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Aeschylus

Septem contra Thebas

With Introduction and Notes

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PREFACE

The text used in this edition of the Septem contra Thebas is taken, with further careful revision, from the Aeschylus published by the Oxford University Press as one of the new series of Classical Texts.

The Introduction contains a review of the history of the Theban myth from Homer to the Attic drama; a brief résumé of the plot; a few remarks on the aim and character of the play; and such information about the Manuscripts, the Scholia, the Editions, and the notation adopted in the critical notes, as seemed necessary or advisable.

It is impossible to enumerate here the editors, scholars, commentators, and other authorities, from whose work I have received assistance. On page xxvi of the Introduction will be found a list of the chief editions of Aeschylus' extant plays as a whole, and of this drama in particular. Besides these, I have also given the names of some forty scholars who have contributed by their suggestions towards the restoration of the text in this play, and in many cases also to its interpretation.

If one name in particular were to be mentioned whose work has been helpful to all students of Aeschylus, it would be that of N. Wecklein, who for over thirty years has devoted himself mainly to Aeschylus, and whose latest elaborate edition
(1891–7), with prefaces and commentary in modern Greek, is full of helpful suggestion and instruction. No less indispensable to students is the facsimile of the Medicean MS., published in 1896 by the authorities of the Laurentian Library under the auspices of the Italian Ministry of Public Instruction. To this Professor Rostagno has contributed a preface, containing a full historical and critical account of the MS. Further details will be found below, on pages xxii and xxiii of the Introduction. I should add, that in dealing with the History of the Myth, I have derived much advantage from Professor Jebb's Introductions to the Oedipus Tyrannus, and the two other Theban plays of Sophokles, where parts of the same story are dramatized by Aeschylus' younger contemporary.

A. S.
INTRODUCTION

§ 1. Date and Contents.

The 'Επτα ἡμέρας was exhibited at Athens in 467 B.C.: the date is fixed by the archon's name, which is given in the Argument. It was the third play in the tetralogy (acted in that year), which was appropriately called the Οἰδιποδεία. The plays were Λάιος, Οἰδίπους, 'Επτα ἡμέρας, and a Satyric play called Σφίγξ. It is clear from these names that the plays were all connected—which was not always the case—the plot of the lighter Satyric after-piece being taken from the same legend. Of the three lost plays the fragments are unfortunately insignificant: only two words are preserved of Laios; of Oidipous only one extract of three lines, which however suffices to show that Aeschylus followed the same tradition about the murder of Laios at the 'meeting of three roads' as Sophokles afterwards used in Oidipous Tyrannos. Of the Sphinx, too, only three lines remain, one ridiculed in the Frogs of Aristophanes, while the other passage, suggesting that a certain stranger was to be bound with 'the best fetter out of the Prometheus story,' is interesting as bearing on the chronology of the poet's work. The date of the Prometheus is uncertain, but the style, and the smaller proportion of chorus to dialogue, strongly suggest that it was later than the Septem. A burlesque reference to the Prometheus-tale in the year 467 is highly improbable, if Aeschylus' great trilogy on that subject had been already written and acted: while the allusion may point to the fact that he was already in 467 contemplating a trilogy on the subject. And this would suit the date 460-5, on other grounds most probable for the Prometheus trilogy.

The further evidence (derived from the Septem itself) as to the contents of the lost tragedies is best deferred to its proper place below, in the History of the Myth.

Aeschylus places the 'three roads' in Boiotia; Sophokles in Phokis.

A. Homer.

There are three passages which contain references to the Theban story.

(1) The sin of Oidipous.

Od. ii. 271 [Odysseus relates his visit to the abode of the dead, and the shades with whom he held converse]:

'And I saw the mother of Oidipodas, Fair Epikaste, who wrought a great deed [crime] unwitting in her mind, wedding her son: and he slaying his father wedded her: and forthwith the gods made it known to men. But he ruled over Kadmeians in fair Thebes, suffering woes by deadly counsels of the gods: but she went to the house of Hades the strong warder, having tied a noose on high to the roof-beam, mastered by her grief; and to him she left many woes afterward, all that the Erinyes of a mother accomplish.'

(2) The war against Thebes.

Iliad 4. 376 [Agamemnon, praising Tydeus the father of Diomedes, speaks]:

'He came to Mykenai, not as a foe, but a guest with godlike Polyneikes, gathering an army: they were raising war against the sacred fortress of Thebes, and besought them to give goodly helpers. And they [the men of Mykenai] were willing, and hearkened to their prayers; but Zeus turned them, giving evil omens. And when they were gone far on their way, and had reached rushy Asopos in his grassy bed, there did the Achaioi send Tydeus to be their messenger. And he went and found many Kadmeians feasting in the house of the mighty Eteokles. And Tydeus though a stranger feared not, alone among many Kadmeians, but challenged them to feats of strength, and conquered all easily: such a helper was Athene. And the Kadmeian knights were wroth, and as he returned, set a strong ambush, bringing fifty youths and two leaders ... And even on them Tydeus brought cruel fate: he slew all, save one he sent home alone ... obeying the signs of the gods.'

This is a very strange story, and quite unlike the tradition known from the Tragedians. Tydeus is the protagonist here; he joins the expelled Polyneikes, and gathers an army for a raid on Thebes.
He is sent on 'a message,' i.e. apparently as a spy, to Thebes: graciously received with feast and games: defeats the Thebans, is treacherously attacked, and kills all the assailants but one. It is a primitive savage tale of guile and daring; but tells nothing of the war.

(3) The death of Oidipous.

Il. 23. 679: Mekisteus 'came to Thebes of old, when Oidipous had fallen [δεδουτός implies violence], to his funeral feast.'

We see that the Homeric Oidipous (called Oidipodas) marries his mother unwittingly [at least on her part]: the sin is discovered at once: he remains in Thebes (as king apparently) and dies by violence. He suffers woes, whether these or others, caused by the Erinyes of his mother; and he is duly buried at Thebes.

As in (2), so in (1) and (3) we have a fundamentally different tale from that of the Tragedians. There is no mention in Homer of the self-inflicted blindness, of the Sphinx, of the curse upon his sons, of the mutual slaughter, of Antigone and Ismene, of the expulsion and wanderings of Oidipous; while nothing can be less like the Homeric version of his death and burial than the great Sophoklean scene, where he passes out of sight under divine guidance—purified of guilt and accepted by the gods, and his tomb no man knows (Soph. Oid. Kol. 1586-1666).

B. Hesiod.

(1) A brief reference to the myth is found in the 'Works and Days' (162) as follows:—

'And them baneful War and dread Battle slew, some before seven-gated Thebes, the land of Kadmos, fighting for the flocks of Oidipodas, (and others after taking them to Troy in ships over the great sea-gulf, for the sake of Helene of beauteous hair).'

This looks like a primitive tale of a raid of Achaioi on Thebes, under the leadership of Polyneikes, as in the Homeric story. The only thing it adds is the explicit statement that the object of the raid was spoil (μήλον ἐνεκ’ Οἰδιπόδαο).

(2) The earliest mention of the Sphinx appears (in the form 'Phix') in the Hesiodic Theogony (line 326).

'She (Echidna) bare the deadly Phix, destruction to the Kadmeioi.'
Echidna, it may be remarked, was the mother of a fine family of monsters: the dog Orthos, and Kerberos, and the Lernaean Hydra, and the Chimaira, and Phīx.

C. Later Epics.

(1) Oidipodia. There is only one fragment of this epic extant: but Pausanias, who tells at some length (9. 5. 10) the Theban story, quotes the passage from Od. 11 [see A (1) above] with the following comment on the line ‘and forthwith the gods made it known to men’:

‘How then did the gods make it known forthwith, if Iokaste bare four children to Oidipous? They were really the children [not of Iokaste but] of Euryganeia. . . And this is confirmed by the author of the poem they call the “Oidipodia.”’

Jebb points out (Soph: O. T. p. xiii) that, as far as appears, it was the Attic poets who made Iokaste the mother of Eteokles, Polyneikes, Antigone, and Ismene: there were Dorian princely houses (as Theron, tyrant of Akragas, descended according to Pindar, Ol. 2. 35, from Polyneikes [see below D]) who traced their descent to the children of Oidipous, and therefore were naturally interested in having a different version of the birth of these children.

(2) Kypria. This poem, as we know from the fragments of Pröklos (Chrestomathia, book i), gives an account of a meeting between Menelaos and Nestor, where the latter in the course of a digression (Nestor was fond of digressions) relates the story of Oidipous. There is, however, no hint of what the story he told was. But it shows the wide diffusion and vogue of the myth that it should occur in the middle of an epic on the causes of the Trojan war.

(3) Thebaid.

a. Less than twenty lines of this poem survive: but the longest fragment happens to give us the earliest account of the curse of Oidipous, as follows:

‘But the heaven-born yellow-haired Polyneikes first set before Oidipodas the fair silver table of wise Kadmos and afterward filled the fair golden cup with sweet wine. But he [Oidip.], when he knew that the precious treasures of his father [Laios] were set before him, forthwith in the presence of both sons uttered dire curses—and the divine Erinys marked him—that they should not
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divide their heritage in friendly wise, but that wars and battles should be between them ’ (Athen. ii. 465 E).

b. Another fragment is quoted by the scholiast on Soph. Oid. Kol. 1375, who comments on the curse of Oidipous as follows :—

‘The story is this. Eteokles and Polyneikes, being accustomed to send their father the shoulder from the sacrifice, once from forgetfulness or carelessness or whatever cause sent him the thigh. And he thinking he was slighted, in a petty and ignoble spirit cursed them. The author of the Little Thebais relates it as follows :

"When he marked the thigh piece, he cast it down, and spake Alas! my sons have sent it in despite! and prayed to King Zeus and the other gods that they might go down to Hades slain by each other."

Putting together these scattered hints in the Epic and Hesiodic ages, we see :

(a) that the war on Thebes is in the early story an ordinary savage raid designed by the exiled prince Polyneikes, clearly in a spirit of revenge against his successful and reigning brother Eteokles.

(b) that Hesiod has the first mention of the Sphinx, and that she is already connected with Thebes, as a pest devouring the citizens.

(c) that the Homeric tradition is still current in the later Epic age (Oidipodia C (l)), viz. that ‘Epikaste’ (later ‘Iokaste’) discovers the nature of her marriage at once, and kills herself by hanging.

(d) that the later Epics assign, as the ground for the curses which Oidipous invoked upon his sons, comparatively trivial acts of disrespect or disobedience: and that the curse itself is a prayer for their mutual strife, or mutual slaughter; the latter being first clearly stated in the Thebaid.

D. Pindar.

(1) Ol. 2. 65 (date 472 B.C.):—

‘Thus Destiny ... along with god-sent prosperity, brings alway bitter reverse of fortune at another time; ever since the son of Laios, in the hands of fate, met his father and slew him, and accomplished the word spoken of old at Delphi: and the swift
Erinys beheld it, and slew his warlike sons by each other's swords.'

(2) Nem. 9. 40 (date c. 472 B.C.). [Speaking of Adrastos and his brothers, and Amphiaraos the seer, he says]:

'They were mightiest among the fair-haired Danaoi. Therefore on a time they led a host to seven-gated Thebes on an ill-omened way; and the son of Kronos whirling his lightning urged them not to go forth from their homes, albeit they were fain, but to desist from the journey. So to foreseen destruction sped forth the best with armour of bronze and horse-trappings: but on Ismenos' banks they checked their return—their gleaming carcases fed the smoke: for seven funeral-fires shared the youthful warriors among them: but for Amphiaraos Zeus cleft the deep-bosomed earth with irresistible thunderbolt, and buried him and his horses, ere his warrior spirit was shamed, pierced in the back by Periklymenos' spear.'

(3) Ol. 6. 19 (date 468 B.C.).

'... the praise, which once Adrastos rightly spake aloud of Amphiaraos the seer, son of Oikles, when the earth had swallowed himself and his bright steeds. Then when the corpses of the seven pyres were consumed the son of Talaos spake in Thebes this word: "I mourn for the flower of my host, both wise in prophecy and brave in war."'

Pindar's evidence has interest, as giving the Theban tradition at a time almost exactly contemporary with Aeschylos. In this version of the story the most important points are the following, taking the three extracts in order:

(i) The doctrine of the 'Family Fate': the first explicit mention of Laios, and of the oracle of Delphi foretelling that Oidipous should kill his father. A wholly different colour is also given to the mutual slaughter of Eteokles and Polyneikes: here it is the punishment brought on Oidipous for the murder of Laios, not the penalty paid by the sons for their disobedience.

Whether Oidipous in this version was an unwitting murderer, we cannot tell: nor whether Laios invoked the Erinys, or she acted of her own motion as she often does in Homer (II. 19. 87, 259, 418; Od. 15. 234, &c.). The words in (i) ἵδοισα δ' ὅξει 'Ερινύς suggest the latter.
Lastly, in Pindar’s story there is no mention of Lokaste; and this omission is natural, seeing that the Ode is in praise of Theron, tyrant of Akragas (Agrigentum), who, as we saw above, C (1), traced his descent to Thersandros son of Polyneikes. Even if Pindar adopted the Oidipodia version that Polyneikes was son not of Lokaste but of Euryganeia, he would avoid dwelling on the incestuous marriage of Theron’s ancestor Oidipous.

(2) The expedition was fated to fail from the first, and was carried out in defiance (not only of the seer’s warnings but) of unmistakable bad omens sent by Zeus.

Again, Amphiaraos was (in this tale) saved from being slain in the fight, the earth opening to receive him when the pursuer Periklymenos was about to kill him. On this point Aeschylus is silent: the Theban who fights Amphiaraos is Lasthenes (Sept. 620).

(2) and (3) The bodies of the slain Argives were burnt on Theban soil, Polyneikes included: for Amphiaraos alone is missing. The poet probably means, moreover, that all the slain, not the seven only, were burnt. The phrase in (3) ἑπτὰ πυρῶν νεκρῶν τελεσθέντων is hardly otherwise intelligible. The refusal of burial to Polyneikes seems to be an Attic myth.

E. Aeschylus’ version.

The fragments of the two first plays (see § 1, supra) are meagre and inconclusive: Of ‘Laios,’ the first play, all we can tell is what Aeschylus himself says (Theb. 745-55), that ‘Apollo at Delphi thrice prophesied to Laios that if he had no son, he should keep safe his city; but from folly he disobeyed and begat death to himself, Oidipodas who slew his father and wedded his mother.’ But valuable light is thrown on the scheme of the second play (Oidipous) by a passage in Ἑπτὰ ἐπὶ Θήβας (766-791), which runs as follows:—

‘Ancient curses are hard to reconcile: deadly fate does not pass away: the Prosperity overgrown of grasping men suffers loss, and is cast overboard. For what man did the gods and men so marvel at as I honoured Oidipous, who delivered Thebes from the man-devouring pest? But when the ill-starred man came to know of his fatal marriage, impatient of his sorrow with maddened heart he wrought a twofold ill: his hand, that slew his father, bereft him of
eyes dearer than children, and bitter curses he called down on his sons, that one day they should divide the heritage with the sword.'

This was written 467 B.C., five years after Pindar's Olympian Ode quoted above; and there is nothing that points to any material difference between the two versions, in regard to the incidents related. Slight differences there are in the spirit, as is natural: Pindar speaks as though Destiny was fickle and arbitrary, with alternations of good and ill: Aeschylus dwells more on the actual danger of excessive prosperity—the deep-seated Greek fear of the Envy (φθόνος) of the gods. So he says (Ag. 1000 sqq.) 'disease lies behind the party wall': 'a wise fear throws overboard part of the treasure, and saves the ship from foundering,' where the same metaphor will be noticed as in Sept. 770, though differently used.

In the above Chorus we have a brief summary of the lost Oidipous of Aeschylus, exactly as Prometheus (P.V. 201-40) gives a summary of the preceding play Prometheus πυρφόρος, or as the murder of Agamemnon is dramatically summarized in Choephoroi (978-1006) and again briefly in Eumenides (625-35). The Oidipous clearly showed the king as the victim of fate, suffering a striking reverse. He is first seen as the slayer of the Sphinx, the honoured of all, saviour of the state and king: then comes the discovery of the marriage (probably also of the hardly less dreadful pollution of αὐθέντης φῶνος, that it was he who had killed his father Laios): then follows sudden despair, madness, the self-blinding, and the curse upon his sons. The curses are ἔπικοτοις τροφᾶς (786) 'uttered in wrath at their ill-care of him': words which seem to suggest that Aeschylus followed the myth of the Thebaid (in regard to the cause of the curse) though he avoids the crudity of the older epic by the dignified word τροφᾶς. In all this there is plenty of material for tragic handling: the dark shadow in the background of the Family Curse, as yet but partly fulfilled: the first blow when it falls giving rise to a second curse, which similarly hangs like a cloud over the opening of the 'Επτὰ ἐνὶ Θῆβας.

The terms of the curse in Aeschylus' Oidipous are abundantly clear from the 'Επτὰ ἐνὶ Θῆβας, viz. 'that they should divide their heritage by the sword' (788). The phrase is repeated with impressive emphasis and variety. The brothers are 'reconciled with the
sword’ (885), they ‘have equal shares’ (907), Ares (Strife) is ‘a fell divider of goods’ (942). So 945 again, &c.

Another hint we get, from two passages in our play, of what may have been the closing scene of the Oidipous. Before Eteokles goes out to his death, among his last words is the cry (Sept. 710): ‘Too true ye were, ye visions of nightly dreams, ye dividers of our father’s heritage.’ And later in the koumpos the Chorus twice repeat the lines (977–9, 991–3) ‘Oh woeful Fate, giver of grievous gifts! oh royal shade of Oidipous! dark Erinys, verily great is thy might!’

These exclamations would be meaningless, if in the lost plays there had been no previous and explicit mention of the evnypia phantaiomata and the skia Oidipou. The passages suggest that at the close of the preceding play, after the death of Oidipous, a dream had been related (by a messenger, or the Chorus, or Eteokles himself) probably of the ghost of Oidipous (978) appearing to his son (710), confirming the curse, and showing the terrible meaning of the ‘division by the sword’.

Thus there appears a marked difference between the ruder earlier version of the story, in the Epic age, and the ‘moralizing of the plot’ in Pindar and Aeschylus. The family fate—the visitation of guilt on the successive generations—the abandonment of the cruder and more childish motive for Oidipous’ curse, unsuitable to serious tragedy—are, as far as we can see, due to the reflectiveness, and the deeper moral insight of the fifth-century poets.

It should be added, that in the very last scene of our play (1020–84) a new element appears in the story, the prohibition of the burial of Polyneikes, and the resolve of Antigone to bury him, while the weaker Ismene obeys the command. Doubts of the genuineness of this scene have been raised (see Notes): but in any case the sisters appear (862) as mourners, and the burial of both brothers is contemplated (1006), in the part which is unquestionably genuine.

1 The scholiasts here are useless. On 710 Schol. M gives the following: ‘he had dreamed the division of the heritage would be by bloodshed,’ which is simply a paraphrase of the words of Eteokles: on 978 he explains Oidipou skia: ‘the weak Oidipous; because he is now of no avail’: the real point being the exact opposite, that though he be dead the curse yet lives.
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F. *Later versions.*

It would be beside our purpose to examine the further developments of the Theban story at length, especially as none of the three great Theban plays of Sophokles (Ant., O. Tyr., O. Kol.), written at widely different dates, touches any part of the plot of 'Eηβας, except so far as the question of the burial of Polyneikes, briefly treated in the last eighty lines of our play, forms the theme of the Antigone.

But it may be well to say that in Sophokles the detail of the story is largely varied and developed, the most notable points being that Oidipous curses his sons for heartless ingratitude and neglect (Oid. Kol. 421); that the curse comes long after their quarrel, and not (as in Aeschylus) on the discovery of his own sin: that he is purified and accepted by the gods, and passes away alone, in a holy place, under their especial guidance; and that in two of the plays (Ant. and O. Kol.) the daughters play a leading part, Antigone in particular spending her life, and meeting death, in faithfulness to father and brother. Iokaste puts at once an end to herself on the first discovery of the nature of her marriage (Oid. Tyr. 1237).

The theme of Euripides' Phoinissai, on the other hand, covers exactly the ground of 'Eηβας: but the dramatic handling is so profoundly different that here too a detailed comparison would be unprofitable. The plot can be briefly given, as follows. Polyneikes is expelled by his brother, in defiance of a compact for yearly alternate rule, and returns with the six chiefs and an army to secure his rights. Iokaste arranges a conference between the brothers, in a vain attempt to stop the war: the gods demand a victim of the royal house if Thebes is to win, and Menoikeus son of Kreon nobly devotes himself. The brothers' fight is fixed, and Iokaste hearing of it sets out to stop it, but arrives too late, and kills herself. The three bodies are brought in: Antigone leads the lamentation: Kreon the new king banishes Oidipous, orders the body of Eteokles to be buried, that of Polyneikes to be cast out. Antigone defies him, and vows to bury her brother: she is then also sentenced to banishment: the play ends with her resolve to accompany her father into exile.

There is considerable scope in this sketch for touching and
striking situations, and for variety of scene and effect: there is even some satire on the Aeschylean play: but there is too little coherence of motive, or clear significance in the structure of the plot, to make it worthy of comparison with the Ἐπτὰ ἐπὶ Θηβας, far less with the Sophokleian plays.

As regards the details of the myth, the only essential variations or innovations are that Oidipous and Iokaste are both living when the two sons fall: that Polyneikes is really wronged, and not a bandit or a treasonable rebel: that the exile of Oidipous (and Antigone) begins after the death of her brothers, and is not due to them: and that the prophecy of the wanderer finding rest at Kolonos near Athens appears first in Euripides' play, which was a few years anterior to the Oidipous Koloneios.

It should be added that the Argument to the Phoinissai records the sin of Laios which called down the curse. He had carried off Chrysippos son of Pelops from Elis to Thebes, unknown to the father. Pelops long lamented the loss of his son: but when he found out the culprit, he invoked on Pelops this curse:—that he might never beget a son; but if he did, that he might one day meet his death at his son's hands.

§ 3. THE PLOT OF THE Ἐπτὰ ἐπὶ Θηβας.

The preceding plays were briefly as follows:—

Laios. Laios king of Thebes having wronged Pelops was cursed by him, with the curse that he might never beget a son, or if he did, that this son should cause his death.

The gods heard this just prayer: Apollo thrice prophesied to Laios that if he had no son, he should keep safe his city: but Laios begat Oidipous nevertheless [hoping to escape fate by exposing him as a babe on the mountains]. A shepherd took him to Corinth: he was reared there as a prince, discovered his destined fate, left his home, and near Thebes met a stranger who attacked him in the road. Oidipous killed him, not knowing it was his father.

Oidipous. Oidipous went on to Thebes, found it ravaged by the Sphinx, who slew and devoured those that could not answer her riddle. Oidipous answered it; the Sphinx defeated killed herself;

1 The passages in brackets are conjectural.
the saviour of the city was made king, and wedded the queen Iokaste. At last [we know not how] the whole horror of his position as husband of his mother [probably also as slayer of his father] is revealed: he blinds himself at once; and later he curses his sons 'for their ill-care of him' with the prayer 'that they should divide their heritage with the sword.' [The quarrel of the sons, and the death of Oidipous and Iokaste, must have been told in the play, which ended with the shadow of the impending mutual slaughter of the brothers, and the fall of the royal house.]

At this point our play begins.

The citizens gather in the fortress of Thebes at the summons of the king. Eteokles bids them be vigilant, as danger is at hand. A scout enters, with news: the Argive army is here; the seven captains beset the seven gates. Eteokles utters a prayer to the gods: and all depart. [Prologos, 1-77.]

The Chorus of Theban maidens enter with broken and terror-stricken cries—'Ye gods, save us! the clang of shields and spears; oh Ares, Zeus, Pallas, Poseidon, Kypris, Apollo! help us! the din of chariots, the shower of stones, affright us: gods, remember our offerings, and help!' [Parodos, 78-180.]

Eteokles enters, and roughly chides the women, with threats of punishment. They plead that they are frightened: the king bids them keep silence, and abide in their homes. After a few more startled cries they submit. He bids them pray quietly, and departs to arrange the defence of the seven gates. [Epeisodion I, 181-287.]

The Chorus sing of the horrors of war—the wreck of temples and homes, the fire, the slaughter, the suffering and slavery of the women; the waste and destruction of all things. [Stasimon I, 288-374.]

Eteokles returns, and at the same moment a messenger comes, reporting at length the name and description of the captains attacking each gate: the king tells off a Theban champion to each gate. At the seventh gate he finds his brother Polyneikes is stationed; but announces his resolve to meet him there. [Epeisodion II, part 1, 375-685.]

The Chorus endeavour to dissuade him, dwelling on the horror of such a combat; but the king, though he sees the hand of fate,
refuses to change, and goes out to meet his doom. [Epeisodion II, part 2, 688-719.]

The Chorus sing a lyric of foreboding: the fatal curse of Oidipous, that the brothers should divide the heritage by the sword—and both be slain! They brood on the family fate, bringing death to the third generation, and repeat the story of Laios who sinned and suffered: Oidipous who fell from his height of glory, and uttered the curse on his sons—the curse that now shall be fulfilled! [Stasimon II, 720-91.]

Then follow the alternate laments of the sisters, the Chorus answering each with a lyric stanza: bewailing the fate of the princes, the curse of Oidipous, the grief to the city, the noble warriors dead, the tragic close of the strife, the ruin and fall of the House. [Kōmphós, part 1, 875-956.]

The two sisters take up the lament in antiphonal lines, Antigone bewailing Polyneikes, Ismene Eteokles. [Kōmphós, part 2, 957-1009.]

A herald announces that the city has resolved Eteokles shall be duly buried, Polyneikes (as a traitor and rebel) cast out without funeral rites. Antigone defies the order: and in spite of the herald's remonstrance, remains unshaken. [Epeisodion IV, 1010-1058.]

The Chorus are divided: half, with Ismene, follow the body of Eteokles: half, with Antigone, the bier of Polyneikes. [Exodos, 1059-84.]


Early date and simplicity of the drama, (a) in general scheme.

The 'Eπτα ἐπὶ Θῆβας is an early play, probably the third of the thirty-three extant Attic tragedies; and it shows many marks of

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the earlier stage of the drama, when a play was rather a lyric pageant than a study of human passion and character, and when the theme was rather a single striking incident than a plot of intricate construction. In this play there are nowhere more than two actors required: two scenes consist of dialogue between one actor and the chorus: half the play is taken up by lyric songs from the orchestra; and the whole action, except the funeral procession at the end, is off the stage, and is related in three successive scenes by a spy or messenger, and in the fourth by a herald.

It is obvious, from these considerations, as well as from the sketch of the plot given above, that the scheme of the drama could not be other than severely simple. We know (by the evidence of the lost Oidipous) that the two brothers must die by each other’s hand: and the ‘Septem’ tells the story in three simple scenes: (1) the tidings that the foe is come; (2) the names of the seven Argive chiefs, the devices they bear on their shields, and the Theban champions Eteokles appoints to meet them; and (3) the brief announcement of Thebes’ victory and the death of the two princes. The family curse is ended—by the extinction of the family: the ‘Strife is reconciled by the Sword.’ It is all foreseen from the first: there is no uncertainty, no change of purpose, no surprise, no struggle: still less is there any scheming on the part of Eteokles to avoid his fate, or any subsidiary interest or characters to diversify the simple texture of the main story. The myth is simple, and the drama marches straight to its goal.

(b) In details.

The same simplicity also is observable in the means whereby the main incident, the duel of the two brothers, is brought about. For what is the position of Eteokles? He knows his father’s curse (655): indeed the maidens who form the Chorus all know it (789): it is familiar to the city. He cannot be unaware that it is his brother who has brought the Argive army, and that he is certain to take a leading part in the attack: he knows that the leaders are seven (42), of whom each will assail one gate (56). Yet having announced (283) that he himself will be one of the seven leaders of defence, and having chosen the other six Thebans, he appoints these six one by one to face the six Argive foes whom the messenger first names—though any one of these foes he might himself have chosen...
REMARKS ON THE DRAMA

to encounter and so escaped the fate—and he reserves the seventh gate for his own post when it was obvious that Polyneikes must be his foe. All this naive arrangement is in harmony with the character of the popular tale and the early drama: it suffices that Polyneikes' name should not have been mentioned till Eteokles—who has declared he will act as one of the seven defenders—has despatched before our eyes the other six to their posts, for us to accept this somewhat frail coincidence as the Hand of Fate, bringing the brothers together, to their mutual destruction.

(c) The last scene.

Perhaps also we may trace similar characteristics in the rather strange scene which closes the play. After the death of the princes, the bodies are brought in, and (in conformity with the universal Greek instinct) are bewailed by the two sisters in a long antiphonal lamentation, the Chorus at stated intervals interposing with sympathetic song. The oracle is fulfilled: the tragedy is over: and we expect the usual close, in some general pathetic maxim or moral: but we have instead an additional short scene of quite exceptional character, where (as fully described above in the account of the plot) the wailing is interrupted by the Herald forbidding the funeral of Polyneikes. Antigone defies the order: and the Chorus part into two, each following one bier, with one sister. The strangeness of the scene consists in this, that it leaves an impression of the whole story being unfinished. The fulfilment of the curse, and the extinction of the royal and guilty race is the natural end: but a new trouble arises, treated in the sketchiest manner, which (we feel) introduces a new struggle, and a new tragedy, whereof the issues are just started by Antigone's defiance, and then left hanging and unsolved. This defect is so strongly felt by many scholars (Scholl, Westphal, Wecklein, Paley, &c.) that they are inclined to think the whole last scene (1010-84) a later addition, perhaps written (in consequence of Sophokles' Antigone twenty-six years later than the Septem) by some reviser of the Ἐπὶ τὰ ἐν τῷ νῆβας after the poet's death. There is certainly something to be said for this view; but if we do not go so far, as I think we need not, at any rate we must find, in this curt and incomplete conclusion to the Septem (and to the trilogy), a certain naïveté or crudity of construction, which is perhaps natural in the early days of the drama, and which is com-
bined in this play (as in Supplices and Persae, though still more markedly here) with a stirring and magnificent poetry, of lyric song and even more of striking dramatic speech, that seem to belong to a higher development.

(d) The character-drawing.

Lastly, if the stage reached by the Attic drama in 467 has much to say to the scheme of the play, to its dramatic presentment, to its details, and to certain defects of structure, still more does it bear upon the character-drawing, an element of drama which always requires long time for its development. Not till the third actor was invented by Sophokles (who in 467 had only just risen above the horizon) was the play of contrasted characters, the action of one soul on another, which counts for so much in this regard, brought within reach of the Greek tragic poet. Aeschylos had but two actors at this date: and in the Septem he hardly made real use even of two. Until the last scene (which is too short for anything like character-drawing in the sense in which we understand it), the one character is the King Eteokles: for the messenger is a mere mouth-piece, and to find ἡθος in his part is to see through a brick wall. The king is a typical portrait of a strong, prompt, decisive, confident soldier: curt and contemptuous with the wailing women, scornful of the finery of Tydeus and the impious boasts of Kapanes: hating his rebel brother with a whole heart and without misgiving: and when his fate comes—brought on largely by his own blind recklessness (see above, p. xix)—refuses to draw back, though the Chorus sharply remind him (682) of the 'ageless' and inexpiable pollution of the bloodshed he contemplates: will neither save himself nor spare his foe: submits to fate, and boldly faces death. The picture, though it be the only such picture in the play, is powerful and convincing; and if it is drawn only in broad outlines, without subtle shading, the outlines are strong and right, and they suffice for the poet's purpose. Especially one point in the picture is notable, as the first extant specimen on any considerable scale of ἔθωσ (or general reflection on life)—that element of Attic tragedy which afterwards received such large development, particularly from Euripides. The instance occurs at line 597, where the messenger has told how one of the captains of assault is Amphiaraoes the seer, who inveighs against Tydeus and Polynikes for the wickedness of
REMARKS ON THE DRAMA

the whole expedition, which he has unwillingly joined: and how he
is prepared to do his part though he knows it will end in death and
failure. Eteokles in pity and admiration breaks out:—

‘Woe! for the fate that draws the righteous man
to serve, a comrade of the impious!
Naught is there worse than ill companionship,
whate'er be toward . . . 'tis fruit that none may gather.
Fate is the furrow, and the harvest Death!
The godly man sets foot upon the deck
with violent shipmates: then from a deed of ill,
he shares destruction with the accursed crew:
or dwells, a righteous man with evil fellows,
men fierce to strangers, recking not of gods;
till, swept into the snare with impious men,
gods' undiscerning scourge brings him to nought.'

The touch of pity in the rude soldier, and of reflection in the prompt
man of action, add greatly to the truth and interest of the sketch of
character: like the brooding gloomy self-questioning of the blood-
stained Macbeth, the yearning tenderness of the strong and resolute
Antigone, the momentary shock of a mother's sorrow in the un-
lovely Sophoklean Klytaimestra—or any other of those studies of
conflicting moods or contrasted qualities whereby the great drama-
tists of all ages have shown their insight into complex human
nature.

It is hardly necessary to add, that whatever signs we may find in
this play of the immaturity of the drama, in regard to plot, or
handling of detail, or subtlety of character-drawing, there is none
in the poet's ability to produce the effects intended, none in the
magnificent wealth and power of his diction, nor in the sustained
stateliness and picturesqueness of his descriptive dramatic oratory.
It is well known that Euripides, sixty years later, satirized the great
scene (Epeisodion II, 375–676) where the seven Theban champions
are chosen to meet the seven Argives, by the thoroughly sensible
and practical phrase (Phoinissai 751)—

' 'Twere long delay to tell the name of each
when foes are camped beneath the very walls.'
The satire is not formidable, nor is it even technically justified: for,
xxi
SEPTEM CONTRA THEBAS

as Dr. Verrall has pointed out, there is a hitch in the Argive proceedings owing to unfavourable omens (379), which allows a respite. But whether justified or not, neither reader nor audience greatly care. All drama requires a large licence of assumption and make-believe, which is readily granted; and certainly Euripides is himself not exempt from this necessity. And this superb scene, if assailable, is also defensible on the strictly dramatic side, as we have seen: and, regarded as part of a stately pageant, is incomparably fine. And besides the picturesqueness, and the force and grandeur of the style, there is also most noticeable the high spirit of the play as a whole. It is a ὀργανίκως μεστόν, 'a tragedy filled with the spirit of war' as Aristophanes said before the whole of Athens (Frogs 1021) in the spring of 405, just two years after the production of the Phoinissai. Aristophanes' view was probably accepted at the time; and certainly afterward. No one would place this play on a level with the Prometheus, or the great trilogy; but probably all would agree in ranking it nearer to these than to the two earlier dramas, the Supplices and the Persae.

THE MANUSCRIPTS.

The following is a brief account of the MSS. which contain the Ἐντα Ἐνί Θῆβας, and which naturally fall into two groups:—

A. Medicean Group.

1. M., far the oldest and most important, the Medicean, in the Laurentian library at Florence, written on parchment about the beginning of the eleventh, century¹. A photographic facsimile of this has been published by the Italian Ministry of Public Instruction.

2. G., Guelferbytanus, at Wolfenbüttel, written on paper in the fifteenth century. It is (in this play, as elsewhere) very similar to M, and is badly and ignorantly copied. It contains nearly all the mistakes of M and many more of its own.

¹ The same MS. contains, besides Aeschylus, all the extant tragedies of Sophocles, and the Argonautica of Apollonius Rhodios. The Sophocles has been published (by the Hellenic Society, 1885) in photographic facsimile, with a careful palaeographical criticism by Sir E. M. Thompson, Keeper of MSS., and Egerton Librarian in the British Museum. The date given above is assigned by him on grounds of handwriting.
THE MANUSCRIPTS

3. B., Marcianus, sometimes called (from its former possessor) Bessarionis, now in the library of S. Mark at Venice, written on paper in the thirteenth century: also very like M, though very inaccurately copied.

4. P., Parisiensis, in the library of Paris, on paper, in the fifteenth century. Very like the Medicean, and probably derived from it.

The last three have probably no other authority than what they derive from M, the differences being due to error or conjecture.

B. The Venetian Group.

5. V., Venetus, in the library of S. Mark at Venice, on parchment, fifteenth century.


7. Fa., Farnesianus (once in the Farnese library), now in the museum at Naples, on paper, fourteenth century. This contains the recension of Demetrius Triclinius, a scholar and grammarian of the fourteenth century, who was unfortunately ignorant of the metres of tragedy, and somewhat rash in conjecture.

These three are obviously from a common origin; moreover the great mass of variations from M are common to the three. The exact relation of this group to the Medicean is not certain, but the authorities tend to agree in believing that they are founded either upon M or upon a not remote ancestor of M.

In the critical notes the text of the Medicean as originally written is always quoted as M. But besides the original scribe, other hands appear in the MS. as follows:

1. A contemporary hand, easily distinguished, which wrote the scholia (or Greek notes to the text) and the glosses (or explanations of words between the lines), corrected the errors and supplied omissions of the first hand, added the Argument and Dramatis Personae, and occasionally inserted a query or a conjecture at the side. The corrections of this writer are important, as he evidently revised the work of the scribe, comparing it with another MS.: he was more-

1 Moritz Haupt, in the preface to Hermann’s Aeschylos, ed. 1852, thinks a few of its variations from M are due to emendation, the rest to carelessness.

2 Besides the above, there are many later MSS. (mostly containing Prom. Pers. Theb.) which for critical purposes are of no value.
SEPTEM CONTRA THEBAS

over clearly a more learned and careful person than the scribe. He is quoted always as m.

2. Later correctors (14th or 15th cent.) who are occasionally referred to, and are quoted as m₁.

As the MSS. are called by different names, and quoted by different letters, it may be useful to give the following table:

<table>
<thead>
<tr>
<th>M.</th>
<th>library</th>
<th>Florence,</th>
<th>no.</th>
<th>xiii. 9</th>
<th>century</th>
<th>X-XI.</th>
</tr>
</thead>
<tbody>
<tr>
<td>G.</td>
<td>&quot;</td>
<td>Wolfenbüttel,</td>
<td>&quot;</td>
<td>88</td>
<td></td>
<td>XV.</td>
</tr>
<tr>
<td>B.</td>
<td>&quot;</td>
<td>Venice,</td>
<td>&quot;</td>
<td>468 or xc. 4</td>
<td></td>
<td>XIII.</td>
</tr>
<tr>
<td>P.</td>
<td>&quot;</td>
<td>Paris,</td>
<td>&quot;</td>
<td>2886</td>
<td></td>
<td>XV.</td>
</tr>
<tr>
<td>Fl.</td>
<td>&quot;</td>
<td>Florence,</td>
<td>&quot;</td>
<td>xxxi. 8</td>
<td></td>
<td>XIV.</td>
</tr>
<tr>
<td>Fa.</td>
<td>&quot;</td>
<td>Naples,</td>
<td>&quot;</td>
<td>I. E. S.</td>
<td></td>
<td>XIV.</td>
</tr>
<tr>
<td>V.</td>
<td>&quot;</td>
<td>Venice,</td>
<td>&quot;</td>
<td>616 or xc. 5</td>
<td></td>
<td>XV.</td>
</tr>
</tbody>
</table>

We have then the following abbreviations and signs used in the critical notes:

M. the scribe or first hand of the Medicean.
m. the second hand, who revised the scribe's work.
m₁. later correctors.
G., B., P., V., Fl., Fa., the later MSS. described above.
rec. one of the later MSS. containing the passage.
recc. all (or most) of the later MSS.
codd. all (or most) of the MSS. including M.
⟨ ⟩ conjectural additions to the text.
[ ] words which should be omitted from the text.
† corrupt text not emended.

