 has καινοτήμων as=‘new to woe.’ (For the bad sense of καινος, cp. 867, 873.) The second part of the compound is akin in sense to τίμα: cp. 756 n.—The v. l. καινοσταγῇ was a prosaic conjecture, suggested by such words as νεοσταγῇs.

1278 With Ζεὺς the schol. supplies ἄτροτον: but it seems truer to supply ἐστίν. ‘There is nothing in all this that is not Zeus’: i.e., he is manifested in each and all of these events.
APPENDIX.

11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheloüs appears as a man-headed bull, see Barclay Head, Hist. Numorum, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laüs (Δάος) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C.: Percy Gardner, Types of Greek Coins, pl. i. no. 10.

With regard to the third shape assumed by Acheloüs,—ἀνδρείῳ κότει βούτρεφος,—two views are possible. (1) According to the first and simplest view, which I adopt in the commentary, κότει means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view, κότει would have a narrower sense, denoting the human trunk without the lower extremities (τὸ ἀν’ ἀνθέκαν μέχρι αἰδοίων κύτος, Arist. Hist. An. 1. 8, p. 491 a 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard’s Etruskische Spiegel (v. pl. 66). It shows a figure with a head half-human, half-bovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheloüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (Auserl. Vase n., II. 115),—that to which Mr Ruskin refers in Stones of Venice, Vol. i. Appendix 21. Here Acheloüs has a human head (though with a bull’s horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. ‘An artist,’ as Mr Murray observes, ‘was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.’ For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should
be made the second, not the third; it should be identified with the δράκων, not with the ἄνδρει τόκετι βοῦπρως. The connected series would then be: (1) man-headed bull: (2) human trunk, with half-bovine head, and serpentine ending: (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the Odyssey in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βοῦπρως (Strabo), and τύπῳ βούκρανος (Mss. of Soph.), these points may be noted. (i) κύτει is in the best MSS. of Strabo, though four others have τύπῳ,—one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.; see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βούκρανος as a v.l. in Strabo’s text; though, acc. to C. H. Tschucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βούκρανος is in one ms. of Strabo, viz., cod. Mosq. 205, with βοῦπρως written over it. (3) κύτει βοῦπρως, as the best attested reading in Strabo, thus rests on older authority than can be proved for τύπῳ βούκρανος. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βοῦπρως or βούκρανος could mean, ‘with bovine head’; cp. Empedocles 314 f., where βοογενή ἄνδρει βοῦκρανα are opposed to ἄνδροφυ βούκρανα. But βοῦπρως is much fitter than βούκρανος to express what seems to be the true sense, ‘with bovine front.’

29 f. νῦν γὰρ εἰσάγει καὶ νῦν ἀπωθεὶ διαδεδεμένη πόνον.

A modified form of the interpretation given in the commentary is one which governs πόνον, not only by the finite verbs, but also by διαδεδεμένη. ‘Night brings trouble to my heart, and night rids me of trouble only by inheriting a fresh burden.’ (Preror.) The objection to this view is, I think, the shifting senses which it requires in πόνον. The phrases εἰσάγει πόνον, ἀπωθεῖ πόνον, refer to the coming and going of some particular trouble. One care follows another. But διαδεδεμένη πόνον could not strictly mean, ‘having inherited a fresh burden.’ The proper sense of the words would be, ‘having succeeded to trouble’; i.e., having received it from the preceding night. Thus, as construed with διαδεδεμένη, πόνον must have a collective sense, denoting that series of troubles which the second night continues.

Other interpretations which claim notice are the following. (i) Linwood: ‘Nox ubi adventit, mihi sollicitudinem adducit, eademque vicissim [διαδεδεμένη] ubi abit, curam levat.’ That is, only one night is meant: ‘Night (at its coming) brings trouble, and (when it departs) in turn banishes trouble.’ It is enough to observe that διαδεδεμένη then means no more than αὕτη: this blot is disguised by vicissim. (2) Wecklein: ‘The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.’ But the meaning cannot be that
she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night brings Heracles home, and (the same) night drives him out again, having succeeded to toil' (i.e., taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 ff., τούτων αἰῶν εἰς δόμους τε κακὸν δόμων κ.τ.λ., is over. εἰσάγει and ἀποθεῖ must then, on Wunder's view, be historic; whereas the context shows that, like τρέφω (28), they are ordinary present tenses. The sense ascribed to ἀποθεῖ is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words ὁ δὲνας αὐτοῦ in v. 42 refer directly to the δέλτος (as being the cause of her anxiety), and that therefore further mention of the δέλτος in 46—48 is superfluous. He further objects that Deianira ought not to speak as if her alarm arose merely from the length of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the δέλτος, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

56 f. μάλιστα δ' ὁντερ εἰκός Ὕλλον, εἶ πατρὸς | νέμοι τιν' ὄραν τοῦ καλῶς πράσσειν δοκεῖν. The difficulty felt as to the words τοῦ καλῶς πράσσειν δοκεῖν has prompted various conjectures. Reiske suggested οἷς καλῶς instead of τοῦ καλῶς. Erfurdt, οὐ καλῶς πράσσειν δοκῶν. Heath, νέμειν τιν' ὄραν τοῦ καλῶς πράσσειν δοκεῖ: and so Wecklein (Ars Soph. ep. p. 36), only with δοκοῖ.

Other critics have proposed still bolder remedies; as Faehse, οὐ καλῶς πράσσειν δοκεῖν: Meineke, τοῦ καλῶς πράσσειν, μολέω (depending on εἰκός): Nauck, τοῦ καλῶς πεπραγέναι: Dindorf, τόν ὑποστήναι πόνον.

76 ἔλειπε. This imperfect has been explained as implying that the operation of the act continues; i.e., Deianira still has the tablet. Cp. II. 2. 106 f. ἅτρευς δὲ θνήσκον έλιπεν (the sceptre) τολμάρον Θεότητι ἀντάρ ἀντε Θεότητι Αγαμέμνονι λείπει φορήναι. Here λείπει, as distinguished from ἔλιπεν, has been said to imply that Agamemnon still wields the sceptre. So, again, in Od. 11. 174, εἰπε δὲ μοι πατρὸς τε καὶ νέοις, δν κατέλειπον, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in Od. 11. 86 τήν ζωήν κατέλειπον refers to the dead Anticleia. And no theory of this kind applies to II. 22. 226 θ ὁ ἅρα τοῦ μὲν ἔλειπε, κικήσατο δ' ἐκτορα διον, where the imperf. differs from the aor. only as meaning, 'proceeded to leave.' The fact seems to be that metrical
convenience had much to do with the epic usage of ἀλεπον, and that, so far as the epic poet consciously distinguished it from ἀλευον in the examples just quoted, the distinction was simply that the imperf. pictured the process of leaving. The Attic poets modelled their usage of ἀλεπον on the epic,—profiting by the metrical convenience, and feeling that they had good warrant: so Aesch. Ag. 607 οἰαντερ ὁν ἀλευε: and more strikingly, Eur. Andr. 1205 ἐδ ἐφώ, ἀλευες ἐν δόμοις μ' ἐφημον.

Brugmann (see my note in the appendix to the Electra, p. 213) holds that the imperf. was the old Indogermanic tense of narration, and only gradually gave way to the aor. Cp. Plat. Phaed. 57 η ἐελεύτα: 59 η ἔκεκα και ἐκέλευ: 60 η κατελαμβάνομεν.

For analogous uses of the imperf. in epic narrative, cp. II. 1. 465 f. (μιστυλλον co-ordinate with ὀμνησα): ib. 437 ff. (βαίνον with βη): 2. 43 ff. (βαλλετο with βάλλετο): 7. 303 ff. (δωκε with διδου): 23. 653 ff. (θηκεν with ἔτιθει). All these imperfects can be explained as meaning, ‘proceeded to’ do the act, ‘next,’ did it.


Wecklein, in his edition, keeps εἰς τὸν ὄστερον, but changes τὸν λαυτὸν ηδὴ to χρόνον τὸν ἔθεν. Nauck would reduce the two verses to one, thus: η τοῦ ανατλάς βιοτον εὐαίων ἔχειν. Paley proposes to omit v. 80, and to read, η λαυτὸν ηδὴ βιοτον εὐαίων ἔχειν.

83—85 Bentley was the first to reject v. 84, as most editors now do. Nauck thinks that verses 84, 85 represent one original verse, which was κεῖνον βλον σώστατο, ἔξολωλαμεν. The last word became ἐξολωλότος, and this generated two conjectures. (1) One conjecture assumed that the words κεῖνον βλον σώστατος were spurious, and changed them to ἔπεμομεν σοι πάτρος. (2) The other conjecture assumed that ἐξολωλότος was spurious, and changed it to ἔι οἰκόμεσθ᾽ άμα.

Canter held that the genuine text was what I believe to have been the original form of the interpolation; viz., και (instead of η) πλημομεν σοι πάτρος ἐξολωλότος, placed after v. 85.