THE SCHOLIA.

Reference is made in both critical and explanatory notes to the Scholia, and it will be convenient to explain briefly both what they are and in what way they are valuable.

In the Medicean MS. by the side of the texts are written comments in Greek, called Scholia. They are in a small but clear hand, partly in capitals (half-uncial), while the text itself is written in cursive, that is in a running hand, in small letters, two or more letters being often closely connected and slightly contracted. The Scholia are by a different hand to that which wrote the text, and the authorities are agreed that they are mostly written, at the same time as the text, by the διορθωτής or scholar who corrected the
THE SCHOLIA

errors made in the text by the professional scribe. Their value consists, both for text and comment, in their age. Their explanations are often wrong, but they not unfrequently contain valuable information dating back to many centuries before our earliest MS. For textual criticism they are occasionally a great help, as they sometimes explain a different text to that which is by their side in the MS., and so may furnish evidence of an older and truer reading than the MS. itself. In any case they are always worth considering.

In this play there are several excellent examples of Scholia which can be thus made serviceable, and a few specimens may profitably be given.

In 667 the MSS. read Δίκη προσείτε καὶ κατηξιώσατο, 'Justice addressed him,' which is nonsense. The Schol. explains the phrase εἰδὼν αὐτὸν καὶ ἐφιλησεν, really wishing to interpret κατηξιώσατο, but incidentally proving that the writer had προσείδε, not προσείτε in his text.

In 463 the MSS. read συρίζουσι βάρβαρον τρόπον, 'hiss in strange fashion,' which makes sufficiently good sense. But the Schol. explains it with the words ἀπηνῆ ἤχου, 'a harsh sound': whence Schütz easily inferred that Aesch. wrote βρόμον, not τρόπον, which makes a better sense. Possibly τρόπον has come from 465.

In 774, speaking of all the gods and men in Thebes, the Chorus say (according to the MSS.) θεοὶ καὶ ξυνέστιοι πόλεος ὥς πολύβατως τ' αὐὼν βροτῶν, i.e. 'gods and dwellers in the city, and the rich-fed life of men,' the last words being very like nonsense. The Schol. explains the italic words as ὅ ὑπὸ πολλῶν ἐμβατευόμενος ἀνδρῶν, 'trodden by many men'—a very odd metaphor with αὐὼν, but clearly pointing to πολύβατως τ' for πολύβατος τ', as Blomfield saw. The correction was completed by Weil, who perceived that the word was ἄγων [old Homeric word for 'gathering'], not αὐὼν. The whole phrase 'crowded gathering of men' was thus satisfactorily restored: and it was the scholiast's explanation, carefully copied, though referring to a different Greek text, which made the correction at once possible and certain.

The general opinion is that the best of these Scholia contain, along with other matter, fragments of learning about Aeschylus which can be traced back to the early Alexandrine scholars, and
even with some probability to Didymos (called, from his extraordinary capacity for work, by the elegant name of *Χαλκέυτερος*, or ‘Copper-guts’), a great Alexandrine scholar of the first century B.C., of the school of Aristarchus.

It is plain, even allowing for the uncertainty of conjectures, that the evidence of readings contained in the Scholia may be centuries older than the MS. itself.

**THE EDITIONS.**

The following is a list of the chief editions (a) of the whole seven plays, (b) of the Septem contra Thebas.

(a) All the plays:

1518 Aldine. \{ These give only the parts of Ag. found in M. In 1552 Turnebus. \} Ald. and Turn. the play is confused with Choe-

1552 Robortello. \} phoroi. Rob. gives the two plays separate.

1557 Victorius (Vettori). This is the first that gives Ag. whole.

1580 Canter. 1828 Scholefield.
1663 Stanley. 1831 Bothe.
1745 Pauw. 1842 E. A. I. Ahrens.
1746 Askew. 1847-79 Paley.
1782 Schütz. 1852 G. Hermann.
1794 Porson. 1852 Hartung.
1794 Portus. 1858 H. Weil.
1809 Butler. 1871 R. Merkel.
1823 Wellauer. 1880 Kirchhoff.
1825 Boissonade. 1885 Wecklein.
1827-69 W. Dindorf. 1891-7 (with commentary) Wecklein.

(b) Septem contra Thebas separately:

1812 Blomfield. 1878 I. Davies.
1818 C. Schwenk. 1887 A. W. Verrall.
1830 C. G. Haupt. 1888 Verrall and Bayfield.
1834 G. C. W. Schneider. 1891 N. Wecklein.
1875 F. Ritschl.

In addition to the above, readings or corrections are occasionally quoted from Abresch, Bergk, Brunck, Burney, Burton, Conington, L. Dindorf, Elmsley, Enger, Erfurdt, Francken, Geel, Halm, W. Headlam, Heath, Heimsoeth, Kock, Klausen, Lachmann, Lowinski, Martini, Meineke, Nauck, Pierson, Prien, Rothe, Schmidt, Seidler, Stenslof, Stobaeus, Triclinius, Tyrwhitt, Valckenaer, Volckmann, von den Bergh, H. Voss, Wakefield, H. Wolf, and Wunderlich.

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THE TEXT

The Text.

From the list of MSS. given above it will be seen that the oldest and best by far is the Medicean (M). Wherever the reading of this MS. differs from that adopted in the text, the fact is noted in the critical commentary at the foot of the page. The only exception is in the case of minor errors of accent or spelling; and even these are noted where they seemed at all important.

The later MSS. are occasionally quoted by their distinguishing letters, where one or other of them alone gives the true reading. But in most cases it is pretty clear, when M is wrong and one of the later MSS. right, that the correctness is due not to a better tradition but to emendation. Accordingly when this occurs I have not thought it necessary to specify the correct MS., but have used the term rec., i.e. recentior or 'a later MS.' Similarly when M is wrong and several of the later MSS. have a better reading, I use the term recc., i.e. recentiores. Where M is right, I have often not thought it necessary to specify the later MSS., whether they agree or differ. When M and the recentiores agree in an error I have felt free either to record M only or to use the term codd., i.e. codices. Lastly, when M and the recentiores are all wrong, but M has one mistake and recc. have (all or most of them) another and different mistake, I have sometimes recorded both, if it seems to be of any interest to do so.

The following instances will make quite clear the principles and usage above stated, and also illustrate certain points of interest which a comparison of the MSS. reveals:—

(1) M wrong, recc. right (οὔτε μείον οὔτ' ἰσον λελιμμένοι):

355 λελιμμένοι rec.: λελημμένοι M

i.e. the Medicean reads the common word λελημμένοι (which makes no sense here): the later MSS. preserve (or have conjecturally restored) the rare word λελιμμένοι, 'desiring,' which is clearly what Aesch. wrote.

(2) One rec. right, M and others wrong (δουλίαν ψαφαρᾷ στοδῇ):

323 δουλίαν rec.: δουλείαν codd. cett.

i.e. one later MS. has the adj. δουλίαν (which sense and metre require), while M and the other recc. read the erroneous δουλείαν
which cannot be translated. This correction may be a mere accident, as -t and -et are habitually confused in our MSS.

(3) M right, recc. all wrong (same error) (Δίκη δ' ὀμαιμων):
415 δομαιμων M: δ supra μ scr. m₁ (i.e. δ δαιμων) quod habent recc. i.e. M reads the true word δομαιμων [Δίκ. δμ. 'duty of kinship']: the recc. have δ δαιμων, neither sense nor grammar: and a later corrector of M has actually imported this error into that MS. by writing δ over the first μ of δομαιμων, i.e. by showing that he thought δομαιμων ought to be δ δαιμων.

(4) All wrong, different errors (πατρὸς μελαιν' ἄρα 695):

μελαιν' Weil: τελεί M, τελεία suprascr. m₁: τελεί' recc.
i.e. recc. have τελεί' ἄρα, 'fulfilled curse' (the sense might do, but to elide long ἄ is impossible): M had τελεί ἄρα (where verb not wanted, and open vowels impossible), and later corrector had written the common error τελεία over the top. Weil suggested the most likely correction.

(5) All wrong, same error (1002-3). All copies read

Αυτ. δώμασι καὶ χθονί· πρὸ πάντων δ' ἐμοι.  
Ισμ. καὶ τὸ πρόσω γ' ἐμοί.

This comes in the sisters' lament, which all through is antiphonal, in lines of identical metre. πρὸ πάντων δ' ἐμοι is a gloss or explanation of Ismene's answer, which has wrongly got into the text as part of Antigone's words, as C. G. Haupt was the first to point out.

This is one of the cases where a reading is common to all existing MSS, which both on literary and metrical grounds is to the last degree unlikely, if not impossible. If such cases are numerous, as in fact they are, common sense enables us to infer that all our MSS. are derived, either from the oldest of them (the Medicean), or from a not remote ancestor of the Medicean: and so, though they may be divisible into groups, are in a very real sense all of one family.
ΕΠΙΤΑ ΕΠΙ ὉΗΒΑΣ
ΑΙΣΧΤΑΟΤ ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

ΥΠΟΘΕΣΙΣ

'Η μὲν σκηνή τοῦ δράματος ἐν θῆβαις ὑπόκειται ὁ δὲ χορὸς ἐκ Θηβαίων ἐστὶ παρθένων ἢ δὲ ὑπόθεσις, στρατιὰ Δρυγείων πολυορκοῦσα Θηβαίους, τοὺς καὶ νικήσαντας, καὶ θάνατος. Ίστοκλέους καὶ Πολυνείκους. ἐξειδίκηθη ἐπὶ Θεαγένους ὀλυμπιάδι οὖ. ἐνὶκα Δαῖφ, Οἰδίποδι,

5 Ἐπτὰ ἐπὶ Θῆβας, Σφιγγὶ σατυρικῆ. Ἑ (δεύτερος) Ἀριστίας Περσεί, Ταντάλῳ, Παλαισταῖς σατυρικοῖς τοῖς Πρατίνῳ πατρός. ἦ (τρίτος) Πολυφράδμων Ῥυκουργεία τετραλογία.

Τὰ τοῦ δράματος πρόσωπα·

Ἐστεόκλης
Ἀντιγόνη
ἀγγελὸς κατάσκοπος
Ἰσμήνη
χορὸς παρθένων
κήρυξ

Argumentum] ἐπὶ Θῆβας, ἐν suprascr. m 2 στρατιὰ] στρα- 
τεία m 4 Θεαγεώνιδοι Φράντζ ὀλ. οὖ['] i.e. anno L. C. 467
5 'Ἀριστίων] 'Ἀριστίας Φράντζ 7 Δυκουργεία] Δυκουργία m
ΕΤΕΟΚΛΗΣ

Κάδμου πολίται, χρῆ λέγειν τὰ καίρια
όστις φυλάσσει πράγματα πάντως
οἰκακα νομῶν, βλέφαρα μὴ κοιμῶν ὕπνῳ.
εἰ μὲν γὰρ εὖ πράξαμεν, αἰτία θεοῦ·
εἰ δὲ αὖθι, δὲ μὴ γένοιτο, συμφορὰ τόχοι,
Τιττοξιραί, καὶ πολεμεῖσθαι.
ταχατὰ λέγειν ἐν εἰς πολὺς κατὰ πτόλων·
ὕμνοιθ' ὑπὲρ ἀστῶν φρομίους πολυρρόθοις
οἰμώγμασιν θ', δὲν Ζεὺς ἀλεξητήριος
ἐπώνυμος γένοιτο Καθμελών πόλει.

6 τοιοῦτον ὑμᾶς δὲ χρῆ νῦν, καὶ τὸν ἐλληπτοῦτ' ἐτι
ἡμεῖς ἀκμαίας καὶ τὸν ξηθὸν χρῶψ,
θλαστημὸν ἀλαλούοντα σώματος πολὺν;
ὁραν τ' ἔχονθ' ἑκαστὸν ἀστείῳ συμπρεπεῖς,
πόλει τ' ἄρηγεν καὶ θεῶν ἐγχώριον
βαμμοῖς, τιμᾶς μὴ ἔξαλειφθήναι ποτὲ·
τέκνοις τε, Γῆ τε μητρί, φιλτάτη τροφῆς
ἡ γὰρ νέους ἔρποντας εὐμενεῖ πέθω,
ἄπαντα παιδοκοῦσα παιδελας ὁτλον,
ἐθρέψατ' οἰκητήρας ἀσπιδηφόρονς
πιστοὺς ὅπως γένοισθε πρὸς χρέος τὸδε.

20 καὶ νῦν μὲν ἐς τόδ' ἰμαρ εὖ ἐπέτει θεὸς·

6 τολὺς quod omiserat supra scr. Μ 13 ἀραν Μ: ἀραν m τ' add. m1 ὅστε rec. Stanley: ὅστι ex ἄστις factum M 19 οἰκητήρας rec. : oikisthéras M et plerique 20 fortasse πιστοί θ'
ΑΙΣΧΤΛΟΥ

χρόνον γὰρ ἢδη τὸνδε πυργηρουμένοις
καλῶς τὰ πλείω πόλεμοι ἐκ θεῶν κυρεί.

νῦν ο´ ὦς ο´ μάντις φησίν, οἰωνῶν βοτηρ,
ἔν ὦσι νωμῶν καὶ φρεσίν, πυρὸς ὄλχα,

χρηστηρίων ὄρνιθας ἀφενδεῖ τέχνη.
όντος τουῦνδε δεσπότης μαντευμάτων
λέγει μεγίστην προσβολὴν Ἀχαιῶν
νυκτηγορεῖσθαι καπιβούλευσων πόλει.

ἀλλ: ἐσ τ´ ἐπάλξεις καὶ πολας πυργωμάτων
ὁμώθε πάντες, σοῦσθε σὺν ταυτεχία,

πληροῦτε θωρακεῖα, κατι σέλμασιν
πύργων στάθητε, καὶ πυλῶν ἐπ´ ἐξοδοις

μίμουντες εὐθαρσείτε, μη` ἐπηλύδων

ταρβείτα ἀγαν ὄμιλοι εὐ τελει θεός.

σκοπούν δὲ καγὼ καὶ κατοπτήρας στρατοῦ
ἐπεμψα, τοὺς πέπουθα μὴ ματὰν ὁδὸ.

καὶ τῶνδ´ ἀκούσας οὐ τι μὴ λήφθω δόλω.

ΑΓΓΕΛΟΣ

´Ετεόκλεες, φέριστε Καδμείων ἀναξ,

ἡκω σαφῆ τάκείθεν ἐκ στρατοῦ φέρων,

ἀυτὸς κατόπτης ο´ εἴμι ἐγὼ τῶν πραγμάτων

ἀνδρέας γὰρ ἐπτά, θοῦροι λοχαγεῖαι,

ταυροσφαγοῦντες ἐς μελάνδετον σάκος

καὶ θυγγάνουντες χερσὶ ταυρεῖον φόνου,

´Αρη τ´, Ἐνυώ, καὶ φιλαξματο τό όβουν

ὁρκωμότησαν ἡ πόλει κατασκαφᾶς

θέντες λαπάξειν ἀστυν Καδμείων βία,

ἡ γῆν θανόντες τὴνδε φυράσεων φώς

μυμεία θ´ αὐτῶν τοῖς τεκοῦσιν ἐς ὀδόμοις

πρὸς ἀμι´ Ἀδράστον χερσίν ἐστεφοῦν, δάκρυ

λείβουντες` οὐκτὸς ο´ οὕτως ἢν διὰ στόμα.

29 καπιβούλευσων Dindorf : καπιβούλευσειν M : -ειειν rec. 34 εν

θαρσείτε Aldina : εἴθαρσείτε codd. 49 αὐτῶν] αὐτῶν M
σιδηρόφρων γὰρ θυμὸς ἀνδρεία φλέγων ἐπνεύ, λεόντων ὡς Ἀρη δεδορκότων. καὶ τῶν δύτων πόλις οὐκ ὅκυφ χρωνίζεται. κληρομένους δὲ ἐλευποῦ, ὡς πάλῳ λαχῶν έκαστος αὐτῶν πρὸς πύλας ἄγοι λόχων. πρὸς ταῦτ' ἄριστον ἀνδρας ἐκκρίτους πόλεως πυλῶν ἐπ' ἐξόδουι τάγευσαι τάχος'. ἐγγὺς γὰρ ἂν ἄνοτος Ἀργείων στρατὸς χωρεῖ, κοντεί, πεδία δ' ἀργητής αφρός χραίνει σταλαγμοί ἵππικῶν ἐκ πλευμῶν. σὺ δ' ὠστε ναὸς κεδὺνος οἰλακοστρόφος φράζαι πόλισμα, πρὶν καταγίζαι πνοὰς? 'Ἀρεως' θαὶ γὰρ κύμα χερσαίων στρατοῦ καὶ τῶν καυρῶν ὅστις ἀκιστος λαβέ'. καγὼ τὰ λοιπὰ πιστῶν ἕμεροικότον ὀφθαλμῶν ἰξὼ, καὶ σαφηνεία λόγον εἰδὼς τὰ τῶν θύραθεν ἀβλαβῆς ἐσεί. Ετ. ὧ Ζεὺς τε καὶ Γῆ καὶ πολισσοῦχοι θεοί, Ἀρά Τ' Ἐρμὺνς πατρὸς ἡ μεγασθενής, μῆ μοι πόλιν γε πρυμνὸθεν πανώλεθρον ἐκθαμνίστη δημάλωτον, Ἐλλάδος φθόγγον χέουσαν, καὶ δόμους ἐφεστίους· ἐλευθέραν δὲ γῆν τε καὶ Κάδμου πόλιν ἤγοισι δουλίοις μῆπτε σχεθεῖν· γένεσθε δ' ἀλκῆ'. ἤνυα δ' ἐλπίζω λέγειν· πόλις γὰρ εὖ πράσσουσα δαίμονας τίει.

ΧΟΡΟΣ

θρέομαι φοβερὰ μεγάλ' ἀχη· μεθείται στρατὸς· στρατόπεδον λιπῶν ῥεὶ πολὺς οὔδε λεωσ πρόδρομοι ἰππότας· 55 πόσις rec. et Stobaeus(vii.11): πόσις codd. cett. 61 πλευμῶν M: πνευμῶν rec. 71 πρωμοθεν codd. : πρέμπθεν Valckenarium secuti edd. plerique. 75 δουλίοισι Aldina: δουλείοισι codd. σχεθεὶς Blomfield: σχεθεὶς codd. 78–107 inter choreutas distribuendi
αἰθερία κόσι μὲ πείθει φανείο',
άναυδος σαφῆς ἐτυμος ἁγγελος.—
ἔτι δὲ γας ἐμάς πεδί' ὀπλόκτυπ' ὁ-
tί χρίμπτει βοάν· ποτάται, βρέμει δ'
ἀμαχέτου δίκαν ὕδατος ὅροτύπου.—
ἰῶ ὦ ὦ θεό
θεά τ' ὁρόμενον κακών ἀλέσπατε.—
βοά ὑπὲρ τειχέων
ὁ λεύκαστιν ὀρινταί λαός εὐ-
tρεπῆς ἐπὶ πόλιν [διώκων].—
τὸς ἁρὰ ρύοται, τὸς ἁρ' ἐπαρκέσει
θεῶν ἤ θεῶν;
πότερα δήτ' ἐγὼ <πάτρια> προσπέσω
βρέτη δαιμόνων;—
ἰῶ μάκαρες εὐθροί,
ἀκμάζει βρετέων ἔχεσθαι· τὶ μέλ-
λομεν ἁγάστονοι;—
ἀκουετ' ἢ οὐκ ἀκουετ' ἀσπίδων κτύπων;
πέπλων καὶ στεφέων πότ' εἰ μῆ νῦν ἀμ-
φὶ λιτὰν' ἔξομεν;—
κτύπων δέδορκα· πάταγος οὐχ ἔνος δορὸς.
tὶ βέξεις; προδώσεις, παλαίχθων
Ἀρης, τὰν τεάν;—
ἰῶ χρυσοτήλης δαίμον, ἐπεδ' ἐπι-
δὲ πόλιν ἀν ποτ' εὐφιλήταν ἔθουν.

θεόι πολιάσχοι χθόνοι θ' ἅθρόοι

IDaste παρθένων

στρ. ἀ.

ΞΙΣΧΤΛΟΤ

ικέσιον λόχου δουλοσύνας ὑπερ.
κῦμα [γὰρ] περὶ πτόλιν δοχμολοφών ἀνδρῶν
καχλάζει πυναῖς ᾿Αρεος ὁρὸμενον.
ἀλ’, ὦ Ζεῦ πάτερ ἕπαντελὲς, πάντως
ἀρηξὸν δαίων ἀλῶσιν.
᾿Αργείων δὲ πόλεμα Κάδμου
κυκλοῦνται: φόβος δ’ ἀρείων ὁπλῶν.
διάδετοι (δὲ τοι) γενέων ἵππων
κινῦρονται φόνον χαλών.
ἐπὶ τ’ ἀγάνορεσ πρέπουστε στρατοῦ
δορυφοσίων σαγαῖς πόλαις ἐβδόμαις
... προσίσταται πάλιν λαχώντες.

σύ τ’, ὦ Διογενὲς φιλόμαχον κράτος,
οὐσίπολις γενοῦ,
Παλλάς, ὦ θ’ ἵππιοι ποντομέδων ἀναξ
ἀχθοῦλω Ὑσειδάων μαχαγῆ,
ἐπίλυσιν πόλων, ἐπίλυσιν δίδουν.
σύ τ’, ᾿Αρης, φεῖ, φεῖ, ἕπωνυμον Κάδμου πόλιν
φύλαξον κήδεσαι τ’ ἐναργῶς.
καὶ Κύπρις, ἀτ’ εἰ γένους προμάτωρ,
ἀλευσον’ σέθεν γὰρ ἵππος ἄιματος
γεγόναμεν: λυταῖς σε θεοκλότοις
ἀντοῦσαι πελαζόμεσθα.
καὶ σύ, Λύκει’ ἀναξ’, Λύκειος γενοῦ

114 γὰρ seclusit Klausen 116 fortasse πάντως, πάτερ παντελές,
Wecklein 120 ὦ M, rec.: γὰρ (suprascr.) in, cett. codd.
121 ἀρείων Blomfield: ἀρηγῶν codd. 122 διάδετοι rec.: δια-
δετοὶ M ὦ τοι add. Dindorf ᾿γενέων Dindorf: ᾿γενέων codd.
ἵππων rec. duo: ἵππεων cett. 123 κινῦρονται] μινῦρονταί ex
Hesychio (qui προφευτοῦμ interpretabatur) L. Dindorf 124 ἀγάνορες
codd. 125 δορυφοσίων Blomfield: δορυφοσίως codd. Post 125
excidit fortasse aliquid: vid. ad 147 131 Ὑσειδάων μαχαγῆ
Klausen: μαχαγῆ Ὑσειδᾶν (vel -δῶν) codd. 135 metro careat
φεῖ φεῖ, κηδελων πόλιν ingenioso Wecklein: πόλιν Κάδμου ὑπαν
μον (φεῖ φεῖ seclusis) Dindorf 141 γὰρ rec.: om. M 143 λι-
tαισι Hermann: λιταῖσ codd. 144 αὐτοῦσαι Seidler: ἄποισατi codd.
στρατῷ δαίω στόνων αὖ τίτας. 
†σῦ τ', ὃ Λατογένει·
a κοῦρα, τόξον εὐτυκάζου ["Ἀρτεμι φίλα].†

ἐ ἐ ἐ ἐ, [στρ. β.]
ὄτοβον ἀρμάτων ἀμφὶ πόλιν κλύω·
ὡ πότνι' Ἡρα.
ἐλακὸν ἀξόνων βριθομένων χυόαι.
"Ἀρτεμὶ φίλα, [ἐ ἐ ἐ ἐ],
dοριτύακτος αἰθὴρ ὃ ἐπιμιαίνεται.
tὶ πόλις ἀμμὶ πάσχει, τὶ γενήσεται;
ποὶ ὃ ἐτὶ τέλος ἐπάγει θεὸς;

ἐ ἐ ἐ ἐ, [ἀντ. β.]
ἀκροβόλων ὃ ἐπάλξεων λιθᾶς ἔρχεται:
ὡ φίλ' Ἀπολλων·
kόναβος ἐν πόλαις χαλκοδέτων σακέων,
παὶ Διός, ὃθεν
πολεμόκρατον ἀγνὸν τέλος ἐν μάχᾳ.
σῦ τε, μάκαιρ' ἀνασώ' Ὑγκα, πρὸ πόλεως
ἐπτάπυλων ἔδος ἐπιρρύου.

ιὼ παναρκεῖς θεοί,
ιὼ τέλεων τέλειον τε γάς
τάσδε πυργοφύλακες,
πόλιν δορίπονοι μὴ προδόθ'
ἐτεροφώνῳ στρατῷ.

κλῦετε παρθένοι κλῦετε πανδίκως
χειροτόνους λιτάς.

ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

iô phílon daîmones,
λυτήριοι <τ'> ἀμφιβάντες πόλιν,
δείξαθ' ως φιλοσόφεις,
mélesev θ' ἱερῶν ὁμίλων,
melómenoi δ' ἀρήξατε:
φιλοθύτων δὲ τοι πόλεος ὀργίων
μυήστορες ἐστέ μοι.
ΑΙΣΧΥΛΟΥ

δότε τε σώριγγες ἐκλαγέαν ἐλίτροχοι,
ἰππικῶν τ' ἀπνοῦ πηδαλίων διὰ στόμα
πυριγενετάν χαλιῶν.

Ετ. τί οὖν; ο ναύτης ἄρα μή 'σ πρόφαν φυγών
πρόμυνθεν ήπε υμχανήν σωτηρίας,
νεῶς καμούσης ποντίφ πρὸς κύματι;

Χο. ἀλλ' ἐπὶ δαμόνων πρόδρομος ἠλθὼν ἄρ-
χαία βρέτη, θεοίσι πίσυνοι, νυφάδος
ὅτι ὠλοίς νυφομένας βρόμος ἐν πύλαις;
ὅτι τότ' ἤρθην φοβῷ πρὸς μακάρων λιτᾶς, πόλεως
ὡς ὑπερέχουεν ἀλκάν.

Ετ. πύργου στέγειν εὐχεσθε πολέμιον δόρν.
Χο. οὐκοιν τάδ' ἔσται πρὸς θεῶν;
Ετ. ἀλλ' οὖν θεοῦς
touς τῆς ἀλουσης πόλεως ἐκλείπειν λόγος.

Χο. μήποτ' ἐμὸν κατ' αἰώνα λίποι θεῶν
ἀδε πανάγυρις, μηδ' ἐπίδομι τάνυ
ἀστυδρομουμένων πόλιν καὶ στράτευμα
ἀπτόμενον πυρὶ δαίμ.

Ετ. μή μοι θεοῦς καλοῦσα βουλευόν κακῶς
πειθαρχία γάρ ἐστι τῆς εὐπραξίας
μήτηρ, γουης σωτήρος· ὡς ἔχει λόγος.

Χο. ἔστιν θεοῦ θ' ἐτ' ἴσχύς καθυπερτέρα
πολλάκις θ' ἐν κακοίσι· τὸν ἀμάχανον

205 ὅτε rec. : ὅτι M 206 ἄπνων Lachmann : ἄπνων codd.
210 πρὸς rec. : ἐν (in rasura) M 212 θεοῖσι πίσυνος Seidler:
πίσυνος θεοῖς codd. 216-218 tres vv. ita distribuit m1, rec.:
Eteocli continuat M 217 οὐκοῖν M: οὐκοῖν m1, rec. 218 πό-
λεως rec. pauci : πόλεως codd. cett. 219 λείποι M 222 fortasse
δαίμ (παύ) Enger 225 γονῆς Hermann : γονῆ codd. 226 θεοῦ
κακ χαλεπᾶς δύας ύπερθ’ ὀμμάτων
κρημναμενάν υφελαν ὀρθοι.

Ετ. ἀνδρῶν τάδ’ εστί, σφάγια καὶ χριστήρια
θεοίσων ἐρδεὼς, πολεμίων πειρωμένων
σον δ’ αὖ τὸ σιγάν καὶ μένειν εἰςω δόμων.

Χο. διὰ θεῶν τόλιν νεμόμεθ’ ἀδάματον,
δυσμενέων δ’ ὀχλον πῦργος ἀποστέγει.
τὸς τάδε νέμεσις στυγεῖ;

Ετ. οὔτοι φθονῷ σοι δαμόνων τιμᾶν γένος:
ἀλλ’ ὃς πολίτας μὴ κακοσπλάγχνους τιθής,
eὐκηλος ἵσθι μηδ’ ἄγαν ύπερφοβοῦ.

Χο. ποτίφατον κλύουσα πάταγον ἀνάμιγα
ταββοσώψ φόβῳ τάνδ’ ἐς ἀκρόπτολιν,
τίμιον ἑδος, ἰκόμαι.

Ετ. μὴ νυν, ἐὰν θυγόσκοντας ἥ τετρωμένους
πύθησθε, κωκυτοῖς ἀρπαλίζετε.
τοῦτῳ γὰρ Ἀρης βόσκεται, φόνῳ βροτῶν.
Χο. καὶ μὴν ἀκοόν γ’ ἱππικῶν φρυαγμάτων.

Ετ. μὴ νυν ἀκοόνος’ ἑμφανῶς ἀκου’ ἄγαν.
Χο. στενεὶ πόλισμα γῆθεν, ὃς κυκλομενών.
Ετ. οὐκοῦν ἐμ’ ἀρκεὶ τῶνδε βουλευέν πέρι.
Χο. δέδουκ’, ἀραγμὸς δ’ ἐν πῦλαις ὁφέλλεται.
Ετ. οὐ σίγα μηδὲν τῶνδ’ ἑρείς κατὰ πτόλιν;
Χο. ὃ ἐννυτέλεια, μὴ προδὸς πυργώματα.
Ετ. οὐκ ἐσ φθόρον σιγώδ’ ἀνασχήσει τάδε;

Χο. θεοὶ πολίται, μή με δουλείας τυχεῖν.
Ετ. αὐτῇ σὺ δουλοῖς καὶ σὲ καὶ πᾶσαν πόλιν.
Χο. δὲ παγκρατῆς Ζεῦ, τρέψον εἰς ἔχθροὺς βέλος. 255
Ετ. δὲ Ζεῦ, γυναικῶν οἶνον ὅπασας γένοις.
Χο. μοχθηρόν, ὡσπερ ἄνδρας ἄν ἄλφα πόλις.
Ετ. παλινστομεῖς αὖ θιγγάνουσ’ ἀγαλμάτων;
Χο. ἀψυχία γὰρ γλώσσαν ἀρπάζει φόβος.
Ετ. αἰτουμένῳ μοι κοῦφον εὶ δοίης τέλος.
Χο. λέγωι ἂν ὡς τάχιστα, καὶ τάχ’ ἔσομαι.
Ετ. σήγησον, ὡς τάλαινα, μὴ φίλους φύβει.
Χο. σιγῷ· σὺν ἄλλοις πείσομαι τὸ μόρσιμον.

Ετ. τοῦτ’ ἄντ’ ἐκεῖνων τούπος αἰρόμαι σέθεν.
καὶ πρὸς γε τούτοις, ἐκτὸς οὖν’ ἀγαλμάτων,
εὔχων τὰ κρείσσω, ἔμμμάχους εἰναὶ θεοῦς,
κάμων ἀκούσας’ εὐγμάτων, ἐπείτα σὺ
ὅλολυγμὸν ἱρὸν εὐμενὴ παιῶνοισον,
Ἐλληνικόν νόμισμα θυστάδος βοης,
θάρσος φίλους, λύσοσα πολέμιον φόβουν.
ἐγὼ δὲ χόρας τοῖς πολισοῦχοις θεοῖς,
πεδιονόμοις τε κἀγοράς ἐπισκόποις,
Δήρκης τε πηγαῖς, ὑδατί τ’ Ἰσμηνοῦ λέγω,
ἐβ ἔσωμαντων καὶ πόλεως σεσώσμενης,
ταυροκτονουντας θεοῦσων, ὡδ’ ἐπεύχομαι
θήσεω τραπεία, πολεμίων δ’ ἐσθήματα,
λάφυρα δαμον δούριπτηχθ’ ἄγνοις δόμοις,
στέψω πρὸ ναῶν, πολεμίων [δ’] ἐσθήματα.
τοιαύτ᾽ ἐπεύχου μὴ φιλοστόνως θεοῖς,
μὴ ἐν ματαῖοι κάγριοις ποιφύγμασιν
οὐ γὰρ τι μάλλον μὴ φύγης τὸ μόρσιμον.
ἐγὼ δὲ γ᾽ ἄνδρας ἐξ ἐμοὶ σὺν ἐβδόμῳ
ἀντηρέτας ἐξηροῖτι τὸν μέγαν τρόπον
eἰς ἐπτατεῖχεῖς ἐξόδους τάξιν μολὼν,
πρὶν ἀγγέλους σπερχυοῦσι τε καὶ ταχυρρόθους
λόγους ἱκέσθαι καὶ φλέγειν χρεῖασ ὑπὸ.

Χο. μέλει, φόβῳ δ᾽ οὖν ὑπνώσσει κέαρ: [στρ. α.
γείτονες δὲ καρδίας
μέριμναι ἐνπυροῦσι τάρβοις
τὸν ἀμφιτείχη λεών,
δράκοντας ὡς τις τέκνων
ὑπερδέουικεν λεχαίων δυσεννάτορας
πάντρομος πελείας.
τοι μὲν γὰρ ποτὶ πύργοις
πανδάμει πανομιλεῖ
στείχουσίν. τί γένωμαι;
τοι δ᾽ ἔπ᾽ ἀμφιβόλους
λάπτουσι πολίταις
χερμάδ᾽ ἀκρύοςσαν.
παντὶ τρόπῳ, Διογενεῖς
θεοῖ, πόλιν καὶ στρατὸν
Καδμογενῆ ῥύεσθε.

ποίον δ᾽ ἀμείψεσθε γαῖας πέδουν  [ἀντ. α.
τάσδ᾽ ἁρειον, ἐχθροῖς
ἀφέντες τὰς βαθύχθουν ἄλαν,
"Ωδωρ τε Διρκαίων, εὑ-
τραφέστατον πωμάτων
όσων ήσιν Ποσει-
dαν ὁ γαιάοχος
Τηθύος τε παῖδες.
πρὸς τάδ', ὁ πολιούχοι
θεοί, τοῖς μὲν ἔξω
πύργων ἀνδρολέτειραν
κήρα, βίψιπλοιν άταν,
ἐμβαλόντες ἀρουσθε
κύδος τοῖσι διοίταις.
καὶ πόλεως ρύτορες <ἐστ'>
ἐὕεδροι τε στάθητ'
ἀξυγόσις λιταῖσιν.

οἰκτρόν γὰρ πόλιν ὡδ' ὁγυγίαν
'Αλία προϊάψαι, δορὸς ἄγραν,
δουλίαν ψαφαρὰ σποδῷ
ὑπ' ἀνδρὸς 'Αχιουθ θέοθεν
περθομέναν ἀτίμως,
τὰς δὲ κεχειρωμένας ἄγεσθαι,
ἐ ἐ, νέας τε καὶ παλαιάς
ὑπερθὸν πλοκάμων, περιρ-
ρηγυγμένων φαρέων.

βοθ' ὃ ἐκκενομένα πόλις,

λαῖδος ὄλλυμενας μιξοθρόων·
βαρείας τοι τῦχας προταρβδῶ.

κλαυτον δ' ἀρτιτρόφοις ὄμοδρότοις [ἀντ. β.

νομίμων προπάροιθεν διαμείηαι

307-8 εὑτραφέστατον rec. : εὑτραφέστατον M
Lowinski : καταρψ. M, καλ τὰν βιψ. m
315 κήρα, βιψ.
318 ἐστ' add. W. Headlam
323 δουλίαν rec. : δουλελιαν codd. cett.
326 κεχειρωμένας (ει supra
η scer. m) M
333 ἀρτιτρόφοις Schneider : ἀρτιτρόποις (δ suprascr. m)
M : ἀρτιτρόποις codd. cett. ὄμοδρότοις Ritschl : ὄμοδρότοις M et

M codd. plerique
δωμάτων στυγερὰν ὅδὸν.

τί γὰρ; φθίμενόν τοι προλέγω
βέλτερα τῶνδε πράσσειν.
πολλὰ γὰρ, εὑτε πτόλεις δαμασθῆ, ἐς ἐς, δυστυχὴ τε πράσσει.

ἀλλος δὲ ἄλλου ἄγει, φονεύ.

καπνῷ [δὲ] χραίνεται πόλισμ' ἀπαυ.

μαωόμενος δὲ ἐπιπνεῖς λαοδάμας
μιαίων εὑσέβειαν Ἀρη.

κορκορυγάλ  δ' ἀν ἄστυ,

ποτὶ [πτόλυν] δ' ὀρκάνα πυργώτις.

πρὸς ἀνδρός δ' ἀνήρ στὰς δορὶ καλνεται.

βλαχὰι δ' αἰματόεσσαι

τῶν ἐπιμαστίδιων

ἀρτιτρεφεῖς βρέμουται.

ἀρπαγαί δὲ διαδρομῶν ὁμαίμονες.

ξυμβολεὶ φέρων φέρουτι,

καὶ κενῶς κενῶν καλεῖ,

ξύσυμον θέλων ἐχει,

οὔτε μείον οὔτ' ἵσον. λελιμένοι.

τιν' ἐκ τῶνδ' εἰκάσαι λόγον πάρα;

παντοδαπὸς δὲ καρπὸς

χαμάδις πεσόν ἀλγώνει [κυρῆσας],

πικρόν δ' ὀμμα 〈τάν〉 θαλαμηπόλων.