116 f. The reading of the mss., οὐδε τὸν Καθρελαντρεφε το δ’ αύξει βιοτον πολύτονον ὄστερ πέλαγος | Κρήσιον, has been variously explained. (1) Hermann’s earlier version was:—‘ita quasi Creticus guidam pontus Herculem habet, augetque eis labores’: i.e., he made βιοτον πολύτονον an acc. governed by αύξει. Afterwards, recognising πολύτονον as a nominative, he rendered:—‘ita quasi Creticus guidam vitae laborum pontus Herculem tenet augetque, salicet laboribus: h. c. τὸν Ἡρακλεα τὸ μὲν πολύτονον πέλαγος τρέφει, τὸ δὲ αύξει.’ This is not clear: but auget laboribus ought to mean, ‘magnifies (glorifies) by labours.’ And τρέφει is rendered by tenet, ‘holds in its midst,’ ‘surrounds.’ Similarly Prof. Campbell renders, ‘surrounds and also magnifies.’ (2) Paley thinks that βιοτον πολύτονον is acc., and that τὸ (in τὸ δ’ αύξει) belongs to that acc., and has been separated from it by ‘hyper-
thesis.' He understands:—'a sea of troubles attends upon (τρέφει) Heracles, and increases the trouble of his life.' But such 'hyperthesis' of the art. is impossible: το, placed as it is here, can be only a pronoun. (3) Linwood took κύματα as subject to τρέφει, and αὔξει (impossibly) as = augetur: 'thus many waves attend upon Heracles, and it (το δε),—the troublous sea of his life,—is increased.' (4) Shilleto (ap. Pretor) proposed to read βιοτον instead of βιότον, and to explain thus:—'there is the likeness of a Cretan sea (ὡσπερ πέλαγος Κρήτησ) in one quarter (the implied το μέν) surging round the son of Cadmus; while in another (το δ) it swells the many perils of his life.' (5) Blaydes reads τρέφει τε καθεμ: 'so in like manner a troublesome Cretan sea, as it were, of life sustains and strengthens the hero of Thebes.'

144—146
to γαρ νεαζον εν τοιοιο de βοσκεται
χωρωσιν αυτου, καλ νυν ου θαλπος θεου,
ουδε όμβρος, ουδε πνευματων ουδεν κλονει.
The conjectures in v. 145 have been of two classes. (1) Those which alter χωρωσιν αυτου only. Such are those of Reiske, χωροσ εκατων: and Hermann, χωρος, ιν αυτου, sc. ἀντι, ubi sui iuris est. (2) Those which alter more. M. Schmidt, χωροσιν, ου και νυν. Wunder, χωροις, ιν αυτο καιον. Wecklein, χωροις, ιν αυτο καιον. Arndt, χωροις, ιν αυτου ουκ αδηνου (Mekler, αδηνου). Musgrave (inter alia), χωροις, ιν ου ψυχη νυν. Blaydes, χωροις, ιν ου ψυχη νυν.

166—168
tov η θανεν χρειη σφε τωδε το τρονη,
η τουθυ υπεκδραμοντα του τρονου τελος
το λοιπον ητη ην αλμηντω βω.

Dobree, who suspected these three verses, objected to the second and third on the ground that Deianeira is here explaining why she fears the worst; it is inappropriate, therefore, that she should refer to the possibility of a happy issue. (In utramque partem interpretatur, et recte quidem, Deianira 76—81. Sed hic, ubi omnia pessima ominatur, inepta sunt ista 167—8.' Adv. ii. p. 39.) But her anxiety arises from the fact that the period of fifteen months has expired. If Heracles had prospered, she might have expected good news ere now. She mentions both interpretations of the oracle, because they are alternative. If it has not been fulfilled in the good sense, then it must have been fulfilled in the other.

Nauck argues that her anxiety has no sufficient cause, if the oracle left her this hope; but the point is that she now doubts whether it is possible to cherish that hope any longer.

Now let us suppose that the three verses, 166—168, have been omitted, as Dobree, Nauck, and Wecklein wish. The sentence then ends with verse 165. And the question arises how vv. 164, 165 are to be construed:—

χρόνον προτάξας, ως τρίμηνον ἄνικα
χωρας ἀπετεί σκάνασσος βεβώς.

Wecklein would render:—'having prescribed the time, (namely) when he should have been absent about (ως) three months,' etc. The alter-
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native would be a harsh one, viz. to take ὡς as ὅτι, and to suppose an ellipse of δέος γίγνεσθαι ταῦτα or the like. In any case, if the sentence ended with v. 165, Deianeira would represent Heracles as having said simply,—'If I do not return at the end of fifteen months, consider me dead, and divide my property.' What he actually said, according to the traditional text, was: 'If I do not return at the end of fifteen months, consider me dead, and divide my property; for, at the end of that period, I shall either die, or enter on a peaceful life.' Heracles himself says (1171) that he had expected the oracle to be fulfilled in the better sense,—καθόκουν πράξειν καλῶς. And Deianeira has already said that the oracle which he communicated to her spoke of these alternatives (79—81). Here, then, where she is giving the Chorus a full account of the situation, it is indispensable that she should refer to both possibilities. The genuineness of verses 166—168 appears not merely from the grammatical context, but from considerations of dramatic fitness.

It may be added that the words in 169, τοιαύτη 'ἐφραξε κ.τ.λ., would be misleading, if vv. 166—168 did not precede them. Dobree's remark, that the choral ode which begins at v. 821 shows no knowledge of 166—168, is unwarranted. The phrase in which the Chorus there refers to the purport of the oracle, ἀναδόξαν τελεῖν τῶνων (825), suits both the brighter and the darker sense of 'rest from labour.'

196 f. τὸ γὰρ ποθοῦν ἐκαστὸς ἐκμαθεῖν θέλων οὐκ ἂν μεθεῖτο, πρὶν καθ ἡδονὴν κλείειν.

The scholar's comment is simply, τὸ γὰρ ποθοῦν τὸ ποθούμενον. He understood, then, 'Each man wishing to learn what is desired by him.' This interpretation has often been accepted by modern critics. Wunder refers to O. C. 1220, arguing that if there τοῦ θέλοντος means τοῦ θεληματος, so here τὸ ποθοῦν could mean τὸ πόθημα, =τὸ ποθούμενον. In O. C. 1220 Reiske's emendation, τοῦ δεόντος, is clearly right. Even, however, if τοῦ θελοντος were sound, it would be irrelevant. τὸ θέλων, like τὸ βουλόμενον (Thuc. i. 90), would mean properly, 'that within which one wishes,'—the feeling, not the object, of wish. It would not help to show that τὸ ποθοῦν, the feeling of desire, could stand for τὸ ποθούμενον, the object. Sentences might be framed in which the difference between τὸ ποθοῦν and τὸ ποθούμενον would not affect the general meaning: e.g., τὸ ποθοῦν αὐτῶν καλὸν ἐστίν. But here, where the words ἐκμαθεῖν θέλων express the feeling of desire, and point distinctly to its object, τὸ ποθοῦν could not replace τὸ ποθούμενον.

Two other explanations of the vulgate may be noticed. (1) Hermann rendered 196 thus: 'quod plenum est desiderii (populum intelligit) uno quoque rem cognosere cupiente.' That is, τὸ ποθοῦν = 'the inquisitive crowd,' and ἐκαστὸς ἐκμαθεῖν θέλων stands in partitive apposition. Linwood's view is similar. Shilleto, too, explained τὸ ποθοῦν as = αἱ ποθούμενες. This furnishes a simple solution of the grammatical difficulties. But it is hardly conceivable that Sophocles should have used the abstract τὸ ποθοῦν in the sense of ὁ ποθὸς λεὼς.

(2) Mr Blaydes suggests that τὸ ποθοῦν may be taken as an accusative, governed by μεθεῖτο: 'for each person, wishing to learn, refuses το
part with his desire (to learn).’ But μεθείτο would require the genitive, τοῦ ποθόνους. We might, indeed, conjecture μεθείη. There can, however, be little doubt that with οὐκ ἂν μεθείτο we must understand αὐτὸν (i.e., τοῦ Λίχα): the whole context shows this.

Emendations of v. 196 have been numerous. That of E. Thomas, τὰ γὰρ ποθεῖν, has been noted in the commentary. The others fall under two classes.

I. Those which retain some part of ποθῶ. (1) Wecklein reads, δὲ γὰρ ποθῶν ἑκαστὸς ἐκμαθεὶς κυρεί, ascribing it to Subkoff. Then οὐκ ἂν μεθείτο will govern a neuter αὐτοῦ understood. (2) Wecklein in Ars Soph. em. p. 26: δὲ γὰρ ποθῶν ἦν πᾶς τις ἐκμαθεὶς θέλων. (3) O. Hense: τὰ γὰρ ποθοῦμεν ὅστις ἐκμαθείς θέλει.

A possibility, which I have not seen mentioned, is δὲ γὰρ ποθοῦντο ἑκαστὸς ἐκμαθεὶς θέλων. Instead of θέλοντες...μεθείτο, the singular might have come in under the influence of ἑκαστὸς. Another possibility would be, δὲ γὰρ ποθῶν...θέλων.


322 f. οὖ τάρα τῷ γε πρόσθεν οὐδὲν εἰς ἵναν χρόνῳ διήγει γλώσσαν.

The traditional reading in 323, διωλον, has been explained as follows. (1) Passow: linguam in ore movere: whence Liddell and Scott, ‘set her tongue in motion.’ So Linwood, and Pretor. (2) Neue and Ellendt: ‘will bring out’ the tongue, from between the lips. So Campbell, though doubtfully. (3) Blaydes: ‘will continue to carry the same tongue as hitherto.’ (4) Hermann: ‘will not be different as to speech, but true to her previous behaviour.’

The scholiast has: ἐναν αἰδομαίνη σε φθέγξεται, κατ’ οὐδὲν ὄρα εἰς ἵναν τῷ πρόσθεν χρόνῳ προκομισθείν < ἄν > αὐτῆς τὴν γλώσσαν ἃν γὰρ πρὸ τοῦ χρόνου ἐσώπα. His text in v. 322, then, was the same as ours; but we cannot be sure whether, in v. 323, it was διωλοει or διήγοει that he paraphrased by προκομισθείν.

The following conjectures may be mentioned. (1) Paley, διωλεῖ. (2) D. S. Margoliouth: οὐ τάρα τῷ γε πρόσθεν οὐδὲν ἵναν χρόνῳ διώρισαί· γλώσσαν ἦτος οὐδαμά | προφητεύειν κ.τ.λ. The ἰδίον is ingenious; but διώρισαι is an impossible word in this context. (3) Hense supposes that v. 322 is mainly an interpolation. He would fuse verses 322 and 323 into one, by reading οὐ τάρα ἀνοίξει γλώσσαν κ.τ.λ. (4) Nauck would do likewise: he suggests ποῦ γὰρ διήσει (or οὐ τάρα λύσει) γλώσσαν.

419 ἦν τῷ ἀγνολας ὀρας. In Schneidewin’s conjecture, ἦς σὺ γ’ ἀγνοεὶς γονᾶς, the σὺ γ’ comes awkwardly after οὖκουν σὺ ταύτην. Nor is γονᾶς very near to ὀρας: though it might be suggested that γονᾶς was first corrupted to στοράν (through the transcriber’s eye wandering to στοράν in 420), and then from στοράν to ὀρας. Still less satisfactory is Reiske’s ἦν ὑπ’ ἀγνοίᾳ στέγεις, or Meineke’s ἦν σὺ γ’ ἀγνοεῖν λέγει.
476 ὁ δεινὸς ἔμφος. Those who understand these words to mean merely, ‘very’ (or ‘most’) ‘potent love,’ can appeal to a number of passages in which the article has been similarly regarded as merely strengthening an adjective,—usually δεινός. But these passages do not seem to establish the supposed usage. In all of them the article can be explained as referring to something previously mentioned or implied.

The examples may be divided into two classes. I. Those in which such a reference is manifest. 1. Ai. 1226 τὰ δεινὰ ῥήματα, ‘those terrible words.’ 2. O. C. 1392 τὸ δεινὸν μίσος, ‘that terrible hatred.’ 3. Eur. I. T. 924 τὰ δεινὰ δ’ ἔργα πῶς ἔτης μητρὸς πέρι; ‘those terrible deeds.’

II. Examples in which such a reference is less obvious, yet may naturally be supposed. 1. Ai. 312 ἐπειτ’ ἐμοὶ τὰ δειν’ ἐπηγείλησο’ ἔπη, ‘those dread threats (which haunt my memory)’; cp. Ant. 408 πρὸς σοῦ τὰ δεῖν’ ἐκεῖν’ ἐπηγειλημένου. 2. Ai. 650 καγὼ γὰρ, δς τὰ δεῖν’ ἐκαρτέρουν τὸτε, ‘who was so wondrously firm then.’ 3. Eur. Ph. 180 ποῦ δ’, δς τὰ δεινά τῆς ἐφυβριξίζει πόλει | Καπάνεις; ‘those dread vaunts’ (of which we have heard).

4. I. T. 1366 δὲν τὰ δεινὰ πλήμματ’ ἡν γενειάδων,—‘those dread blows,’—which the speaker had experienced. 5. Or. 1554 τὰ δεινὰ καὶ δροστήμα | δυσοίων λέοντον, ‘the dread and forceful deeds.’ 6. Ar. Ran. 796 ἐνταῦθα δὴ τὰ δεινὰ κυνηγήσει, ‘that terrible strife’—already indicated.

In the following examples the adjective is not δεινός. The first two of them belong to class I., and the third and fourth to class II. 1. Ai. 1107 τὰ σέιμ’ ἔπη, ‘thy proud words.’ 2. Ar. Ran. 882 νῦν γὰρ ἅγιον σοφίας ὁ μέγας χωρεῖ, ‘that great contest’—already mentioned. 3. Aesch. Th. 283 αὐτὴν ἐνδιέβαλεν τὸν μέγαν τρόπον, ‘to match the attack of the foe on this great scale’ (Verrall)—referring to the previous description of the Argive warriors. 4. El. 167 τὸν ἀνήνυτον | οἷον ἔχονα κακῶν, ‘that endless doom of mine’—indicated in the previous words.

511 παλίντονα. This epithet is given to the bow, not only when strung and bent (II. 8. 266, 15. 443), but also when unstrung (II. 10. 459, Od. 21. 11 and 59: Hom. hymn. 27. 16). Herodotus describes the ‘Ἀράβες’ of Xerxes as armed with τὸξα παλίντονα μακρὰ (7. 69). Thus it appears that the epithet referred to the form of the bow, and not to its being ‘drawn back’ in shooting, nor to its ‘springing back’ after the shot.

Stein, on the passage of Herodotus just noticed, holds that the παλίντονα τοξα there mentioned had a double curve in the direction contrary to that in which the archer bends the bow when shooting, —. Thus the πᾶλω in the compound,—‘back’—would mean, ‘against the direction in which the archer bends the bow’; and this seems to be what the schol. on II. 8. 266, explaining παλίντονα, means by εἰς τοῦπίσω τευκύμενα. The effect of such a curvature would be, of course, a great increase in the propelling force of the bow. Another form of the παλίντονα τοξων had a single outward curve, ω. (See Rich, s. v. arcus.)

The ordinary Greek bow, as described in II. 4. 105—126, consisted of two horns, joined in the middle by a straight handle (πῆχυς, II. 11. 375). Such a bow would be properly called παλίντονων when the ends of the horns curve outward.
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Schneidewin and others illustrate παλίντονα by quoting Attius 545 (Ribbeck) reciproca tendens nervo equino concita | tela. But there reciproca tela are the arrows which, after having been drawn towards the archer, dart back when released from his hand.

520 ἀμφιπλεκτοι κλίμακες. Professor Ridgeway sends the following note:—'There is no doubt that there was a wrestling trick called κλίμαξ (Hesych. s.v. κλίμακες: Pollux 3. 155 καὶ πλαγιάζειν δὲ καὶ κλιμακίζειν παλαισμάτων ἀνόματα): no ancient writer, however, explains its nature. Hermann cites the passage from Ovid (Met. 9. 50—54) where Heracles shakes off the embrace of Acheleous (who is represented not as a bull but as a horned man) and then with a vigorous push of his hand protinus avertit tergoque onerosus inhaesit. Taken in conjunction with this, I am convinced that the famous group of "The

Wrestlers" (La Lotta) in the Tribuna at Florence gives the true explanation not only of the term κλίμακες but also of the epithet

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ἀμφίπλεκτοι hitherto unexplained. A glance at the illustration will show that Hermann's idea was right. One wrestler has just succeeded in turning aside his opponent (protinus avertit) with a vigorous thrust of the hand and is now in the very act of mounting on his back (tergoque onerosus inhæsit) in order to lay him prostrate in the dust. As a part of the trick the left leg of the victor is interlocked with the left leg of his rival, the foot of the latter in turn pressing down that of his adversary. We have now a full explanation of the epithet ἀμφίπλεκτοι.

526 ἕγω δὲ μάτηρ μὲν οὐ φράξω. The schol. has:—ἕγω δὲ μάτηρ μὲν ἕγω φησίν ἑνδιαθέτως ωσιὶ μάτηρ λέγω. ἕγω παρείσα τὰ πολλὰ τὰ τέλη λέγω τῶν πραγμάτων: 'I speak (she says parenthetically) as a mother. Omitting the details, I relate the end of the affair.'

The second of these sentences has plausibly been regarded as distinct in origin from the first, and as a paraphrase of a reading different from that of the traditional text. That reading, it is said, must have contained some word or phrase which the scholiast could represent by τὰ τέλη λέγω τῶν πραγμάτων. The inference is not, in my opinion, by any means a certain one. When we remember how strained, or even absurd, the interpretations found in scholia sometimes are, it seems rash to affirm that a scholiast was incapable of explaining the traditional reading, ἕγω δὲ μάτηρ μὲν οὐ φράξω, by τὰ τέλη λέγω τῶν πραγμάτων. The notion in his mind would be that of a mother who, in telling a story to young children, gives them the pith of it, without too many details, such as might confuse or weary them. However, I readily grant that the hypothesis founded upon τὰ τέλη is a natural one. It has prompted the following conjectures:—(1) Hermann (formerly), ἕγω δὲ τέρματα μὲν οὐ φράζω, 'I tell what the issues (were).' (2) Hartung, ἕγω δὲ τὰ τέρματα οὐ φράζω, 'I relate the end alone.' (3) Wecklein, ἕγω δὲ μὲν τέρματα οὐ φράζω.

The last is the best. But there is still no intelligible connection between this verse, and those which immediately follow it, τὸ δ’ ἀμφινεῖκητον ὄμμα νύμφας ἔλεινον ἄμμενεν. The same objection (to speak of no other) applies to Hermann's later reading, ἕγω δ᾽ ὁμαρτή μὲν οὐ φράζω ('I relate concisely,—coniunctim et summamim,—what happened'): and to that of Mr Blaydes, ἕγω δὲ ματρὸς κλύνουσα φραζόω, 'I tell what I heard from her mother.'