πολλὰ δ' ἀκριτόφυρτος

γάς δόσις ὀνυτίδανοις

336 τί γὰρ; Blomfield: τί; τῶν codd. τοι (e codd. G) Blomfield: γὰρ codd. 342 δὲ seclusit Brunck 346 πτόλυν seclusit Hermann 347 κλάνεται (και supra κλι scr. m1) M 350 ἄρτι-

AIΣΧΥΛΟΥ

ἐν ροθίοις φορεῖται.
δμωΐδες δὲ καινοτήμονες τυνέα
τλήμονες εὐνὰν αἰχμαλωτον τ
ἀνδρὸς εὐτυχοῦντος, αῖς
δυσμενοὶς ὑπερτέρου
ἐλπίς ἐστὶ νῦκτερον τέλος μολέων,
pαγκλαύτων ἀλγεῶν ἐπίρροθον.

HMIXOPION

ὁ τοι κατόπτης, ὃς ἐμοὶ δοκεῖ, στρατοῦ
πευθῶ τῷ ἡμῶν, ὦ φίλαι, νέαν φέρει,
σπουδῇ διώκων συμπίσμους χυόσε ποδοῖν.

Ἡμ. καὶ μὴν ἀναξ ὧδ' αὐτὸς Οἰδίπου τόκος
eis ἀρτίκολλον ἀγγέλου λόγον μαθέων
σπουδὴ δὲ καὶ τοῦδ' εὖ καταρτίζει πόδα.

Ἀγ. λέγομ' ἀν εἴδος εὖ τὰ τῶν ἐναυτίων,
ὡς τ' ἐν πῦλαις ἐκατός ἐξῆκεν πάλον.

Τυδεὺς μὲν ἤδη πρὸς πῦλαις Προτίσων
βρέμει, πόρον δ' Ἰσμηνὸν οὐκ ἔκ περὰν
ὅ μάντις· οὗ γὰρ σφάγια γλύγεται καλά.

Τυδεὺς δὲ μαργών καὶ μάχης λελιμμένος
μεσημβριαῖς κλαγγαίων ὡς ὥρας βοήθει
tείνει δ' οὐνεύθει μάντιν Οἰκλεδῆν σοφόν,
σαῖνει μόρον τε καὶ μάχην ἀψηφία.

τοιαῦτ' ἀντῶν τρεῖς κατασκίους λόφους
σείει, κράνους χαιτώμ' ὑπ' ἀσπίδος δὲ τῷ
χαλκῆλατοι κλάζουσι κῶδωνες φόβου
ἐχεί δ' ὑπέρφορον σῆμ' ἐπ' ἀσπίδος τόδε,

362 ροθίοις recce.: ροθίοισι M 363-4 corrupta nondum sanatur. νέα τλήμονες tanquam καινοτήμονες interpretantis eicit Butler. Praestat fortasse τλάραν αἰχμ. εὐνὰν Hartung, vel κῆδος ηὐρὸν αἰχμ. 365 aës Butler: ὡς codd. 373 eis Porson: eis' codd. 374 cv katartίζει Weil: οὐκ ἀπαρτίζει codd. 376 ἀσπίδος in rasura (ut videtur) m ἐπ' ἀσπίδος de τῷ 385 ἀσπίδος de τῷ

M, λὲ adscr. m, μ m, 382 διενει recce.: διενεῖ M 385 ἐπ' τῷ

recc.: δ' ἐνώ M, τῷ m
φλέγουθ' ὑπ' ἀστροις οὐρανὸν τετυγμένον λαμπρὰ δὲ πανσέληνος ἐν μέσῳ σάκει, πρέσβιστον ἀστρων, νυκτὸς ὀφθαλμός, πρέπει. τοιαῦτ' ἀλῶν ταῖς ὑπερκύμνοις σαγαίς βοᾷ παρ' ὀχθαις ποταμέσι, μάχης ἔρων, ἵπποις χαλινῶν ὧς κατασθαμάτων μένει, ὡστὸς βοὴν σάλπιγγος ὀρμαλνει κλῖων. τὴν' ἀντιτάξεις τῶδε; τίς Προῖτον πυλῶν κλήθρων λυθείτων προστατεῖν φερέγγυς;

Ετ. κόσμοι μὲν ἀνδρός οὖτι' ἀν τρέσαυμ' ἐγώ, οὖθ' ἐλκποια γίγνεται τὰ σήματα· λόφοι δὲ κώδων τ' οὐ δάκνου' ἄνευ δορός. καὶ νύκτα ταύτην ἦν λέγεις ἐπ' ἀσπίδος ἀστροισι μαρμαροῦσαν οὐρανὸν κυρεῖν, τάχ' ἄν γένοιτο μάντις ἀνοια τινι. ην γὰρ θανόντι νῦξ ἐπ' ὀφθαλμοὺς πέσωι, τῷ τοι φέροντι σήμ' ὑπερκύμνοπυ τὸδε γένοιτ' ἀν ὀρθῶς ἐνδίκως τ' ἐπώνυμον, καὶ τὸς καθ' αὐτοῦ τὴν' ὑβρῖν μαντεύσεται. ἐγὼ δὲ Τυδεὶ κεδυνὸν 'Αστακοῦ τόκου τῶν' ἀντιτάξω προστάτην πυλωμάτων, μᾶλ' εὐγενὴ τε καὶ τῶν Αἰσχύνης θρόνον τιμῶντα καὶ στυγοῦθ' ὑπερφρονᾶς λόγους. αἰαχρῶν γὰρ ἄργος, μὴ κακὸς δ' εἶναι φιλεῖ. σπαρτῶν δ' ἀπ' ἀνδρῶν, δὲν 'Αρης ἐφελίσατο, ἰέξῳ μ' ἀνεῖται, κάρτα δ' ἐστ' ἐγχύρος, Μελανιττος: ἔργον δ' ἐν κύβοις 'Αρης κρίνει· Δίκη δ' ὁμαίμων κάρτα νῦν προστέλλεται εἰργενε τεκούσῃ μητρὶ πολέμου δόρυ.
ΑΙΣΧΤΑΟΤ

Χο. τὸν ἀμόν νων ἀντίπαλον εὐτυχεῖν [στρ. α.]
θεοῖ δοῖεν, ὡς δικαίως πόλεως
πρόμαχος ὅρινται τρέμω δ' αἰματη-
φόροις μόροις ὑπὲρ φίλων
ολομένων ἰδέσθαι.

Αγ. τούτῳ μὲν οὔτως εὐτυχεῖν δοῖεν θεοῖ:
Καπανέως δ' ἔτ' Ἡλέκτραισιν εὐληχεῖν πύλαις,
γίγας δ' ἀλλοι τοῦ πάρος λελεγμένου
μεῖζων, δ' κόμπος δ' οὐ κατ' ἄνθρωπον φρονεῖ,
πύργους δ' ἀπειλεῖ δεῖν', ἃ μὴ κραίνοι τύχῃ
θεοῦ τε γὰρ θέλοντο ἐκτέρσεων πόλιν
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Κιός
Ἐριν πέδοι σκήψασαν ἐμποδῶν σχεθεῖν.

τὰς δ' ἀστραπὰς τε καὶ κεραμίους βολὰς
μεσημβρινοὺς τάλπεσιν προσήκασεν·
ἐχει δὲ σήμα γυμνὸν ἄνδρα πυρφόρον,
φλέγει δὲ λαμπὰς διὰ χερῶν ὀπλισμένην.
χρυσόν δὲ φωνεῖ γράμμασιν Ἔρισσω τόλων.'
τούδε φωτὶ πέμπε—τίς ἔστησεται,
τίς ἄνδρα κομπάσαντα μὴ τρέσας μενεῖ;

Ετ. καὶ τῶδε κόμπῳ κέρδος ἀλλο τίκτεται.

τῶν τοι ματαιῶν ἄνδράσιν φρονημάτων
ἡ γλῶσσα ἀληθῆς γίγνεται κατήγορος.
Καπανέως δ' ἀπειλεῖ δρᾶν παρεσκευασμένος,
θεοὺς ἀτέλεως, καπογυμνάζουν στόμα
χαρὰ ματαιά θυτῶς ὦν εἰς οὐρανῶν
πέμπει γεγονὰ Ζηνὶ κυμαίνοντ' ἐπὶ
πέποθα δ' αὐτῷ ἔων δίκη τῶν πυρφόρων

τάξεως κεραμίν, οὐδὲν ἐξήκασμένου

422 θεοὶ δοῖεν M, corrigit m 429 πέδου Dindorf: πέδῳ codd.
436 κομπάσαντα M: κομπάσαντα m, et recce. 437 κόμπῳ Keck:
κέρδει codd. 439 γίγνεται codd. 440-1 ἀπεὶλεῖ... θεοὺς
secludere volt Wecklein 443 γεγονὰ Brunnck: γεγονὰ (i adscr.
m) M recc. plerique 444 πυρφόρων recce.: πυρφόρων M
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

μεσημβρινοὶς θάλπεσιν τοῖς ἡλίου.
ἀνὴρ δ' ἐπ' αὐτῷ, κεὶ στόμαργος ἐστ' ἄγαν,
αἰθῶν τέτακται λήμα, Πολυφόντου βία,
φερέγγυν φρούρημα, προστατηρίας
'Αρτέμιδος εὐνοίαισι σὺν τ' ἄλλοις θεοῖς.
λέγ' ἄλλον ἄλλαις ἐν πύλαις εἰληχότα.

Χο. ὅλοιθ' ὃς πόλει μεγάλ' ἐπεύχεται,
κεραυνῷ δὲ ὑπὸ βέλος ἐπισχέθοι,
πρὶν ἐμὸν ἐσθορεῖν δόμον, πωλικῶν θ'
ἐδωλίων (μ') ὑπερκόπτῳ
δορὶ ποτ' ἐκλαπάξαι.

Ἀγ. [καὶ μὴν τὸν ἐνυτέθεν λαχώντα πρὸς πύλαις]
λέξω· τρίτῳ γὰρ Ἐτεόκλη τρίτος πάλος
ἐξ ὑπτίου 'πήδησεν εὐχάλκου κράνους,
πύλαισι Νησταίσι προσβαλεῖν λόχον.

attività δὲ ἐν ἀμπυκτήρων ἐμβριμωμένος
diuei, θελοῦσας πρὸς πύλαις πεπτωκέναι.

φιμολ δὲ συρίζουσι βάρβαρον βρόμον,
μυκτηροκόμποι πυνύμασιν πληροῦμενοι.

ἐσχηματισταί δ' ἀστίς ὦ σμικρὸν τρόπου
ἀνήρ [δ'] ὀπλίτης κλῆμακος προσαμβάσεις
στείχει πρὸς ἕχθρῶν πόργον, ἐκπέρσαι θέλων.
βοᾷ δὲ χοῦτος γραμμάτων ἐν ἡπαλαβάις,
ὡς οὐδ' ἂν Ἀρης σφ' ἐκβάλοι πυργωμάτων.
καὶ τόδε φωτὶ πέμπτε τὸν φερέγγυν
πόλεως ἀπείρηγεν τῆςδε δούλων ἥγουν.

Ἑτ. πέμπτοιμ' ἄν ἥδη τόνδε, σὺν τούχῃ δέ τῷ.

453 νῦν Brunck: μὺν codd. 455 μ' add. Hermann ὑπερκόπτῳ
anon.: ὑπερκόπτῳ codd. 457 seclusit H. Wolf 463 βρόμον
ex schol. Schütz: τρόπου codd. 465 ἐσχηματισταί m: εἰσημά-
τισταὶ M σμικρὸν Robortello: μικρὸν codd. 466 δ' seclusit
Blomfield προσαμβάσεις Canter: πρὸς ἀμβάσεις codd. 471 δού-
λιον Blomfield: δούλων codd.
ΑΙΣΧΥΛΟΣ

καὶ δὴ πέπεμπται κόμπου ἐν χεροῖν ἔχων,
Μεγαρεύσ, Κρέοντος σπέρμα τοῦ σπαρτῶν γένους,
δι' οὐτὶ μάραγων ἵππικῶν φρυγικάτων
βρόμῳν φοβηθεὶς ἐκ πυλῶν χωρῆσεται,
ἀλλ' ἢ θανῶν τροφεῖα πληρώσει χθονί,
η καὶ δ' ἄνδρει καὶ πόλισμ' ἐπὶ ἀσπίδοις
ἔλων λαφύροις δῶμα κοσμήσει πατρόσ.
κόμπαζ' ἐπ' ἀλλῳ, μηδὲ μοι φθόνει λόγων.

Χο. ἐπεύχομαι τὰ δὲ μὲν εὐτυχεῖν, ἵδο
πρόμαχ' ἐμῶν δόμων, τοῖς δὲ δυστυχεῖν.
ός δ' ὑπέραυχα βάζουσιν ἐπὶ πτόλει
μαινομένα φρενί, τῶσ νῦν
Ζεὺς νεμέτωρ ἐπίδοι κομπάζων.

Αγ. τέταρτος ἄλλος, γείτονας πύλας ἔχων
"Ογκας Ἄθανας, ἔιν βοῤὶ παρίσταται,
'Ιππομεδόντος σχῆμα καὶ μέγας τύπος·
ἄλω δὲ πολλὴν, ἀσπίδος κύκλων λέγω,
ἐφρίξα δυνῆσαντος: οὐκ ἄλλος ἐρω.

ὁ σηματοργὸς δ' οὐ τὸς εὔτελῆς ἄρ' ἤν
ὅστις τὸδ' ἔργον ὅπασεν πρὸς ἄσπίδι,
Τυφών' ἑντα πύρπνον διὰ στόμα
λεγών μέλαναν, αἰόλην πυρὸς κάσων.

ὁφεὼν δὲ πλεκτάναισιν περὶδρομον κύτος
προσηδαφισται κοιλογάστορος κύκλων.

αὐτὸς δ' ἐπτηλάλαζεν, ἐνθεὸς δ' "Ἀρεί

βακχᾶ πρὸς ἄλκην Θυιᾶς ὅς φόνον βλέπων,
tοιοὐδὲ φωτὸς πείραιν εὖ φυλακτέων

φόβος γὰρ ἤδη πρὸς πύλας κομπάζεται.

473 πέπεμπται rec. et Erfurdt: πέπεμπτ' οὐ M [οὐ habent codd.
cett.] 474 σπαρτῶν recce.: σπαρτῶν M, ὅν suprascr. m1 480 λό-
γων Valckenarius: λέγων codd. 481 τῶδε rec.: ὅτα δὲ M
483 βάζουσιν recce. duo: βάζουσιν codd. cett. 498 Θυιᾶς rec.:
θύιας M φόνον Canter: φόβοι codd.
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

Ετ. πρώτον μὲν 'Ογκα Παλλάς, ἦτε ἀγχιστολίς, πύλαισι γείτσων, ἀνδρὸς ἐχθαλροῦ’ ὑβρίν, εἰρξει νεοσθών ὡς δράκοντα δύσχιμων’ ‘Ὑπέρβιος δὲ, κεδνὸς Οἶνοπος τόκος, ἀνὴρ κατ’ ἀνδρὰ τοῦτον ἱμέθη, θέλων ἐξιστορήσαι μοὺραν ἐν χρείᾳ τῆς, αὖτ’ εἰδὸς οὔτε θυμὸν οὔθ’ ὅπλων σχέσιν μωμητός, Ἐρμής δ’ εὐλόγως ξυνήγαγεν. ἐχθρὸς γὰρ ἀνὴρ ἀνδρὶ τῷ ἐξυστήσεται, ἐξυνόσετον δὲ πολεμίους ἐπ’ ἄσπιδον θεοὺς’ ὁ μὲν γὰρ πῦρπνοον Τυφῶν ἤχει, ‘Ὑπέρβιῳ δὲ Ζεὺς πατὴρ ἐπ’ ἄσπιδος σταδαῖος ἦσται, διὰ χερὸς βέλος φλέγων’ κοῦτω τις εἰδε Ζηνᾶ που πυκώμενον. τοιάδε μὲντοι προσφίλεια δαιμόνων. πρὸς τῶν κρατούντων δ’ ἐσμέν, οἱ δ’ ἡσσωμένων, εἴ Zeus γε Τυφῶν καρτερότερος μάχη· εἰκὸς δὲ πράξαι κάνδρας ὡδ’ αὐτιστάτας’ ‘Ὑπέρβιῳ τε πρὸς λόγον τοῦ σήματος σωτὴρ γένους’ ἀν Ζεὺς ἐπ’ ἄσπιδος τυχών.

Χο. πέποιθα ἢ τὸν Δίος ἄντιτυπον ἔχοντ’ [ἄντ. β.] ἄφιλον ἐν σάκει τοῦ χθονίου δέμας δαίμονος, ἐχθρὸν εἰκάσμα βροτοῖς τε καὶ δαροβίοισι θεοῖσιν, πρόσθε πυλαν κεφαλαν λάψειν.

Ἀγ. οὔτως γένοιτο. τού δὲ πέμπτον αὖ λέγω, πέμπταισι προσταχθέντα Βορραίοις πύλαισι

τύμβου κατ' αυτὸν Διογένους Ἀμφίωνος· ὁμοῦ δ' αἰχμῆν ἦν ἔχει μᾶλλον θεοῦ σέβειν πεποίθος ὁμμάτων θ' ὑπέρτερον, ἢ μὴν λατάξειν ἄστυ Καδμείων βία Διὸς· τόδ' αὖδα μητρὸς ἐξ ὀρεσκόου βλάστημα καλλίπρωμον, ἀνδρόπαιαν ἀνήρ. στείχει τ' ίουλος ἄρτι διὰ παρηδών, ὥρας φυσώσης, ταρφὺς ἀντέλλουσα θρίξ. ὁ δ' ὁμόν, οὔτι παρθένων ἐπώγυμον, φρόνημα, γοργὸν δ' ὁμ' ἔχων, προσισταταὶ. οὐ μὴν ἀκόμματος γ' ἐφίσταται πύλαις· τὸ γὰρ πολεῶς ὅνειδος ἐν χαλκηλάτῳ σάκει, κυκλωτῷ σώματος προβλήματι, Σφίγγ' ὁμόσιτον προσμεμηχανημένην γόμφοις ἐνώμα, λαμπρὸν ἐκκρουστον δέμας, φέρει δ' ὅφ' αὐτῇ φῶτα Καδμείων ἔνα, ὡς πλείστ' ἐπ' ἀνδρὶ τόδ' ἱάπτεσθαι βέλη. ἐλθὼν δ' ἐοικεν οὐ κατηλεύσεις μάχην, μακρὰς-κελευθὸς δ' οὐ κατασχυεῖν πόρον, Παρθενοπαῖος Ἀρκάς· ὁ δὲ τοιόσος ἀνὴρ μέτοικος, "Ἀργεὶ δ' ἐκτύων καλὰς τροφᾶς, πύργοις ἀπειλεῖ τοῖσδ' ἀ μὴ κραίνοι θεὸς. Εἰ. εἰ γὰρ τύχοιεν δὲν φρονοῦσι πρὸς θεῶν, αὐτοὶς ἐκεῖνοι ἀνοσίους κομπάσμασιν· ἦ τὰν πανώλεις παγκάκως τ' ὀλοίατο. ἔστω δὲ καὶ τῷ', ὅπι λέγεις τὸν Ἀρκάδα, ἀνὴρ ἀκομπός, χείρ δ' ὅρα τὸ δράσιμον, "Ἀκτωρ ἀδελφὸς τοῦ πάρος λελεγμένου" ὅσ οὐκ ἐάσει γλῶσσαν ἐργμάτων ἀτερ ἐἰσω πυλῶν ἑρύσαν ἀλαίνεις κακά, οὔδ' εἰςαμείθαι τείχος ἐχθρίστου δάκους εἰκώ φέροντα πολεμίας ἐπ' ἀσπίδοις. 546 κατασχυεῖν (ὡς m) M 557 ἔσω Blomfield: ἔσω codd. 558 τείχος Francken: ὅπϊς codd.
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

η ἔσωθεν εἰσώ τῷ φέροντι μέμηται,
pυκνοῦ κροτησμοῦ τυγχάνουσ᾽ ὑπὸ πτόλιν.
θεῶν θελόντων κἀν ἀληθεύσαιμ' ἐγὼ.

Χο. ἰκνεῖται λόγος διὰ στηθέων,
τριχὸς δ᾽ ὀρθαῖ πλάκαμος ἱσταται,
μεγάλα μεγαληγόρων κλωνύσα.
ἀνοσίων ἀνδρῶν. εἰθε γὰρ
θεοὶ τοῦδ᾽ ὀλέσειαν ἐν γα.

Ἀγ. ἔκτον λέγομι τὸ ἄνδρα σωφρονέστατον,
ἀλκὴν τ᾽ ἀριστὸν μάντων, Ἀμφιαρεῖν βιάν.
"Ομολογίσω δὲ πρὸς πόλαις τεταγμένος
κακοΐσθαι βάζει πολλὰ Τυθέως βιάν.
tὸν ἄνδροφόντην, τὸν πόλεως ταράκτορα,
μέγιστον Ἀργεί τῶν κακῶν διδάσκαλον,
"Ερυνύοις κλητῆρα, πρόσπολον φῶνον,
κακῶν τ᾽ Ἀθράστῳ τῶντε βουλευτήριον.
καὶ τὸν σὸν αὐθίς προσθροῦν ἀδελφεῖν,
ἐξυππιάζων ὁμία, Πολυνείκους βιάν,
δὸς τ᾽ ἐν τελευτῇ τοῦνος ἐνδατούμενος,
καλεῖ. λέγει δὲ τοῦτ᾽ ἔπος διὰ στόμα
ἡ τούν ἔργον καὶ θεοῦ προσφιλές,
καλὸν τ᾽ ἀκούσαι καὶ λέγειν μεθυστέροις,
πόλιν πατρίδαν καὶ θεοῦ τοὺς ἐγγενεῖς
πορθεῖν, στράτευμα ἐπακτὸν ἐμβεβληκότα;
μητρὸς τε πηγήν τίς κατασβέσει δίκη;
πατρίς δὲ γαία σῆς ὑπὸ σπουδῆς δορὶ
ἀλοῦσα πῶς σοι ἐξυμμαχος γενήσεται;
ἔγωγε μὲν ἐκ τῆς πτέρνης πιανὸ χθώνα,

560 ἡ ἔσωθεν Porson: ἔσωθεν codd. 562 κἀν Hartung: δ᾽ ἐν M
ἀλλ᾽ W. Headlam, qui post θελόντων, non post πτόλιν, interpungit
565 κλωνύσα Hermann: κλωνίων M 566 εἴθε γὰρ recc.: εἰ θεοὶ M
576 προσθροῦν Francken: προσμυραν M: πρόσμυραν recc. 577 ὁμία
Schütz: ὁνόμα codd.
μάντις κεκευθὸς πολεμίας ὑπὸ χθονὸς.
μαχώμεθ', οὐκ ἀτμον ἐλπίζω μόρον.
τοιαῦθ' ὁ μάντις ἀστίδ' εὐκυκλον νέμων
πάγχαλκον ηῶδα· σῆμα δ' οὖκ ἐπὶν κύκλῳ.
οὐ γὰρ δοκεῖν ἀριστος, ἀλλ' εἶναι θέλει,
βαθείων ἀλοκα δἰὰ φρενὸς καρποῦμενος,
ἐξ ἐς τὰ κεδνὰ βλαστάνει βουλεύματα.
τοῦτῷ σοφοῖς τε κάγαθος ἀντηρέτας
πέμπειν ἐπαινῶ. δεινὸς ἄς θεοὺς σέβει.

Εἰ. φεῦ τοῦ ἐσυναλλάσσοντος ὅρμιθος βροτοῖς
dίκαιοι ἄνδρα τοῖς δυσσεβέστατοις.
ἐν παυτὶ πράγει π' ἔσθ' ὄμυλίας κακῆς
κάκιον οὐδεν, καρπὸς οὐ κομιστέος·
ἀτης ἀρουρα θάνατον ἐκκαρπίζεται.
η γὰρ ἐυνεισβάς πλοῖον εὐσεβής ἀνήρ
ναύταισι θερμοί καὶ πανουργά τυί
ὄλωλεν ἄνδράν σὺν θεοπτύστῳ γένει,
η ἔσιν πολίταις ἄνδρασιν δίκαιοι ἄν
ἐχθροζένοις τε καὶ θεῶν ἀμυνόσων,
ταύτοι κυρήσας ἐκδίκοις ἀγρεύματος,
πληγεῖς θεοῦ μάστιγι παγκολύφ 'δάμη.
οὔτως ο' ὁ μάντις, νῦν Οἰκλέους λέγω,
σώφρων δίκαιος ἀγάθος εὐσεβής ἀνήρ,
μέγας προφήτης, ἀνυσίοις συμμιγεῖς
θραυστούμοις ἄνδρασιν βία φρενῶν,
τεύνουσιν πομπῆν τὴν μακρὰν πάλιν μολεῖν,
Δίὸς θέλοντος ξυγκαθελκυσθῆσεται.
δοκῶ μὲν οὖν σφε μηδὲ προσβαλεῖν πῦλαις,
οὐχ ἦς ἄθυμον οὐδὲ λήματος κάκη,

588 ὑπὸ recce. duo : ἐπὶ M : ἐπὶ cett. 590 εὐκυκλον νέμων m et
recce. : έὐκηλον ἐξων M 591 κύκλῳ] κύτει Wecklein 597 βροτοῖς
m et recce. : βροτοῖς M 598 δυσσεβέστατοις recce. : δυσσεβέστεροι M,
σ suprascr. m 607 ἐκδίκοις Prien : ἐκδίκοις codd. 608 'δὰμη G:
δὰμη M et cett. 613 πομπῆν] καμπῆν Heimsoeth 616 ἄθυμον
Turnebus : ἅθυμος codd.
Χο. κλώντες θεοὶ δικαίας λιτᾶς

ἡμετέρας τελείθ’, ὡς πόλις εὐτυχῆ,
δορίπονα κάκ’ ἐκτρέποντες <ἐς> γὰς
ἐπιμόλους· πύργων δ’ ἐκτοθέν
βαλῶν Ζεὺς σφε κάνοι κεραυνῷ.

Ἀγ. τὸν ἔβδομον ὅθ’ τὸν τ’ ἐφ’ ἐβδόμαις πύλαις
λέξω, τὸν αὐτοῦ σου κασίγνητον, πόλει
οἶας ἀράται καὶ κατεύχεται τύχας·
πύργων ἐπεμβᾶς κατικηρυχθεῖς χθονὶ,
ἀλώσιμον παίαν’ ἐπεξιακχάσας,

σοὶ ξυμφέρεσθαι καὶ κτανῶν θανείν πέλας,
ἡ ζώντ’ ἀτιμαστῆρα τῶς ἀνδρηλατῶν
φυγῇ τὸν αὐτὸν τόνδε τίσασθαι τρόπον.
τοιαύτ’ ἀντεὶ καὶ θεοῦς γενεθλίους
καλεῖ πατρῴας γῆς ἐποπτήρας λιτῶν

τῶν ὅν γενέσθαι πάγχυ Πολυνείκους βία.

ἐχεῖ δὲ καινοπηγές εὐκυκλον σάκος
dιπλωδιν τε σήμα προσμεμηχανημένον.

622 φυεί Wellauer: φύει M: φέει m1 rec. 623 οἶμα Weil:
626 λίτας M: λάγους m1 628 ἐς add. Hermann:
631 τὸν τ’ Blomfield:
633 οἶας recce.: οἶας γ’ (as in litura. 631 τὸν τ’ Blomfield:
637 ἀνδρηλατῶν Blomfield: ἀνδρηλάτην codd. 642 εὐ-
κυκλον M: εὐθετον schol. (in M)
AESC. THEB.
ΑΙΣΧΤΛΟΤ

χρυσήλατον γὰρ ἀνδρα τευχηστίν ἰδεῖν ἀγεί γνω̂ή τις σωφρόνως ἡγούμενη.

Δίκη δ’ ὁ ἄρ’ εἶναι φησιν, ὡς τὰ γράμματα λέγει ‘κατάξω δ’ ἀνδρα τόνδε καὶ πόλιν ἔξει πατρόφων δωμάτων τ’ ἐπιστροφάς.’

τοιαύτ’ ἐκείνων ἐστὶ τάξευρήματα.

σὺ δ’ αὕτως ἤδη γνώθι τῶν πέμπτων δοκεῖ· ὡς οὕτωτ’ ἀνδρὶ τῶδε κηρυκευμάτων μέμψει, σὺ δ’ αὕτως γνώθι ναυκληρεῖν πόλιν.

Ετ. ὁ θεομανές τε καὶ θεῶν μέγα στύγος,

ὁ πανδάκρυτον ἀμὸν Οἰδίπον γένος· ὡμοι, πατρὸς δῇ νῦν ἀραὶ τελεσφόροι.

ἀλλ’ οὔτε κλαῖει οὔτ’ ὀδύρεσθαί πρέπει, μὴ καὶ τεκνωθῇ δυσφορώτερος γός.

ἐπωνύμῳ δὲ κάρτα, Πολυνείκει τάγω,

τάχ’ εἰσόμεσθα τοῦπλος’ ὅποι τελεῖ,

εἰ νῦν κατάξει χρυσότευκτα γράμματα ἐπ’ ἀσπίδος φλύνοτα σὺν φοίτῳ φρενῶν.

εἰ δ’ ἡ Διὸς παῖς παρθένος Δίκη παρῆν ἐργοὶς ἐκεῖνοι καὶ φρεσίν, τάχ’ ἀν τὸδ’ ἤμ’ ἀλλ’ οὔτε νῦν φυγόντα μητρόθεν σκότον,

οὔτ’ ἐν τροφαίσιν, οὔτ’ ἐφηβήσαντα πώ, οὔτ’ ἐν γενελίῳ ξυλλογῇ τριχώματος,

Δίκη προσεῖδε καὶ κατηξιώσατο·

οὔτ’ ἐν πατρόφας μὴν χθονὸς κακοχία οἰμαί νῦν αὐτῷ νῦν παραστατεῖν πέλας,

ἡ δὴ ἀν εἰὴ πανδίκως ψευδώνυμος

Δίκη, ξυνούσα φωτὶ παντόλμῳ φρένας.

τοῦτοις πεποιθῶς εἰμὶ καὶ ξυστήσομαι αὐτῶς· τίς ἄλλος μᾶλλον ἐνδικώτερος;

ἀρχοῦτι τ’ ἀρχων καὶ κατηγητῆς κάσις,
ἐχθρὸς σὺν ἐχθρῷ στῆσομαι. φέρ' ὡς τάχος κυμίδασ, αἰχμῆς καὶ πέτρων προβλήματα.

Χο. μή, φίλτατ' ἀνδρῶν, Οἴδίπου τέκος, γένη ὀργὴν ὁμοίος τῷ κάκιστῷ αὐδωμένῳ· ἄλλ' ἄνδρας Ἀργείους Καδμείους ἀλίς ἐσ χείρας ἐλθεῖν· αἷμα γὰρ καθάρσουν. ἀνδρῶν δ' ὁμαίμους θάνατος ὀδ' αὐτοκτόνος, οὐκ ἔστι γῆρας τοῦτο τοῦ μιάσματος.

Ετ. εἰπέρ κακὸν φέροι τις, αἰσχύνης ἄπερ ἐστώ· μόνον γὰρ κέρδος ἐν τεθηκόσι· κακῶν δὲ κάσχρων οὕτων εὐκλείαν ἔρεις.

Χο. τί μέμονας, τέκνου; μή τί σε θυμοπληθηθῆς δορίμαργος ἀτα ψερέτω· κακοῦ δ' ἐκβαλ' ἔρωτος ἀρχάν.

Ετ. ἐπεὶ τὸ πράγμα κάρτ' ἐπιστέρχει θεός, ἵτω κατ' οὐρον κῦμα Κωκυτοῦ λαχών Φοῖβῳ στυγηθέν πάν τὸ Λαῖον γένος.

Χο. ἀμοδακής σ' ἄγαν ἡμερὸς ἐξοτρύνει πικρόκαρπον ἀνδροκτασίαν τελείν αἵματος οὐ θεμιστοῦ.

Ετ. φίλου γὰρ ἐχθρά μοι πατρὸς μέλαιν' ἀρά ἐχθροῖς ἀκλαύτοις ὁμοσιῶν προσιζανεί, λέγουσα κέρδος πρότερον υστέρου μόρον.

Χο. ἀλλὰ σὺ μὴ 'ποτρύνου' κακὸς οὐ κεκλη- σει βίον εὐ κυρήσας· μελάναιγος ἐκ δ̄'

675 πέτρων mutatum in petrōn M 680 χείρας recc. : χέρας M 684 εν (mutatum in ἐν m.) M 686 μέμονας (ἡ supra ο scr. m.) M μῆτι recc. aliquot: μῆτισ M, recc. cett. 687 δορὶ μάργως (cor-rexit m.) M 688 ἐκβαλ' (ἐκβαλλα') M 693 ἀνδροθλασίαν (correxit m.) M 695 ἐχθρά recc. : αἰσχρά M μέλαιν' Weil: τελεῖ M, τελεῖα suprascr. m.: τελεῖ recc. 696 ἀκλαύτος Butler 699 ἐκ δ̄' Weil: δ' οὐκ codd.
αἰσχτλον

εἰσὶ δόμων Ἐρινύς, οταν ἐκ χερῶν θεοὶ συναν δέχωνται.

Ετ. θεοίς μὲν ἥδη πώς παρημελήμεθα,
χάρις δ' ἄφ φημῶν ὀλομένων θαυμάζεται.
tί οὖν έτ' ἂν σαίνομεν ὀλέθριον μόρον;

Χο. νῦν οτε σοι παρέστακεν έπει δαίμων
λήματος εν τροπαία χρονία μεταλ-
λακτός ἵσως ἂν ἔλθοι θαλερωτέρφ
πνεύματι νῦν δ' έτι ζει.

Ετ. ἐξέζησεν γὰρ Οἰδίπου κατεύγματα:
ἀγαν δ' ἀληθείς ἐνυπνίων φαντασμάτων
ὀψεις, πατρών χρημάτων δατήριοι.

Χο. πιθοῦ γυναῖξι, καίπερ οὐ στέργων ὅμως.
Ετ. λέγοιτ' ἂν ἄν διη τις σοι δυδ' χρή μακράν.
Χο. μη 'λθης ὅδος σοῦ τάσο' ἐφ' ἐβδόμαις πύλαις.
Ετ. τεθηγμένου τοι μ' οὐκ ἀπαμβλυνεῖς λόγω.
Χο. νίκην γε μέντοι καὶ κακήν τιμὴ θεός.
Ετ. οὖν ἂν ὄντιν τοῦτο χρή στέργειν ἔπος.
Χο. ἀλλ' αὐτάδελφοι αἷμα δρέψασθαι θέλεις;
Ετ. θεῶν διδόντων οὖν ἂν ἐκφύγοις κακά.

Χο. τέφρα καὶ ὀλεσίοικον
θεόν, οὐ θεοίς ὁμοίαν,
παναλαθή, κακόμαντων
πατρὸς εὐκταλων Ἐρινύων
tελέσαι τὰς περιθύμους
κατάρας Οἰδιπόδα βλαψίφρονος
παιδολέτωρ δ' ἔρις ἂδ' ὀτρύνει.

706 ἐν τροπαία Aldina: ἀντροπαία M, ἀντροπαίᾳ m
707 βαλε-
ρωτέρα m, et recce. : βαλλωτέρα fuerat M : fortasse βελεµωτερφ Coning-
ton
709 εξέζησεν recce. : εξέζησαν ut videtur M
711 δωτηρί;
M, correxit in δοτηρίοι m, A suprascr. m,
712 πιθοῦ Blom-
field: πείδου M
713 τίς M (correxit m1)
719 ἐκφύγοις M:
725 ὑθόδοδα βλαψίφρονος Triclinius: βλαψ. Οἰδ. codd.
726 ἂδ' m, et recce. : δ' M
ξένος δὲ κλήρος ἑπιωμᾶ τὸν μεγάλων πεδίων ἄμοιρους.
[ἀντ. α.
Χάλυβος Σκυθῶν ἀπώκος, κτεάνων χρηματοδαίτας πικρῶς, ὑμόφρων σίδαρος, ἱθόνα ναιεὶν διαπῆλας, ὅποσάν καὶ φθιμένουσιν κατέχειν, τῶν μεγάλων πεδίων ἄμοιρους.
[στρ. β.]
ἐπειδὰν αὐτοκτόνως αὐτοδίκτου θάνωσι, καὶ γαῖα κῶνος πύῃ μελαμπαγές αίμα φόλων, τίς ἀν καθαρμοῦς πόροι, τίς ἁν σφε λουσειεν; ὦ πόνοι δόμων νέοι παλαιοίσι συμμυγεῖς κακοῖς.
[ἀντ. β.]
παλαιγενῇ γὰρ λέγώ παρβασίαν ἀκύπωνον αἰώνα δ᾽ ἐσ τρίτον μένειν Ἀπόλλωνος εἴπε Λάιος βίᾳ, τρίς εἰπόντος ἐν μεσομφάλοις Πυθικοὶ χρηστηρίους θυάσκοιτα γέννας ἀτέρ σφξει πόλων,
[στρ. γ.]
κρατηθεῖς δ᾽ ἐκ φίλων ἄβουλιαν ἐγείνατο μὲν μόρον αὐτῷ, πατρικτόνων Οἰδιπόδαν, ὅστε ματρὸς ἀγνάν
[στρ. γ.]

727 κλήρως olim M: κλήροις recce. et ex correctione M 734 αὐτοκτόνως Triclinius: αὐτοκτόνωσιν M: αὐτοί κτάνωσιν m1 736 γαία ex Hesych. Hermann: χθονία codd. 738 καθαρμοῦς recce.: κάθαρμα (μα in rasura m, ὁν suprascr. m,) M 743 παρβασίαν Porson: παραβεσίαν M 746 βία m: βία M 750 δ᾽ seclusit Pauw ἄβουλιαν Dindorf: ἄβουλιαν m 751 ἐγείνατο recce.: ἐγείνατο M
σπείρας ἄρουραν, ἵν' ἔτραφῃ,
βίζαν αἰματόσσαν,
ἐτλα' παράνοια συνάγε
νυμφίους φρενώλεις.

κακῶν δ' ὄσπερ θάλασσα κῆμ' ἀγεί' [ἀντ. γ.]
tὸ μὲν πίττου, ἄλλα δ' άείρει
τρῖχαλον, δ' καὶ περὶ πρύμ-

755

ναν πόλεως καχλάζει.

760

†μεταξὺ δ' ἀλκά δι' ὀλύγου
τείνει πύργος ἐν εὔρει †.
δέδοικα δὲ σὺν βασιλεῦσι
μὴ πόλις δαμασθῆ.

765
tέλειας γὰρ παλαιφάτων ἄραν
βαρείαν καταλαλαγαὶ· τὰ δ' ὀλοὰ
πελόμεν' οὐ παρέρχεται.