562 τὸν πατρὸν ἡνίκα στόλον ἔνν. Ἡρακλεῖ τὸ πρῶτον εὖν ἐσπόμην.

No emendation yet proposed appears probable. Blaydes writes, with Herwerden, τὸν πατρὸν...ἐς δόμον, referring it to Argos. But στόλον would hardly have arisen from ἐς δόμον.

I would rather suggest τὴν πατρίδον...ἐς πόλιν (for πατρίδος as fem., cp. 478), and suppose that the corruption began through τὴν becoming τὸν under the influence of πατρίδον: when ἡνίκα ἐς πόλιν might have become ἡνίκα στόλον.

Hartung re-writes the words thus:—πατρὸς ἡνίκα στόλον δίχα.
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The schol. has:—ἡνίκα οὖν καταλείποις τὸν ὀίκον τοῦ πατρὸς ἢμοις ἐπικολούθησα τῷ Ἦρακλεῖ. At first sight this paraphrase favours Wecklein's view that a verse, containing the notion λιπώσα, has dropped out after v. 562. But the schol.'s explanation refers, I suspect, to the corrupt variant πατρῷον...στόλον found in A (and retained in the Aldine text), and his καταλείποις represents the effect of joining εὖς (which he took as = 'bereaved,' not as = 'bride') with that genitive. It is no objection to this view that the sing. στόλον occurs in the lemma, and in the earlier part of the schol., which may be from a different hand: στόλον φροτὶ τὸ πλήθος τῶν ἐν τῇ οἰκίᾳ δούλων τέ καὶ ἄδελφων, i.e. 'the household' (= τὸν ὀίκον in the schol.'s paraphrase quoted above).

638 f. εἴθ' Ἐλλάνων ἄγοραί Πυλάτῳ θέου κλέονται.

The received view has been that the ἑαρινὴ πυλαία was held at Delphi, and the ὑπαρινὴ at Anthela. Aeschines (or. 3 § 254) alludes to the ἑαρινὴ πυλαία as taking place at the time of the Pythia, that is to say in the month Munychion. That there was an autumn meeting at Anthela is certain: thus Theophrastus, speaking of the white hellebore, which ripens in autumn (ἄφραινης μετοσθένης), says that the people about Mount Oeta gather it πρὸς τὴν πυλαίαν (Hist. Plant. 9. 10. 2). But Hypereides (Epitaph. c. 8) proves that then (322 B.C.) the Amphictyons met at Anthela in the spring also. He is speaking of those who fell at Lamia, a few miles N. of Thermopylae. Their value will be recalled by the Amphictyons, he says, twice a year, when they visit that region: ἀφροχώμενοι διὰ τοῦ ἐναυτοῦ εἰς τὴν πυλαίαν...ἀμα γὰρ εἰς τὸν πότον ἀβρωσθῆσονται, καὶ τῆς τοῦτων ἁρτίας μνησθῆσονται.—Autumn, no less than spring, synods at Delphi are attested by inscr. of the Macedonian period (Gurtius, Anecd. Delph. 40, 43, 45). Possibly meetings (not necessarily of the same scope) were held in both places at both seasons. (Cp. Schaefer, Dem. iii. 2. 343.)

661 f. τὰς πειθόνσ παγχριστῷ συγκραθείς ἐπὶ προφάσει θηρός. (So the mss.)

Two classes of conjectures may be distinguished here.

I. Those which retain both παγχριστῷ and συγκραθείς.

(1) Hermann receives φάνως in place of θηρός, changes τας to τα, and construes πανάμερος in 660 with συγκραθείς: 'reconciled to her, for all days to come, by the device (pretext) of Persuasion's well-anointed robe.'

(2) Blaydes reads τῷ πειθόνσ παγχριστῷ συγκραθείς πέπλω προφάσει θηρός, 'having been brought into close contact with Persuasion's well-anointed robe, in accordance with the prediction of the Centaur.' He does not explain how the metre is to be reconciled with that of 653 f.

(3) Campbell, leaving the ms. text unaltered, takes παγχριστῷ as a subst., and προφάσει as = 'precept.' 'Steeped in the full anointing of persuasion by the Centaur's precept.'
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(4) Pretor reads: τὰς πειθόν παγχρήστω | συγκραθεῖς παρφάσει θηρός. By παρφάσει he understands the influences of the philtre; 'reconciled by the gentle influences of the Centaur's well-steeped charm.'

(5) Whitelaw, in the Notes to his Translation of Sophocles (p. 438), suggests the dat. φάρει (instead of θηρός), to agree with παγχρήστω, while ἐπὶ προφάσει, 'under a pretext,' is taken separately:—i.e., 'brought by a pretext under the power of the robe which Persuasion has anointed.' But θηρός was less likely to arise from φάρει than from φάρους.

II. Conjectures which omit παγχρήστω.

(1) Dindorf, giving ἐπιτόπων ἀμερᾶν in 654, alters προφάσει to προφάσος, and reads: τὰς πειθόν συγκραθεῖς | ἐπὶ προφάσος θηρός. To fill the lacuna he suggests ἐμοῦτος,—ἐμοῦτα (φάρμακα) being ointments spread on lint.

(2) Wecklein: τὰς πειθόν συγκραθεῖς | ἐν ὕδωρ ἐπὶ προφάσος θηρός, 'brought into contact with the garment of persuasion, through the Centaur's agency,' i.e., on occasion given by him.

836 f. δευνοτάτῳ μὲν ὕδρας προστετακὼς | φάσματι.—προστετακὼς has been regarded as indicating that φάσματι has displaced some word denoting the venom of the hydra. And this view is apparently confirmed by the schol.: προσκεκολλημένος τῷ ὕδρ τῆς ὕδρας. Another schol. has:—φάσματι τουτέστι τῷ ἱματι τῷ κεχρισμένῳ τῷ φαρμάκῳ τῆς ὕδρας, τουτέστι τῇ χολῇ. This second scholium suggests, like the first, that the scholiast read, not φάσματι, but a word which he could interpret by φαρμάκῳ or ὕδρ. Suppose, for instance, that this word was χρίσματι. The scholiast means that the allusion is to the robe anointed with this χρίσμα. Whatever the word may have been, it certainly was not one which directly expressed the idea of 'robe'; for then the scholiast could have written at once, κεχρισμένῳ τῇ χολῇ τῆς ὕδρας, instead of, κεχρισμένῳ τῷ φαρμάκῳ τῆς ὕδρας, τουτέστι τῇ χολῇ.

The following substitutes for φάσματι have been proposed.

1. νάματι, 'stream,'—the venom which flowed from the hydra. Wunder, who suggests this, refers to Hesychius, νῆμα: ὕδρ. νάμα (a confusion of νῆμα with νάμα). He thinks that here, too, νάματι was confused with νήματι, and explained by a gloss νάματι, whereas φάσματι. Hartung adopts νάματι. It is certainly the most ingenious emendation hitherto made.


3. χρίσματι, Blaydes: who also suggests βάμματι.

4. φληγματι (inflaming poison), Heimreich. Mekler, in the Teubner ed. of Dindorf (1885), adopts this.

5. βάμματι, 'moisture' (βάμνῳ), Hermann. The word occurs only in Athen. p. 542 c βάμματα τε μύρων ἐπίπτεν ἐπὶ τὴν γῆν,—quoted from Duris (Δούρι), who wrote in the second half of the 4th cent. B.C.

6. I had thought of φύρματι, i.e., the hydra's venom mingled with the Centaur's blood. The word is used by Nicander Ther. 723 of what oozes from a poisoned body. But, as the commentary has shown, I believe φάσματι to be sound.
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839 f. Νέσσου ὑποφύνα δολόμυθα κέντρ' ἐπιξέσαντα.—The critics whose views are noticed below agree in rejecting Νέσσου as an interpolation.

(1) Hermann reads ὑπόφονα δολόμυθα κέντρ' ἐπιξέσαντα, and, in the corresponding place of the strophe (830), ἐτι ποτ' ἐτ' ἐπιτόπων < γ' > ἔχου θανῶν λατρείαν. The γ' was inserted by Brunck. But here, where it can only emphasise the adjective, it is intolerably weak. Campbell also reads thus, only writing ὑποφύνα δολόμυθα.

(2) Schneidewin: φόνα δολόμυθα κέντρ' ἐπιξέσαντα, and in 830 ἐτι ποτ' ἐτι πόνων ἔχου θανῶν λατρείαν. The substitution of ἐτι πόνων for ἐτ' ἐπιτόπων is Wunder's.

(3) Dindorf holds that the words Νέσσου θ' ὑπο in the mss. conceal the word θήρος, of which θ' ὑπο was a corruption and Νέσσου an explanation. He further assumes that the two next words in the mss., φόνα δολόμυθα, are interpolations, 'pro uno adiectivo, quod haud dubie δλόντα fuit.' Accordingly he reads, θήρος δλόντα κέντρ' ἐπιξέσαντα: and in 830, ποτ' ἐτ' ἐπιπόνων (deleting the ἐτι before ποτ').

(4) Wecklein: φόνα δολόμυθα κέντρ' ἐπιξέσαντα. In 830 he reads ἐτι ποτ' ἐπιπόνων δέχοντ' ἀνω [for ἔχου θανῶν] λατρείαν, omitting the ἐτ' after ποτ'.

853 ff. The traditional text gives:—

ἐρωτευ̂ν παγα δακρυν' κέχυται νόσος, ὅ πόσο, ὅλον ἀναρσίων ὀστω ἀγακλειτών Ἡρακλέους ἐπέμολε πάθος οἰκίσα.
whom Nauck follows, writes: οἶνον <ἐξε> | ἀναρσίων σὺπω <τοῦ ἀνθρ.> ἄγακλητόν = [δόμ]υοὺς βλάβαν | νέων αἰσθόντων γάμων τά μέν οὗ τι.

II. To write δόμως, with Triclinius, instead of δόμος, in 842, and to obtain a metrical equivalent for αἰσθόντων γάμων by making some addition to σὺπω. Thus Dindorf writes, σὺπω <Ζηνὸς κέλωρ>. The word κέλωρ, 'son,' occurs in Eur. Andr. 1033. Wecklein writes, σὺπω <θείαν βίαν>. Dindorf's conjecture fails to explain why the gloss Ἡρακλέως is in the genitive case: Wecklein's does explain that; but the words θείαν βίαν could not, without some further definition (such as τούτοι), denote Heracles. The emendation which I suggest, ἀναρσίων <ὑπ> σὺπω <τούτοις σώματι> ἄγακλητον, at least accounts for Ἡρακλέως (as a gloss on τούτοις), clears up the construction of ἀναρσίων, and is Sophoclean in respect to the periphrasis with σώμα.

903 ἐνθα μὴ τις εὐσεβέω, 'where no one should behold.' The steps by which this construction has grown out of the 'deliberative' may be represented as follows.

1) οὐκ οἶδεν ὅπου οἰκήν, 'he does not know where to live.' The clause ὅπου οἰκήν is 'deliberative': it corresponds with the direct ποῦ οἰκῆ (subjunct.) 'where am I to live?'

2) οὐκ ἔχει ὅπου οἰκήν, 'he has not where to live.' The clause ὅπου οἰκήν is still properly deliberative, as in no. 1. But it has now come nearer to the character of a final relative clause. And it would be already a final relative clause, if the word τῶν, for instance, were inserted after ἔχει: 'he has not a place in which to live.'

3) ἔχει ὅπου οἰκήν, 'he has a place in which to live.' The clause ὅπου οἰκήν has now lost its original 'deliberative,' or interrogative, character altogether. It has become a final relative clause.

4) Then comes the further development:—ἔχεται ὅπου οἰκήν, ἔστειν ὅπου οἰκοίη, ἑκρυφέν ἑκατῆν ἔνθα μὴ τις εὐσεβεῖ, instead of the normal οἰκήσει, ὅτανται.

911 καὶ τὰς ἀπαίδας ἐς τὸ λοιπὸν ὅσιάς. (mss.)

A. The following explanations of the traditional text have been given.

1) The scholium is as follows:—ἐπεῖ μηκέτι ἐμελλέν παίδας τίκτειν ὑπο σχήσειν ὅτι τοῦ λοιποῦ οὗ γενήσονται συννονίας πρὸς τὸν Ἡρακλέα εἰς παίδωνίαν ὅσιάς δὲ κοίτας, συννονίας. It may be that the sentences beginning respectively with ἐπεῖ and ὅτι represent two originally distinct scholia. If so, the monstrous interpretation, according to which ὅσιάς stands for συννονίας, and means 'conjugal intercourse,' belongs to the second scholium only. The first, ἐπεῖ...σχήσειν, may have assumed the literal sense to be, 'her henceforth childless existence.' That sense is, indeed, at once excluded by the plural number: no example has been, or could be, produced in which ὅσιάις refers to a single existence. It would be necessary, for this sense, to alter at least τὰς ἀπαίδας into τῆς ἀπαίδος (depending on δαιμον' l. 910). But at this moment, and under the circumstances in which she is placed, the poet certainly cannot have
intended her to lament that she is not destined to bear any more children.

(2) Prof. Campbell, who keeps τὰς ἀπαίδας ὁσίας, and renders, ‘her childless existence,’ endeavours to avoid this difficulty by giving a figurative sense to ἀπαίδας. She means that her children (no less than her husband) are lost to her; i.e., for ever estranged from her. And ἐς τὸ λυπών can be said, though she is just about to die, because the loss of her children’s love ‘would not be repaired after her death.’ Prof. Campbell further suggests that ἐς τὸ λυπών may be excused on the ground that ‘she is speaking to the servants, who know nothing of her intended death, but are ready to sympathise with her in her desolation. She may be imagined saying to them, “Behold, I am a childless woman for evermore!”’ That is, ἐς τὸ λυπών might be taken by them to mean, ‘in my life henceforth’; whereas in her thought it means, ‘even beyond the grave.’ If this be indeed what the poet meant, it will be admitted that he has chosen a remarkably obscure way of saying it. Nor would such a reference to the loss of her children’s affection have any special appropriateness in this context.

(3) Schneidewin notices another interpretation, according to which ἀπαίδας ὁσίας means, ὁπες quae non augmentur,—ἀτόκοις: ‘the property which is thenceforth to have no increase.’ It does not appear what precise sense was attached to this strange version. Here, again, the plural ὁσίας would be admissible only if several properties were meant, as in Eur. fr. 356 (if the word be sound there), τὰς ὁσίας γὰρ μᾶλλον ἢ τὰς ἀπαίδας | τιμᾶν δίκαιον.

B. The proposed emendations are of two classes,—those which retain the word ὁσίας, and those which alter it.

I. 1. Wecklein: τῆς ἀκριδοῦς...ὁσίας (depending on δαῖμον’ in 910): ‘(the fortune) of the household which must thenceforth be neglected.’ 2. Nauck: τὰς ἀπαίδας...ὁσίας. 3. Hartung: τὰς ἀπαίδας (or -ους)...ὁσίας, ‘the household over which she thenceforth resigned the rights of a mistress.’ 4. Hermann: τὰς διαίδας...ὁσίας, ‘the property which will be shared between the children of two marriages,’—viz., between her own children, and a child (by Heracles) whom Iolè will bring forth. (Cp. v. 536.)


1019 f. σοὶ τε γὰρ ὀμμα | ἐμπλεον ἢ δι’ ἐμοῦ σφέειν. (MSS.)

A. Proposed explanations of the traditional text.

1. Schol.: σὺ δὲ σύλλαβε[σ] σὺ γὰρ νέος εἴ [καὶ δι’ ὑπερὼν σοι τὸ ὄμμα πρὸς τὸ σφέειν τὸν πατέρα μᾶλλον ἢ δι’ ἐμοῦ.—ἐμπλεον] δεύτερον. That is: ‘Your eye is quicker for the purpose of saving him than (that you should need to save him) by my help.’ The separate scholium, which also explains ἐμπλεον, not by δεύτερον, but by δεύτερον, seems to indicate that it was associated with πλεον, and explained, in some perverse fashion, as a comparative. If this be so, the scholiast’s interpretation is really distinct from the following, which obtains the same sense.
2. Whitelaw (Translation, Notes, p. 440). ἐμπλεων, lit. ‘full,’ means ‘undimmed,’ ‘clear’: ἡ = μᾶλλον ἡ (as ἡ περ follows an adj. of the positive degree in Her. 9. 26, etc.). The construction is condensed from ἐμπλεον (ἀνετε) σφείει τὸν πατέρα (μᾶλλον ἡ) (ὡςτε αὐτῶν) δι’ ἐμοῦ (σφόδρα): ‘your eye is undimmed for the purpose of saving him,—too much so (that he should have to be saved) by my means.’ Or, as it is rendered by Mr Whitelaw at p. 297: ‘with youthful sight | Undimmed—thou, where I fail, canst aid.’

3. Pretor also takes ἐμπλεον as ‘undimmed,’ and ἡ as = μᾶλλον ἡ, but gives a different (and surely dubious) sense to δι’ ἐμοῦ: ‘For thou hast an eye to save him clearer than is at my command.’

4. Campbell, taking ἡ as = μᾶλλον ἡ, supposes that ὀμμα is ‘put by synecdoche for keenness of the faculties generally.’ He renders (the italics are mine): ‘For indeed thou hast a fullness of resources (ὄμμα ἐμπλεον) beyond what I can do to save him’: and adds, ‘τὸ δι’ ἐμοῦ σφέειν = τὸ δι’ ἐμοῦ σφόδρα αὐτῶν.’

B. The emendations may be classed as those which retain ὀμμα and those which alter it.

I. Hermann (3rd ed.): σοί τε γὰρ ὀμμα | ἐν πλεόν. He meant ἐν as = ἔνσται, but admitted that he could give no example. He had previously conjectured ἐμπέδων.


4. Wecklein writes the whole passage thus:—

τοῦργον τόδε μείζον ἐν εἶ ἡ δι’ ἐμοῦ σωκείν· συν δὲ σύλλαβε· σοί τε γὰρ ὀμμα ἐμπέδων—οοοοοοοοοοοοο— Υ. Λ. φαινο γὰρ ἐγώ, etc.

By substituting δι’ ἐμοῦ σωκείν for κατ’ ἐμὸν ῥώμαν, he seeks this sense:—

‘This task would seem to be so great that I am not able [to do it] in my own strength (δι’ ἐμοῦ).’ For the lacuna he suggests ἰσχυραί τε χεῖρεσ.—

In his Ars Soph. em. p. 47 he formerly conjectured, σοί γε γὰρ ὀμμα | ἐμπλεον ἡ δίκες σωκεῖς, meaning, ‘for thou hast thine eyes so full (of tears) that thou canst not perform this task (thyself),’—an apology from the πρέσβειος for taking the chief part in tending Heracles, and asking the son merely to help (σύλλαβε).