770

πρόπρυμνα δ' ἐκβολῶν φέρει
ἀνδρῶν ἀλφηστῶν
ὁλβος ἀγαν παχυνθεῖς.

775

tὸν ἀνδρῶν γὰρ τοσόνδ' ἐθαυμασαν

[ἀντ. δ.]

756 παράνοια (ut videtur) m: παρανοια (postea adscr.) M 757 φρεν-

ώλης (-eis m,) M 762-3 suspecta varie tentantur. Praeestat

fortasse μεταξὺ δ' οἶδα δι' ὀλύγου τείνει πύργος ἐρύκειν Weil: sed

pro μεταξὺ legas μεσοτήν 764 συμβαλεῖσι M (correxit m.)

765 τελείαν Dindorf ἄραν Bothe: ἄραi codd. 768 πελόμεν' M:

τελόμεν' m1 et rec. 769 ἐκβολῶν m1: ἐκβολῶν M 773 θεόi kal]

δινεῖοι Wecklein πόλεως ὁ Dindorf: πόλεως codd. 774 πολύ-


776 τὰν ἀρπαζάνδραν Hermann: ἀναρπαζάνδραν codd.
ἐπεὶ δ’ ἀρτίφρων

ἐγένετο μέλεος ἀθλίων
γάμων, ἐπ’ ἀλιγεῖ δυσφορῶν

μαυνομένα κραδία

δίδυμα κάκ’ ἐτέλεσεν

πατροφῶν χερὶ τῶν
κρεισσοτέκνων [δ’ ἀπ’] ὁμμάτων ἐπλάγχη.

τέκνοις δ’ ἀγρίας

ἐφήκεν ἐπικότους τροφᾶς,

αλαῖ, πικρογλάζους ἀράς,

καὶ σφε σιδαροῦμω

διὰ χερὶ ποτε λαχείῳ

κτήματα. νῦν δὲ τρέω

μὴ τελέσῃ καμψίπους Ἐρμύος,

Ἁγ. θαρσείτε, παῖδες μητέρων τεθραμμέναι.

πόλις πέφευγεν ἢδε δουλιὸν ζυγῶν

πέττωκεν ἀνδρῶν ὦβρίμων κομπάσματα.

πόλις δ’ ἐν εὐδία τε καὶ κλυδωνίῳ

πολλαῖσι πληγαῖς αὐτλοὺν οὐκ ἐδέξατο.

στέγει δὲ πύργος, καὶ πύλας φερεγγύοις

ἐφραζόμεθα μονομάχοισι προστάταις

καλῶς ἔχει τὰ πλείστ’ ἐν ἐξ πυλώμασι

ταῦ δ’ ἐβδομᾶς ὁ σεμὸς ἐβδομαγέτης

ἀναξ Ἀπόλλων εἶλετ’, Οἰδίπου γένει

κραίνων παλαιὰς Λαῖαν δυσβουλίας.

Χο. τι δ’ ἔστι πράγμα νεόκοτον πόλει πλέον;

Ἁγ. πόλις σέσωσται βασιλεῖς δ’ ὄμόσποροι

781 κραδία Turnebus: καρδία codd. 784 δ’ ἀπ’ seclusit Burton


789 διὰ χερὶ Porson: διαχειριά M 793 δουλιὸν rec.: δουλεῖον codd. cett. 794 δ’ ἀνδρῶν M 799 καλῶς (δ’ suprascr. m1) M

804—13 sic disponit Weil: codicem ordo numeris minoribus indicatur 804 βασιλεῖς rec. : βασιλεῖς (eis suprascr. m1) M
Χο. τίνες; τι δ’ εἰπας; παραφρονῶν φόβῳ λόγου. 806 805
Αγ. φρονοῦσα νῦν ἀκουσον. Οἶδίπου τόκω— 807
Χο. οἶ γὼ τάλανα, μάντις εἰμὶ τῶν κακῶν. 808
Αγ. οὖν ἀμφιλέκτως μὴν κατεσποδημένω— 809
Χο. ἐκείνη κείσθον; βαρέα δ’ οὖν ὅμως φράσον. 810
Αγ. ἀνδρεῖς τεθύνασιν ἐκ χερῶν αὐτοκτόνων. 805 810
Χο. αὐτοὺς ἀδελφάις χερσίν ἡναριονθ’ ἀμα; 811
Αγ. πέπωκεν αἴμα γαί ὑπ’ ἀλλήλων φόνῳ. 821
Χο. οὐτως ὁ δαῖμων κοινὸς ἢν ἀμφοῖν ἀγαν. 812
Αγ. αὐτὸς δ’ ἀναλοὶ δήτα δύσποτομον γένος.
τοιαύτα χαίρειν καὶ δακρύεσθαι πάρα:
τόλῳ μὲν εὖ πράσσουσαν, οἱ δ’ ἐπιστάται,
δίσσῳ στρατηγῷ, διέλαξον σφυρηλάτῳ
Σκύθη σιδήρῳ κτημάτων παμπηςλαν.
ἐξουσί ο’ ἣν λάβωσιν ἐν τάφῃ χθόνα,
πατρὸς κατ’ εὐχάς δυσπότους φορούμενοι.
[πόλις σέσωσται βασιλέων ο’ ὁμοσπόρων
πέπωκεν αἴμα γαὶ ὑπ’ ἀλλήλων φόνῳ.] 820 820

Χο. ὦ μεγάλε Ζεῦ καὶ πολιοῦχοι
daɪmounes, οἳ δὴ Κάδμου πύργους
toūsde ρύεσθε,
póteron χαίρω καπολολύξω
pólesos ἀσυνεῖ ἀσωτηρί βοι.
ἡ τοὺς μογεροὺς καὶ δυσδαίμονας
άτέκνους κλαύσω πολεμάρχους;
οἳ δήτ’ ὀρθῶς κατ’ ἐπωνυμίαν

806 τόκω Dindorf: τόκος (γένος suprascr. m) M 808 κατε-
σποδημένω Dindorf: κατεσποδημένοι codd. 809 κείσθουν (νὴ
suprascr. m) M 810 ἀνδρείς Person: ἀνδρεῖς codd. 811 αὐτοὺς
Hartung: οὐτως codd. ἄγαν Nauck: ἄγαν codd. 812 γὰν (in
γαῖ mutatum, m) M 813 ἄγαν Nauck: ἄγαν codd. 819 χθόνα
Brunck: χθόνος codd. 820 πορθοῦμενοι Meineke [820-1] hic
habent codd. [820] prorsus secludendus, [821] supra translatus
822 πολιούχοι Pauw: πολιούχοι codd. 823-4 δαίμονες οἱ δὴ |
Κάδμου πύργους ἐφεσθέ (tou̱sde secluso) Heimsoeth 826 deest ω—
καὶ πολυνεικεῖσ

ωλοντ’ ἀσεβεῖ διανοία.

ὦ μέλαινα καὶ τελεία
γένεος Ὄιδίπου τ’ ἀρά,
κακὸν μὲ καρδίαν τι περιπίτευε κρύος.
ἐπενεξα τύμβῳ μέλος
Θυιᾶς ὦς, αἰμοσταγεῖς
νεκροὺς κλώνουσα δυσμόρως
θανόντας· ἡ δύσορνις ἀ-
δε ξυναύλια δορός.

ἐξέπραξεν, οὖν ἀπείπεν

πατρόθεν εὐκταίᾳ φάτεις.

βουλαί δ’ ἀπιστοὶ Δαῖον διήρκεσαν.

μέριμνα δ’ ἀμφὶ πτόλῳ

θέσφατ’ οὐκ ἀμβλύνεται.

ἰὼ πολύστοιο, τοῦ εἰρ-

γάσασθ’ ἀπιστοῦ· ἤλθε δ’ αἰ-

ακτὰ πήματ’ ὦ λόγῳ.

τάδ’ αὐτόθηλα, προὗπτος ἀγγέλου λόγος

διπλαὶ μέριμναι, διδυμάνορα

κἀ’ αὐτοφόνα, δίμοιρα τέ-

λεια τάδε πάθη. τί φῶ;—

τί δ’ ἄλλο γ’ ἢ πόνοι πόνων

δόμων ἑφέστιοι;—

ἄλλα γόων, ὃ φίλαι, κατ’ οὖρον

ῄρέσσετ’ ἀμφὶ κρατὶ πόμπιμον χερῶν

πῖτυλυν, ὃς αἰέν δι’ Ἀχέροντ’ ἀμείβεται,
μελάγκροκον ναῦν ἀστολον [ναῦστολον] θεωρίδα,
 tav ἀστιβὴ 'πόλλων, tav ἀνάλιον,
pándokou els ἀφαίη τε χέρσου.

ἈΣΧΥΛΟΣ

ἀλλὰ γὰρ ἥκουσ’ αἶδ’ ἔπι πρᾶγος
πικρὸν Ἀντιγόνης τῇ ἦδ’ Ἰσμήνην,
θρήνον ἀδελφῶν· οὐκ ἀμφιβόλως
οὐμαί σφ’ ἐρατῶν ἐκ βαθυκόλπων
στηθέων ἥσεωι ἄλγος ἐπάξιον.

ἡμᾶς δὲ δίκη πρότερον φήμης
τὸν δυσκέλαδόνθ’ ὕμνου 'Ερυνός
ἀχειν Ἀίδα τ’
ἐχθρὸν παιὰν ἐπιμέλπειν.

ἰω. δυσαδελφότατοι πασῶν ὑπόσαι
στρόφων ἔσθησιν περιβάλλονται,
κλαίω, στένομαι, καὶ δόλος οὐδεὶς
μὴ 'κ φρεινὸς ὀρθῶς με λυγαίως.

<Αν.> ἰω. ἰω. δύσφρονες,
φιλῶν ἄπιστοι καὶ κακῶν ἀτρύμονες,
δόμους πατρὸφος ἐλθο-
tes μέλεοι σὺν αἰχμᾷ.

Χο. μέλεοι δὴθ’ οἱ μελέους θανάτους
ηὔροντο δόμων ἐπὶ λύμη.

<Ἰσ.> ἰω. ἰω. δωμάτων
ἐρευφήτουχοι καὶ πικρὰς μοναρχίας

857 ναῦν scripsi, ἀστολον e rec. et schol. Stanley: τὰν ἀστολον (ante
µελάγκροκον) M codd. cett. ναῦστολον seclusit Stanley 867 τῶν
cλυνθα ex schol. addidi (ἐπακουάσας Weil) 869 ἁχειν (Elmsleio
auctore) Lachmann: ἁχειν codd. 875-945 personarum notas
'Αν. et 'Ισ. add. Bergk: in codd. aut desunt aut non recte dispo-
nuntur. 877 δόμους πατροφῶς Schütz: πατροφῶς δόμους codd.
878 ἀλκα M, γρ. αἰχμα m 882 ἐρευφήτουχοι rec. : ἐρρυφήταχοι
(a mut. in om. M) M
**ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ**

\[\text{idō̂n̄tεs, ὢ̂ν̄ διήλ-} \]
\[\text{λαχθε σύν σιδάρφ.} \]

Χο. κάρτα δ' ἀληθὴ πατρὸς Οἰδιπόδα πότινι' Ὅρινὼς ἐπέκρανεν.

\[\text{<Av.> δ' εὐωυύμων τετυμμένοι,} \]
\[\text{τετυμμένοι δῆθ',} \]
\[\text{όμοσπλάγχνων τε πλευρωμάτων} \]
\[\text{αλαὶ δαμῶνοι,} \]
\[\text{αλαὶ δ' ἀντιφόνων} \]
\[\text{δηθοθ} \]
\[\text{θανάτων ἀραί.} \]

Χο. διανταίαν λέγεις [πλαγάν] δόμοις καλ
\[\text{σώμασιν πεπλαγμένους, [ἐννέπω]} \]
\[\text{ἀναυδάτω μένει} \]
\[\text{ἀραίῳ τ' ἐκ πατρὸς} \]
\[\text{ου} \]
\[\text{διχόφροιν πότμφ.} \]

\[\text{Ιο.} \]
\[\text{διήκει δὲ καλ πόλων στόνος,} \]
\[\text{στένουσι πύργοι,} \]
\[\text{στένει πέδου φιλανδρῶν μενεὶ} \]
\[\text{κτέανα τάδ' ἐπιγόνοις,} \]
\[\text{δι' ὄνυ αἰνομόροις,} \]
\[\text{δι' ὄνυ νείκος ἕβα} \]
\[\text{kαλ} \]
\[\text{θανάτου τέλος.} \]

Χο. ἐμοιράσαντο δ' ὄξυκάρδιοι
\[\text{κτήμαθ' ὃς τ' ίσον λαχεῖν.} \]
\[\text{διαλλάκτηρι δ' οὖκ} \]

\[\text{post 885 οὐκετ' ἐπὶ φίλα, ἀλλ' ἐπὶ} \]
\[\text{φόνῳ διεκρίθητε M, quod scholium} \]
\[\text{in text. illatum eiecit Triclinius 891 lacunam indicavit Lachmann} \]
\[\text{894 δῆ add. Weil 895 πλαγαν seclusit Elmsley 896 ἐννέπω} \]
\[\text{seclusit Elmsley 899 οὐ add. Wecklein 903 τάδ' Weil:} \]
\[\text{codd.} \]
ΑΙΣΧΥΛΟΣ

ἀμεμφεῖά φίλοις,
οὐδ’ ἐπίχαρις Ἀρης.

(<Av.>) σιδαρόπλακτοι μὲν ὁδ’ ἔχουσιν
σιδαρόπλακτοι δὲ τοὺς μένουσι,
tάχ’ ἀν τις εἶποι, τίνες;
tάφων πατρῴων λαχαί.

Χο. δόμων μάλ’ ἀχάεσσ’ ἴα τοὺς
προπέμπει δαίκτηρ γόσα αὐ-
τόστουος, αὐτοπήμων,
δαϊδρφων, οὐ φιλογαθής, ἐτύμως
δακρυχέων ἐκ φρενός, ἄ
κλαμμένας μου μιμύθει
τοίνυν δυοῖν ἀνάκτων:

(<Iσ.>) πάρεστι δ’ εἰπέων ἐπ’ ἀθλοῖσιν
ὡς ἐρξάτην πολλὰ μὲν πολίτας,
ξένων τε πάντων στίχας
πολυφθόρους ἐν δαί.

Χο. (<Iω>) δυσαίων σφ’ ἃ τεκοῦσα
πρὸ πασάν γυναικῶν ὅπόσαι
τεκνογόνοι κέκληται.
παῖδα τὸν αὐταῖς πόσιν αὐτὴ τθεμένα
tοῦσο’ ἐτεχ’, οἱ δ’ ὁδ’ ἐτελεύ-
tασαν ὑπ’ ἀλλαλοφόνους
χερσίν ὀμοσπόρουσιν.

909 ἀμεμφεῖα Hermann: ἀμεμφία codd. 911–2 σιδηρόπλακτοι
M (bis) 915 ἀχάεσσ’ ἴα Weil: ἀχάεσσρ M 918 δαϊδρφων
Blomfield: δαϊδρφων δ’ codd.
919 ἐκ G: δ’ ἐκ codd. cett
921 δυοῖν rec: δοῖον M 923 πολίτας rec: πολίτας codd. cett.
924 τ’ ἐπακτάν Meineke 926 (<Iω>) δυσαίων Dindorf: δυσδαίων
codd. σφ’ H. Voss: σφιν codd. 927 προπασάν (ἀν mut. in
ἀν m) M

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ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

(Av.) ὁμόσποροι ἡτα καὶ πανώλεθροι,

[στρ. δ.

διατομαῖς ἀφίλοις,

ἔριδι μανωμένα,

νεῖκεος ἐν τελευτᾷ.

χο. πέπανται δ' ἔχθος, ἐν δὲ γαῖα

ζόα φονορύτω

μέμικται· κάρτα δ' ἔισ' ὄμαιμοι.

πικρὸς λυτὴρ νεικέων ὁ πόντιος

ἐξῖνος ἐκ πυρὸς συθεῖς

θηκτὸς σίδαρος· πικρὸς δὲ χρημάτων

κακὸς δατητὰς "Ἀρης ἄραν πατρῷ-

ἀν τιθεὶς ἀλαθῆ.

(Ισ.) ἔχουσι μοῖραν λαχύντες, ὡ μέλεοι,

διοδότων ἀχέων

ὑπὸ δὲ σώματι γάς

πλοῦτος ἀβυσσός ἔσται.

χο. ὅ ὅλοις ἐπανθίζοντες

πόνουσι γενεὰν

τελευταίαι δ' ἐπηλάλαξαν

Ἄραι τὸν ὁδίνυ νόμον, τετραμμένου

παντρόπῳ φυγᾶ γένους.

ἔστακε δ' "Ἀτας τροπαίον ἐν πύλαις,

ἐν αἷς ἐθελόντω, καὶ δυοῖν κρατῆ-

σας ἐληξε δαίμων.

Ἀν. παισθεῖς ἐπαίσασα.

Ισ. 

οῦ δ' ἔθανες κατακτανῶν.

933 ὁμοσπόροι . . . πανωλέθροι (auctore Meinekio) Wecklein
934 ἀφίλοις H. Voss: οὐ φίλαις codd. 938 φονορύτω Seidler:

φονορύτω vel -ὡ codd. 943 πατρὼν Bothe: πατρὸς codd.
949 ἐπανθίζοντες Bothe: ἐπανθίζοντες codd. 951 τελευταίαι δ' 

Hermann: τελευταῖοι δ' αἴδ' M
ΑΣΧΥΛΟΣ

Av. δορλ δ' ἐκανες
Iσ. δορλ δ' ἔθανες
Av. μελεόηνονος.
Iσ. μελεοπαθής.
Av. ἵτω γόος.
Iσ. ἵτω δάκρυ.
Av. πρόκεισαι
Iσ. κατακτᾶς.

960

Av. ἦ̣. Ισ. ἦ̣. [οστρ. α.]
Av. μαίνεται γόοςι φρήν.
Iσ. ἐν δὲ καρδία στένει.
Av. ἵνδω ἵνδω πάνδυρτε σύ.
Iσ. σὺν θ' αὐτὲ καὶ πανάθλιε.
Av. πρὸς φίλου [γ'] ἐφθυσο.
Iσ. καί φίλον ἐκτανε.
Av. διπλὰ λέγεις.
Iσ. διπλὰ θ' ὀράν.
Av. ἀχεα δοιὰ τάδ' ἔγγύθεν.
Iσ. πέλας ἀδελφε' ἀδελφεῶν.

970

Χο. ἵνδω Μοίρα βαρυδοτερὰ μογερά,

πότνια τ' 'Ολίσπου σκιά:

μέλαν' 'Ερυνότ, ἢ μεγασθενής τις εἰ.

Av. ἦ̣. Ισ. ἦ̣. [ἀντ. α.]
Av. δυσθέατα πῆματα
Iσ. <τόνῳ> ἐδέξατ' ἐκ φυγᾶς [ἐμοί].

981

Ισ. 958 ἐκανες Hermann: ἐκτανες codd. 963 δάκρυ Lachmann:

δάκρυα codd. 964 πρόκειςαι Hermann: προκεισαι codd. 966 ἦ̣

ἣ μαίνεται... φρῆν M 968 ἐν Burney: ἐντὸς codd. 969 πάν-

δυρτε Ritschl: πανδάκρυτε M recc. 971 γ' seclusit Bothe

975 ἀχεα δοιὰ Hermann: ἀχέων τοῖων codd. 976 ἀδελφε' Heim-

soeth: δ' αἰδ' ἀδελφαλ codd. 979 et 993 μέλαν' Porson: μέλαινα

τ' codd. 980 ἦ̣ ἦ̣... πῆματα M 982 <τόνῳ> ἐδέξατ' Weil:

ἐδεξατ' codd. ἐμοί seclusit Robortello
ΕΠΤΑ ΕΠΙ ΘΟΒΑΣ

Αυ. οὖ τινὸν ἵκεθ' ὡς κατέκτανεν.
Ισ. σωθεῖς δὲ πνεῦμ' ἀπόλεσέν.
Αυ. ὀλεσε δῆτ' ἄγαν;
Ισ. καὶ τὸν ἐνύσφισεν.
Αυ. τάλαν γένος.
Ισ. τάλαν πάθος.
Αυ. δίπονα κῆδε' ὁμαιμόνων.
Ισ. διέρ' ἐπάλμενα πήματα.

Χώ. ἥδε Μοῖρα βαρυδότειρα μογερά,
πότνιά τ' Ὀἰδίπον σκιά:
μέλαυν 'Ἐρώτης, ἣ μεγασθενής τις εἰ.

Αυ. σὺ τοῖς νυν οὐσθα διαπερῶν,
Ισ. σὺ δ' οὐδὲν ὑστέρος μαθών,
Αυ. ἐπεὶ κατηλθες ἐς πόλυν,
Ισ. δορός γε τῶδ' ἀντηρέτας.
Αυ. ἀλῶ λέγειν.
Ισ. ἀλῶ δ' ὀρᾶν.
Αυ. ἥδε πόνος,
Ισ. ἥδε κακά,
Αυ. δόμασι καὶ χθονί, [πρὸ πάντων δ' ἐμοί].
Ισ. καὶ τὸ πρόσω γ' ἐμοί.
Αυ. ἥδε, δύστανε τῶν κακῶν ἀναξ.
Ισ. ἥδε πάντων πολυστονώτατε.

986 τῶν Halm: τῶν' codd. τῶν Πάθος
988 τάλαν πάθος
989 δίπονα
990 διέρ' (ｄιερά Heimsoeth), ἐπάλμενα ex schol.
995 συν oὐδὲν ὑστέρος μαθών
999 τῶν Πάθος rec.
1000 δύστανε τῶν κακῶν ἀναξ.
1005 τῶν πολυστονώτατε
1006 ποῦ σφε θήσομεν χθονός;

991 ἥδε Tischendorf: τὰ ἐκλέγοντα καὶ ἐκλέγειν M,  -e rec.
1004 δυστάνε τῶν Wecklein: ἤ δυστάνων codd.
1005 πολυστονώτατε (duce Robortello) Weil: πολυστονώτατοι codd.
ΑΙΣΧΤΛΟΤ

Ισ. ἰώ, ἔνθα τιμωτατον.
Αυ. ἰώ δαιμονώντες ἐν ἄτα.
Ισ. ἰώ πῆμα πατρὶ πάρεννον.

ΚΗΡΥΞ

δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρή
δῆμον προβούλων τῆςδὲ Καδμείας πόλεως·
'Εστεκλέα μὲν τόνδ' ἐπ' εὐνοία χθονὸς
θάπτειν ἐδοξε γῆς φίλαις κατασκαφαίς·
στέγων γὰρ ἐχθροὺς θάνατον εἶλετ' ἐν πόλει,
ιερῶν πατρών δ' ὀσίας ὃν μομφῆς ἀτερ
τέθυμηκεν οὕτερ τοῖς νέοις θυήσκειν καλόν.
οὗτῳ μὲν ἄμφι τοῦδ' ἐπέσταλται λέγειν·
tούτῳ δ' ἀδελφὸν τόνδ' Πολυνείκους νεκρὸν
ἐξω βαλεῖν ἀδαπτον, ἀρπαγὴν κυσιν,
ός ὄντ' ἀναστάτηρα Καδμείων χθονός,
ei μηθεὼν τις ἐμποδῶν ἐστη δορὶ
tῷ τοῦδ'. ἄγος δὲ καὶ θαυμῶν κεκτήσεται
θεῶν πατρώφων, οὐς ἀτιμάσσας ὅθε
στράτευμ' ἐπακτὸν ἐμβαλῶν ἱρεί πόλιν.
οὗτῳ πετηνῷ τόνδ' ὑπ' οἰωνῶν ὀδεί
ταφεύτ' ἀτίμως τοῦπιτίμων λαβεῖν,
καὶ μὴθ' ὀμαρτείν τυμβοχόα χειρώματα
μὴτ' ὀξυμόλποις προσσέβειν οἰμάγμασιν,
ἀτιμον εἶναι δ' ἐκφορᾶς φίλων ὑπὸ.
τοιαῦτ' ἐδοξε τόδε Καδμείων τέλει.

Αυ. ἐγὼ δὲ Καδμείων γε προστάταισ λέγω·
ἡν μὴ τις ἄλλος τόνδε συνθάπτειν θέλη,
ἐγὼ σφε θάψω κανὰ κλύδυνον βαλῶ
θάψασ' ἀδελφὸν τὸν ἐμόν, οὐδ' αἰσχύνομαι
ἐχουσ' ἀπιστον τῆνδ' ἀναρχίαι πόλει.

1007 ἐνθα scripsi: ὅπ' codd. 1008 hunc v. in codd. post 1005
positum huc transtulit C. G. Haupt 1012 εὐνολα recc.: εὐνολα M
1014 στέγων codd. Wakefield: στηνῶν codd. 1030 ἐδοξεν M
1032 θέλη recc.: θέλοι M.
ΕΠΤΑ ΕΠΙ ΘΗΒΑΣ

dεινῶν τὸ κοινὸν σπλάγχνον, οὐ πεφύκαμεν, μητρὸς ταλαίνης κατὸ δυστήνου πατρός.
tοτγάρ θέλουσ’ ἄκουτι κοινώνει κακῶν ψυχῆς, θανόντι ζώσα συγγόνῳ φρενί.
tούτου δὲ σάρκας οὐδὲ κουλογάστορες λύκοι πάσονται: μὴ δοκησάτω τινὶ.
tάφου γὰρ αὕτη καὶ κατασκαφᾶς ἐγώ, γυνὴ περ οὐσα, τὸδε μηχανήσομαι,
κόλπῳ φέρουσα βυσσίνου πεπλώματος. καυτὴ καλύψιω, μηδὲ τῷ δόξῃ πάλιν·
θάρσει, παρέσται μηχανὴ δραστήριος.

Κη. αὐδῶ τόλμω σε μὴ βιάζεσθαι τάδε.
Αὐ. αὐδῶ διὰ μὴ περισσὰ κηρύσσεις ἐμοὶ.
Κη. τραχύς γε μὲντοι δῆμοι ἐκφυγων κακὰ.
Αὐ. τράχυν’ ἄθαπτος ὁ οὔτος οὐ γενήσεται.
Κη. ἄλλ’ ὑν πόλις στυγεῖ, σὺ τιμήσεis τάφω;
Αὐ. ἥδη τὰ τούδε διατέτημηται θεοίς.
Κη. οὐ, πρὶν γε χώραν τῆςδε κωδύνω βαλεῖς.
Αὐ. παθῶν κακῶς κακοίσων ἀνυμείβετο.
Κη. ἄλλ’ εἰς ἁπαντας ἀνθ’ ἔνως τόδ’ ἐργον ἤν.
Αὐ. ἔρις περαίνει μόδουν ὑστάτη θεῶν.

ἔγω δὲ θάψω τόνδε: μὴ μακρηγόρει.
Κη. ἄλλ’ αὐτοβουλος ἵσθ’, ἀπεννέπω δ’ ἔγῳ.

Χο. φεῦ φεῦ.

ὦ μεγάλαυχοι καὶ φθερσιγενεῖς
Κῆρες 'Ερμύνοις, αὐτ’ Ωἰδιπόδα
gένος ὀλέστατε πριμνόθεν οὗτος,
tὶ πάθω; τὶ δὲ δρῶ; τὶ δὲ μῆσωμαι;
πῶς τολμήσῃ μήτε σὲ κλαίειν

1038 κακῶν recc. : κακό. (correctum in κακῷ m) M 1040 τοῦτω M
1041 πάσονται (fuerat σπάσονται) M: σπάσονται recc. 1042 αὕτη
Pierson: αὐτῷ codd. (αὐτῷ M) 1052 τούδε ex schol. Paley: τούδ’
oὐ codd. 1062 δὲ δρῶ; recc. : δ’ ἔρῳ M

AESCH. THEB.
μήτε προπέμπειν ἐπὶ τῦμβον;
ἀλλὰ φοβούμαι κἀποτρέπομαι
dείμα πολιτῶν.
σὺ γε μὴν πολλῶν πενθητήρων
tευξεὶν κείνος δ’ ὁ τάλας ἄγοος
μονόκλαυτον ἔχων θρήνον ἀδελφῆς
eἰςων’ τίς ἂν οὖν τὰ πίθοιτο;

Ἡμ. δράτω (τῷ) πόλις καὶ μὴ δράτω
tοὺς κλαιοντας Πολυνείκη.
ἡμεῖς μὲν ἴμεν καὶ συνθάψομεν
ἀφεὶς προπομποῖ.
καὶ γὰρ γενέα κουνὸν τὸδ' ἄχος,
καὶ πόλις ἀλλως
ἀλλοτ' ἐπανεἴ τὰ δίκαια.

Ὡς ἡμεῖς δ' ἀμα τῷδ', ὡσπερ τε πόλις
καὶ τὸ δίκαιον ἔννεπανεύς.
μετὰ γὰρ μάκαρας καὶ Δίως ἴσχυν
ἀδει Καδμεῖων ἡρυξε πόλιν
μὴ 'νατραπῆναι μηδ' ἀλλοδαπῶν
κύματι φωτῶν
κατακλυσθῆναι τὰ μάλιστα.

NOTES

[The Kadmeia, or fortress of Thebes: the citizens enter and form a group: last comes Eteokles, who addresses them (see note on line 1): the time is the early morning.]

[Lines 1-77. PROLOGUE. Eteokles the king urges the need of effort and vigilance in the hour of danger: each must do his part: the attack is coming, as omens show; spies have been sent forth, and will return shortly. At that moment enter a scout, who reports that seven captains, sworn to destroy the city, are even now casting lots for their posts at the seven gates: the whole Argive army is moving on; he bids the king send forth champions and troops to meet them. Eteokles prays to Zeus, Earth, Erinys, and the guardian gods; and he and the citizens depart.]

1-3. Kadmos was the mythical founder and king of the fortress Kadmeia, afterwards the citadel of Thebes. "He should speak fit words who guards the fortunes of the state, wielding the helm at her stern, closing not his eyes in sleep," i.e. the good watchful ruler should give wise orders. The 'ship of state' is one of the commonest metaphors, e.g. O. T. 23, Ant. 163. The μή is due to the generic form of the sentence (ὅστις), though of course Eteokles is thinking of himself.

4. 'For should we fare well, 'twere due to the god.' The optatives mark a certain delicacy in speaking of the future on which so much hangs.

6. πολὺς ἀν ὑμνοῖτο, &c., 'would be on all men's tongues throughout the city, canvassed with threatening murmurs.' πολὺς idiomatically used in this predicative way: πολὺς βείων of rivers, or metaphorically, Eur. Hipp. 443; Dem. 272. 22; πολὺς πνείων of winds, Dem. 787. 22; πολὺς ἐλθείν, &c.

εἰς common in antithesis to πολὺς, omitted in English: πλείστας ἀνὴρ εἰς ἐγημε, Trach. 460; πλείστα εἰς ἀνὴρ δυνάμενος, Thuc. 8. 68.

8. 'Whereof may Zeus the Averter be true to his name,' i.e. be really the Averter, the gen. ὄν being governed by the real sense.

10-2. The general sense is plain: he calls on all to help, the young and old as well as those of military age. Taking the text as I have given it, I translate: 'And now tis for you, both him...
who yet fails short of his prime, and him who past his youth yet cherishes might of limb, and each man of full age, as is fitting, to help,' &c. The difficulty is that line 12 has a word of suspicious form βλαστήμων (βλάστημων M) and also seems to emphasize the strength of the old men too much. Some therefore (H. Stephanus, Weil, Hartung, &c.) read βλάστημι ἵπτα σώματος πολύ, 'and him who cherishes much strength of body,' i.e. the man of full age. But this is very harsh without τῶν or ἐκαστῶν.

Those who so read 12 have to take 13 also in a different way. Some read ὧραν ἔχονθ' (the reading of m, and noticed in scholia), 'taking care,' 'keeping watch': not very natural. [Others keep ὧραν and translate 'each according to the fitness of his age' (also following a scholion), but ὧρα must be manhood, vigour, prime.] On the whole I prefer to take it as above, following Paley and others.

13. ὧστε συμπρεπεῖς, 'as befits,' means 'according to his strength,' the man of full age is specially bound, as he is strong, to help.

[W. Headlam ingeniously suggests that 12 is 'an illustrative quotation,' i.e. a line of some poet written at the side as a parallel passage, and so (as is liable to happen) copied into the text. He accordingly omits it, and puts a comma at ἐκαστων, retaining ὧς τι of M. The sense would then be good: 'And now 'tis for you, both young and old, each in the office that befits his age,' &c. But it is difficult to see why the line was quoted, or what help it gives to understanding the passage.]

15. τιμᾶς μη ἐκαλείφθηναι, 'that their worship be not done away,' consecutive (epexegetic) infin., practically giving the purpose as it often does with ὧστε.

17. ἡ γάρ, 'for she,' Epic use of ἡ demonst. So τῆς γάρ, O. T. 1082. ἐποντᾶς, probably 'moving,' not 'creeping,' a sense which it hardly ever has.

18. πανδοκοῦσα, not merely receiving (schol.) but 'welcoming all the trouble of your rearing': a bold and beautiful expression. The word does not occur elsewhere in Attic, but it is naturally formed from πάνδοκος (an Aeschylean word), and is transitive like φιλέω, καραδοκέω, and many others.

19-20. As it stands this passage can only mean 'reared you to be warrior citizens, ever faithful, that ye might show yourselves [such] at this time of need,' where πιστοί is harshly attracted to agree with the accusatives.

Verrall takes γένοισθε 'that ye might be created against this need,' but that is hardly an improvement. Weil suggests πιστοὶ ποθ' ὧς, which mends the fault simply. If it had to be altered I would suggest πιστοὶ θ' δι' ὧς, where 'and' is justified by the fact that ὁικητῆρας ἀσπιδηφόρους is really proleptic reared you to be, and so practically contains a purpose: or perhaps πλείους (Murray), which makes fair sense. But the text is doubtful.

M reads οἰκωτῆρας, properly 'founders,' understood by some
as a stately word for 'defenders,' 'establishers,' but the simple ὀκτήρας found in three later MSS. is probably right.

21. εὖ δίπετο, 'well inclines' the scale: i.e. 'prospers our cause.' Aeschylus uses μέσω trans. Supp. 405. So ἐπιρρέτω, καταρρέτω.

25. νομών, 'watching,' 'studying with ear and heart': a metaphorical use derived from νομῶν, 'to ply,' 'to handle.' So in Homer, εὔνομεν κέρδος εὔνομας, Od. 18. 216; δό πάντα νομῶν Τειρεσία, 'pondering,' or 'understanding,' O. T. 300.

πύρος δίξα, 'without fire,' the other mode of augury, by inspection of the victim on the altar. In Antig. 1000 sqq. we have full description of both.

28. M reads κατιβολεύσεως: recent MSS. alter to -ειων, adopted by Blomf., Hart., Weil, Pal., &c.: but as νυκτηγορείσθαι is passive the correction κατιβολεύσεως (quite as near M) is far better. 'Says that the Achaian's great assault and plot against our city is this night planned,' i.e. this past night, as we are told (42 sqq.) that it is already afoot. 

νυκτηγορεῖν is 'to proclaim by night,' Eur. Rhes. 88.

30. No need to alter πῦλας πυργώματων, as some propose. The men were to guard some the battlements, others the gates.

31. σοῦς, 'speed.' Old form, from stem συ-. Aesch. uses σοῦνα, Pers. 25, and σοῦ, σοῦς are found in Ar. Vesp.

32. θαρακεῖα, 'the breast-work' or 'parapet,' like Latin lorica. σίλματα, prop. 'benches' or 'seats,' here 'floor,' 'planks.'

35. τελεῖ: schol. takes it pres.; but it is better as fut.

37. μη ματάν: ματάω is Homeric: 'be vain,' 'fail,' 'falter': usually with a neg. as here; so οὔ εἰμι, II. 16. 474, 23. 510; so Prom. 57 τοῦργον οὐ ματά, 'prospers,' and similarly Eum. 142. Sense: 'I am sure they will not fail,' i.e. will promptly return with news. Some take ματάν fut., but it is not necessary with verbs of confidence, as aorist or present inf. can be used. So Pers. 173 ιάστῃ μη σε δις φράσαι, and below 427, Prom. 667. In this usage also μή is often preferred to οὗ: Thuc. 1. 76 ήμον μη ἀν γενομένους. 

38. οὗ οὗ μη λήφθω, 'I shall nowise be taken.' The construction is really the negative form of the simple use of μή and subj. to express misgiving. It is common; and occurs below 282.

[The people disperse: enter a Messenger in haste.]

40. σαφῆ, really predicative, lit. 'I bring from the army the news from thence true': we should say more simply, 'Trusty news I bring from the host.' Cf. Soph. O. Kol. 623 Φοίβος σαφῆς.

41. Notice δὲ deferred, as Aeschylus often does with δὲ and γάρ when the phrase is closely connected: τέχεσις η ναῦτης δὲ, Pers. 719; θυτος ἄν θεὸν δὲ, ib. 749; βροτοῖς θρασύμει γάρ, Ag. 222; θεὸς θεῶν γάρ, Prom. 29; and below 199, 699.

43. μελάντειν, 'black-bound,' of a shield rimmed with a black band of iron (or leather). It is used in Hom. II. 15. 713 of swords, and means 'bound with black bands' (of iron or leather) round the
handle. So Eur. Phoen. 1091. Euripides once uses the word metaphorically, μελάνδεται φώνει εἰσποινει, Or. 821, 'black-banded with slaughter,' black and rusted with blood, and one schol. so understands it here; but without φώνει such a meaning is impossible.

45. "Αρη τ. (M and others) will stand, though the omission of copula with 'Εννοώ is a rare usage. Other commentators prefer Turn.'s reading "Αρην, 'Εννοώ (followed by Pors., Well., Weil, &c.). Dindorf compares οὐτε βρώσιμον οὐ χριστον οὐτε πιστών, Prom. 480.

φίλαίματον Φόβον, 'blood-thirsty Rout,' a fine phrase briefly and forcibly suggesting the hewing down of an army in flight. Φόβος in its Homeric sense of 'Flight.' Later MSS. give φώνει: the old cursive β (written like English u) is commonly confused with ν.

48. Some prefer πρόσθε φυρίσεω (as Stobaeus Flor. 7. 11 quotes the line), but the simple τίνθε is more likely than the needless πρόσθε: Stobaeus' reading looks like quotation from memory.

49. μνεμεία: prob. 'locks of hair or buckles,' says schol.

50. Αδράστον: as the leader of the army. Schol. says, 'because Amphiaraos had prophesied that Adrastos alone would survive'; but Aesch. says nothing of this.

51. ἔστεφον, 'hung' [not 'filled,' as schol.], see 279. The construction is pregnant with πρόσ ἀρµα: lit. 'brought to the car and hung.'