II. Emendations which alter ὀμμα.—1. Purgold: σοί τε γε ῥώμα | ἐμπλεον ἐστὶν ἐμοῦ σφείειν. He meant, ‘You have more strength than I for saving him,’—incorrectly taking ἐμπλεον as a comparative.


3. Meineke: συν δὲ σύλλαβε μοι· τὸ γὰρ ὄρμα | ἐς πλέον ἡ δίξα σοῦ σφείειν. The ἐς πλέον seems indubitably right.

4. Paley: σοί στι γὰρ ὀρμα | ἐς πλέον ἡ δι’ ἐμοῦ σφείειν: ‘you have too much energy to let his safety depend on me.’

5. Wunder: σοί τε γὰρ ἀμμα | ἐμπέδων ἡ δι’ ἐμοῦ σφείειν: ‘You can seize him so firmly that you need not to save him by my means.’
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1054 πλευρονός τ' ἁρτηρίας. In the modern sense, an ‘artery’ is a blood-vessel, arising directly or indirectly from the heart, and carrying blood away from it, as veins carry blood towards it. The ancients used ἁρτηρία, arteria, in various applications; but in all of them the term was associated with the conveyance of air. Hence the erroneous derivation from ἀρσ and τρείν. When the name ‘arteria’ was applied by the ancients to what is now called an ‘artery,’ the error of taking it for an air-passage arose from the fact that after death the ‘arteriae’ were found empty, while the veins were filled with blood returning from the heart.

The adjective ἄρτηρος (ἄρτα-ω, ‘to suspend’) meant ‘fitted for suspending’: and the feminine ἁρτηρία was used as a substantive, ‘a cord for suspending;’—σεσάρα, or the like, being understood. Then this term came to be used by physicians in certain figurative senses. (1) The name ἁρτηρία was given to the windpipe, regarded as a tube from which the lungs are, as it were, suspended. Hippocrates, the contemporary of Sophocles, uses the word in this sense; and it is the only sense which the word bears in the genuine works of Aristotle. (See Prof. Joseph Mayor’s notes on Cicero De Nat. Deor. 2. 55 §§ 136, 138: vol. ii. of his ed., pp. 256, 262.) Similarly the aorta (ἀορη, ἀείω) is so called, as being a tube or cord from which the heart depends. (2) In the plural, ἁρτηρίαι were the bronchial tubes: this use, too, is recognised by Hippocrates. After a time it was found convenient to define ἁρτηρία, when it meant the windpipe, by a special epithet. The word chosen was τραχεία, because the windpipe is externally ‘rough’ with rings of cartilage which strengthen it. The phrase ἡ τραχεία ἁρτηρία dates at least from the age of the physician Erasistratus (c. 280 B.C.).

‘Arteries’ in the modern sense, and veins, are alike called φλέβας by Aristotle. The physician Praxagoras of Cos (c. 310—290 B.C.) has been regarded as the first who had some notion of the true distinction (Sprengel, Hist. de la Méd. vol. i. p. 491). But the general conception long continued to be that which Cicero attests, De Nat. Deor. 2. 55 § 138, ‘Sanguis per venas in omne corpus diffunditur, et spiritus per arterias.’

The later doctrines of the ‘arteriae,’ from Galen to Harvey, may be traced in Prof. J. G. McKendrick’s article on the ‘Vascular System,’ Encycl. Brit. vol. xxiv. pp. 95 ff. (9th ed.).

The Oracle at Dodona.

1166 M. Constantin Carapanos, when at Jannina in the summer of 1875, heard of some coins having been found in a neighbouring district, among ruins usually identified with Passaron, the chief town of the Molossi in Epeirus. He was thus led to undertake the excavations which finally established the true site of Dodona,—formerly placed by Leake and others on the hill of Kastritza, at the s. end of the Lake of Jannina. The results obtained by M. Carapanos are given in his work, Dodone et ses ruines (Paris, 1878).

1. Site. Dodona stood in what is now the valley of Tcharacovista, about 114 miles s.w. of Jannina. It is in the region where the n.e. corner of Thesprotia touched the n.w. corner of Molossia. As Strabo says,
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'D Dodona is called Thesprotian by the tragedians (Aesch. P. V. 831) and Pindar, but afterwards became subject to the Molossi' (7. 7. 4). The total length of the valley from N.W. to S.E. is about 7½ miles; its width varies from about half a mile to about a mile and a quarter. On the E.N.E. side Tcharacovista is divided from the valley of Jannina by hills of which the best-known names are Manoliassa and Cosmira. On the W.S.W., it is overlooked by Mount Olytzika,—famous in the ancient world as Tomáros,—which attains a height of 6500 feet, overtopping all the hills of Lower Epeirus except Pindus. The summit, a bare rock, is furrowed by torrent-courses; below it, the mountain is girdled by a forest of firs.

The height of the valley above sea-level, as given by Carapanos, is 500 metres, or 1640 feet; the mountains around it are covered with snow during a great part of the year; and it is too cold for the orange or the olive, though both flourish a few miles from it, on the west or the south-east. A climate severer than ordinarily occurs in that latitude (39° 33' N.) fully justifies the Homeric expression, Δωδώνη δυσχείμερος (II. 2. 750, 16. 234). Aeschylus describes Dodona as surrounded by 'lofty ridges' (αἰμινυτῶν, P. V. 830): and Pindar, as the region from which high pasture-lands slope down westward,—Δωδώναθεν ἄρχόμενοι πρὸς Ἰόνον πόρον (N. 4. 53). The word πόρον is peculiarly fitting here if Pindar meant 'strait,' and not merely 'sea.' A line drawn westward from Dodona strikes the coast of Epeirus, some thirty miles distant, at a point opposite Corfu.

2. The remains. A spur, projecting from the hills on the N.E. side, divides the valley into two parts, a north-western and a south-western, the latter being the larger. At the end of this spur are the ruins of Dodona, which have a southern and eastern aspect. They consist of three principal parts. (1) The ruins of the town form an irregular square on the top of a hill about 100 feet above the valley. (2) Lower down is the theatre, fairly well preserved. (3) South-east of the town is the peribolos, or sacred precinct, an irregular oblong, about 270 yards in length, with an average breadth of 140.

The sacred precinct itself consists of two parts. (1) The north-western part, standing on a plateau thrown out from the hill of the town, contained the Temple of Zeus, the site of which is now occupied by a Christian Church. The length of the temple was (roughly) 44 yards, and its width 22. Two other buildings stood in this part of the precinct; the larger was trapezoidal in form; the smaller, nearly square: both were connected, it is supposed, with means of divination employed by the oracle. (2) The other, or south-eastern, part of the sacred precinct formed the temenos in the narrower sense. It has an average length of 121 yards, and width of 110. Annexed to it was a polygonal building, sacred, as objects found there show, to Aphrodite.

3. The Dodonaeian cult. In the traditions concerning the earliest period of Dodona, three facts stand out clearly. It was, from the first, sacred to Zeus, the Hellenic Sky-god. It was 'Pelasgic'; in other words, it was, for the Greeks of the historical age, prehistoric. And the central object, the organ of the oracle, was an oak, sacred
to Zeus. Plato refers to Dodona as the earliest example of a tree-oracle (δρυός λόγου, Phaedr. p. 275 b).

The aspect in which Zeus, the Sky-father, was more especially worshipped at Dodona was expressed by the epithet Naïos, the god of streams, and, generally, of water. Acheloüs, as the type of that element, received special honours at Dodona (see n. on Tr. 9). In course of time the Dodonaean cult of Zeus became associated with a cult of Dionè, Διώνη. This goddess, usually described as a Titanid, daughter of Uranos and Gê, was at Dodona the symbol of the fertilised Earth, answering to Zeus Naïos as the fertilising water-god. She was his wife, σύνναος with him; their daughter was Aphrodite, who, as has been mentioned, had a temple in the temenos.

4. The priests. In the earlier days, when Zeus alone was worshipped at Dodona, men, not women, were the interpreters of the oracle. This is Strabo’s statement (7, p. 329); and it is confirmed,—if, indeed, it was not suggested,—by the Iliad (16. 233 ff.), which knows no deity at Dodona but Zeus, whose interpreters, ὑποφήται, are the Σέλλοι. This name, written Ἑλλοῖ by Pindar (according to Schol. A on the Iliad, l.c.), properly denoted a tribe dwelling at and around Dodona, not merely a priesthood or priestly caste. Thus the schol. on Iliad 16. 234 defines the Σέλλοι as Ἠθος Ἡπειρωτικῶν. And Aristotle (Meteor. 1. 14, p. 352 b 2), speaking of ‘the ancient Hellas’ (τὴν Ἑλλάδα τῶν ὀρχαίων), adds:—ἀυτὴ δ’ ἦστιν ἡ περὶ τὴν Δωδώνην καὶ τὸν Ἀχέλωνον…ὑπὸν γὰρ οἱ Σέλλοι ἑνταῦθα καὶ οἱ καλοῦμενοι τότε μὲν Γραικοὶ νῦν δ’ Ἑλλήνες. The cognate name, Ἑλλοῦς, or Ἑλλοῦς, is given by Hesiod to the district of Dodona (fr. 156, ap. Schol. Tr. 1167). The ὑποφήται of Zeus, chosen from among the Sellos, were called τόμουροι. This is stated by Strabo (7, p. 329), who derives the name from the mountain, Τόμαρος or Τμαρός. In Od. 16. 403, εἰ μὲν κ’ αὐτής οὐκ ἄνδρας μεγάλους θέμωτε, a v.l. for θέμωτες was τόμουροι, which Strabo prefers. Eustathius notices this variant, and explains it thus:—Τόμουροι, οἱ ὑπὸ τοῦ ποιητοῦ (Homer) λεγόμενοι ὑποφήται. The title Naîarchos, found in inscriptions at Dodona, may have been borne by the chief of the Τόμουροι: but this is uncertain.