52. οἴκτος, 'lament': they wept, but uttered no word of sorrow.


53. "Αρη δεδορκότων, 'with battle in their eyes' (Verrall). "Αρη cognate acc. common with βλέπω: e. g. φώνει βλέπειν 498; πεφρον-τικός βλέπειν Alc. 773, and freq. in Comedy.

54. MSS. read πίστις, which can only mean 'and tidings thereof no fear delays' [lit. 'is not delayed by fear'], i.e. I do not shrink from the painful errand of bringing you the bad news. But Stobaeus (fifth cent. A.D.) quotes the line with πίστις (also read by one late MS.). With πίστις (adopted by many modern editors, Schütz, Weil, Hart, Weckl., and others) the line would mean 'And proof of this (i.e. of their fury) no fear will delay,' i.e. they are sure to come shortly. This is better.

55. ὅσ πάλω λαχών ... ἄγοι may be final, as many take it, 'that each having drawn ... should lead'; but it is better obliq. delib. 'I left them drawing how each having his place allotted should lead,' &c., i.e. 'to which gate allotted he should lead his troop.'

58. τάχος, 'quickly,' adverbial, as freq. in the poets.

59. ἀγγηστής, like ἄγγος, ἀγησίς, ἀγνόεσ, words which mean 'quick-glancing,' 'bright,' 'white,' the idea of movement being earliest, then light or colour. This word here means 'white,' but Eum. 181, 'quick-darting.' [Eur. Med. 523 is a quotation from Sept. 62.]

63. 'Fence thy city ere the blasts of Ares break in storm upon it: for the waves are roaring, the land-waves of armed men.' χερσαίον explains the metaphor, like Pindar's ἵος ὀμεμφής μελισσῶν of honey, Aeschylus' ἀδολου Ψαρηγορίαις χριμάτος, Ag. 94. καταγίζω,
NOTES. LINES 45-76

'to bear down like a storm' (ἀλύσ). The whole passage is a fine example of Aeschylus' bold and effective use of figures.

68. τῶν θυράδεον, lit. 'those from without,' where we say 'those without;' the common pregnant constr. So κηρωξ τῶν ἀπὸ στρατιῶν, Ag. 538; τῶν ἐκ βυθοῦ κλωστήρα σφῶντες, Cho. 507; τῶν ἐξ 'Αίδα πατέρ' ἀνοσάσεις Soph. El. 135; τῶν ἐκείδεν ἀγγελος, Ar. Av. 1168, &c.

[The Messenger departs: Eteokles raises his hands and prays to the gods.]

70. The Erinys was originally the 'Parental curse': so in Homer it is the parent particularly who has the right to invoke it, as Phoinix (II. 9. 454), Althaia (9. 571), Epikaste (Od. 11. 280), &c.

71. προμόθεν has been changed to προμοθεν both here and in 1061 by many edd. following Valckenär. The latter is the regular Attic word: but προμό is so common in Hom. for the root of anything (ἀπο, δορο, γλῶσσα, δόμος, &c.) that Aesch. may well have used προμοθεν, especially as it occurs in Apollonius Rhodius (4. 1684), and therefore probably in some lost epic.

πανώλεθρον: proleptic, 'to utter destruction.'

74. The position of ἐλευθεραν makes it predicative in effect, so that the sentence is best rendered in English by two clauses: 'may the land and city of Kadmos be free: may they (the foe) never hold it with slavish yoke.' The inf. of prayer is common from Homer down. II. 7. 179 Ζεῦ πάτερ Ἶλαρα λαχεῖν, &c.; below 253 μή με δουλείας τυκεῖν; Eur. Supp. 3 Δήμητρη, εὐδαιμονέων με. The omission of the subject is rather unusual, but it is easily supplied here.

76. ἦν, 'for the good of both': profitable to gods and Kadmeians alike. ἐλπίζω, 'I think.' So πῶς γὰρ ἐλπίζω; Cho. 187.

[Eteokles goes off: Chorus of Theban maidens enter the orchestra.]

[78-180. Parados. The Chorus enter, distracted and terror-stricken. In their broken cries and prayers to Zeus, Pallas, Ares, Aphrodite, Apollo, Leto, and Hera, we can trace the advance of the enemy's host, the retreat of the defenders, the scaling of the walls, the imminent danger.]

This Chorus offers many metrical difficulties, especially when the attempt is made to arrange it completely into the corresponding strophes and antistrophes. In the first passage, 78-108, this cannot be done without an amount of alteration that destroys all probability in the restoration. With the exception of the last few lines, the metre is mainly dochmiac: and it may be, as many scholars from Hermann to Wecklein have thought, that the first part is not antistrophic, but is sung by different individuals in the Chorus, so as to give a better suggestion of the distraction and fright of the women. We have a Chorus in Eum. similarly broken up among different singers (143-77), and similarly tending to be dochmiac: but there the antistrophic correspondence is clear.
SEPTEM CONTRA THEBAS

79. μεθεται, 'is let go,' like a bolt, or a flood. The line is a little more forcible if the stop be placed (with Wecklein) at στρατός. 'The host is let loose, from the camp streams forth upon us (δε) a swarm of horsemen in the van.' In the Medicean manuscript a cross (x) appears against this line. This is one of the marks of the great Alexandrine scholar Aristarchos, which were for many centuries faithfully copied by the scribes, but are very seldom found in our MSS. The note here is trivial: merely the difference between στρατός and στρατόπεδον.

81. αιθρία: predicative, 'high in the air.' The Chorus are supposed to see the dust, and their terror at once supplies the imaginative picture of the charging army.

83. The MSS. here are desperately corrupt, but the passage has been well restored from the scholiast, who explains his text thus: καὶ τὰ τῆς γῆς δὲ μου πεδία κατακτυνούμενα τοῖς ποσὶ τῶν ἵππων [καὶ τῶν ὀπλῶν] ποιεῖ μου προσπελάζειν τὸν ἥχον τοῖς ὄσιν, i.e. 'And the plains of my country beaten by the horses' feet bring near the noise to my ears,' whence Wecklein (using suggestions of Enger, Seidler, and Ritschl) reads

"ίδε δὲ γὰς ἐμὰς πεδί ὀπλόκτυν' ὁτι χρίμπτει βοῦν.

Paley's ἐτι δὲ is better than ἰδε δὲ, which is harsh in sound: and corresponds more exactly to the ἐλέδεμας of M.

84. 'It flies, it roars like the resistless river that cleaves the mountains': fine figurative phrase in Aeschylus' manner. The tramp of the army like the noise of a mountain torrent.

87. ὄρμενον, 'arisen upon us.' Enger suggests (here and 115) ὄρμενον, the proper epic form, used by Aesch. Ag. 1408: but ὄρμην is also an Epic form, and ὄρμενον occurs Eur. I. A. 186.

88-90. Rothe omits διώκων, which is superfluous and prob. a gloss on ἐπὶ τὸλυν. Probably βοῦ should also be omitted, which avoids the hiatus, and the word has perhaps crept in from a gloss βοῦ on ποτάται βρέμει δ' above.

98-9. 'Why do we linger with long laments?'

101. The best meaning of this difficult line seems to be, 'When, if not now, shall we put round them (the images) the suppliant robes and chaplets?' [lit. 'the supplications of robes;' &c.]. Seidler's emendation, ἀμφὶ λιτὰν ἐξομεν, is generally translated 'we shall engage in prayer' (see L. S.): but that is impossible. It is best to take ἀμφὶ . . . ἐξομεν as tmesis from ἀμπέχων. The robes and chaplets are the offerings of suppliants: so for example the Athenians offered annually at Panathenaia an embroidered πέπλος to Pallas: and the shrine of Apollo is called πολυστεφής, Eum. 39.

103. διδορκα, 'I see,' is boldly used of a sound: it is made easier by the fact that it is a mental vision that is meant. The whole description is imagined by the Chorus from sounds and dust.

οὐχ ἐνός, 'many,' a spear; common idiom. Dindorf quotes οὐ μιὰ
NOTES. LINES 79-140

χροῖά, Cycl. 518; οὖξ ἑνα ρυθμῶν. Supp. 105, &c.; and Latin non uius anni, Hor. Od. 4. 9. 39. Similarly οὖξ ἀπαξ, Prom. 211, &c.

105. τὰν τελὲν, the reading of M, 'thy land': several MSS. supply γᾶν, but it is probably an error.

106. πῆλης is a Homeric word for helmet; the adj. therefore has an Epic sound.

107. εἰφιλήταν: compound adj. with fem. termination, as περικλάστα, Pers. 596; περιπρύτας, Eum. 77; παναρκέτας (?), Cho. 69.

109. I adopt Steusloff's correction ἄθρια, which suits the dochmiae metre and accounts for the ð of MSS.

111. ὑπὲρ, 'to save from,' depending on ἰκέσιον. So ὑπέρ is used in Aeschin. Ktes. § 11 ψῆφων φέρειν ὑπέρ τῆς αἰσχύνης τοῦ δήμου.

114-5. 'It seethes around the city, the wave of warriors with streaming plumes, rising beneath the blasts of Ares.' δοχμολόφων, lit. 'with sloping plumes': suggesting the speed of the onset. The whole is a fine picturesque image.

116. παντελές, 'all-accomplishing,' ἄρηξεν, 'avert.' παντελές, πάντως is unmetrical, as also the antistr. 135. Wecklein's suggestions are the best, see crit. notes.

122. The reading of M διαδέτω makes good sense; 'the bridles bound through the horses' jaws.' But the line is defective: and the simplest way of filling the gap is Dindorf's διαδέτω δέ τοι. The phrase is then another bold and fine image: 'And bound in the horses' jaws the bridles ring out the sound of death.'

123. κυνύροντα is not found elsewhere in Tragedians, and many adopt L. Dindorf's emendation μυνύρονται (from Hesych. μυνύρονται, προφωνοῦντι, προδέχοντι, which exactly suits this place). It is not easy to decide: but as κυνύρος is Homeric, and κυνύρομαι occurs in Apol. Rhod., it may very possibly be right.

125. δορυσοῦσι σαγάις, lit. 'with spear-brandishing armour,' i.e. 'armed with the swift spear': dat. depends on πρέποντες.

ἐβδόμαι must be used here for 'seven,' as the gloss ἐπτά in M indicates. We may perhaps compare the poetic use of the distributive bini, terni for duo, tres in Latin, as a somewhat parallel licence.

130-1. ἵππος, for Poseidon the god of the sea was the tamer of horses also, Soph. O. C. 707. 'Ruler of the sea with thy trident that pierces the fish,' dative depending on the adj. The statue would be on the stage with its trident uplifted. [The line in MSS. is unmetrical, ἐχθυβόλῳ μαχαίνα Ποσείδαν: and I have taken Klausen's restoration ἐχθυβόλῳ Ποσείδαν μαχαίνα.]

136. κίδεσα, 'care for us,' common Homeric word, originally 'be troubled for,' κίδεσα γὰρ Δαναῶν, II. 1. 56: then (like English 'be concerned for,' 'care for') coming to mean 'loving care.' φιλέουσι τε κηδομένη τε, II. I. 196.

140. προμάτωρ : schol. tells us that Kadmos married Harmonia, daughter of Aphrodite.
142. θεοκλάτωις, 'calling on gods': so Aesch. uses θεοκλατέω, 'to call on the gods,' Pers. 500.

144. I take Seidler's emendation ἀνταῦσα, which restores the metre to correspond with 126. Homer uses ἀντεῖ with acc. ἄτει πάντας ἄριστοις, ll. 11. 258, and Eur. of invoking gods, ἄτεον Ἀρτέμι, Hipp. 168.

145. Λύκειος, old name of Apollo (and even of Artemis, at Troizen, Paus. 2. 31. 4), originally from stem λυκ-, and probably meaning the 'Wolf-god': first perhaps the god was the wolf; then he became the slayer of the wolf, protector against the wolf. So τοῦ λυκοκτόνου θεοῦ ἄγοροι Λύκειοι (Soph. El. 6). Later when he became the 'god of light' the name acquired another sense, being associated with λυκ-, 'light' (λεύσω, λευκός, λυκάβας, ἄμφιλυκη, &c.). So the sense here is:

'Thou the Wolf-god, be thou our Defender...'

146. MSS. give στούνῳ ἀντὶς. Schol. give two interpretations, (1) 'in return for our lamentations' (ἀνθδ ὧν ἡμεῖς νῦν ὑπνοῦμεν), and (2) 'in the battle of groans' (ἐπὶ τῆς ἀντῆς τῶν στούνων), clearly taking it as=Homer's στούνεσσα ἀντί. The latter is absurd: but the former helps to cure the corruption, as it probably gives the meaning of an earlier reading. M. Schmidt suggests αὖ τίτα, Wecklein ἀντίτας (=ἀνατίτης, 'a requiter'). Either will do: and I take the former as nearer.

149. 'And thou daughter of Leto, prepare thy bow,' εὐτυκάζου being restored by L. Dind. from a gloss of Hesychius (scholar and lexicographer fourth cent. A. D.) εὐτυκάζου εὐτυκτον ἐχε, ἐτοιμον.

[Wecklein following Enger suggests, to restore complete correspondence with the strophe, σὺ τὸ Λατωῖς, εὐτυκάζου, and proposes to omit (with Seidler) Ἀρτέμι φίλα, as having crept in from 154. The omission is doubtless right: but the other alteration, though very ingenious, is deserting M too much. We cannot tell whether something has dropped out of the strophe, or been added to the antistrophe.]

154. MSS. give ἐ ἐ ἐ ἐ, which must either be ejected here or repeated after 161. The former is perhaps preferable.

155. 'With the shock of the spears the sky is maddened,' a fine hyperbole, expressive of the Chorus' terror.

158. 'And down from the battered ramparts comes the shower of stones': the stones flung by the foe come from the ramparts (i.e. over them) upon the besieged: the double danger, the ramparts being battered, and the defenders struck down, being tersely and forcibly given.

[(1) Some take the gen. to mean 'towards the ramparts,' a use of the gen. not justified by examples of verbs like στοχάζεσθαι, ἐφίεσθαι, &c. with gen. of aim: to use this constr. with the simple ἐρχεσθαι would be quite different and hardly Greek; (2) Others understand the phrase of the besieged, 'from the ramparts': but
NOTES. LINES 142-178

then ἀκροβόλων loses its significance; and moreover the whole passage describes the attack not the defence.

161. I take von den Bergh's emendation here, approved by Wecklein, for the unmetrical καὶ Διόθεν of the MSS.:

παῖ Διώς, ὀθεν
πολεμόκρατον ἀγῶν τέλος ἐν μάχα κ.τ.λ.,

'child of Zeus, in whose hands is the divine issue of war when the battle rages' [lit. 'whence is the holy war-accomplishing decision in the battle'] The παῖ Διώς will then refer to Apollo.

164. 'And thou, blest queen Onka, in the city's defence [or simply 'standing before our city'] save our seven-gated home.' The scholiasts are confused about Ὄγκα, some saying Ὄγκα is the Theban Athena; others that Ὅγκαία Athena is worshipped by the Thebans, Ὅγκα by the Phoenicians. From this confusion we may probably gather that Ὅγκα was a war deity of Thebes, supposed to have a Phoenician origin (as Kadmos was supposed to be Phoenician): and Pausan. 9. 12. 2 takes this view. See below 487. [MSS. read μάχαιρα | τε, which Hermann well emended to μάχα. | σὺ τε. Others make other alterations, some connecting μάκαρ', &c., with the two previous lines: but this makes a clumsy invocation of three lines to Onka, and only three words to Apollo.]

167. τέλειος, 'supreme': a favourite word with Aeschylus of divine power: it is lit. 'that which has τέλος, or the final power.' So τέλεων τελειότατον κράτος, ὄλβει Zeū, Supp. 526. Another closely allied sense of the word is 'that which brings τέλος, or accomplishment:' as Zeū Zeū τέλειε, τὰς ἔμας εὐχὰς τέλει, Ag. 973.

170. ἐπεροφόνω, not βαρβάρω, for they were Hellenes (schol.).

171. κλύσετε πανδίκοις, 'righteously hear': bolder and more forcible than the original reading of M πανδίκοις ('our righteous prayers') as it calls on the gods to do right by hearing them.

χειροτόνους. The classical attitude of prayer is to stand with hands uplifted, the palms upward, ἴππιαμασιν χερῶν Prom. 1005.

174. ἀμφιβάντες, 'protecting.' The word is Homeric, and is regularly used in the literal sense of 'bestriding' a fallen friend, to save him, ἀμφί καυστύντω βεβαῖος, Il. 14. 477, so 17. 4: we also find it once metaphorical in address to Apollo (Il. 1. 37) ὡς Χρυσῆν ἀμφιβεβηκας, of which this expression is no doubt (as schol. says) a reminiscence.

177. μέλεσθε, 'regard,' a natural but rather unusual sense. It was a common primitive instinct to appeal to the gratitude of the gods. So again 179.

178. μελόμενοι ἐ' ἀργάτε does not correspond to the strophe ἐπεροφόνω στρατῷ: but there is no other reason to correct either; it is not clear which should be corrected: and the suggestions are not convincing. [The best are, for 170, ἐπεροφίμων, Herm., ἐν ἐπεροθρῷ, Hart.: for 178, ἐ' ἐλθετε, Eng.]
179. φιλοθύτων ὑργίων, 'rites of lavish sacrifice': it is the city strictly which loves sacrifice, but the ὑργία are personified in Aesch.'s manner. Somewhat similar are στίβοι φιλάνορες, Ag. 411; ἄτρ ὑμματος βῆλει φιλοίκτω, Ag. 240; and more exactly φιλοστόνδου λιβός, Cho. 292.

180. 'Be mindful, we pray.' μου, ethic dat.

[Enter Eteokles; he addresses the Chorus in anger.]

[181–287. First Epeisodion. Eteokles roughly rebukes the clamour of the women, as encouraging the foe and frightening the citizens: and he ends with a threat of punishment. The Chorus (in a half-lyric dialogue) plead their terror as excuse: they have only been praying to the gods. The king replies (230) that it is for men to sacrifice: the women should abide in their houses in silence. They may pray to the gods but not frighten the city. They are silenced at last and submit (263). Eteokles bids them pray quietly (280), while he returns to appoint the seven champions (283) to resist the invaders.]

183. The coupling of adj. σωτήρια and abstract subst. θάρσος is a little unusual, but quite natural, 'Is this well? will this save the state and hearten the host?' Weil reads ἄρωγά for ἄρσα: needless.

185. βρέτη πρὸς θεῶν is a common order when the gen. depends on the noun, ἄλος ἐς τάνδε κορᾶν, O. C. 126; τοσοῦδε ἐς ἱβής, El. 14: but the interposition of πεσοῦσα makes it a little unusual here.

186. αὕτων, 'shout,' Homeric word (αῖδο δ' Ἀθήνη, II. 20. 48), here used contemnuously, 'should clamour and howl.'

μισήματα. It is of course they, not (as schol.) their deeds, that are the 'abhorrence of the wise.'

189. Many edd. take κρατοῦσα and δείσασα as nom. pend. ('when she is triumphant, her boldness is,' &c.); but this is needless: it is better and more characteristic of Aesch. to say, 'When prosperous, she is boldness unapproachable, when she takes fright (aor.) she is woe yet worse to house and city.'

192. θείσαι, 'making,' as often in Aeschylus (P. V. 444, 848; Eum. 324, 458, &c.) and poets generally.

dιερροθήσατ... κάκην, lit. 'you have clamoured cowardice into the citizens': bold example of the emphatic violent diction of anger: 'And now, thus hurrying about in flight, ye have spread by your clamour rank cowardice among the men.'

193–4. 'The fortune of our foes is thus best aided, while we within by our own hands are ravaged.' The reading of M and of the best MSS. is ὄφελεται; the later ones read ὄφελετε, which gives the same sense another way. I take ὄφελεται (with Weil, Weckl., Verrall) as best supported and making the best antithesis.

αὐτῶν, common for 1st and 2nd person: μορον τὸν αὐτῆς οἰσθα, Ag. 1297; τὰ αὐτῶν ἑκταρικωμεθα, Thuc. I. 82; Soph. O. T. 138, &c.

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195. This line is found in the later MSS., but is absent from M. Those who assume that all the later MSS. are derived from M are obliged to reject the line as a later addition: but if we take the safer hypothesis that the later MSS. are descended from a not remote ancestor of M, the line may be genuine, and accidentally omitted in M. In itself the line is Aeschylean, and suits well the tone of the speaker: 'such trouble one gets by dwelling with women' breathes the same angry contempt as 181, 186-8, 197, 200.

197. 'Man or woman or whatsoever is betwixt,' again the hyperbole of anger. Compare the ironical hyperbole of the angry Kreon (Antig. 311) where he threatens the guards that he will hang them, in order that in their future thefts they may be wiser.

τάν: Epic used of demonst., common in Aesch. (Ag. 397; Cho. 278, 639, &c.).

198. 'A decree of death shall be passed against them,' the words Ἐκόφω and even βουλεῖων being used, by a not uncommon strain of meaning, of the tyrant. So of Kreon's order Ἐκόφω ὁλείαν, Ant. 632; Ἐκόφω τυάφαν, ib. 60.

βουλεῖεται, the older use of middle fut. for passive, common in Tragg. φυλάξομαι, Phil. 48; διδάξομαι, Ant. 726; ἕχαρον, ib. 93: with pure verbs it seems regular even in prose. Thuc. uses κωλύσομαι, ἔσομαι, πολεμήσομαι; Soph. δηλώσομαι, ἐνώσομαι, τιμήσομαι, &c.

199. δ', third place, see 41.

201. The change from 3rd to 2nd person is most dramatic in the angry king: 'Tis the man's charge—let not the woman advise—to order what is without: dwell thou within and harm us not!'

204. The repetition is not unnatural in the excited affrighted lyric. [Weckl. (following hint of M. Schmidt) reads διών ὅτοιον which exactly corresponds to antistrophe as emended, 212: but in the dochiamic this is not necessary.]

205. σύρυγγες ἄλτροχοι, i.e. the naves of the rolling wheels (lit. 'wheel-rolling naves').

206. The MSS. give ἄντνων, impossible in itself, and involving the whole sentence in great grammatical perplexity, from which the correction διὰ στόμα (Herm., Paley, &c.) does not relieve it. Lachmann's ἄπνον, curing metre and grammar, is the best correction. 'And the noise of the tillers in the horses' mouth, the bridles forged in the fire.'

207. πυριγενετᾶν (MSS.), 'fire-born,' 'fire-forged.' [Dindorf found a gloss in Hesychius πυριβρέμετας ὁ καλίνως Τιμαχίδας de ἣτω ὁ πυρί βρέμων ἦ διὰ πυρός βρέμοντος γεγονός. The word καλίνως pointed to this passage, but the sense proposed is not very apt: 'roaring with fire,' i.e. 'fiery breath,' is rather grotesque, and 'forged with roaring fire,' far-fetched. The MSS. πυριγενετᾶν is preferable.]

208. τι οὖν: This has been emended, to avoid hiatus: but MSS. all give τι οὖν here and Eum. 902; Pers. 787; inf. 704: so τι εἶπας;
Trach. 1203; τι "Aidou, Ag. 1115; τι ἔστι; Pers. 693. And the licence with τι is quite intelligible. It is used in Comedy also. *See 704.

ἐς προ_thickness has been generally understood of the sailor going to pray to the protecting gods whose figures were in the prow. But this would make the answer (‘but it was to the gods’ images I ran . . .’) much less effective: and it is better to take it of the sailor in terror deserting the helm and rushing aimlessly to the prow.

209. ἡρέ, gnomic aor., ‘finds’: καμούσης (210) naturally has the same tense.

212. ‘When the noise was heard of the deadly snowstorm beating at the gates.’ The ‘storm’ is a metaphor of course for the stones (158) and darts showered against the city.

214. δῆ τὸτ’ after a pause is Homeric: e.g. Od. 1. 424.

216. στέγειν, ‘keep off.’

217. In the Med. all three lines were given to Eteokles originally, but m. (a later corrector) assigns this half line to the Chorus, and all other MSS. have it so. It is certainly better as corrected: the particles oὐκον, ἀλλ’ oὖν are enough to show it is dialogue: and if we suppose it all spoken by Eteokles it would be a dialogue with himself of a harsh and unlikely character.

Cho. ‘Shall not this then be the gods’ part? [i.e. I was right then to have recourse to prayer?]’

Et. ‘Nay, the gods of the conquered city forsake it, men say.’

Note that line 217 is divided between two speakers: this and Prom. 980 are the only places in Aesch. where this is done.

πόλιν has to be understood after ἐκλείπειν, by a common idiom. This strange superstition appears strikingly below 305: and is illustrated by the Roman evocatio, or ‘summons’ addressed to the gods of a besieged city, In Livy’s account of the siege of Veii (5. 21, 22) Juno is invited to Rome by the dictator, and when asked if she was willing to come, is supposed to have said ‘volo.’

219. λίποι, i.e. πόλιν, which is all the more easily understood as λίποι but repeats ἐκλείπειν.

221. ἄστυδρομομέναν. ἄστυδρομεῖν, is ‘to overrun a city,’ i.e. to ravage: and it is thus capable of being used with another noun, like aedicicare, πολιορκεῖν, both regularly transitive.

καὶ στάτημα ἀπτόμενον πυρὶ δαφν. ‘and our army caught by the ravaging fire.’ The phrase is not too bold or figurative for Aeschylus, though some word like ‘walls’ or ‘rampart’ would be more common than ‘army.’ [To make στάτημα refer to the defending gods (Verrall) is too obscure: to make it the enemy’s army, and ἀπτόμενον = ‘firing’ (P. Schitz, following late schol.) is hardly Greek.]

225. The MSS. give γυνή, which schol. explains ‘wife of Zeus the Saviour’: a grotesque and impossible sense. Welcker and others propose γυναῖ, addressed to the Chorus, which makes a very awkward line. The best correction is Hermann’s γυνῖς σωτῆρος, ‘Obedience is the mother of Success, a child that brings deliverance.’ Paley’s
eπταξιας is also plausible, as it is less of a truism to say that 'order saves' than that 'success saves.' But schol. recognizes eππραξιας, which is probably what Aesch. wrote.

For σωτηρ agreeing with a fem. compare τυχη σωτηρ, Ag. 664.
228. 'And ofttimes in troubles the helpless man even from grievous woe he [the god] uplifts, when clouds hang over his eyes.' The figurative language is plain enough, though strictly ὄρβοι and νεφελάν belong to different metaphors. -λαὴν ὄρβοι does not correspond to δαίω (222) exactly: but the metre admits either. If it be emended the nearest suggestion is Enger's, to read (222) δαίω πᾶν and (229) ἀνορβοι. See note on 705.
230. χρηστηρια, 'victims,' properly for divination; such were always offered when the sacrificer wanted oracular help.
231. πειρωμένου, 'make attack': the original reading of M πειρωμένου is obviously an error.
233. ἀδάματον, predicate: 'through the gods it is that the city we dwell in is unconquered.'
235. Lit. 'what displeasure disapproves this?:' i.e. 'who can blame us?'
238. There is no need to alter εὐκηλος, a common Epic word (found also Soph. El. 241), into ἐκηλος, read in one or two later MSS.
239. M reads ποταίνον and ἄμυμα, converting the dochmiac into iambic. I have taken ποτίφατον (Heimsoeth) and ἀνάμυμα (from one late MS.), 'Hearing a strange and troubled sound.' The metre of the Chorus is (throughout the dialogue) mainly dochmiac.
243. ἀρπαλιζετε, 'snatch up' (the news) with wailings: a vigorous metaphor after the poet's manner: he means 'burst into loud lament.'
244. 'For this is the food of Ares, the blood of men': i.e. do not make violent outcries, for wounds and death are inevitable in war. The correction of the Aldine edition φόβω, adopted by Dind. and others, is much feebleer, and the sense is less likely.
Note. 'Aρης with a long, as in Homer when metre requires, ᾿Αρης ᾿Αρης, Il. 5. 31. So line 344, 469; Soph. Ant. 139.
245. καὶ μὴν ἀκούον γ', 'ay, and hark, I hear . . . ?
247. κυκλοῦσθαι is the regular Attic word for 'surrounding', in war, Thuc. 4. 127; 5. 72; 7. 81, &c., though κυκλοῦν is also used.
250. Certainly to be read as one line without stop: μηδέν ἐρεῖς requires the οὐ to make sense or grammar. The expression is really two clauses run into one by the haste and excitement of the speaker. Instead of saying 'Be silent: say nought of this in the city' (οὐ συγγησει, μηδὲ ἐρεῖς μηδέν . . . ), he says 'Wilt thou not in silence tell nought . . . ' In 252 exactly the same occurs, where the speaker (from the same cause) runs together what we should give as two clauses, 'To perdition with thee! be silent and hear.'
251. ἔννεφεις are properly people 'contributing' to bear any
public burden. ἕπτλεια is a 'company' of such contributors, and hence by a natural metaphor here 'the guardian-band' of gods, who combine to protect the city.

252. See note on 250.

253. The gods are boldly and effectively called 'citizens.'

254. M (and others) have κάμε καὶ πᾶσαν πόλιν: a few MSS. have κάμε καὶ σε καὶ πόλιν. Herm. suggests that καὶ σε was a correction for καὶ καὶ has ousted πᾶσαν, and proposes to read (with Wunderlich), καὶ σε καὶ πᾶσαν πόλιν. This is certainly more effective as a contemptuous answer to the Chorus' prayer.

255. βῆλος, 'thy bolt,' i.e. the ruin which threatens us.

256. ὀπασας, 'thou hast given.' Homeric word.

257. ἀλῳ: Epic use of indef. subj. without ἄν, common in Trag. The answer is scornful: 'men when their city is taken are just as wretched.' Several later MSS. read ἄνδρας, which some editors adopt. But M reads ἄνθρας, which is really more natural and idiomatic. It is the regular practice of these single-line dialogues to carry on the construction in the replies. Thus μοιχηρὸν is felt to be accusative like οἶον ... γένως, and that leads naturally to ἄνθρας.

258. παλιντομεῖς αὖ; 'dost thou speak ill-omened words?' So the scholiast explains it, and the explanation is strongly confirmed by βιγγάνων ἁγαλμάτων. Here πόλιν is literally 'against' (as used in πόλιν ἔρειν, 'gainsay,' II. 9. 56, and below, 1045, μηδὲ τῷ δόξῃ πόλιν, 'let none think otherwise'), and so is a mild expression for δυσφήμεις. [The other explanation, 'utter retorts,' answer again,' makes poor sense with βιγγ. ἁγαλ. Besides, to refer to defeat (ἄν ἄλῳ πόλις) was clearly 'ill-omened.]

260. εἶ δοῖς, 'oh that thou would'st grant,' older Epic use of εἶ, where later Greek usually has εἶθε: δοῖς is therefore the common wishing optative (cf. 550). τίλος, lit. 'accomplishment': 'a light boon' we must say.

264. αἰρόμαι ... ἀντὶ, i.e. 'I prefer.'

265. ἐκτὸς οὕσα, 'leaving.' Eteokles wishes the Chorus to cease from their laments, which are 'simply alarming and discouraging; to leave the statues and simply pray once for all that the gods will aid them: he will then pray, in his turn, and they are to raise joyful cries, as at a sacrifice.

266. τὰ κρεῖσσων, 'the one best prayer,' that the gods may be their helpers, in place of the terrified cries of 251, 253, 255.

268. 'Raise the holy gracious cry of joy.' ὄλολυειν is regularly used of joyous or triumphant cries, and of women. So Ag. 28 the guard bids Klyt. raise the 'auspicious ὄλολογμός' and 595 Klyt. speaks of the men ὄλολυμὼν εὐφημοντες ... γναίκειω νόμῳ. The MSS παύνυσον seems the true older form, not παίαν--.
Notes. Lines 252-275

νόμισμα and θάρσος are appositions to ὀλολυγμόν.

270. πολέμιον φόβον, 'fear of the foe.' Some (Blaydes, Dindorf, Paley, with Verrall) read πολεμίων, because one schol. explains it τῶν τῶν πολέμιων φόβον: but the fact of his explaining it at all rather shows that he read πολέμιον.

271. The unusually combined expression πολισσοῦχοι χώρας is explained in the next line as including πεδινόμοι, 'gods of the vale' and ἄγοραι, 'gods of the city.'

273. MSS. all read ὅδε ἀπ' Ἰσμηνοῦ λέγω, which offers no sense. It has been variously corrected: the most ingenious suggestion is that of Abresch, adopted by Schütz and Wecklein, ὅδε ἀπ' Ἰσμηνοῦ λέγω, 'nor do I except Ismenos': but ἀπολέω in this sense is unexampled, and the phrase is frigid: moreover the sentence then lacks a principal verb. Of the others ὅπατ' τ' (W. Dind.), ὅπατι τ' (Geel, Herm.), or ὅπασι τ' (L. Dind.) are the best: I adopt ὅπατι τ' (Geel): the case is often unchanged with λέγω; see 658, and Ag. 279, where the genitive is similarly retained. (W. Headlam's ἔφανα τ' Ἰσμηνοῦ λέγω 'and of Ismenos likewise' is also ingenious, but less natural.)

274. Particip. conditional: 'if all goes well and the city is safe.'

275-9. M reads:

μήλουσιν αἰμασσοντας ἔστις θεῶν,
ταυροκτονούντας θεοίσιν, ὅθε ἐπεύχομαι
θῆσειν τροπαία, πολεμίων δ' ἐσθήματι
λάφυρα δἀν δωριπλήχθ' ἄγνοις δόμοις
στέψω πρὸ ναῶν πολεμίων δ' ἐσθήματα.

This passage is a well-known difficulty. There is obviously corruption: the repetition of πολεμίων ἐσθήματα is impossible, and though the general sense is easy to see ['I vow to sacrifice sheep and bulls, and hang up our foe's spoils to the gods'], there is no construction as it stands. Moreover the redundancies θῆσειν τροπαία...στέψω πρὸ ναῶν, λάφυρα δἀν...πολεμίων ἐσθήματα, ἐπεύχομαι...ἐπεύχον, are at least suspicious, and so is the plural αἰμασσοντας with no pronoun, esp. as followed by singular στέψω.

The passage is variously re-written, and variously reduced by excision. On the whole the most probable view is that of L. Dindorf, that 275-7 are an interpolation: and this I have adopted, striking out of course (with him) the δ' before the last word. Herm. reads 277-9 thus: θησ. τροπ. δαιον τ' ἐσθήματα | στέψω πρὸ ναῶν δωριπλήχθ' ἄγνοις δόμοις.

Weckl. adopts Ritschl's suggestion, omitting 276-7, and reading 275 μήλουσιν αἰμασσών τόθ', κ.τ.λ., which has the advantage of retaining a thoroughly Aeschylean line, though τόθ is weak. Possibly the passage omitted may be Aeschylus' own, but erroneously added from elsewhere.
278. The MSS. read δουρίπληκτα, 'spear-smitten,' 'spear-dinted': the spoils being the armour, called by a stretch ἐσθήματα.

Porson's correction δουρίληφθ', 'captured by the spear,' is plausible, especially in view of δορυθήρατος, δοριάλωτος, αἰχμάλωτος used of spoils, but Dindorf's δουρίπτηχθ', 'fastened by the spear' (adopted by Herm., Pal., Hart., Well.), is probably better.

280. τοιαύτη ἐπεύχον, 'Let that be thy prayer' he says, with some irony: a proud confident prayer, not a feeble cry of terror, nor 'vain wild cries.'

281. ποιήματος: lit. 'violent breathings' [ποιήματος: strong redundancy from stem φυ- 'blow' in φυ-σύω], a scornful word for 'cries,' 'howls.'

282. οὗ γὰρ τι μᾶλλον μη. φύγης, 'none the more shalt thou,' common idiom for strong negation: see 38.

283. MSS. ἐγὼ δ' ἐπ᾽ ἄνδρας ... which can only be plausibly taken with μολῶν, 'I will go fetch ... and post them:' and the order is against this.

Blom. and Dind. read ἐγὼ δὲ γ᾽ ἄνδρας (from an anonymous conjecture). Canter ἐπάρχουσ (adopted by Weil). I have preferred the former.

284. τὸν μέγαν τρόπον, 'full mightily,' a stately expression. Paley well quotes 465 ἐσχημάτισαι δ' ἀσπίς οὖ σμικρὸν τρόπον, 'a proud device.'

ἀντριήτας, 'opponents,' with the nautical metaphor so common in Tragedians.

285. ἐπαταξεῖς: stately rhetorical compound; 'seven-built portals.'

286. 'Ere hasty messengers and swift-speeding news come.' ... Some take it all as one expression, 'ere urgent and swift-spied herald-words arrive,' which would be a personification rather like Aeschylus: but the objection is that σπερχούσι τε καὶ ταξιφρόδους would then be too much of a repetition. In the rendering adopted, the slight displacement of τε (following σπερχούσι instead of ἀγγέλους) is fairly common: e.g. Od. 19. 367 ὅσον ἠκούσας τε λιπαρὸν θρέψατο τε φαινομον ὑπὸν.

287. καὶ φλέγειν, 'and kindle us,' trouble and excite us, 'with the sore peril.' It is far weaker to take φλέγειν (as some do) intrans.

Eteokles wishes to have the defence ready before the dire stress comes.

[Eteokles goes out.]

[288-374. First Stasimon. We are oppressed with fear and trouble: the foes threaten: ye gods! save us (288-303). Where will ye gods get a better land? therefore bring destruction on the foe, and win glory, and safety for your temples and service (303-20). 'Tis piteous to lay low such a city—the buildings aflame, the women dragged to slavery the very city cries out! (321-32).]
NOTES. Lines 278-315

Woeful is the ravishing of maidens, worse than death! many are the horrors—rapine, fire, murder: Ares rages, defiling Piety (333-44). Shouts rise: the net draws close: slaughter of mothers and babes is afoot: greedy robbers roam the city (345-56): all stores are scattered, wasted: the young slave-girls weep anew, for the foe that prevails, and the horrors that await them (357-68). One speaker. Here comes the spy! Another speaker. And here the king! (369-74).

288. μέλει, 'I give heed.'
289. καρδίας is supposed by some to be treated as a dissyllable: but possibly the text is wrong, here or 305.
290. 'Fan my terrors of the host girdling our walls,' the acc. λέων governed by the idea 'make me to fear': but the constr. is less harsh than might seem, because this case is regularly used after all words of fear, even those properly passive like φοβεῖσθαί, ἐκπλαγῆναι, or intrans. like τρέω, τρέμω, τρομέω. So Dem. (53. II) has τεθάναι τὸ δεῖν τοὺς τοιούτους, and by a similar development of the simple verb, Soph. El. 123 τίκεις οἴμαγαν τὸν Αγαμέμνονα.