5. The priestesses. The appointment of priestesses at Dodona dated, according to Strabo (7, p. 329), from the time when the cult of Dionè became associated with that of Zeus:—κατ’ ἄρχας μὲν οὖν ἄνδρας ἦσαν οἱ προφητεύοντες…ὑστερον δ’ ἀπεδείχθησαν τρεῖς γυναικὶ, ἐπειδὴ καὶ σύνναος τῷ Δίῳ προσαπεδείχθη ἡ Διώνη. That this date was at least an early one, appears from the tradition that it was anterior to the appointment of Phemonné, the first recorded πρόμαντις at Delphi. The Dodonaean priestesses were called Πέλεια or Πελείαδες. Pausanias says, speaking of Sibyls (10. 12. 10): Φαννὶς δὲ, θυγάτηρ ἄνδρος βασιλεύσαντος ἐν Χάοις, καὶ Πελειάδες παρὰ Δωδώναιοι, ἐμπεπεραντό μὲν ἐκ θεοῦ καὶ αὐτὰ, Σίβυλλαι δὲ ὑπὸ ἀνθρώπων οὖν ἐκλήθησαν.—τὰς Πελειάδας δὲ Φημονοῦσ᾿ τε ἐπὶ προτέρας γενέσας λέγουσι καὶ ἄνω γυναικῶν πρώτας τάδε τὰ ἐπὶ:

Zeús ἦν, Zeús ἔστι, Zeús ἔστεται, δ' ἑγάλα Zeū.
Γάρ καρποὺς ἀνέι, διὸ κλήσετε ματέρα Γαῖαν.
The second verse illustrates the connection between the first institution of these priestesses and the cult of Dionè, the symbol of the fertile earth. So, too, Eustathius (on Od. 14. 327) says:—ὑστέρον δὲ τρεῖς ἀπὸ δειβίων γαρίας προφήτας, ἣς πελειάς καλείσθαι γλώσσῃ Μολοστών, ὥς τοὺς γέροντας πελείους. Compare Strabo's statement (7, frag. 1): φασὶ δὲ καὶ κατὰ τὴν τῶν Μολοστῶν καὶ Θεσπρωτῶν γλώσσαν τὰς γαρίας πελειάς καλώσθαι καὶ τοὺς γέροντας πελείους, καὶ ἁμεῖς οὐκ ἠρένα ἦσαν αἱ θριλούμεναι πελείαδες, ἀλλὰ γυναῖκες τρεῖς περὶ τὸ ιεΡόν σχολάζουσαί τινα.

Here, then, we have one explanation of the name Πέλειαι or Πελειάδες, as applied to the priestesses,—that it meant 'aged women,' being merely another form of πολιαί. Hesychius has πελείους: Κάνει καὶ οἱ Ἡσυχεῖς τοὺς γέροντας καὶ τὰς πρεσβύτιδας. The words πέλεια, πελείας, palumba, probably denoted 'the grey dove' (Victor Hehn, Kulturpflanzen und Haustiere in ihrem Übergang aus Asien nach Griechenland, etc., p. 300, 3rd ed., Berlin, 1877). According to another view, which Stein (on Her. 2. 57) prefers, the name was symbolic: these priestesses were called Πελειάδες, 'Doves,' as the Pythia and other priestesses were called Μέλισσαι, with allusion to some sacred legend. A third theory, which may be rejected, supposes that the priestesses were so styled merely because they drew omens from the flight of doves.

The true explanation is to be sought, I should suppose, in a combination of the etymological with the symbolic view. The dove was the sacred bird of Aphrodite; and Aphrodite was worshipped at Dodona as the daughter of Zeus and Dionè. The institution of priestesses is said to have coincided with the introduction of Dionè's cult. Probably, then, the πέλεια was a sacred bird at Dodona from the time at which the priestesses were instituted, or, at any rate, from a time not much later. The priestesses were locally known as πέλειαι or πελεῖα, originally in the sense of πολιαί, 'the aged ones.' But Greeks from other parts of Hellas, familiar with the word πέλεια only as meaning 'the grey bird,' the dove, associated the name, as given to the priestesses, with the sacred birds of the temple, the πέλειαι of Aphrodite. And Πέλειαι or Πελειάδες, as the designation of the priestesses, came to be thus explained, even at Dodona, in a symbolic or mystic sense.

Herodotus (2. 55) describes the three Dodonaean priestesses as προμάντεις or ἱρεῖαι, and does not expressly say that they were called Πελειάδες. But the temple-legend which he gives on their authority is significant in this connection. Two 'black doves' flew away from Egyptian Thebes: one came to Dodona,—alighted on an oak,—spoke with a human voice,—and ordered the people to establish an oracle of Zeus; the other 'dove' went to Libya, and similarly founded the oracle of Zeus Ammon. These two 'doves,' Herodotus suggests, were Egyptian women, called 'doves,' because at first 'their utterance was like that of birds' (i.e., unintelligible); the doves 'spoke with a human voice' when they had learned Greek. Now, it should further be noticed that Herodotus makes no direct mention of Σελλοί or τόμοιροι: he says merely that the account given by the three priestesses was corroborated by οἱ ἄλλοι Δωδώναδοι οἱ περὶ τὸ ιεΡόν. Evidently the
priestesses were then the representative functionaries of the oracle. The priestesses were no longer its direct interpreters, but merely ministers of the temple. Accordingly, the sacred bird παλεα, whose introduction was really coeval, or nearly so, with the institution of priestesses, was now connected in their legend with the first establishment of the shrine. The priestesses thus magnified the antiquity of their office, ignoring the earlier period during which the Selloi had furnished the ἔρμον. And, though Herodotus does not expressly attest the name Πελειάδες as borne by the priestesses, yet his account tends to confirm the later testimonies; for the interest of the priestesses in the legend of the παλεα becomes all the more intelligible, if it was thus directly linked with their own title.

The number of the Πελειάδες is usually given as three. (Her. 2. 55; Ephorus fr. 30, in Müller Frag. Hist. ii. p. 241; Strabo 7, p. 329; Eustathius on Od. 14. 327.) The scholiast on Tr. 172 says:—Εὐριπίδης τρεῖς γεγονόντο φησίν αὐτάς, οἱ δὲ δύο, καὶ τὴν μνὴν εἰς Λιβύην ἀφώσθαι θηρίθεν εἰς τὸ τὸν Ἀμμωνος χρηστήριον, τὴν <δὲ> περὶ τὴν Δωδώνην, ὥσ καὶ Πνήματος Παῦλος. In my commentary (on 171 ff.) I allude to this schol. as indicating that Pindar agreed with Sophocles in speaking of two Πελειάδες. It may be objected:—Does the scholium mean anything more than that Pindar, in one or more of his lost paenes, alluded to the same temple-legend which Herodotus gives (2. 55),—viz., that one dove founded the oracle at Dodona, and another dove the oracle of Ammon? But the scholiast is here expounding the second of two views which he notices,—viz., that by the Πελειάδες Sophocles means the priestesses, τὰς ἱεραίας γυναῖκας ὀνόματι. After saying that Euripides speaks of them (αὐτάς) as three in number, he adds that ‘others’ speak of two. One of these ‘others’ is clearly, in the scholiast’s intention, Herodotus, whom he has been quoting for the theory that barbarian women might have been called ‘doves’; and he has omitted to observe that Herodotus speaks of three Dodonaean priestesses, though of two doves (the Dodonaean and the Libyan). It may well be, then, that the clause in the scholium after οἱ δὲ δύο, viz., καὶ τὴν μνὴν...Δωδώνην, refers to Herodotus; and that Pindar really spoke of two Dodonaean priestesses.