293. λεχαίων, 'nestling': Lachmann's excellent correction of λέχεων. The schol. must have read the adj., as he explains it νεμομένων ἐπὶ τῆς καλίας, 'living on the nest.' The confusion of αι- and ι- in MSS. is one of the commonest.

293. δυσευνάτωρας. The snakes are grimly called 'ill bedfellows.'
294. πάντρομος: the original reading of M is the best, 'the all-timorous dove,' Homer's τρήρων πελειάς. The first corrector has written φ over the μ, i.e. corrected the word to πάντροφος, which is the reading of the scholiast, of Tzetzes (on Lyk. 87), of Eustathius (on Odyssey, p. 1602), and of the later MSS. But it is not so natural an epithet.

297. τὶ γένομαι; 'what will become of us?' Dubitative rather than deliberative, as often in Homer ἀμοι ἐγὼ τὶ πάθω; &c.
298. τοῖ δ', Epic form: ἀμφιβόλοιον: lit. 'struck on both sides,' here more generally used 'betwixt two foes,' 'assailed on either side': the common military word, Thuc. 4. 32, 36.

300. χερμᾶδ' οκριόσεσαν, 'rugged stone,' Epic words: II. 4. 518 χερμιδόω οκριόστη.
306. βαθύχον', 'deep-soiled,' 'rich.' So νευόοι βαθεῖς, II. 10. 353.
308. εὐτραφῆς: act. 'nourishing'; so with γαλα, Cho. 898.

311. Tethys, according to Hesiod, daughter of Ouranos and Gaia, and wife and sister of Okeanos, and mother of the Sea nymphs and River gods. The rivers are of course here meant: Poseidon was god of all waters, rivers as well as sea.

314-5. M reads ἀνδρολητείρων καταρίψατον άταν. The triple compound καταρίψατον is impossible, and the first corrector of M alters it to καῖ τάν, which all the other MSS. have. The article however will not do, and καῖ is feeble. Of the other suggestions

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(k’rpa Lowinski, νόσον Dindorf, αἰχμάω E. A. Ahrens, κάρτα M. Schmidt, κάκαν Hermann) perhaps the first is the best.

The prayer then is that the gods will cast on their assailants 'a deadly doom, a panic, flinging away their armour.'

317. τοίοσδε πολίταις, 'in the eyes of these citizens': a use of the dat. well known in Homer, II. 4. 95 Τρώεσσι κύδως ἄροιο; 9. 303 ἡ γάρ κέν σφι μιά μέγα κύδως ἄροιο; 22. 217 οἰκέσθαι μέγα κύδος Αχαίοισιν. So πᾶσι κλεινόσ, O. T. 8.

318. I have adopted W. Headlam's emendation 〈εστ’〉, which completes the metre and the structure of the sentence.

319. εὐεδροῖ τε στάθητ, 'and be established on your fair thrones'; εὐεδροὶ of gods, cf. 97. So εὐδρονος, χρυσόδρονος, &c.

321. ὄγυγλαν, 'ancient'; adj. of unknown origin. [Hes.] Theog. 806 uses it of Ἐνυγὸς ὑδωρ: Aeschylus of Thebes here, of Egyptian Thebes Pers. 37, and of Athens ib. 974. So Soph. Ο. C. 1770 τὰς ὄγυγλους Θείας; and Phil. 142 quite generally, κράτος ὄγυγλον, 'power from of old.' The legend of Ogyges king of Thebes, or of Attica, is clearly a later attempt to explain the word: and it is first found in Pausanias I. 38. 7, 9. 5. 1.

322. 'Αἴδα προτάφαι, 'to hurl to destruction,' is Epic, from the opening of the Iliad, i. 3.

323. ψαφαρα ἱπποδᾶ, 'in dust and ashes,' dat. of manner or circumstance, but really giving here the result of περδομένων.

324. θεόθεν, 'by God's decree,' favourite word of Aeschylus, e.g. Cho. 38, 941; Ag. 105, 131. It goes of course with περδομένων.

326. κεχρώμενα of the MSS. would do in the general sense 'desolate,' II. 5. 642: but κεχειρωμένα (correction in M by later hand) is a more natural word. The inf. depends on οἰκτρῶν. 'A piteous sight, the captive women, alas, young and old dragged off like horses by the hair.'

331. 'As the spoil is borne off to its fate with mingled cries,' the λαιζ including the prisoners and animals.

332. This line is taken by some after βοῶ, as the cry of the ravaged city: the personification of the city is not unlike Aeschylus: but the line is much more forcible, as well as natural, if it be taken as the words of the Chorus: they picture the fate of the women, and end with a shuddering cry 'I fear for the terrible fate.'

333 sqq. All MSS. read ἀρτιτρόποις ὄμοδρόπων: in M the first corrector has written δ over the second τ of ἀρτιτρόποις: i.e. he read ἀρτιδρόποις. It is a corrupt and difficult passage, of which however the general sense is obvious: 'It is a woeful fate for the young maidens to be carried off from home to be the victors' concubines.'

The following points will clear the ground:—

(1) The text was already corrupt when scholia were written: for they recognize both ἀρτιτρόποις and ἀρτιδρόποις, explaining the former (impossibly) as 'lately turned from childhood,' i.e. just mature. And further they are driven to explain the gen. ὄμοδρόπων as
meaning, 'by those who pluck them yet unripe,' i.e. by the captors. In other words the schol. found the present text, and could not make sense of it.

(2) ὤμιδρόπος, a powerful and appropriate poetical word, must be applied to the girls, and describe the cruelty of their fate; it cannot agree with νομίμως, as many edd. (Schütz, Blomf., Pal., L. S., &c.) take it, 'ante sollemnia crudum virginitatis florem decerpentia.'

(3) The reading of the corrector of M, ἀρτίδρόποις ὦμοδρόπων, is anyhow impossible: the repetition of -δρόπος is intolerable.

I believe therefore that we must read ὄμιδρόποις with Ritschl: as to the other word Ritschl also suggests ἀρτίτροπων. This would account for the error, the endings of the two words having been interchanged, as does happen. But the only tolerable meaning would be 'rightly conducted' [like ἀρτίφρων, 'right-minded'], and that is a feeble sense, and a very dubious word. I prefer to take Schneider's ἀρτίτροφοις, adopted by Dind., Pal., &c. The passage would then run:—

κλαντὸν δ' ἀρτίτροφοις ὦμοδρόπων
νομίμως προπάροιδεν διαμείησαι
δωμάτων στυγερὰν ὀδὸν.

'Tis piteous for the fresh grown maidens, plucked all unripe, before the marriage rite, to pass from their homes along the hateful way [of slavery].

336. M reads τί; τὸν φθίμενον γὰρ προλέγω. But τί is never found alone: it is always τί ἐδέ; τί μήν; τί γὰρ; &c.; the latter especially in Aeschylus, e.g. Ag. 1239; Eum. 678. Accordingly I adopt Blomfield's correction, τί γὰρ; φθίμενον τοι προλέγω.

προλέγω might be taken 'I prefer,' and then the next line would be epexegetic: but it is more naturally taken 'I proclaim,' and then the construction is acc. and inf., and the whole sentence more natural.

338. δαμασθῆ: Epic use (common in Trag.) of indef. subj. where the conj. has no ἄν. So Eum. 211 ἁτις νοσφίσῃ, 336 τοῖσιν ξυμπέσωσιν, 661 οἶσιν μὴ βλάψῃ: see 257.

341. τὰ ἐδέ: the gender changed obviously because it is the men and women who are dragged off and slain, the houses which are burnt.

342. ἐδέ spoils the metre and is not wanted: Brunck rightly rejected it.

344. μαίνων εὐσέβειαν, 'polluting piety,' imaginative expression for the sacrilege and horror of the sack of a town.

For "Αρῆς with long a, see note on 244.

345-7. There is want of correspondence between the first two lines of the strophe and the antistrophe. M reads:—

346 κορκορυγαὶ δ' ἄν φίττυν,
ποτὶ πῦλοι δ' ἄρκανα πυργῶτις
προὶ ἄνδρος δ' ἄνηρ δαιρὶ καίνεται.
and in 357 παυτοδαγός δὲ καρπὸς
χαμάδις πεσὼν ἀλγώνει κυρήσας·
πικρῶν δ' ὤμα θαλαμηπόλων.

The simplest changes are to remove πτόλιν (which, as Hermann
saw, was added to explain ποτί) and κυρήσας, which Dindorf
ejected. The missing syllable before θαλαμηπόλων may then be the
article (τῶν Arnaldus, τῶν Weckl.).

345. κορκορυγαί: word imitative of sound, 'the noise of war.'
Aristophanes quotes it in mockery, λύσον δὲ μάχας καὶ κορκορυγάς,
Pax 991.

346. ποτὶ δ' ὅρκάνα πυργώτις, 'and against it rises the towering
net-work,' a very obscure expression, perhaps metaphorical, of
the destruction like a net approaching the city, as Paley aptly quotes Ἠ'
ἕπι πύργοις ἔβαλες στεγανὸν δίκτυνον, Ag. 357: which suggests an
emendation here ποτὶ δ' ὅρκάνα πυργώσων, 'and the net is cast upon
the towers': but perhaps it is best to leave it, as πυργώτις is not
likely to be an invention.

348. 'And the wailing resounds of new-born infants at the
breast, streaming with blood.' The sense is clear: but the adject-
ives are very boldly transferred. M reads ἀρτιτρεφεῖς, the most
natural word; but possibly ἀρτιβρεφεῖς, a rarer word found in G
and others, may be right.

351. 'And there is Rapine, sister of Pursuit;' Aeschylean way of
describing imaginatively the scattering through the city of the
conquering soldiers in search of booty. The use of the plural is
familiar with abstracts in Ἡμερα: σφετέρησιν ἀτασσαλήσιν, Od. I. 7;
ἀμιθίσιν ἱάλλειν, Od. 13. 142; ἦς ὑπεροπλήσιν, II. 1. 205; βίας ὑποδέγμενος, Od. 13. 310, &c. For the phrase cf. λιγνύν μελαιναν
αιὸλην πυρός κασίν, below, 494; κόνις κάθισ πηλῆς ἄνυνορος, Ag. 494.

352. ξυμβολεῖ, 'meets' (as schol. M, and Hesych. explain it).
The passage is a vivid picture of the plunderers in the city.
'Finder meets finder: the empty-handed calls to the empty-
handed, willing to have a partner [which the successful one
naturally avoids]: all eager to share neither less nor equally'—
a grim ironical way of describing their greed.

355. λελιμένοι (the right reading preserved in the later MSS.)
occurs again 380, an old perf. pass. (for which a later present
λύπτομαι is found) from stem λυμ-: it means 'desiring,' and is
connected with λιβ-ετ, and English lief, love.

356. I take the simplest alteration τῷ ... λόγῳ (Dindorf formerly),
'What tale (i.e. what horrors) can we look for from hence?'
The plundering is only the beginning of miseries to the con-
quered.

359. 'Saddened are the eyes of the house-dames.' The waste of
provisions is a bitter sight for the careful house-wives.

361. οὐτιδανοῖς ἐν δοβίσις φορεται, 'in worthless billows is swept
along': worthless because it is cast out and trodden under foot.
His point is the pitiful waste, which, by throwing the provisions about, makes the precious stores "outidane." 363-8. A difficult and corrupt passage. M reads:—

\[
\begin{align*}
\text{διωίκεις} & \text{ δὲ καυσοπήμονες νέαι } \\
\text{τλήμονες} & \text{ εὐνάν αἰχμάλωτον } \\
\text{ἀνδρὸς} & \text{ εὐτυχοῦντος ὡς } \\
\text{δυσμενοὺς} & \text{ ἀπερτέρου } \\
\text{ἐλπίς} & \text{ ἐστὶ νῦκτερον τέλος μολεῖν, } \\
\text{παγκλαιτῶν} & \text{ ἀλγέων ἐπίρροθον. }
\end{align*}
\]

The general sense is obvious: the misery of the girls carried off to become slaves and concubines of the conqueror. So the schol. Μεταστασαι εἰς δουλεῖαν οἴσουσι τὴν τῶν πολεμίων εὐνήν.

The earlier comm. (and Dindorf) put a full stop at ἀπερτέρου, and understood the last two lines, 'They hope for night to come, to help their wretchedness.' But, as Hermann rightly pointed out, νῦκτερον τέλος must refer to the concubinage which is the main point: and so the sentence must run on.

We observe (1) the strange position of νέαι, (2) the absence of a verb to govern εὐνάν, (3) the violation of metre in τλήμονες where trochee is required, (4) the feeble repetition of sense in τλήμονες. All these things point to the strong probability that νέαι τλήμονες is a gloss or explanation of καυσοπήμονες, which has crept into the text, and so ousted the verb which governed εὐνάν. [νέαι is omitted in Verrall, though perhaps accidentally.]

Perhaps the best suggestion is Hartung's (quoted in the critical notes), τλάσαν αἰχμάλωτον εὐνάν, and reading αἰς for ὡς in 365. We may then leave νέαι, and the first two lines will mean: 'And the young slaves, new to their misery, endured as captives the couch.' [lit. 'the captive couch'] of their lord, for they must look to suffer the rites of the night, when the foe is master, the crown of their pitiful woes.'

τλάσαν is of course for ἔτλησαν: the whole picture is a forecast of the Chorus, and is vividly given as already come. [We might also read κῆδος ἡρον αἰχμάλωτον, where κῆδος would be used in the double sense of 'woe' and 'union.']

ἐπίρροθος is used in the Epic sense 'helper' (as II. 4.390 ἐπίρροθος ἦν Ἀθηνῆ): there is a grim irony in saying that it 'helps' their woes, meaning 'makes them worse': as also in the use of τέλος, a stately expression more naturally used of regular marriage-rites.

[The Chorus cease singing: the leader of one half the Chorus speaks, and is answered by the leader of the other half.]

369. κατόπτης, 'the watchman,' i. e. the ἄγγελος who (66) promised to keep a look out.

371. πομπίμους χνόας, ποδοῖν, 'the speeding joints' (lit. 'the
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messenger-naves') 'of his feet.' A bold and almost grotesque metaphor, quite in the poet's manner.

χνόη is the nave or box in which the axle turns, and so is easily used of the joint of the ankle.

373. εἰς ἐρτίκολλον, 'at the right moment,' like εἰς καυρόν: the word means 'fitted or fastened exactly,' and is neuter, used like εἰς κυλόν, &c.

374. M (and most recc.) reads οὐκ ἀπαρτίζει, G οὐ καταρτίζει. Neither verb makes any really satisfactory sense.

ἀπαρτίζω is only used intrans. in classical times, and only appears in Hippocrates and Aristotle. It means 'to fit, suit,' or 'to be complete.' Even if used transitive (as the existence of a passive use shows to be possible) it could only mean 'makes fit or complete.'

καταρτίζω is used by Herodotus in the sense 'to reduce to order.' So some comm. (Pauw, Pal., Herm.) understand the sense here 'haste disorders his step,' which is the best that can be made of it if we retain either of the MSS. readings.

But the phrase is exceedingly harsh, and I have adopted Weil's suggestion εὐ καταρτίζει, 'well orders,' i. e. makes active. We shall then render: 'And his step also eager haste makes nimble,' i. e. (more simply) 'he too is hurrying.'

[375–685. SECOND EPEISODION, Part I. In this long scene the messenger describes at length the warrior attacking each of the seven gates; and Eteokles replies with the name and description of the Theban champion he will oppose to him, the last pair being his brother and himself. Between each pair of speeches the Chorus interpose a short lyric (often a prayer) expressive of their fears and hopes.]

[Enter the messenger: and from the other side Eteokles with the six champions.]

375 sqq. For Euripides' satirical remark (Phoen. 751) on this long enumeration: 'Twere long delay to tell the name of each, when foes are camped beneath the very walls,' see Introduction, p. xxi.

The names of the gates are given with slight differences in Euripides, who has Krenaian for Onkaiain gates (Theb. 487, Phoen. 1123), and Ogygian for Borrhaian (Theb. 527, Phoen. 1113). The order of warriors is also different.

381. The snake (which comes out more in the heat of the day) was supposed to be more dangerous then, and even to utter cries.

λειμμέλος: see 355.

382. Οἰκλείδην, Amphiaraos, son of Oikles, the seer, who was persuaded by his wife Eriphyle to join this expedition though he foreknew its fatal result. He also figures in the tales of the Kalydonian hunt and the Argonauts.

383. σαίνειν, 'that' (instead of facing death and battle) 'he fawns on Death and Battle,' feebly tries to avert their onset:
an imaginative and expressive word; so 704. ἀψυχία, 'from cowardice,' as 259.

384. Aristophanes quotes comically τρεῖς κατασκίων λόφους of Lamachus, Ach. 965.

385. τῷ: Epic for αὐτῷ, see 509, 1070. ‘And beneath his shield he hath bronze-wrought bells, ringing forth terror.’ This fine line is imitated in Rhesus 308, where the head-bands of Rhesus' horses have a Gorgon attached, with many bells—

πολλοῖσι σὺν κῶδωσιν ἐκτύπει φόβοιν.

388. φλιγονν in τῇ ἀστροιν = lit. 'blazing beneath the stars,' poet. variation for 'bright with stars': the stars shine above and light up the οὐρανός.

390. πρέσβυτον (rarer form for πρεσβύτατον, Hom. hymn. 30, 2, and twice in Soph. Frag.), 'first,' in honour rather than in age, though both are possible. So Aeschylus uses πρέσβος Πέρσιας, 'reverend in the eyes of Persians,' Pers. 623; and πρεσβεύω always in that sense, Eum. 1, 21; Ag. 1300; Cho. 631, &c.

391. ἄλυων with σαγαῖς, 'thus in the madness of his proud armour.'

393. 'Like a horse panting against the bit in his fury.' χαλινῶν is governed by the verb, as the κατα- requires; not by μένει, as in Ag. 238 χαλινῶν ἀναῖδο μένει. So we have Eum. 651 (a parallel though not identical passage) οὐδέν ἄθραμμαν μένει.

394. The correction κλυών for the MSS. μένων or μένει (due to confusion with the last line) is not only in itself exactly what is wanted, but was suggested and is strongly supported by the schol., ὡς καὶ ἵππος πολεμιστής σάλπιγγος ἀκούων.

395. πυλῶν might be gen. after κλήθρων or προστατεῖν; but the latter is more probable.

396. φερέγγυσ, lit. 'bearing a pledge,' so 'trusty,' 'safe,' the infinitive giving the point in respect of which he is to be trusted.

398. Blomfield aptly quotes the (imaginary) speech of Papirius to encourage the Romans against the Samnites (Liv. 10. 39), 'Non enim cristas vulnera facere: et per picta atque aurata scuta transire Romanum pilum.'

400. νῦκτα ταύτην, 'As to this Night ...' Generally called accus. of respect, but it is fundamentally different from the typical examples of that, like ἀλύου τὸν ἁριβόν, τυφλὸς τὰ ὀτά, τὴν ψυχὴν εν τεφυκῷ, &c. It is better called the provisional acc., put at the beginning of the sentence to indicate the thing spoken of, where the end of the sentence may either contain a verb which will bring the acc. into regimen, or as here take a different turn and leave it hanging. Others treat it as an attraction due to the case of the relative: but this I believe is rarely, if ever, the truth, for such attraction, if it existed, ought to be found with other cases than the acc. Cf. τῶν δ’ ἀσπιρ εἰσορᾶς ... ναροῖσι, Trach. 283; τῶν
anđra toûton ón ... ἔμεις ... οὕτως ἐστὶν ἐνθάδε, O. T. 449: so II. 10. 416; Ar. Plut. 200.

402. ἀνόια, 'his folly,' i.e. of ornamenting his arms with so arrogant a device. [Blomfield reads ἐνοία τινί, 'in a certain sense': an easier reading and construction, but too prosaic and feeble.] The long -α for usual ἀ is noted in scholiast as an Atticism: so ἐυκλεία, 685; ἀγνωσία, Soph. Trach. 350; ἀνοια, Frag. 715; ἦφυγενεία, Ag. 1526. So also Ar. Av. 604, Frag. 29. τινι means Tydeus, a common irony in threats, as in all languages: so κακὸν ἥκει τινι, Ar. Ran. 552; δῶσει τις δίκην, id. ib. 554; ὀρῶ τιν' ἐπὶ τοῦ βήματος καθεδούμενον, Plut. 382. 'His folly may prove true prophet to the fool.'

403. ἐπί ὀθθαλμοῖς: Epic use of prep. and dative of rest with verb of motion, common in Aeschylus, and other poets: ἐπὶ πῦργοις εἶθαλες, Ag. 357; ἐπὶ Ἀλέξανδρῳ πέμπει, ib. 61; φέρουν' ἐν ἡμῖν, ib. 1450. So without prep. βάτε δόμῳ, Eum. 1033. In this line there is a clear reference to the common Homeric formula for death, especially in battle, 'darkness covered his eyes,' τὸν ἐκ σκότος ὀσε ἅλυψεν.

405. ἐπώνυμον, 'true to its name,' i.e. a veritable night. The σῆμα or blazon on the shield was a picture of Night (390): and to him it should be the Night of Death. See 536.

406. τῆν' ὑβρίν: a sort of cognate acc., 'shall make this insolent prophecy': the ὑβρίς describing the spirit and not the substance of the prophecy. The present μανενεταῖ (the orig. reading of M corrected to the future by m) is perhaps more strictly logical, as the prophecy is now made: but the future is more natural, as it will only be known hereafter that the prophecy is against himself. And the readings of m have greater authority than M, as they are the contemporary corrections of the scholar revising the work of the scribe.

407. Ὀστακοῦ τόκον : Melanippos, 414. So Hdt. 5. 67.

409. Αἰσχύνη, 'shame,' in a good sense, which makes a man shun disgraceful deeds or boastful words. 'Honour' (Pal.) is the best single word: in this sense it is very nearly the same as aίδος. The schol. remarks simply that the poet 'has well opposed [to Tydeus] a man of opposite character.'

411. αἰσχρῶν γὰρ ἄργος, 'for he is slow to deeds of shame.'

412. σπαρτοὶ, 'the sown men,' were the warriors who sprang up from the teeth of the dragon slain by Kadmos on the site of the future Thebes. These warriors fought till five alone were left, the ancestors of the Theban race. This hero was therefore an 'autochthon' of Thebes, of the highest possible origin: see 415.

413. ἰδὼν ἀνείται, 'his stock is sprung.'

414. 'War with his dice shall decide the issue,' with the poet's usual bold and forcible imagery.

415. κάρτα with διαίμων (adj. nom. sing.), 'Tis indeed the right of kin that sends him forth to war from the mother that bare him,' &c., seeing that he was sprung from the soil in an emphatic
417. The Chorus pray for success to their champion; but express their fears lest he be slain.

ἀμός: Doric for ἰμετερος, constantly used for 'mine': here either 'mine' or 'ours' will do, but in the mouth of the Chorus 'ours' is probably the meaning.

420. ὑπὲρ φίλων ὀλομένων, 'of men slain for their friends.' The plural is generalizing, as only Melanippus is meant. Notice the omission of τῶν (with the part.) as often in Epic. So μόριμοι λάχου πιπλάντων, Cho. 360; παραβασών, Ag. 59; πρασσομένα . . . πίντος, ib. 706. [The first schol. in M says rather obscurely ὁσ ποιοῦνται ὑπὲρ τῶν φίλων πολιτῶν οἱ Θηβαῖοι, and Wecklein suggests στόνους for μόρους to suit this explanation; but αἰματηφόρους is then far less forcible, and the Chorus would dread the death of the defenders, not the lamentations for their death. The schol. probably mistook the construction, and supposed φίλων to agree with ὀλομένων.]

424. ἀλλος in the idiomatic Greek use: 'a giant he, mightier than the first.' Compare ἀμα τ傉γε κοι ἀμφίπολοι κίον ἄλλαι, 'handmaids also,' Od. 6. 84; οὐ χάρτος οὐδὲ ἄλλο δενδρον, 'no grass nor tree either,' Xen. An. I. 5. 5. There is some grim irony in the phrase. For Tydeus was (as schol. reminds us) 'short of stature but a man of war,' μικρός ἐν δεμας ἀλλὰ μαχητής, II. 5. 801.

425. οὐ κατ' ἀνθρωπον φρονεῖ, 'too proud for a mortal.'

428-9. οὐδὲ τὴν Δίώς Ἐρν... σχεθεῖν (M). This passage has been suspected (1) because ἔριν seems an unlikely word, (2) because ἀν seems to be wanted, (3) because the object of σχεθεῖν is wanting.

(1) ἔριν is suspected because the comm. think some word like 'bolt' is required, quoting Eur. Phoen. 1175 (of the same boast of Kapanes) μοῦ ἀν τὸ σεμνὸν πῦρ ὑν εἰργάθειν Δίως, and also the schol. who explains it as τῶν τοῦ Δίως σκηπτῶν.

But "Eres, 'Strife,' is a well-known figure in the Iliad, and is called (4.441) 'the comrade and sister of murderous Ares,' and may therefore be called τὴν Δίως. Further, the 'fire' or 'bolt' of Zeus is just not required here, as it is mentioned next line. Lastly, the schol. clearly has the present reading, as the full note is οὐδὲ τὸν τοῦ Δίως σκηπτῶν εἰς γῆν κατενεχθέντα, ἦ αὐτοῦ τοῦ Δίως φιλονεκήςατος, ἐμποδῶν γενέσθαι αὐτῷ λέγει. The second explanation clearly points to ἔριν, and the first is only a general paraphrase of the passage taken as a whole.

(2) The use of aor. (or sometimes present, see 749) for future, after verbs of confidence—promising, hoping, prophecying, expecting, and the like, is quite a common poet. use from Homer downwards. πολλάκι γὰρ οἱ ἐειπτε ... νοῦσῃ ὑπ' ἀργαλείαν φθόνω, II. 13. 666; φημὶ τελευτηθῆναι ἀπαντα, Od. 2. 171; μαντευμένῳ μοῦχρησεν . . . ἀπο-
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σκλήναι, Ar. Vesp. 160; ei δοκεῖς με τλίναι (‘expect me to’), Eur. Or. 1527; ταὐτὴν νομίζει... χρόνον ποτε... πεσεῖν, Soph. Ai. 1082. [The latter has strangely been interpreted as gnomic, a use necessarily confined to indic.] See further below, on 615.

See Riddell’s Digest, § 81. (I do not quote the numerous Thucydides examples, as they can so easily be emended from -σαοβαι to -σαοβαι.)

(3) The omission of ‘him’ is not a serious objection, where the sense is so clear.

It follows that the suspicions of the text are baseless, and emendation needless. I accordingly retain the MSS. reading, and translate, ‘Nor should Strife, the daughter of Zeus, lighting on the earth in his path, restrain him.’

429. πέδοι, loc. for MSS. πέδω, Dind. The locative ought probably to be restored in all such places, e. g. Ag. 1357, Eum. 263, 479, Cho. 48, &c. In Prom. 274 the MSS. give πέδαι.

433. ἀπλομινή: bold use where the part. is transferred from the man to the torch: so navis excusse magistro, Aen. 6. 353.

435. ‘Against so fierce a warrior send —— Who shall meet him?’ Dramatic break of the sentence.

436. M reads κομπάσαντα, which there is no need to alter, as it refers to a particular boast: ‘who shall await unafrighted one that hath uttered the boast?’ [lit. ‘after boasting;’ i.e. that he would sack the city, &c., 428]. Most edd. and MSS. give κομπάζοντα, also read by a late corrector of M.

437. MSS. (and schol.) read καὶ τῶδε κέρδει κέρδος ἀλλο γίγνεται which has given rise to various strained interpretations. If sound, it could only mean, ‘Against this advantage too [of the enemy, that Kypus’s threats terrify us] another advantage is found’ [for us, that the threats are impious and will be punished]. But the sense is given far more clearly and forcibly by reading (with Kock, Heimsoeth, Paley, and Wecklein) κύμπος. The confusion is not difficult, being due to ‘anticipation’ of κέρδος. Eteokles then says in effect, ‘This boast is as good for our side as the κύμπος (391) of Tydeus’ armour.’

438. τοι, the usual particle in lines of a gnomic or proverbial character, e. g. δράσαντι γὰρ τοι καὶ παθεῖν ὀφειλεται, Fr. 268: also Ag. 922, 1001, 1014, &c.

441. ‘And plying a rank tongue with vain triumph, he a mortal hurls up to heaven boisterous and swelling words against Zeus.’ ἀπογυμνάζω, ‘to exercise to the full’ a bold word.

443. The adj. γεγυμνός [formed somewhat like ἄγωγός] is found in Hesych., and the correction of the meaningless MS. γεγυμνά is certain.

446. This line has been quite needlessly suspected: he refers to Kypus’ boast (431), and says with simple irony that the thunder-bolt (which Kypus had compared to the ‘noon-day heat’) was ‘nowise like’ thereto.
447. ἐπ' ἀντὶ, 'against him' as frequently: ἐπ' Ἀλεξάνδρῳ, Ag. 61, 363; ἐπ' ἀνδρὶ, Cho. 627, 999, &c. See note on 403. στόμαργοι, 'braggart,' is Kapeanues.

448. αἰθών λέμα, 'fiery in spirit.'

Πολυφόντου βία: this Epic periphrasis for 'the mighty Polyphontes' is very common in this play : see 569, 571, 577, 620, 641.

449-50. φερεύγων φρούριμα, 'trusty guard': the use of the verbal noun (though from intrans. verb) being a poetic idiom: so μείλιμα, Ag. 1439; κιδεῦμα, Soph. O. T. 85; δοῦλεμα, Antig. 756; λάλημα, ib. 320; οἰκογνημα, Eur. Or. 928.

προστατηρίας . . . θεῶν, 'by favour of Artemis his protectress, and with help of the other gods.' εὐνοιαίσι, plural, is an Epic use, ἀιδρεῖσι νόσιο, ἦσ ὑπερπλησία, ἦσιν ἀτασθαλίσιν, &c.: see 351. The schol. says Polyphontes was priest of Artemis, and Thebes was specially under her protection.

Some late MSS. have the end of this line corrected into σὺν τῷ ἄλλῳ ἥθεων, 'and likewise (σὺν adverb.) of the other gods,' which makes a rather smoother construction. But the variation of phrase in the reading given above is not unlike the usage of poetry: so it is perhaps better retained, though it is certainly true that if Aeschylus wrote σὺν τῷ ἄλλῳ θεῶν, the chances are that in our MSS. it would have been altered to the dative. The schol. explains it as . . . τῆς Ἀρτέμιδος καὶ τῶν ἄλλων . . . θεῶν: but this is in either case the sense, and is inconclusive as to the reading.

[Polyphontes goes out.]

454-6. τωλικῶν θ' ἐξωλίων (μ') ὑπερκόπτω δορὶ ποτ' ἐκλαπάξαι, 'and from our maiden chambers with conquering spear drive us violently forth.' ἐκλαπάξω, variant of the regular Epic word ἐκλαπάζω for 'sacking' a city, is here used by a not unnatural extension with the spoil or captives as the object. I adopt Hermann's insertion of μ': the phrase is too harsh without it.

457. This line is probably an addition; though, as it is known to the schol., it is an old one. It was added by a critic who did not perceive that λέγω is the direct answer to line 452, the intervening song having misled him. The line is dubious (1) as being intolerably weak, (2) as having no caesura, (3) πρός πῖλαις, construction awkward. The caesura is occasionally absent in Aeschylus' lines (Pers. 251, 469, Eum. 26, &c.): but often for the sake of metrical effect, as Prom. 6 ἄδαματινων δεσμῶν ἐν ἄρρητοις πέδαις; Prom. 113 ἱππανάιος δεσμοῖς πετασσαλευμένος.

460. προσβαλεῖν λόχον, 'to bring up his force.'

461. ἐν ἀμπυκτήροιν ἐμβριμωμένα, 'fretting in their head-bands.' ἐμβριμωμένα is usually translated 'snorting,' which it may very well mean when applied to horses: the root-meaning seems to be 'anger,' or 'an angry noise.' The simple verb βριμήσαο in Ar. Eq.
855 seems to mean 'growl' (Suidas, βριμήσατο ὄργυσθείς: βριμίζων τῇ τοῦ λέοντος χρόμενος φωνῇ).

462. πρὸς πῦλαις πεπτωκεναι, 'to rush upon the gates': the perf. πεπτωκεναι is here vivid, 'to be at the gates,' as we might say. The dat. πῦλαις, where prose would have acc., is really Epic usage, like βαλόμενος ποτὶ γαίη, &c. See note on 403.

463. φιμαῖ are 'mouth-bands' fitted with hollow cylinders (αὐλοῖ), on the nostrils apparently, through which the horses' breath whistled: Frag. 330 φιμαίσιν αὐλῳσίων.

The MSS. reading is βάρμαρον τρόπαν, 'in savage fashion,' the strange and rich trappings of horses being like Asiaties. The schol. however has ἀπημὴ ἡχον, 'a harsh noise,' whence Schütz conjectures βρόμον for τρόπαν, which much improves the line, especially as we have τρόπαν again two lines further on. (Prien's νόμον, 'strain,' is also worth considering, though βρόμον is nearer the MS. and better.)

465. ἐσχημάτισται, 'is adorned,' i.e. with a device, a better and richer word than Weil's conjecture σεσημάτισται, which is unknown to classical writers. M has ἐσχημάτισται which a later hand has corrected.

466. προσαμβάσεις: acc. of motion along, like ὅδων πορεύεσθα, &c. -αμβ- for -αναβ-, Epic syncope, common with this preposition in Tragedy: cf. ἐπανατέλω, ἀμπέμπω, ἐπαμβατήρ, ἀνδαίω, &c.

468. χοῦτος, 'he too,' like Kapanes.

469. ἡλλαβαί, 'bands' of letters: the word has not yet acquired its technical meaning 'syllable.'

471. ἀπείργεν with φερίγγυν (396), 'trusty to ward off.'

472. σὺν τῷ χυῳ δὲ τῷ, 'and with good hap': i.e. he is the right man, and will win. Eteokles continues, 'See, he is sent forth with his boast in his strong hands,' i.e. not on his shield.

M reads πέτεμπτ' οὐ κόμπον, and the other MSS. also read οὐ, with various corruptions of πέτεμπτ'. But, as Erfurdt pointed out, the οὐ is due to a misunderstanding of the phrase, which is far finer as above explained; and the impossible elision of -αι is thus got rid of. Some read 'πέτεμπτ' (plup.): but the tense will not suit.

474. The man is a foremost champion, being one of the native race of σπαρταῖ: see 412.

477. τροφεῖα: lit. 'the price of nurture,' the debt which the child owed to his parents, and this 'sown' warrior therefore to his mother 'earth.' 'But either he shall die, and pay the son's debt to his native earth.'

478. 'Or shall destroy two warriors and the fortress on the shield, and deck his father's house with the spoils.' The 'two men' are Eteokles, and the painted warrior, as the schol. explains. The ordinary prose Attic would require τὸ ἐπ᾿ ἄστιδος: but Aeschylus frequently adopts the Epic fashion of omitting the article. So Ag. 59 παραβάσιν for τοῖς παραβάσιν; ib. 706 τὸν πυρόφυτον μέλος τίντας
for τούς τὸ νυμφότιμον μέλος τίοντας; ib. 324 τῶν ἀλώντων καὶ κρατησόντων for τῶν κρατησόντων, &c. See 420.

[Megareus goes out.]

480. 'Now boast of another, stint me not thy words.' With a sort of exultant playfulness, he treats the messenger's report of the enemy, and his own prompt rejoinders, as if there were a kind of match between the two. [The MSS. λέγων might stand: but Valckenaers' λόγων is more forcible and natural, and is supported by schol., τῶν ἀλαζονείων.]

481. This line does not correspond in M with 521, though there is no obscurity or serious corruption in either. Some emend one, some the other, some both: none convincingly. I adopt τοδὲ (read by a late M.S.) for δὴ τὰδὲ here; and in 521 I have taken Robortello's conjecture δὴ after πέποιθα. 'I pray for him to find prosperity, thou champion of my home: but for my foes, disaster!'

483. βάζουν, regular Epic word for 'speak,' 'utter.' πεννυμένα βάζειν, εἰ βάζειν, ἀνεμώλια βάζειν, ἀρτία βάζειν, &c.

485. νεμέτωρ, 'the awarde,' i.e. the judge and punisher: cf. νέμεσις. ἐπίδολ, 'look on,' i.e. 'visit' with punishment.

486. Schol. takes it to mean 'the next gate (to Neistai), the gate of Onka Athena': but it is simpler to take Ὄγκας gen. after γείτονας, 'the gate close to (the shrine of) Onka Athena,' which was just outside the wall (ἀγχύστολος, 501) and gave its name to the πύλαι Ὄγκαία. Notice the Doric forms Ὄγκας Ἀδάνας.

Onka, a Theban goddess identified with Pallas, see 164. The schol. has a story that Kadmos was sent by his father Agenor the Phoenician to search for Europa, and not finding her went to Delphi to ask where he should settle. The god told him to follow what he should find when he went out; he found a cow and followed her to Thebes, where she fell down. Kadmos offered the cow to Athena, by the Egyptian title of Onka.

487. παριστάται, 'takes his post,' the verb being often used of 'standing beside to defend.'

488. Ἰππομέδοντος, with second syll. long metri grat. So Παρθένοπαιος, 547; φαίδχιτωνες, Cho. 1049; Ἀλφεσιθοιαν, Soph. Frag. 785.

The licence is more easily accepted because in Epic a short vowel is frequently lengthened before a liquid, spirant, or aspirate, e.g. Διὰ λίσαι, ἐνι μεγάρωσι, ἐπὶ ῥημαῖς, αὐτός ἄφις. Accordingly Porson's μέγ' Ἰππομέδοντος σχῆμα is quite needless. 'The form and mighty mould of Hippomedon,' a periphrasis like the Epic βι' Ἡρακληείη, σχῆμα refers to beauty, and μέγας τίτος to size, as the scholiast saw: a further objection to Porson's emendation.

489. ἄλω δὲ πολλὴν, 'the wide ring,' picturesque word for the orb of his shield. πολλὴ used as in πολλὰ κέλευθος, 'a wide space to traverse,' Soph. O. C. 162. The word (our 'halo') is the same as the Epic ἄλω, and is used by Xenophon in the same sense
'threshing-floor': by later writers as 'a coiled snake' or 'a halo': all coming from the vaguer sense 'ring.' The schol. is clearly wrong in saying that 'halo' is the oldest sense.

490. δύνασαντος, 'as he whirled it': gen. either after the nouns, or better abs. Others less well take it intrans.

492. ἀπασεν, 'added,' i.e. 'fashioned upon it.' (Epic word.)