It is needless, however, to press this disputable point. Let it be granted that Sophocles is the only authority that can be cited for two, instead of three, Peleiades. That is no reason against understanding him to mean those priestesses. He may have conceived, or may have known, that in the practice of Dodona only two of the three priestesses actually took part in the delivery of responses. The historian Ephorus (c. 350 B.C.), referring to a certain oracle given at Dodona, speaks of the prophetess, τὴν προφητείαν, though he mentions in the same passage that there were three προφητίδες (fr. 30, Müller Fragm. Hist. ii. p. 241). Zenobius (2. 84), quoting the same story from Heracleides Ponticus, also uses the singular, ἡ προφήτια ἡ ἐν Δωδώνῃ. And so, too, Servius (on Aen. 3. 466), referring to Dodona, speaks of ‘anus Pelias nomine.’ The existence of three such priestesses is thus not incompatible with the mention of one as announcing the oracle; or of two, as in the verse of Sophocles, if the principal prophetess was aided, in some subordinate capacity, by one of her colleagues.
6. Procedure of the oracle. The ancient oak, sacred to Zeus, was the principal organ of divination. According to Suidas, s. v. Δωδώνη, the branches of the oak moved, emitting a sound, when the person consulting the oracle entered the place in which the oak stood; and the priestesses then spoke, interpreting the signs so given:—εἰς ὧν τῶν μαντευμάτων ἐλεύθερον ὡς ή δρόση ἡ χούσα: αἱ δὲ ἐφθαγοντο, ὦτι τὰ ἄρα λέγει ζεύς. By χούσα may be meant merely the rustling of the leaves, which would well suit the phrase of Sophocles, δρόσης πολυγλωσσος. Or some further sound may have been produced artificially. Philostratus (Imag. 2. 33) describes the oak as hung with στέμματα. These symbolised its character as a μάρτις: for it is always the oak itself which is described as uttering the oracle, though its language requires to be interpreted by the προφητίδες. So Lucian Amor. 31 ἐν Δωδώνῃ φηγοῦ... ἡρῴων ἀπορρήτασα φωνήν. Steph. Byz. s. v. Δωδώνη: Φηγοναίε (Ζεύς), ἔπει ἐν Δωδώνῃ πρώτον φηγοῦ ἐμαντεύτο. There is thus a very strong probability that Sophocles, when he described the oak as speaking δυσοίν έκ Πελείαδων, meant, 'by the mouth of the two Peleiades.' Other explanations of his words are the following.

(1) 'By the agency of two doves.' That is, signs derived from doves, by their mode of flight or otherwise, were combined with the signs from the oak. I cannot find any good evidence for this. In Paus. 7. 21. 2, αἱ πέλειαι καὶ τὰ ἐκ τῆς δρόσης μαντευμάτα μετέχει μάλιστα ἐφανέτο ἀληθείας, the reference may well be to the priestesses, whom he calls πέλειαι as well as πελείαδες (10. 12. 10). One of the scholia on Tr. 172 vaguely says that two doves 'sat on the oak, and gave oracles' (ἐμαντεύτο) merely an inaccurate reminiscence, I should think, of Her. 2. 55.

(2) 'From between two doves.' That is, a symbolical dove, of stone or metal, stood on either side of the sacred oak. Philostratus (Imag. 2. 33) describes a picture which represented a golden dove as perched on the oak at Dodona, and as connected, in some way which he does not define, with the giving of the oracle: η μὲν χρυσὴ πέλεια ἐγ᾽ ἐστώ? ἐπὶ τῆς δρόσης, ἐν λογίως ἡ σοφή καὶ χρησμοῖς [vulg. χρησμοῖς], οὕτω ἐκ Δώδης ἀναφθέγγεται. But Philostratus wrote in the third-century A.D. The 'golden dove' probably dated only from the revival at Dodona in early Imperial times (see Carapanos, p. 172): it would hardly have escaped the pillage suffered by Dodona in the third, and in the first century B.C. Nor can reliance be placed on the vague words of the scholiast, probably founded on the poet's phrase, ὑπέραντο τοῦ ἐν Δωδώνῃ μαντεύτου δύο ήσαν πέλειαι δι᾽ ὃν ἐμαντεύτο δέ Ζεύς, ὥσ 'Ἀπόλλων ἀπὸ τρίτοδος.

Neither of these interpretations has nearly so much to commend it as that which takes Πελείαδων to mean priestesses. This view does not, of course, exclude the supposition that doves, living or artificial, were kept near the sacred oak. It is also possible, or even probable, that such doves played some part in the oracular ritual.

Besides the oak, other sources of divination were used at Dodona. One was the sound given by a bronze λέβητι (basin), when struck by a metallic whip in the hand of a small figure above it; or by a series of such λέβητες, so placed that, when one of them was struck, the sound
was prolonged through the rest. Hence Δωδώναιον χαλκεῖον was a proverb for garrulity (Suidas s. v.). We hear also of a fountain, near the oak, whose murmurs were oracular (Plin. H. N. 2. 103, etc.); and of sortes, lots drawn from a vessel (Cic. De Divin. 1. 34. 76).

As to the mode of delivering the oracle’s responses, Sophocles assumes that the practice at Dodona was the same which prevailed at Delphi and elsewhere. That is, the response was given orally, and the person to whom it was given wrote it down (1167). Here Sophocles is confirmed by a writer of the fourth century B.C., Ephorus, in a passage cited above (p. 205, l. 14). But in later times the visitors to Dodona wrote down their questions, and give these to the priestesses; who returned written answers. The formula ἔπερωτώτι τὸ κοινὸν τῶν **Δία Νάον καὶ Διώναν is one which occurs on the leaden plates found by Carapanos (pp. 68—82). Such a proceeding implies the first conditions of decline for an oracle—a less quick-witted administration, and a more critical public.

The temple at Dodona, with the exception of the cella, was destroyed about 220 B.C. by the Aetolians, in revenge for the Epeirots having joined the Achaean League. In 88 B.C. the place was pillaged by the Thracians whom Mithridates had sent into Epeirus. In the second and third centuries of the Christian era, Dodona enjoyed a transitory revival of its old fame.

1260 χάλυβος λιθοκόλλητον στόμων. (1) The interpretation, ‘a curb of steel, set with pieces of stone,’ has not been supported by any proof that a steel curb was ever furnished with teeth of stone. The passages adduced refer merely to curbs made with jagged edges, or teeth, of iron or steel. Thus Pollux (10. 65) quotes στόμα προνοτά from Aristophanes (fr. 139). According to Servius on Verg. Geo. 3. 208 (duris parere lupatis), ‘lupata’ were so called ‘a lupinis dentibus, qui inaequales sunt.’ Cp. Plut. Mor. p. 641 F ἵπποις λυκοσπάθας οἱ μὲν ἀπὸ τῶν χαλινῶν τῶν λύκων ἔφασαν φωμάθας, διὰ τὸ δυσμείδες καὶ δυσκαθεκτὸν ὦτῳ σφοροῦσιμένους. This severe kind of bit was used, it appears, in breaking fiery colts. Λύκος, as a Greek name for it, seems not to occur before Plutarch. Whether it was borrowed from lupatum, or vice versa, we do not know. Welcker’s conjecture, λυκοκόλλητον,—i.e., ‘provided with the sharp teeth of a λύκος,—is very improbable.

(2) Another interpretation of λιθοκόλλητον is, ‘set with precious stones.’ Reference is made to Nonnus 32. 122 ἐλαίγγας τε χαλινοῦς. Similarly λιθοκόλλητος occurs as an epithet of χιτῶν (Callixenus ap. Athen. p. 200 b). But, if such ornamentation was ever applied to curbs by Greeks of the 5th century B.C., it must at least have been very exceptional; and in any case such an epithet would be wholly out of place here.

(3) Hermann’s rendering is ferreum saxorum frenum. He means a ferrea compages, or iron clamp, used for binding stones together.

The scholia recognise the word λιθοκόλλητον, but give no light. One scholiast takes χάλυβος with ψυχός, and στόμων as = στόμα: ‘allowing thy mouth to be closed, as the mouth of a well is closed with a stone’ (ὦσανεὶ στόμα φράτας λίθῳ κεκολλημένον).
1264—1278 (1) Among the editors who give these verses wholly to Hyllus are Hermann, Dindorf, Wunder, Wecklein, Paley, Pretor. Blaydes agrees with them in his text; but in his commentary holds that vv. 1275—1278 belong to the Chorus.

(2) Brunck and Campbell give 1264—1274 to Hyllus, and 1275—1278 to the Chorus. And this, to judge from L (see commentary), was once the prevalent opinion.

(3) Nauk holds a singular view. He eliminates Hyllus altogether. Verses 1259—1269 are given by him to Heracles, and verses 1270—1278 to the Chorus: but he brackets 1275—1278 as spurious.

His reasons for giving Heracles not only 1259—1263, but also 1264—1269, is merely that ὅπαδοι in 1264 must mean the followers of Heracles, and that therefore Heracles, not Hyllus, must be the speaker. But, seeing that the men have come with Hyllus from Euboea, why should not Hyllus address them as ὅπαδοι, although his father had previously been their leader? And Nauk's view further requires the unhappy change of αἵρετ' into χαίρετ'. Then he gives 1270—1274 to the Chorus, and to Hyllus, merely on the ground of general tenour: but obviously the reproach to the gods (ἀλχρα δ' ἐκείνους) comes better from the son of Heracles than from the Chorus.

. The touch-stone of Nauk's theory is the word ἐμοὶ in 1264. If συγγυμοσύνη means 'pardon,' then ἐμοὶ must mean Hyllus. Accordingly Nauk is driven to a rendering of συγγυμοσύνη which is not merely strange and forced, but must be pronounced impossible. He deletes the words συγγυμοσύνη εἰδότες ἔργων, reads θεοῖς instead of θεῶν, and takes συγγυμοσύνη to mean μαρτυρίαν: 'bearing strong witness to me and to the gods.' He quotes Thuc. 2. 74 ἓγορομονες δὲ ἐστε: but those words mean, 'consent'; not, 'be witnesses,'—which is expressed a little earlier in the same passage by ἑνίστοροι ἐστε.

(4) Bergk proposes the following distribution:—1259—1263, Heracles: 1264—1269, Hyllus: 1270—1278, Chorus. (See his edition, p. lx.)

(5) Dindorf thinks that the play originally ended with verse 1263, spoken by Heracles. But this would manifestly be too abrupt.
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