493. Τυφώνα. Aeschylus uses both the forms Τυφώς (gen. -ως) and Τυφῶν (gen. -ώνς). He is a giant, in Epic Typhoeus, son of Tartaros and Gaia (Hes. Th. 821), a fire-spitting monster with 100 heads who fights Zeus, till the latter with lightning and thunder slays him and hurls him into Tartaros. In Homer II. 2. 783 Zeus 'lashes the earth that lies on Typhoeus, in Arima.' Both stories are clearly volcanic myths.

494. αἰόλην πυρὸς κάσυν, 'the flickering sister of fire,' imaginative and characteristic expression, finer and less eccentric than the similar κάσις πυλοῦ ἔνυπνοὺς διψία κώμης, Ag. 494. See note on 351.

495-6. 'And the circling plate of the hollow-centred orb is made fast to coiling snakes,' the περίδρομον κύτος κοιλογάστορος κύκλον being simply a full-mouthed and effective phrase for the solid bulging shield itself: the middle apparently was wrought into the Typhon-head, and the rim had open work of snakes to represent his hair.

προσέδαφιζω (from ἐδαφος, 'basement,' 'ground') seems to mean 'is fastened as a basement to.'

The κύτος will be the whole outside of the shield, itself no doubt slightly curved, with the special bulge in the centre.

497. αὔτος δ': Hippomedon.

498. βακχάς πρὸς ἀλκήν, 'raves furious for battle.' ἀλκή, regular Homeric word for the 'might' of battle.

Θυάς [θύ-ω, 'rage'], 'a Thyiad,' lit. 'a furious woman,' always used of Bacchanals. The MSS. read φόβον βλέπως, 'looking terror,' i.e. 'with terrible glance,' which there is perhaps no absolute need to alter; Canter however reads φόννω, to avoid the repetition, as φόβος recurs line 500; and on the whole this is preferable. See above, note on 45, where the origin of this confusion is given.

500. 'For already at the gates the vaunt of terror is heard' [lit. terror is being vaunted], i.e. the foe is boasting how he will scare the Thebans. Various emendations are proposed, but none are needed, and all rather enfeeble the line.

501. ἤτ', Epic rel. 'The city's neighbour, hard by the gates.' Again there is no need to alter, the repetition being of a natural kind.

503. εἰπέλα υεσσῳδών, 'shall bar him as from her brood a cruel snake,' the goddess being conceived, after the poet's abruptly imaginative manner, as a mother eagle defending her young. The image of the struggle between a snake and an eagle is a favourite one in poetry; II. 12. 201; Soph. Antig. 115. The word δύσχθμος means 'cruel,' 'rough,' 'violent,' 'wild,' and is applied to wind,
floods, deserts and mountains, and here to snakes: formerly derived from χιός (χέιμα, χιών), which suits some places, but not this passage. Moreover -χιμος appears also in μελάγχιμος, which cannot be connected with χέιμα.

505. κατ’ άνδρα τούτον, 'to match this foe': κατά is literally 'at,' and is often used of enemies facing each other in battle, κατά Δακε-δαμιώνοις ἐγένοντο, Xen. Hell. 4. 2. 18; ὦσαμένων το κατά σφᾶς αυτούς, Thuc. 6. 70.

506. εἰσετορήσας μοιρᾶν ἐν χρείᾳ τύχης, 'wishing to learn his doom in the stress of fortune,' a rather strained phrase but forcible. The χρείᾳ τύχης is the heat of the battle where every man takes his chance.

507. σχέσιν, 'manner': i.e. both their form and their condition.

508. 'And well hath Hermes brought them together': Hermes is the god of Luck (called ἐρμοῦνος, 'the much-profiting,' Ar. Ran. 1144), and hence 'a stroke of luck' was called ἐρμαίων.

509. τῷ: Epic use for ὧ, common in Aeschylus, e.g. Ag. 526, 642; Theb. 385, 1070.

εἰκράσις has its regular signification here of 'a private foe.'

510. πολεμίους θεούς, Zeus and Typhon, ancient foes from the time of the quarrel between Zeus and the giants, see note on 493.

513. σταδαίος, 'firm,' i.e. on his throne.

διὰ χερός βίλος φλέγων: lit. 'burning his dart in his hand,' an effective variation for 'holding a blazing dart.'

514. τοῦ of MSS. need not be changed (with Elmsley, Dind., Weckl., &c.) to τόν.

515. 'Such in truth is the favour of the Powers,' i.e. to either side, Zeus to us, Typhos to him: δαιμόνων covering both the god and the monster. (Typhon, Typhos, Typhoeus, all occur in poets.)

A difficulty has been needlessly made about μέντοι, which is used in its confirmative sense, especially common in such summaries after narrative, e.g. Ag. 886 τοιάδε μέντοι σκήψεις οὐ δήλων φέρει: Soph. O. C. 997 τοιαῦτα μέντοι καθός εἰσέβην κακά.

518. M reads εἰκός γε πράξειν, corrected by later hand to εἰκός δὲ πράξειν, which later MSS. have, the δὲ no doubt being right. But the line makes no sense in this place: and the editors have generally either rearranged the last four lines, or marked them spurious, or both. Brunck, following two later MSS., inverts the order of 518–9. With this rearrangement (followed by Dindorf and others) the sense is good, reading the lines πρός τῶν ... εἰ Ζεύς ... εἰκός δὲ ... Υπερβηθε τε ... σωτηρ ...: and this I have accordingly adopted. But another alteration is required, viz. to read πράξαι κάνδρας for πράξειν ἄνδρας: for (1) καί much improves the sense [as Zeus is stronger than Typhoeus, 'it is likely that the men too who fight should fare likewise'], (2) εἰκός always takes aorist or present infin. and never the future: see Soph. El. 1026; Eur. Hipp. 615, 1434; Iph. Taur. 903: so also εἰκός δουλεύτω, Thuc. 1. 81, where see Classen's
collection of instances. I have therefore read πράξαι, and adopted Pauw's suggestion κάνδρας. It must however be confessed that the unique word προσφίλεια, the phrase πρός λόγον τοῦ σήματος, and the diffuseness of 516–20, throw some suspicion on the lines.

519. πρός λόγον: rather stiff phrase for 'in accordance with': lit. 'in view of the meaning of.'

[Hyperbios goes out.]

521. ἀντίτυπον, 'opposed,' agrees with ἀφίλον δέμας. The idea of the word is probably 'striking hard against,' as in Antig. 134 ἀντίτυπα δ' ἐπὶ γαῖας.

522. χθονίου, for Typhon like the Titans was a nether power, sprung out of the earth.

523. MSS. read δαίμων and βροτοῖ τε, the first spoiling the sense and the second the (dochmiac) metre. Brunck restored δαίμων and βροτοῖ. The schol. has τῶν ἔχθρων Δίος δαίμων, showing that he read δαίμων.

525. κεφαλᾶν ἴάψειν, 'will cast away his head,' bold phrase, as of a man rushing on his doom.

526. πέμπτων: Parthenopaioi. See 547, and note on 533.

528. Διογενός: Amphion, son of Zeus and Antiope, with his brother Zethos, attacked Thebes and took it, and slew the king. They then fortified it, Amphion drawing the stones together by the music of his lyre (movit Amphion lapides canendo). He thus was considered a sort of second founder of the city.

529. αἰχμὴν ἤν ἔχει, 'by the spear which he holds,' the regular acc. after ὁμοῦ.

530. σίβειν πεποιθῶς, 'bold to revere it,' an unusual but forcible phrase, not requiring emendation: the inf. is used as though after τολμῶν. Paley's σέβειν πεποιθῶς τ' is at first sight easier, but not really so effective.

532. Δῖος, repeating the general boast of line 47, with a special and significant turn given to it by addition of Δῖος, 'in despite of Zeus.' Some correct to δορός, which Robortello and afterwards Hermann adopted from three later MSS. (G and two others): but this is plainly a conjecture, and a feeble one: the unexpected carrying-on of the sense after βίᾳ is only tolerable if the word is itself a strong and startling one. Moreover Δῖος is needed: the boast is called 'impious' (551), which δορός would hardly justify.

μητρός: Atalante, daughter of Iasos, who exposed her on the hills because he wanted a son: she was suckled by a she-bear, and grew up the huntress-maiden. Several names are mentioned as
NOTES. Lines 519-547

the father of Parthenopaios: but the point of Aeschylus' story is that he was 'the maiden's son,' i.e. that his birth was mysterious, and the father unknown.

533. καλλίτρωφος, 'fair of face'; the word 'prow' used with a bold metaphor from a ship. So Soph. Trach. 12, describing the river-god Acheloos, calls him ἀνδρείοι κύτει βούτρωφος, 'with hull of man and prow of bull,' i.e. 'bull-headed with man's trunk.' The nautical metaphors are the commonest of all in Greek.

535. ὤπας φυόυσης, 'as his fresh youth puts it (the hair) forth.'

536. ταρφὺς, fem., as ἕδυς, τῆλις, πουλίς, are used fem. in Homer.

538. ἀκόμμαστος, 'without proud device.'

539. The Sphinx is 'the reproach of the city,' because the citizens were unable to get rid of the monster: the schol. absurdly refers ὄνειδος to Oedipus' guilt.

540. 'His shield, the body's orbed defence': in the stately grandiloquent style so noticeable in this speech.

541. προσμεμηχανήσει, γόμφοις, 'fastened thereto with rivets,' the ornament being separately made and rivetted on.

542. λαμπρὸν ἐκκρουστον δίμας, 'a bright embossed figure,' what we now call repoussé work, metal hammered out.

543. ψ' αὐτη: as a beast or bird of prey with its victim.

The Egyptian Sphinx was a male monster with human head: the Phoenician and Greek form seems to have been female, and often with wings. So Soph. O. T. 506 calls her πτερόεσσα κόρα; Eur. Phoen. 1024 describes her φοινᾶι πτεροῖς χαλαῖσι τ' ὕφοτιστοις. And many specimens in various materials have been found in Greece having wings. See Jebb's appendix to his edition of O. T.

544. ὥσ πλείοιτ' ἐπ' ἀνδρὶ τοῦ ἱάπτεσθαι βελη, 'so that a storm of darts are hurled at this man': the only question is whether ἀνήρ ὥσ is Parthenopaios or the pictured Theban. It is far simpler and better to take it of the former: Parthenopaios' boldness in bearing the insolent device brings a rain of spears upon him. [Hermann's strange attempt to take ὥσ with πλείοτα, instead of with the verb, is very harsh: Verrall's διαπτέσθαι is not happy where the point is the converging missiles.] ὥσ for ὡστε, Epic use, common in poets.

545. οὐ καπνεύσεις μάχην, 'to be no huckster of the fight,' i.e. to fight on a grand scale: a bold and effective image, finely, though in another sense, imitated by Ennius (of Pyrrhus, Cic. Off. 1. 12. 38) nec cauponantes bellum sed belligerantes.

546. 'Will not shame his long journey's course,' i.e. will do some deed worthy of the long distance he has come (from Argos, where he lived, see inf.).

547-9. 'Parthenopaios of Arcadia: and he, so noble a man,
lives a stranger (at Argos), but repaying her for her fair nurture, now threatens these ramparts such fate as I pray God may avert.'

These lines have been suspected by several comm. (Wolf, Dindorf, Weil, Hartung, Verrall) on various grounds, e.g. (1) that 548 and 550 (repeated with slight variation from 47) are rather poor; (2) that μακρα κελευθοι refers to Arcadia, and therefore Aeschylus is not adopting the story that Parthenopaios was reared in Argos, which is found in Eur. Supp. 888; (3) that the long ε in Parthenopaios is unlikely.

But (1) there are in this scene many such repetitions; (2) μακρα κελευθοι simply refers to Argos; (3) for the long ε see note on 488. Moreover, all the heroes have their names given, and it is unlikely the poet would only hint (537) at Parthenopaios'; and the passage is confirmed by Euripides (Supp. I. c.), who is very unlikely to use the licence Παρθενοπαιος except as a direct reference to this place; and, lastly, δν λέγεις τὸν 'Αρκάδα (553) is unnatural unless the ἄγγελος had mentioned Arcadia.

550. εἰ γάρ, a wish, as regularly in Epic (see note on 260). πρὸς θεῶν, 'from the gods,' with τύχοις.

551. 'In those very impious boasts,' with φρονούσι. αὐτώς, because the point of the wish is that the very destruction Parthenopaios boasts may befall himself and his troop. [This is more forcible than to put 551 after 552 and translate 'with those impious boasts and all.']['

553. δν λέγεις τὸν 'Αρκάδα, 'the Arcadian of whom thou tellest,' τὸν 'Αρκάδα being attracted into the relative clause (as frequently happens), and therefore accusative.

554. 'A man of no vaunt, but his hand forbodeth deeds,' a bold but picturesque expression, like ἀνέρα . . . ὀρῶν ἄλκαν, Pind. O. 9. 165. The acc. is a kind of cognate, and the phrases literally mean 'looks energy,' 'looks might,' like the commoner δεινὸν ὀρᾶν, ὃν ὀρᾶν, &c. 557. 'To flow within the gates and foster ills,' ἰεὶ and ἀλλαῖνω containing the same metaphor.

558. MSS. read εἰςαμείγαι θηρὸς ἔξιστὸν δάκους, where the double genitive is very improbable, and εἰςαμείγαι wants an accus. The fact is θηρὸς is probably a gloss on δάκους, which is a favourite word of Aeschylus for 'beast,' 'monster' ('Αργείου δάκος, Ag. 824; δυσφυλές δάκος, ib. 1232; νεογενές δάκος, Cho. 530, &c.), and the true word, an accus. after ἐξαμείγαι, has been ousted. Francken proposes τεῖχος, which I adopt. The sense will then be 'Nor that he should pass the rampart, bearing on his foeman's shield the hateful monster's image.'

560. MSS. read abruptly ἔξωθεν εἰσω κ. τ. λ. Some suppose a lost line: but Porson's emendation ἦ ἔξωθεν is quite satisfactory, ἦ referring to the εἰκῶν or Sphinx. 'She from without shall chide him who would bear her in, as she meets the hail of darts by the city.
walls.’ ἐξωθεν, ‘from without the city’: she refuses, as it were, to go in. εἶσω belongs to τῷ φέροντι.

562. M reads this line θεῶν θελόντων ὅ ἐν ἀληθεύσαμ' ἐγὼ. The simplest alterations are τὰν Elms., κἂν Hart. I have taken the latter. ‘If gods will, I may even prove true prophet,’ where the ‘even’ is pious modesty—or irony.

[Headlam reads, most ingeniously, ...πτῶλυ, θεῶν θελόντων ἀλλ' ἀληθεύσαμ' ἐγὼ. Some prefer this: but θεῶν θελόντων at the end of a long sentence, is less naturally placed. Cf. 614.]

[Aktor goes out.]

563. λόγος, ‘the tale,’ i. e. of Parthenopaios’ boasts.

564. Dindorf and Blomfield correct this to καὶ τριχὸς ὁρθος, to correspond with antistrophe ἣμετέρας τελείθ', 627; but the text here makes a good dochmiac, and further correspondence is probably needless.

565. M reads κλών: but the hair would hardly be said to hear; and I prefer Hermann’s κλουόσα (as also his corresponding emendation in the ant. 628). κλουόσα would easily become κλύνοσ' (as two late MSS. have it), while it would also easily be corrected to κλύνων (to agree with πλόκαμος) as M and the rest have.

567. ἐν γὰ', ‘in our land’: the destruction is to be on the spot: let them die where they stand.

569. Ἀμφιαράος: see 382. He is two gates off Tydeus, as the latter has the first, the former the sixth: and some conceive the city as being so small that these two gates are within speaking (or at least shouting) distance. But there is no need for this rather grotesque hypothesis.

571. κακοίστι βάζει πολλά, ‘utters many a word of reviling’ against the mighty Tydeus. The construction is a little unusual, as πολλά κακά would be more natural: κακοίστι is instrum. dat.

572. ἀνδροφόντην: Tydeus had fled to Argos from Kalydon in consequence of the murder of a kinsman or kinsmen: the names are differently reported: the schol. Med. gives them as Alkathoos and Lykauges, sons of Melas.

574. Ἕρυνος κλητῆρα, ‘summoner of the curse,’ imaginative expression for the man who brought destruction on the army and the leaders. The schol. refers it to Oedipus’ curse on his sons, but Amphiaraoes is certainly not thinking merely of Polyneikes’ fate.

πρόσπολον, not merely ‘servant’ but ‘minister’ (schol. iερεύ): the metaphor is from the temple service, which makes the expression far finer. So πρόσπολο, Eum. 1024.

576. M reads προσμόραν ἄδελφεον, all the others πρόσμορον or (one) πρὸς μόρον. The first word is clearly corrupt, and the second is suspected, as it is the only instance of the Epic form ἄδελφεος in iambic lines. [The Doric ἄδελφεος occurs in lyrics below 976: but
this of course is natural.] The suggestions are numerous, but follow two main lines:

(1) Dobree suggests that πρὸς μόραν contains πατρὸς μόραν. The contraction of πατρὸς to πρὸς is particularly common in M, and in Soph. O. T. 1100 this same MS. reads προσπελασθείσα where Lachmann restored πατρὸς πελασθείση. Dobree accordingly reads καὶ τὸν σῶν αὐτ’ ἀδελφὸν ἐς πατρὸς μόραν, which Paley adopts: Hermann modifying the suggestion to καὶ τὸν σῶν αὖθις ἐς πατρὸς μοίραν κάσιν. The real difficulty however is that the sense and construction are so unnatural.

(2) Hermann (originally), Wellauer, Weil, Hartung, and Wecklein take προσμόραν to be a corruption of ὀμόσπορον, and ἀδελφεὺς a corrupt gloss on this. The gloss was supposed to be ἀδελφὸν; then was taken up into the text and became ὀμόσπορον ἀδελφὸν, and altered to πρόσμορον ἀδελφεὺς, ousting the word after αὖθις.

There are many difficulties here: why should ὀμόσπορον require a gloss? why should it be so violently corrupted? how could the Attic ἀδελφὸν get altered to the Epic ἀδελφεὺς?

I incline to believe ἀδελφεὺς sound, the Epic forms being so numerous in Aeschylus. And the word before it must be a participle, as the run of the sentence almost demands. Hartung suggests λοιδορῶν: but Francken's προσθροῶν is nearer the MS., and better; it occurs P. V. 595.

577. ἐξυπταίασων ὄμμα (Schütz's correction for the impossible ὄνομα of the MSS.): lit. 'throwing back his eyes,' i.e. 'uplifting' them in scorn or horror.

578. ἐν τελευτῇ, 'at the last,' i.e. as a final taunt.

ἔνδατούμενος. This word properly means 'to divide,' and is used by Attic poets in the sense of 'to dwell upon,' 'to tell.' Thus we have Aesch. Fr. 350 (restored from a quotation by Plato, Rep. 383 A) ὁ δ' ἐνδατείται τὰς ἐμὰς εὐπαῖδις, 'Apollo tells of my noble children': Trach. 791 τὸ δυσπάρευνον λέκτρον ἐνδατούμενος, 'telling of his illustrious bridal': O. T. 205 τὰ σὰ βέλεα βέλοιμ ἀν ἐνδατείσχαι, 'I fain would tell of thy shafts' [here Jebb and others take it 'I would thy shafts should be scattered,' 'go abroad'; but the deponent ἐνδατείσθαι is very unlikely to be used passive]. In Eur. H. F. 218 λόγους ὄνειδιστήρας ἐνδατούμενος, we have a use rather nearer to the original meaning 'repeating taunting words.' So here the meaning is 'twice repeating his name,' significantly calling him Πολύνεικες πολύνεικε, 'Polyneikes man of strife.'

580. καί is emphatic. 'Is such a deed in truth approved by gods?': a common use with ἡ: O. T. 368 ἡ καί γεγένθαι ...; 1045 ἡ καί εἴτε εἰς τὰς; O. C. 299 ἡ καί δοκεῖτε; 406 ἡ καί κατασκιώσαι; &c.

καί cannot mean 'both,' in which meaning it is never followed by τε.

584. 'The mother's spring what just vengeance shall dry up?' a fine imaginative line much misunderstood by many editors. The
NOTES. Lines 577–595

mother (as Hermann said) is described as the fountain of life, and to sack his own city is (for Polyneikes) to slay his mother, to dry up the wellspring which gave him life: in this act can be no ἀδίκη. The alteration πληγὴν (Seidler, Weil, Wecklein) destroys the aptness of κατασβέσει, and reduces a powerful and poetic line to obscure prose. For σβέννυμι in the sense of 'to dry,' cf. Ag. 888 πηγαὶ κατεσβέσαναι; ib. 958 ἐστιν βάλασσα: τίς δὲ νῦν κατασβέσει; and Hesiod, Op. 588 ἀγεῖς σβεννυμεναί of 'goats that yield no milk.' No doubt this is the earlier meaning: and the word was applied to fire in the sense of 'quench,' as though the fire was a sort of liquid which was dried up.

587. πιάνω, 'shall enrich' by being buried there. The seer knows that he is destined to die in the assault, 617.

588. ὑπέ is clearly right, adopted by Ald. Turn. from the original reading in G (where it was probably an accident), instead of M's reading ἐπὶ.

589. οὐκ ἀτμιόν, because the place where he was swallowed up by the earth became a sacred spot in Theban land, and was a famous oracle afterwards. Eur. (Supp. 925) says 'the gods extol the son of Oikles, by carrying him off alive, chariot and all, into the chasm of the earth.'

590. ἐὐκυκλοῦν, the regular Homeric epithet of the shield, e.g. ἀσπίδας ἐυκύκλους λαιστῆι τε πτερόεντα, Il. 5. 453. [The original reading of M ἐὐκήλον ἔχων is a mere blunder of the scribe, corrected at the time by the διαφωτῆι.]

591. The word κύκλω is rather weak after ἐὐκυκλοῦν: and Wecklein's κύτει may very likely be right. But Aeschylus is not particular about such repetitions; e.g. 587–8 we have χθόνα ... χθόνος: 602–5 ἀνηρ three times.

593. διὰ φρενός (like the common poetic usages διὰ χειρῶν, διὰ στέρνων, διὰ στόματος), 'in his mind': a less commonplace way of introducing the metaphor, instead of saying 'the deep furrow of the mind.' These lines are referred to by Plato in a well-known passage in the Republic (361 B, 362 A). Plato is merely illustrating the antithesis between being and seeming, and he inserts in the two places ἄγαθον and ἄδικον instead of ἄριστος. Some have wrongly inferred from this (and other later quotations) that Aeschylus here wrote δίκαιος (and so the scholiast quotes the line). But though δίκαιος would do, the more general word ἄριστος is better. Plutarch (Aristid. 3) relates that when these lines were recited in the theatre the whole audience looked at Aristides. This is perhaps the origin of the false reading δικαιοῦ, which was the popular title of Aristides: and δικαιοῦ 598, 610, may have helped.

595. ἀντιπέτας. We should say 'an opponent,' but he is using the generalized form 'Such a man must have wise and good opponents,' where the plur. is natural.

ἀντιπέτης is literally 'one who ῥεῖν against' another: nautical metaphors are the commonest of all in Greek, e.g. ναυκηρεῖν, below,
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line 652, ὁμιξ (Cho. 529), καθήσευν, δίνη, ἐρμα (Eum. 564 sqq.), ἔρμα (Ag. 1007), &c. So λιμήν, οὐριος, σάλος, κλύδων, ἔτει, πλεῖν, χειμάζουσα, &c.

596. δεινός, 'a foe to be feared': the religious maxim is characteristic.

597–8. We must read βροτοῖς with the corrector of M and all the other MSS.; and for the comparative δύσσεβεστέροις, though supported by M (G, Lips.) we should take the stronger δύσσεβεστάτοις, found in several later MSS., and adopted by nearly all modern editors.

I agree with Paley that βροτοῖς is better separated from the adjective: 'Alas, for the ill omen that among mortals makes the just man a partner with the impious.'

600. 'The fruit is not fit to gather,' as the scholiast rightly explains. The abruptness is less harsh where the sense (as here) is a summary of what goes before, and is 'gnomic' in character. So δεινός βο θεοὺς σέβει, 596; and see next line.

601. This splendid and characteristic line, known to the schol. ('the soil of error bears its harvest of Death'), has been suspected on many grounds. There is no connexion: ἐκκαρπίζεται is unlikely in this sense, as the mid. should be used of the tiller, not of the earth: and the sentiment is judged to be irrelevant, as it seems applicable rather to σιν producing ruin, while this man is δίκαιος. But (1) the abruptness may be explained as in 600: (2) καρπίζω means to make to bear; hence καρπίζομαι could mean 'to bear': and ἄτη means here error, which induces the just man to join wicked company. Moreover the line is wanted to connect the next passage: άλωλεν is much smoother after θάνατον ἐκκαρπίζεται than after καρπός οὐ κομποσεῖ.

603. θερμοῖς, 'rash,' 'headstrong': so of the sinner, Eum. 560 γελά δέ δαιμόνοι ἔτ' ἀνδρὶ θερμῳ.

καὶ πανοργία τυν: not abstract for concrete, which would make it a prosaic repetition: but 'and some strange villainy': the crime is personified and comes on board: much more like Aeschylus.

605. Notice the repetition ἄνὴρ . . . ἄνδρων . . . ἄνδράων.

606. i.e. guilty of the breach of the two primary duties, kindness to strangers and reverence to gods.

607. I have taken ταύτω κυρήσας ἐκδίκωσ ἀγρεύματος (Prien) for the MSS. ἐκδίκωσ: the point is that he suffers with the unjust, not that he suffers unjustly. ἐδιάμη, gnomic aorist.

608. παγκοίνῳ, 'smiting all alike': the stroke of fate does not distinguish the good and bad.

612. βία φρενών, 'in wisdom's despite': for he knew the end was ruin, and warned the others in vain.

613. M here reads τείνοντι πομπήν τὴν μακρὰν πάλιν μολείν, and has the obscure scholion ἐπὶ τὴν εἰς "Αἴδην ἀποκιάν ἐκκυσθήσεται μολείν τὴν ἕναντίαν τῇ εἰς"Δργος. There can be little doubt that this scholion is a jumble of two notes with different readings: τὴν
The negative in Or. Obl. is generally found in Attic, even in prose, especially where (as here) there is a feeling of confident belief or expectation: πέπεσομαι μηδένα ἀδικεῖν, Plat. Apol. 37 A; οἵματι ἄν μηδένα ἀντειπεῖν, Dem. Andr. § 597; νομίζασθε μὴ ἄν ἔτι ἴκανοι γενόσθαι, Thuc. 6. 102. See 37, 429.

Notice δοκῶ in the personalized sense 'I think' = δοκεῖ μοι.

MSS. all read ἄβυμος, which some editors retain: but the change of construction is then most harsh; and the mistake probably arose from the following οἴδεν, which seemed to some copyist to be naturally preceded by a nominative in the antithetic clause.

But he knows how he is doomed to die in the fight, and therefore the struggle is useless. He did not strictly 'die in the fight' because the earth swallowed him: but the expression is natural enough and needs no alteration. σφε must mean 'him' not 'them' (Verrall): it would be harsh to have it twice in three lines in different senses.

And he is wont to keep silence or to speak wisely, a line of grave irony which has been misunderstood. Amphiarao must die if Apollo's word is true: and if the god speaks he does not speak
folly: an effective meiosis, meaning the god's word is sure. Ritschl and Weil defer the line, applying it to Lasthenes!

620. ɗμος δέ, 'but yet,' i.e. though he will probably not attack, and so the opponent not be needed. The ɗμος δέ really answers δοκῶ μέν, 615.

621. The fierce warrior is called 'no hospitable warder': another touch of grim irony.

622. Wellauer's φυτε is no doubt right for the φύσει of M and the φέρει of other MSS. The paratactic construction is common in Aeschylus (as in Homer): οἶδεν (617) and βραδύνεται (623) are examples.

623. MSS. read ποδῶκες ɗμα, 'a swift-foot' eye, 'swift-racing' eye: a grotesque and harsh figure, which it is difficult to believe Aeschylus wrote, though he is unusually daring in figures. Weil's ῥύμα is a fine conjecture: the word is used by Homer of a lion ῥύμα λέοντος ἔχων, ll. 16. 752, and of an eagle, αἰετοῦ ῥύματ' ἔχων μέλανος, ib. 21. 252: and I have followed Wecklein in adopting it here. The meaning is then 'swift-footed was his rush,' 'nor slow his hand,' &c.

624. 'To pluck his unsheathed sword from beside his shield,' i.e. from the scabbard on the left side.

δόρυ here means 'a sword,' a rare use, but undoubtedly found Ag. II.49, where Kassandra, foreseeing her own death, says, ἐμοὶ δὲ μῖμει, σχίσμος ἀμφήκει δορῷ. [The weapon with which the murder of Agamemnon and Kassandra was committed was a sword (not, as often supposed, an axe), as is plain from φάσγανον, Ag. 1262; ἕφει, 1351; ἔφοδήλητος, 1528; and particularly ἄγιόθεου ἕφος, Cho. 1011. Also σχίσμος is more appropriate to a sword: and ἀμφήκης is the regular epithet for ἕφος from Homer on.]

In the same way the sword with which Aias killed himself is called by Sophokles indifferently ἕφος (828), φάσγανον (834), ἔχως (658, 907), and even βῆλος (658).

[Many take δόρυ as 'spear': but γυμνωθέν suits a sword better.]

[Lasthenes goes out.]

628. M reads ἐκτρέπουντες γάς ἐπιμόλονος: and a late corrector writes εἰς over the last word. In any case a preposition is required, and εἰς is the right one. Cf. Ag. 1464 μηδ' εἰς Ἑλένην κότον ἐκτρέψῃς; Eur. Supp. 483 τὸ δυστυχές δὲ τούτ', εἴς ἄλλον ἐκτρέψει. Some late MSS. give πρῶς: unmetrical, but a sign that the need of a preposition was felt. Some edd. (Wecklein, Campbell, &c.) omit γάς (reading κλόουσ', 565): but ἐπιμόλονος is rather harsh without a noun, and I prefer Hermann's restoration both here and in the strophe.

629. πύργων Ὄη ἐκτοθεόν, 'from without the ramparts,' i.e. when they are assailing the walls, and before they can enter: exactly what happened to Kapanes.
NOTES.  Lines 620–642

631. τόν (MSS.) can hardly be right of an absent man: I take Blomfield's τόν τ’: the formal repetition of τόν suits the importance of the announcement.

633. The original reading of M oiός γ' is clearly a corruption, as γε here is weak. The later alteration oiός is plainly right. "What fate he invokes with curses on the city."

634. The prayer begins here: 'to set foot on the rampart,' &c. κάπυκροξθείς means simply 'and be proclaimed,' i.e. as conqueror and restored prince: though, as the word is generally used of proclaiming against (θάνατον, ζημιαν, χρήματα, the latter meaning 'to set a price on'), there is a sinister association in its use here, which is most appropriate to the king who is proclaimed at the point of the sword.

635. ἀλώσιμον παιάν', 'a triumph-song of capture.'

There is no dislocation of the order here, as some have supposed. Polynikes imagines himself climbing the wall, proclaiming himself victor, raising the paean, and meeting his brother in fight and defeating him, and being slain himself. The proclamation and paean are the confident defiance before the battle.

636. ξυμφέροιαβι, 'to close.'

637. The manuscript reading τῶς ἀνδρηλατην (or τῶς σ') can no doubt be translated: 'or sparing thy life, who dishonouredst and dravest him forth, so with exile in like manner to requite thee' [lit. or thee, living, his dishonourer, his banisher, so to banish, &c.]: but in this case τῶς is most harshly out of place.

I therefore follow Blomfield, Paley, and Wecklein in reading ἀνδρηλατων: 'or sparing thy life, who didst dishonour him, so to drive thee forth and with exile in like manner to requite thee.'

Madvig's σός ἀνδρηλάτης makes an ingenious antithesis: but the phrasing is harsh and improbable.

640. ἐποπτήρας λιτῶν τῶν ὅν γενέσθαι πάγχυ, 'to look with all favour on his prayers.'

641. Πολυνείκους βία: the formal Epic title, and the deferring of the name, ends the passage with a certain stateliness. The line has been suspected, but is surely genuine.

[The correction of βία to βίq in M is a pure mistake. The schol. has the same error.]

642. M reads εὔκυκλον, the regular Epic epithet of σάκος, already used 590. The scholiast of M suggests εὐθετον, which he explains as 'light,' 'easily welded,' εὐβάστακτον. The later MSS. are divided between these readings, though most modern editors adopt εὐθετον.

It is not easy to decide: but if we read εὐθετον it will hardly bear the schol.'s meaning, and should rather be rendered 'suitable,' 'convenient.' Moreover, as to the authority of the scholiast, it should be observed that where he explains a different reading to the text, and does not refer to the question of reading, he is transcribing
a note on another and frequently an older reading: where, as here, he says γράφε ἐθέτον (‘read ἐθέτον’), he shows that he is dealing with the text before him, and his suggested reading may be only his own conjecture: as is probably the case on line 222, where for ἀπτόμενον the schol. says γράφε τυφόμενον.

I therefore prefer and adopt εύκυκλον.

643. προσμεθηκανμένον, ‘rivetted on,’ see 541.

644. ιδέαν: epexegetic, lit. ‘a warrior to behold.’ Translate ‘The form of a warrior in beaten gold.’

645. σωφρόνοι ἡγουμένοι, ‘with stately mien advancing.’ σωφρόνοι describes anything the opposite of violent, wild, passionate, reckless: here it refers to the ‘quiet majesty’ of the figure.

ἡγουμένοι has been suspected, and it is unusual with ἄγειν: but the former means that she comes first, the latter that she takes the warrior by the hand. ἡρτυμενή or ἡρσημενή (Butler) would simply mean ‘soberly dressed’: a much inferior sense.

646. τὰ γράμματα, ‘the legend’ or inscription.

647. κατάδεξιον δ’, ‘and I will bring back’: the ‘and’ is required because the legend says ‘I am Justice and I will bring,’ &c.

κατάγειν, the regular word for bringing home an exile: the same use of the prep. appears in κατελθεῖν. So 660.

648. ἐπιστροφαί: lit. ‘the moving about in, the dwelling in’: so ἐξοντιμοῦσα δύναμις ἐπιστροφαῖς, Eum. 546, ‘honourable entertainment’; βούνομαι ἐπιστροφαί, Frag. 233, ‘haunts of grazing kine’; δῶμι ἐπιστροφαμένον, Ag. 972, ‘is at home again.’ So here: ‘he shall rule his city and dwell in his father’s house.’

649. ἐκεῖνον: i.e. all the seven warriors: he has finished his message now (the finding of an opponent for Polyneikes is, as he says, Ετεοκλῆς’ business). ἔξευρήματα are the ‘devices’ on their shields.

650-2. These lines have been suspected of interpolation because of the repetition. But the repetition (characteristic of Aesch., see 591) is quite natural here after the intervening remark ὡς οὐτότοι... μέμψει. The general sense is: ‘I have described the seven warriors (649): it is your office to choose an opponent for Polyneikes: my tale you will find true: it is yours to judge how to rule your city.’

651. ἀνδρὶ τῶδε, ‘myself,’ as frequently.

653. θεομανέν: masc., ‘stricken with madness by the gods.’ The word is always so used; and the schol. is simply mistaken in translating ‘raging against the gods.’ The first line is of course an apostrophe to the absent Polyneikes.

654. ἄρον: see 417. ‘Our all-hapless stock, sprung from Oidipous.’

657. ‘Lest a more intolerable woe spring from it’; i.e. lest his weakness should destroy the spirit of the defenders, and so all be lost. γόος, ‘lament,’ is easily used for ‘woe.’

658. Πολυνεῖκες, the reading of M, is probably right. A similar
attraction is found e.g. Dem. 388 peri tovde tov 'egg6 kai meiz6nov, X6gyv de Fwkevov; id. 96 par' ouv an ekastov dvouvovai, tou'tov tov tivn 'Astin olkovnaton ledowo; Soph. Ai. 569 mpeti T 'Erpiniov ledowo. At the same time, as M apparently has been corrected, and the other MSS. have mostly Poliunvek, it is impossible to be confident.

661. flovanta svn foitvo phenvov, 'with vain and witless vaunt.' The alliteration is contemptuous, as in O. T. 371 tuflos ta t' ota tov te vouv ta t' omuat el; ib. 425 a s' ektivoweis soi te kai tois sois; Ai. 1112 oI ponov pollou plw.

662. phv6vnta metropde evkotov: i.e. 'when he escaped from the dark womb of his mother.'

666. 'Nor when the hair thickened on his chin,' grandiose expression for manhood. genievou is gen. depending on the whole expression xuLloijo pirxomatos.

667. kathzivwasto, 'deemed him worthy,' i.e. worthy of her regard.

668. kakovxia: a rare word, meaning 'ill-handling,' 'maltreating.' The dictionaries quote only one other classical instance, in Plat. Rep. 615 B, 'betraying cities or armies, bringing them into slavery, or being guilty of any other kakovxia.' The later verb kakovx6w has a corresponding meaning.

670. pandikos, properly 'duly,' 'rightly,' is rather a favourite word with Aeschylus, and seems often to mean hardly more than 'completely,' 'utterly,' 'fully': pandikos evsebeis, Supp. 419; pandikos mevneinov, Cho. 681. So here it means 'utterly false to her name,' though no doubt there is a certain grim irony in the phrase pandikos xevd6nypos Dk9, the oxymoron heightening the effect.

672. xuvstivovou, 'will face him': the verb recurs below, divided.

674. The dative here does not require a preposition, as svstivovou has so lately occurred: in the next line the svn reappears as prep.

676. This line has been needlessly suspected and emended, though we must restore petrown, 'stones,' from petros, instead of petrow, 'rocks,' from petra.

'Quick bring my greaves, defence against the spear and stones.'

The stones are the xermad oik6vosean, 300.

678. to kaktov adivomenv: taken passive by some, either 'called by the worst name (Polyneikes),' an obscure and rather ineffective expression, or 'ill spoken of,' which is still less satisfactory. Hermann is no doubt right in taking it middle, 'him who utters such dread words,' referring to Polyneikes' curses, 636 sqq. [Verrall says 'there is no authority for a deponent adivomai': but besides Eum. 380, Cho. 151, it occurs indisputably in Soph. Ai. 772, and most probably in Phil. 130.]

680. alma yap katharion, 'for there is blood to cleanse [that slaughter],' i.e. that is ordinary slaughter which can be purified (by the blood of a suckling, Eum. 450): while the murder of a brother
is aiθεντης (or αυτοκτόνος) φῶνος, which has no purification. See note on 734.

681. The anacoluthon here (nominativus pendens) is dramatic, 'but the mutual slaughter of kinsmen! — the stain of that pollution ne'er grows old.' The same constr. is found Ag. 1008 καί τὸ μὲν πρὸ χρηματίσων κτησίων ὄκνος βαλῶν οὐκ ἔδυ πρότασις δόμος. See 734 n.

683. 'If a man should have trouble, let him be without shame.' The optative is the generalizing use, idiomatic in maxims even where the principal verb is (as here) primary. Thus Thuc. i. 120 σωφρόνων ἔστιν, εἰ μὴ ἄδικοντο, ἰσχυριζομαι; Soph. Ai. 521 χρέων μνήμην προσείναι, τερπνόν εἰ τι ποιον πάθοι. So with other than conditional clauses, Antig. 666, O. T. 315, 979, Trach. 93, &c.

[Most edd. stop the line at the end: then ἔστω means 'let it be so,' 'well and good'; but this is not so pointed or natural, and the schol. clearly had the other stopping: εἰ ὄλως τις ἄνυξεὶ, καλὸν τὸ δίχα αἰσχύνης.]

685. 'But of things at once shameful and woful there is no glory thou canst find.' The line has been needlessly suspected: the sentiment is simple and fine: 'if you have to bear suffering, at least be clear of shame: that (honour) is the only gain after death: but where disgrace is added to suffering, there is no honour' (none, that is, in endurance of the suffering).

εὐκλείαν, not εὐκλείων, see note on 402.

[686-719. Second Epeisodion, Part II. In a dialogue from the stage between Eteokles and Chorus, the latter endeavour to dissuade the king from his resolve to meet Polyneikes at the seventh gate. They say it is a 'fatal and evil desire' for an 'unholy bloodshed': it is no shame to him to save his life: fortune and fate may change. Eteokles all through sees that his Fate is fixed, and flinching or escape impossible. 'The curse of Oidipous cannot but be fulfilled': and so he goes out to his death.]

686. θυμοπληθῆς δορίμαργος ἀτα: loaded and powerful phrase, in the poet's manner: 'fatal fury of battle mastering thy soul.'

690. κύμα Κωκυτοῦ λαχών, 'heir to Kokytos' wave,' another fine imaginative phrase for 'doomed to death.'

691. Ποιβο στυγηθεῖν: referring to the 'ancient sin swiftly avenged' of Laios (745), who disobeyed the thrice repeated oracle of Apollo that he should save his city by dying childless, and in spite of it begat a son Oidipous, who slew him.

692. ὄμοδακής, 'fierce devouring': the schol. says ἄλογος, 'unreasoning,' which need not (as some suppose) point to another original reading, but is merely a tame paraphrase of ὄμοδακής.

693. The schol. says ἐπιθυμία ἥ πικρόν τῶν καρπῶν ἔχουσα, showing that he read πικρόκαρπος: but the acc. makes a more effective phrase.

695. M reads αἰσχρά: but the reading ἐκθραί of the later MSS. is
certainly right, both on account of the sense, and the antithesis to φιλον.

[ε and αι are the commonest confusion in MSS.]

τελει' ἀρά (MSS.) cannot be sound, as the word is τελεῖα and the elision impossible. I have adopted Weil's μέλαιν' which occurs 833 with τελεία as epithet of ἀρά. [Others prefer Wordsworth’s correction τάλαιν' which occurs Eur. Hipp. 1236 ὧ πατρὸς τάλαιν' ἀρά; but τάλαινα is not so good with ἕχθρα.]

697. λέγουσα κέρδος πρότερον ὑστέρου μόρον, 'telling me of gain first, and death afterward,' i.e. 'I shall first slay him, then be slain.' The gen. is governed by πρότερον, and the ordinary phrase would be κέρδος πρότερον μόρον.

699. βίον εὖ κυρήσας, 'having found happiness in thy life,' the aor. implies the change to happiness. βίον is best taken as acc. of respect: κυρήσω usually has gen. when it is transitive. The sense is: 'do not go: none will call you coward, the gain to you is too great, for you will purge your house of the curse.'

μελάναιες ek δ'. MSS have μελάναιες δ' οὐκ, which is (with the true reading δόμων) no sense. Moreover, it does not correspond with the antistrophe, which has the usual dochmiac -θοι θαλερωτέρω.

There can be little doubt that εκ δ' (Weil and Weckl.) is right. For the displacement of δε see Cho. 519 τὰ δώρα μείω δ" ἐστὶ; Ag. 278 πολέω χρόνου δε; Probably εκ δ' was written δ' εκ, then δ' οὐκ.

The αἰγής is the Homeric divine shield, worn by Zeus and Athene; it was conceived as metal made by Hephaistos. Originally it was probably an imaginative rendering of the storm-cloud (ἄνθος), but was later conceived as a goat-skin (αἰγή). Here it has perhaps its earlier associations and means 'black-storm-clad Erinys.'

701. i.e. if Eteokles declines the combat, the house can be purified of the ἔρπνος or curse by sacrifice.

703. This line is obscure, and has been variously interpreted: but the simplest and best sense is:—'but the boon [to my country] from my death shall be praised,' i.e. in effect he says: 'The gods have forgotten me—the sacrifices you speak of are vain—but my death brings safety to the state and men will be grateful: why then should I fawn upon death any more—why not march boldly to face it?'

This interpretation is substantially that of one scholiast, who says μετὰ θυάτερα θύσως εὐκλείας τευξόμεθα. The vivid use of the present θαυμότερα in prophetic sense is idiomatic: χρόνῳ μὲν ἀγρέι πόλιν, Ag. 126; οἱ επικραίνει, Eum. 950; τίνα με φθος ἔχειν ἔδραν; Eum. 892.

704. τί οὖν. The hiatus seems to have been allowed in Attic after τί, see 208.

σαίνομεν: the idea is that of conciliating a fierce foe, as opposed to fighting him.

705. νῦν ὅτε ... i.e. νῦν [σαίνοις ἄν] ὅτε. Ay, do so now, when he
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(the μόρος) is at hand.' The danger is close: yield and avoid it: soon fate may be kinder to you: now it is threatening.

dance has been suspected (H.) because it is a spondee, while κεκλή-698 is an iambus, but this is the well-known 'irrational' long syllable of the dochmiac. So Eum. 266 φεροίμαν βοσκάν.

706. λήματος ἐν τροπαίᾳ. MSS. have ἀντροπαία. The word must be τροπαία, 'shifting gale or breeze,' as we have φρενὸς δυσσεβῆ τροπαίαν, Ag. 219. The previous word might be ἄν (Heath) or ἄν (Ald.). The latter is perhaps the most likely. The meaning will then be, literally, 'In a changed breeze of spirit after long time fortune may come, &c.' i.e. 'Fortune may change her spirit at last, and come perchance, &c.' Some suppose λήματος to be 'your spirit': but this would certainly require σοῦ.

M reads τα-λωτέρω with a single letter (no doubt λ) erased: a later hand corrects ταλερωτέρω, read by the other MSS. The word in Homer usually means 'rich,' 'big,' 'strong,' 'full' (αἰζνοί, µηροί, δάκρυα, χαίτη, γόος): but it is applied (Od. 6. 66) to γάμος apparently in the sense of 'youthful,' 'fair,' and here it may be perhaps used to mean 'soft,' 'gentle.' Other conjectures are θελεμωτέρω (Con.), χαλαρωτέρω (Herm.), μαλακωτέρω (Heimsoeth), but are less likely to have been corrupted into ταλωτέρω. Still the word does not seem a natural one: and of the conjectures Conington's is perhaps the best.

708. κέ: metaphorically, 'rages.'

709. M reads plural ἐκεῖσεαν, which Herm. retains on the ground that κατεύγματα is personified. But it is more likely a mere slip for ἐκεῖσαν: the neut. verbal is not easily personified. See note on 982.

This passage refers, doubtless, as Herm. suggests, to the lost tragedy Oidipous, which preceded this play in the trilogy. What the vision (ὄνεις) was which followed on the curse, we do not exactly know: but it clearly foreshadowed the strife between the brothers settled by the sword, as in 730-1, 'the cruel steel dividing the goods.' So here the vision is called 'divider of our father's wealth,' with the same grim irony.

713. λέγοιτ’ ἂν ἄν ἄν τις, 'Say aught that may be done,' i.e. don't make a fruitless request to forbear what is resolved on. So of futile plots ἄνωσις δ’ οὐκ ἐσσεται αὐτῶν, Il. 2. 347; ἄνι means 'fulfilment.' λέγοιτ’ ἂν is the common use of potential as mild imperative.

714. 'Go not thou forth on this errand at the seventh gate': the common poetic use of preposition of rest with verb of motion, originally Epic, see note on 403.

716. Yet victory even though base the god honours,' i.e. The thing is to conquer, even if you do shirk personal conflict. This is quite in harmony with their previous advice: 'Don't commit the sin of shedding a brother's blood (682): ...'tis enough for Thebans to fight Argives (679): retire now, presently the gods will be appeased and the fury depart (7co).

[The schol. takes the νίκη to be Eteokles' victory over Polyneikes,
and so is forced to take the line as question, or translate τιμᾶ, 'punishes,' which is quite impossible. Paley and Verrall take κακὴ νίκη to mean 'defeat,' which is very harsh and obscure.

The Chorus are urging Eteokles to keep aloof from the fight: this may be cowardly, but the battle will be won, which is the main thing. So a lie told in order to succeed is similarly justified Frag. 273 (ψευδῶν δὲ καιρὸν ἐσθ' ὅπου τιμᾶ θεός) quoted by Weil, who however gives 716 to Eteokles.]

718. δρέψασθαι, 'to pluck'; a bold metaphor for 'taking a life.'

719. έκφυγοι: the generalizing 'you,' as in English. So Soph. Antig. 476 πλείστ' ἂν εἰσίδοις. The alteration έκφυγοι could only mean 'he' (Polyn.) shall not escape: a very much inferior sense. Eteokles treats his fight as a duty, and the impending death as a fate.

[Eteokles goes out to his death.]

[720-91. SECOND STASIMON. I fear the fatal Curse of Oidipous: the Sword shall divide the heritage, and leave then enough land for a grave (720–33). Once the blood shed on earth, there is no cleansing more. Alas, for new woes mingled with the old: for ancient was the Sin—the curse abiding to the third generation—the sin of Laios who disobeyed Apollo (734–49). He begat a son—death to himself and shame to the queen: a sea of troubles surges round the ship of state—a slender defence: I fear lest it founder (750–65). For the curse comes to pass, yet the ill is still there: our wealth is lost in the storm: for who was greater than Oidipous, who slew the Sphinx? but when he came to know of his marriage, in frenzy he blinded his eyes, and cursed his sons, in anger for their neglect, that one day they should divide their heritage with the sword: and now I fear Erinys will bring it to pass! (766–91).]

720. πέφρικα τὰν...'Ερινὺν τελέσαι. The sentence begins as though 'Ερινὺν was object-accus. to πέφρικα, and finally develops by the addition of τελέσαι into a full-blown accus. with infinitive. So exactly in Homer Od. 22. 40 οὔτε θεῶν δείσαντες... | οὔτε τιν' ἀνθρώπων νέμειν κατοπισθεῖν ἐσθαίαί. Il. 5. 601 οἶον δὴ θανμύζομεν 'Εκτόρα δίον | αἴχμητην ἐμεναί. ' I shudder at her, the power divine unlike to gods, who lays low the house, unerring prophetess of woe, Erinys of a father's prayer, that she should accomplish the wrathful curses of frenzied Oidipous.]

726. παιδολέτωρ, 'deadly to his sons.' οὕτων, 'urges' them: the object understood out of παιδολέτωρ.

727–33. The general sense is, 'The sword shall divide the inheritance and leave to each brother land enough—for a grave!'

This is imaginatively heightened with unusual audacity of personification:—

'Tis a stranger awards the portions,
Chalybos, offshoot of Scythians,
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an evil divider of the goods,
the relentless Iron:—
dealing them a lot wherein to dwell,
land they shall hold even in death,
no lords of wide estates!

The Chalybes (Χάλυβοι is the rarer form, Alc. 980) are described by Xenophon (Anab. 5. 5. 1) as being west of Mosynoikoi, i.e. just east of Cappadocia and on the south coast of the Euxine. Strabo (549) describes the country as a narrow strip of coast, with the ironstone hills behind. The people are from Aeschylus' time known as iron workers, and the word χάλυψ is used for the metal. Aeschylus (Prom. 714), as here, connects them with the Scythians, and places them (wrongly) on the north coast of the Euxine.

731. The construction is διασπῆλας, 'having allotted' them (αὐτὸς understood), χθόνα ναίευ, 'land to dwell in,' ὀπόσαν κατέχειν, 'so much as they can hold,' καὶ φθιμένοις, 'even when dead.' For the inf. (abridged consec. after ὀπόσαν for τοσαύτην δοτε) compare ὄσον ἀποζην, Thuc. 1. 2, and the common use with οἶος and inf. φθιμένοις is in strict agreement (by attraction) with the (understood) dat. after διασπῆλας, while ἀμοίρους reverts to the acc. and inf. as often. So οὐ δὲ συγγνώμη λέγειν ... μὴ πᾶσχοντι, Eur. Med. 814.

734. 'But when they have perished, slain by a brother's hand.' The compounds of αὐτὸς (αὐτόκτόνος, αὐτόφόνος, αὐτοδάκτος, αὐτόχειρ, αὐθεντής) are used for 'the murder of kinsman by kinsman,' to the Greek idea a far more awful pollution than mere murder of an outsider. So αὐτόφονα κακά (of the Pelopid crimes), Ag. 1091; αὐτοκτονοῦντε (of these two brothers), Antig. 56; τέκνους προσβαλέιν χέρ' αὐτοκτόνον (of Medea), Eur. Med. 1254; and in this play, 681, 810. The clearest instance is Antig. 1175, where the messenger reports Haemon's suicide with the words αὐτόχειρ αἰμασσεται, on which the Chorus asks whether was it by his father's hand or his own: showing that αὐτὸχειρ includes both.

736. MSS. read καὶ χθονία, which does not metrically correspond to αἰῶνα δ' ἐσ', 744. χθονία is no doubt corrupt; two schol. explain it by πατρία κόνις and πατρία γῆ. Weil suggests νερέρα, Francken πατρία, Hermann γατα. The last is the best: for H. quotes an (emended) note of Hesychius, γαϊα κόνις; γῆ γη, which strongly confirms the conjecture. Accordingly I have adopted it.

The thought, 'when earth has drunk the murdered blood, there is no cure,' is a favourite one with Aeschylus: τὸ δ' ἐτὶ γὰς πεσὸν ἄπαξ ... μέλαν αἷμα τῖς ἀν πάλιν ἀγκαλέσατ' ἐπαίδεων; Ag. 1019; τὶ γὰρ λύτρον πεσόντος αἷματος πέδου; Cho. 48; αἷμα μπρών χαμά δυνασκόμετον, Eum. 261.

742. παλαιώνη is emphatic, and connects with παλαιώνι, 740. 'Ay, from old was the transgression I tell of, swiftly avenged—to the third generation the curse abides—when,' &c. Laios was
warned thrice he should not beget a son: he disobeyed and
perished: his son, Oidipous, slew him and wedded his mother,
and became accursed, blind, outcast, and wretched: and now
Oidipous' sons are gone to their last battle, where they shall die by
each other's hands. Thus the curse is at once παλαιγένης and
ἀκυπτόνως.

746. βία governs Ἀπόλλωνος, 'in despite of Apollo, albeit he
thrice declared,' &c.

749. συφεῖν: the 'prophetic' use of the present where we should
use the future; see note on 429. It belongs to the same gram-
matical use as the aorist examples there given. So Plat. Gorg. 520 E
μὴ φάναι συμβουλεύειν εάν μὴ τις διδῆ, &c. Translate 'If he died
without issue he should save.'

[εἰτόντος might also be taken in the common sense 'ordered,' but
the participle is then less natural; the sense is harsher if we
take it 'told him to save his city by dying without issue.']

750. κρατηθεὶς δ'. The δ' is grammatically superfluous, as ἐγε
νατο is the principal verb, but quite idiomatic, for the sense is
'though Apollo told him ... yet.' So Xen. Mem. 3. 7. 8 θαμάξω
σον εἰ ἐκείνους ῥάδιως χειρούμενος τούτοις δὲ μηδένα τρόπον οἶει, &c.

m reads ἄβουλίαν. Hence Dind. suggests ἄβουλίαν, which gives
grammar and sense: 'prevailed on by ill-counsel of those he loved,'
i.e. by Iokaste, his wife, who wished for a son. The plural φίλῶν
veils the reference to Iokaste. ἐκ, poetical for ὑπὸ or dat. instr.

751. μέν. The sense supplies the antithesis: 'he begat him
indeed,' but it was his ruin, and endless woes sprang from it.'

753. ματρός, M, is undoubtedly the true reading. The ingenious
μὴ πρός of the later MSS. was probably invented to give an easier
construction to τίζαν: but with ματρός the phrase is finer and
simpler. Moreover, the regular poet. phrase is στείρειν ἅλοκα, νειὸν,
ἀρνοῦραν, &c.: 'Who sowed the sacred furrow of his mother, where
he was reared—a murderous planting—and bare the ill.' The
second accusative is somewhat boldly used by a sort of extension
of cognate use, but the sense is clear and effective.

756. ἐτλα expresses at once the horror of the deed and the
ignorance and innocence of Oedipus. The verb is occasionally used
by poets with participle: τάδε τελαμέν εἰσορόωντες, Od. 20. 311;
τλήναι σε δρόσαν, Soph. El. 943; but here the connexion with the
participle is less close.

'Twas frenzy brought together the wedded pair distraught.'
Some refer this (Schütz, Weil, Verrall) to Laios and Iokaste; but both
the position of the sentence and the word νυμφίον point clearly to
Oidipous. It was Oidipous, not Laios, whose bridal was disastrous.

758. ὀστερ: adverbial as often, 'as it were.' Plat. Phaedr. 260 E
ὀστερ ἄκοψεν δοκό τινὸν προσιόντον; Phaed. 88 D ὁ λόγος ὀστερ
ὑπέμνησε με.

759. ἄειρει: reverting to the nom. ἀλασσα: irregular but natural

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760. τρίχαλον: lit. 'with three talons' (χηλή), bold expressive word for the threefold, cruel, curving wave. So τρικμία κακών, Prom. 1015. The still common belief that the big waves come in threes (of which the last is the largest) appears also among the Greeks, Eur. Hipp. 1213, Tro. 83, and Plato uses it twice metaphorically, Rep. 472 A, Euth. 293 A. The former is the most explicit: μόνιμοι τώ δύο κύματα ἐκφυγούν κιντὸ τὸ μέγιστον καὶ χαλεπῶτατον τῆς τρικμίας ἐπάγεις.

καὶ περὶ πρύμναν, 'about the very stern.' καὶ emphatic: the city is shaken to its very heart. Cf. line 2 ἐν πρύμνῃ πόλεως οἰκά ναμῶν.

762-3. With the manuscript text these two lines are best rendered 'And betwixt, a narrow defence, stretches the rampart in the wide space.' If this is right, he is thinking of his metaphor still, and the wall of the city is the narrow plank of the labouring ship in the wide sea. But μέταξύ δ' ἀλκά does not metrically correspond to στείρας ἄρουραν of the strophe; and ἐν εὔρει, 'in the width,' is a very unusual expression: both suspicious points. There are many suggestions, perhaps the best being μεταξύ δ' οἴδμα δι' ὀλίγου τεινει πῦργος ἐρίκεων (Weil). Perhaps for μεταξύ we might read the Homeric μεσονύμυ: the metre is then right, but the whole change too great to be certain. Wecklein ingeniously suggests that μεταξύ is a gloss to explain δι' ὀλίγου: but his emendation ἀλκά δὲ λαίνος ὀλίγω τεινει πῦργος ἐν εὔρει involves the very prosaic ὀλίγω ἐν εὔρει for 'narrow.'

766. 'For 'tis brought to pass—the woful reconciliation of the ancient curse,' i.e. the reconciliation of Death prophesied in Oedipus' curse. So below 884 διήλλαχθε σὺν σιδάρω. Dindorf (and W. Headlam independently) propose τελείαν. This makes good sense, 'for of the ancient curse fulfilled, the reconciliation is grievous'; but the nominative τελείαι is better, since 'the reconcilement' is (in the imaginative and pathetic irony of the Chorus' expression) the very death which was the point of the prophecy: whereas in Dindorf's reading the 'reconcilement' has a far less significant and effective sense. It may be observed also that the false reading of the MSS. ἀραί confirms τελείαι, which word was the cause of the corruption of MSS. σύν to the nom.

[Verrall takes καταλλαγαί to mean 'barter,' and retains ἀραί: but, besides other difficulties, the meaning in fifth-century Greek of both καταλλάσσω and καταλλαγή seems to be always 'reconciliation.]

767-70. 'But the woe when it comes doth not pass away: but the wealth of eager men too lavishly heaped up is utterly cast overboard.'

πελόμενα, 'coming,' in the Homeric sense, like γῆρας καὶ βάναυς τὰ τ' ἐπ' ἀνθρώπους πέλονται, Od. 13. 60.

πρόσρυμνα: adv. from πρύμνος, 'last,' 'lowest,' 'bottom-most'; so it means literally 'forth from the very bottom,' 'utterly'; like πρόρρυμος, also used neut. as adv. in this sense.
αλφηστής, the Epic epithet of 'men,' disputed in meaning: some take it from ἀλφάω, 'to increase,' in the sense given above. 'greedy,' 'eager,' 'gainful'; others from ἀλφή, ἵδ- 'corn-eating,' like the common Homeric epithet of 'men,' σίτου ἐδώτες. It would seem from this passage as if Aeschylus' use supported the first etymology.

The connexion of thought is then: 'One woe follows another like waves (758); I fear the city is doomed (764); for the curse is now accomplished, and yet the evil passes not away: the heaped-up wealth is utterly lost in the storm'; the last sentence giving (in the sea-metaphor still continued) the common Greek thought how 'Prosperity is brought low: for who' (as they continue) 'was so great as Oidipous?'

[The very ingenious suggestion of Büchler, adopted by Wecklein, πενομένους for πελομέν' οὐ appears at first sight attractive: 'Ruin strikes not the poor, but 'tis overmuch wealth that is lost,' is a thoroughly Greek and Aeschylean idea (cf. Ag. 1001-13). But the decisive point against it is that he could not have emphasized the escape of the poor from calamity immediately after saying 'I fear lest with the kings the city perish' (764).]

772. MSS. read:

τίν' ἀνδρῶν γὰρ τοσόνδ' ἐδαύμασαν
θεοί καὶ ἔνεστοι πόλεως
πολύβοτος τ' αἰών βροτῶν ...

Πόλεως is metrically equivalent to τίν' ὀλοί in the strophe, but probably Dind. (Herm., Weckl.) is right in reading πόλεως ὀ, which makes the correspondence exact.

For the meaningless and unmetrical πολύβοτος τ' αἰών, I take πολύβατος τ' (Blomf.) and ἄγων (Well). One of the interpretations given by the scholia is ὀ ὑπὸ πολλῶν ἐμβατεμένος ἀνδρῶν, which points to an old reading πολύβατος. ἄγων means 'assemblage,' which was its earliest meaning (νεών ἐν ἄγώνι, Iliad 15. 428; θείον ἄγωνα, 7. 298).

The whole passage then means: 'For what man was so honoured by gods, and dwellers in the city's homes, and the thronged gathering of men?' i.e. by gods, and citizens, and all men. The gods' honour must mean 'prosperity.'

But though θεοί is the reading of all MSS., and is recognized in the scholia, it is difficult to believe that Aeschylus wrote θεοί ἐδαύμασαν of the incestuous parricide, Oidipous. The gods at least knew the truth.

Paley suggests ξένοι καὶ ἔνεστοι: Wecklein still better ὄθνειοι ἔνεστοι, which makes a simpler sense and better balanced sentence. 'For who was so honoured by strangers sharing the homes of the city, and the thronged gathering of men?' i.e. by strangers and citizens alike.
But in the absence of any confirming evidence, ὀδυείοι is hardly near enough to ὀεοὶ to justify the change of the text. So I leave it.

776. 'The deadly pest, the destroyer of men,' is the Sphinx, who seized (ἀπῆ-) and devoured those who could not answer her riddle, and from whom Oidipous delivered Thebes.

778. ἀρτίφρων: lit. 'sensible,' 'rightly-knowing,' i.e. 'when he came to know.' The word is best taken with γάμον: 'But when the hapless man came to know his ill-starred marriage.'

784. κρείσσοτέκνων (apparently read also by schol.) is m's correction of M, who wrote κρείσσω τέκνων, which has no meaning. It must mean 'better than his children,' a sort of grim irony, inverting the ordinary idea of 'dearer than the eyes' (see 530), because his children were his shame and sorrow. The word, though of unexampled formation, makes an effective sense, and is probably a genuine audacity of the poet.

ἐπιλάγχθη: lit. 'went astray from,' i.e. 'lost,' a euphemism. So Pindar (of Tantalos with the stone hanging over his head, Ol. 1. 94) ἐφροσύνας ἀλαται.

785. MSS. have ἄραιας, which is impossible with ἄρας. Hermann corrects τέκνους δ' ἄρας, accepted by many edd. But a better emendation is Francken's ἄγριας for ἄραιας, also hit upon by E. L. Lushington.

786. ἐπικότους τροφᾶς. The phrase (which contains Aeschylus' version of the reason for Oidipous' curse) is obscure. Two reasons are assigned in the Cyclic poem Thebais for the curses, given (in the fragments which survive) as follows (see Introduction, pp. viii, xii): —

(1) Oidipous had forbidden his sons to set before him the silver table and golden cup of Kadmos, but one day Polyneikes did so. Then Oidipous 'uttered grievous curses betwixt the twain, and the Erinys heard; that not in love should they divide their heritage, but war and fight should be ever between them.' (Quoted by Athenaeus, 12. 465.)

(2) The sons were accustomed to send Oidipous the shoulder of the victim when they sacrificed: one day they sent the loin (ῐξιον) instead. Oidipous cried out 'that they had done it to insult him, and prayed to Zeus and the other immortals that by each others' hands they should go down to Hades.'

The scholiast on Oed. Col. 1378, who quotes this latter account, expressly adds 'Aeschylus also in the Ἐπὶ τῆς Ὑβας has followed the Epic poet.' It is probable that Aeschylus had these traditions in view, but uses τροφῆ in the more general sense of 'tendence.' We may translate then 'Wroth for their neglect.'

ἐπικότους: the epithet is poetically transferred from the man to the curse: but there is no need to read ἐπικότος with Heath.

[Herm., Schütz, and others take τροφᾶς, 'for having reared them,' but this is harsh, and the evidence of the Thebais is strong against
it. Moreover it is far more natural that wrath (ἐπικότους) and curses (ἀράς) should be called forth by some offence on the part of the sons.]

788. καὶ is 'and': it could not be 'even' or 'also' before enclitic: it is used here (with a certain looseness, but not unnaturally) as an explanation: 'curses of bitter words, and that they should . . .', i.e. 'namely.'

791. καμψίπους, 'nimble.'

[As the Chorus-song ends, the messenger from the city gates comes in, and tells the result of the seven fights to the Chorus.]

[792-821. Third Epeisodion. A very brief scene. The messenger reports that the city is safe, and the defence has been successful: all is well at six gates: the seventh Apollo took charge of, fulfilling the fated penalty for Laios' sin. The Chorus ask what has happened: he tells them of the death of the two brothers by each others' hands, and the ruin of the royal race, ending with a soothing word about the welfare of the city and the funeral of the princes.]

792. μητέρων τεθραμμέναι, 'children of a mother's rearing,' i.e. not trained to endurance, of true womanly timidity, a taunt for their outpouring of terrors: he had heard them say νῦν δὲ τρέω, &c. (790).

795. ἵν εὐδία τε: i.e. ἔστι, 'is in fair weather,' 'enjoys fair weather' again.

797. φερεγγύοις: lit. 'giving a pledge,' i.e. 'trusty.'

800. ἐβδομαγέτης. An obscure Doric name of Apollo, meaning 'Seventh leader' or 'Leader of the Seventh.' Apollo was said by Hesiod (Op. 768) to have been born on the seventh of the month: ἐβδόμη ἔρων ἡμαρ, τῇ γαρ Ἀπόλλωνα χρυσόν χαῖνατο Δητώ. So Herod. tells us that the Spartans offered sacrifices to Apollo on the seventh day (6. 57). Plutarch (Quaest. Symp. 8. 1. 2) repeats the story of his birth on the seventh and says the priests called him ἐβδομαγενής ('born on the seventh'), a word which Hartung would restore here (esp. as the schol. here explains ἐβδομαγέτης as 'born on the seventh,' a meaning which it cannot possibly have). If Aeschylus wrote ἐβδομαγενής it is very unlikely it should have been corrupted into the obscure word in the text. The latter is far more probably the true form of some old Doric title. Possibly as the seventh day was lucky, being Apollo's birthday, the god may have been invoked as 'leader of the seventh' to bless enterprises begun on that day; just as he is also called ἀρχγέτης (Thuc. 6. 3; Pind. Pyth. 5. 56) as the protector of new settlements. If so, the word suits excellently the passage before us: Apollo, 'Leader of the Seventh,' is the unseen director of the fight at the seventh gate. It is well known how the Greeks felt the mysterious significance attached to coincidence of names. So Helene was ἥλενας, Ag. 689;
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_Aias_ was a fit person _ailaçew_, Soph. _Ai_. 432; and the significance of the name _Πολυνείκης_ is here and elsewhere alluded to.

801. _εἰλετ_, 'took to himself,' 'took charge of,' i.e. directed the combat between the brothers, ending in the death of both, and in the fulfilment of his prophecy.

802. _δυσβουλίας_, 'ill counsel,' a euphemism for his sin in disregarding the oracle, 742. Apollo 'accomplishes' (κραίνων) the sin by directing this fatal combat, which was a consequence of it.

803. _νεόκοτον_, 'strange,' 'new'; poetic variant for commoner prose word _διλύκοτος_ (Thuc., Plat., &c.).

804-21. The arrangement in the text is Weil's, and gives the best sense: the figures in the text and critical notes show sufficiently the manuscript order and the reasons for rearrangement.

804. This line, ejected by Porson, is the natural beginning for one who wishes to break the ill news; it recurs (almost the same) 820, where it is far less in place, and should certainly be rejected.

805. The question is dramatic: _βασιλέες ὑμωποραί_ is clear enough, but the Chorus will have all clearly said.

806. _φρονοῦσα_: emphatic, in reference to _παραφρονῶ_, 'hear now and understand.'

808. 'And in truth [not doubtfully] right sorely buffeted with blows.' _σποδῶ_ is a forcible word, mostly used in comedy for 'bang,' 'beat.' Aeschylus uses it again Ag. 670 of the Argive host 'battered' by the storm at sea.

809. M gives _ἐκεῖθι κεῖσθον_; 'do they lie there?' The first corrector _m_ gives _ἐκεῖθι κήλθον_, by which he must have meant 'did they even come to that?' If we adopt this we must certainly read _ἐκεῖθε_: but the reading of M is better and easier sense. _ἐκεῖθι_ is a Homeric form.

810. This line in MSS. comes after 804; but _μάντες εἴμι_ 807 shows that the tragedy is yet untold.

811. I take Hartung's excellent correction _αιτοῦσ_ for the feeble _οὕτως_ of MSS., which has come from 813, where it is in place. The middle _ἐκαρπομαι_ is Homeric, and is specially appropriate where the slaughter is mutual. Also I follow A. Nauck in interchanging _ἄγαν_ and _ἀμα_ at the end of this line and 813, a change which much improves both: and with Weil I place here, after 811, the line _πέπωκεν_, &c., which in MSS. comes at the end of the scene.

_Chorus_. 'What? with kindred hands together they slew each other?'

_Messenger_. 'Earth has drunk their blood shed by mutual slaughter.'

_Chorus_. 'Thus Fate was too sorely alike to both!'

_Messenger_. 'Nay, itself in sooth destroys the hapless race!'

813. _δ ὁμοῖον_ is not Apollo, as the schol. says, but the Fate of the family personified as an evil Power.
815. δακρύεσθαι: middle, 'bewail': not found elsewhere except in pf. δεδάκρυμαι, 'I am in tears.' Cf. στένομαι 873, κλαίομαι 920.

816. οἱ δ' ἐπιστάται: rather unusual anacoluthon (parataxis), the δε-clause becoming independent, instead of continuing acc. and participle, like the μέν-clause.

817. 'Parted the fullness of their wealth with hammer-wrought Scythian iron,' a characteristic stately phrasing of the idea which has already recurred three times, 711, 728, 788. The Scythians were regarded as the inventors of iron-working, Prom. 303 τὴν σιδηρομητορά ... ἀλαν.

818. παμπησία: prob. formed by mere reduplication from πᾶς, like παμπήδην, πάμπων.

ην λάβωσιν, 'whatsoe'er they get,' Epic use of indef. without ἄν, common in Tragg. See 257, 338.

819. χθονός of MSS. is a mere corruption, the copyist considering only a portion of the clause, and supposing ταφὴ to govern χθονός.

820. φορούμενοι, 'swept down the stream of their father's curse': the metaphor is abrupt, but fine and vivid, after the poet's manner.

[822-1009. THIRD STASIMON. Chorus: 'Is it joyful or sad? Alas for the curse of Oidipous! it chills my heart (822-39). The curse failed not: the sin brought woe. (Seeing the procession) Alas! lament, sisters, speed the funeral bark on its way to the dark shore (840-60). See the sisters come: sore will be their sorrow. 'Tis our part to follow, theirs to lead the lament: alas, hapless ones! truly I grieve for their trouble (861-74).' Then follows the dirge, each sister leading in turn, and the Chorus answering. The dirge touches on the fall of the house, the reconciliation by the sword, the grief to the city, the wealth and state they fought for left to their descendants (875-906). 'Their portions are equal: iron slew, and iron shall dig the grave: their lot is sadder than all. Many a deed was theirs: most miserable their mother: they divided the heritage like foes. Hatred is no more: dearly have they paid for peace (907-44). Endless wealth is theirs—of earth below them! Curses have sung the paean, and Calamity set up the trophy, in the gates where they fell (945-56).' The wail of the sisters then follows in alternate answering cries (957-1009).]

824. If this is a half-line, like 829, the last syllable ought to be long. The best suggestion is Heimsoeth's

δαίμονες οἱ δῆ
Κάδμον πύργους ἔρυεσθε,

as the paroemiac may end in a short syllable.

826. M reads πόλεως ἀσιεὶ σωτηρί, an unfinished line; recc. read the impossible σωτηρία, which will not scan. The general sense is plain, 'shall I rejoice over the safety of the city?' But the exact phrase is irrecoverable.
[Dindorf’s σωτηρί τύχα suffers from the fact that it leaves open vowels with the next line, which is against the anapaastic practice with a full tetrapody. Hermann’s emendation σωτηρί πόλεως δωνεία, being a paraemiac, is not open to this objection: but the phrase seems rather too artificial.]

828. ἀτέκνων, ‘childless,’ heightens the tragedy, because the male line becomes thus extinct. Paley reminds us that Pindar (Ol. 2.38) speaks of a son of Polynoikeis, Thersandros; but the poets always dealt freely with these fluctuating myths, and Sophokles (Ant. 600) speaks of the ‘light of the last root of Oidipous’ house’ as extinguished. See Introduction, p. xvii.

829. ‘Perished truly according to the name, and with bitter strife.’ There is no need with Hermann, Schütz, Meineke, and others (following the schol.) to suppose that any reference to Eteokles has fallen out, such as κλέων τ’ ἔτεον, ἔτεοκλείες, or the like: it suffices for the purpose of the poet that one name suits the incident, as in 659. The reference to the ‘fame’ of the brothers is indeed singularly out of place here, where the point is that they are δυσδαίμονες, and ἀσέβεις. καί is quite natural: it is explanatory as in 788.

833. γένεσις suggests the ancestral curse on the Theban family before Oidipous. Hermann aptly quotes Phoen. 1611 [Oἰδίπος] ἀρας παραλαβὸν Λαίον καὶ παιὸν δῶς, where the schol. relates that Pelops had cursed Laios for carrying off his son Chrysippus.

834. με καρδίαν: the construction ‘of the whole and part,’ common with persons, both in acc. and dat. (esp. in Homer, ἐν δ’ ἀρα οἱ φυχερί, Τρώας δὲ τρόμος αἰνὸς ὑπηνυθε γυῖα ἐκαστον, ποιῶν σε ἐπος φύγεν ἐρκος ὀδύντων; &c.).

So Soph. O. C. 113 καὶ σὺ μ’ ἐξ ὀδοῦ πόδα κρύψοι: Phil. 1301 μεθές με πρὸς θεῶν χειρά, &c.

836. Θυάς ὃς, ‘like one frenzied,’ see 498: irony, because the bacchic frenzy was naturally joyful. So the tragedy in the Argive house is called βακχεία καλῇ with similar grim irony, Cho. 698.

839. ἕναυλία δορός: again a phrase of bitter and tragic irony, ‘the unison of the spear,’ was the double slaughter of the brothers.

840. ἕξιπράξεν: more forcible without object: the curse ‘accomplished and failed not.’

842. Laios’ sin is called here ‘faithless counsels,’ because he disobeyed and disbelieved the god. So they are δυσβουλίων, 802.

διήρκεσαν, ‘lasted out,’ ‘endured’: the effect did not die out before the fatal result.

843. μέριμνα δ’ ἀμφί πτόλιν, ‘I am troubled for the city,’ because the oracle was (748) that if Laios died without children he should save the city. Laios disobeyed: so the very suggestive fear arises that the city is not yet safe; for ‘the oracles are not blunted.’

[In the schol. this clause has got mixed up, whether by corruption or confusion, with the previous one. Any attempt to combine them}
makes μέριμνα Λαῖος' care or thought for the state: a reference wholly unmeaning.

[The procession bearing the bodies of the slain princes is seen approaching.]

The bodies themselves are seen, as the schol. points out, at line 848 τὰδ' αὐτὸδηλα... 846. ἀπιστον: a deed 'beyond belief': this time the word is used passive, as active in 842. The word itself of course, like all such compounds, admits both senses: it simply means 'without belief,' and can be either 'unbelieving,' or 'unbelievable.'

847. οὐ λόγῳ: idiomatic, lit. 'not in word,' i.e. 'in very truth,' ἔργῳ κοῦ λόγῳ τεκμαίρομαι, Prom. 336. So Orestes, recognizing his sister, says τὴν ἡδονήν πρῶτ' οὐ λόγοις αἱρήσομαι, i.e. '(not with words) but with embraces,' Eur. Iph. Taur. 794.

848-60. Hermanf reduces this passage to two corresponding stanzas, but only with so much alteration as to destroy the judiciousness of the attempt. It is best to treat it as an enode, a dirge of a wild and passionate sorrow ('like a Thyiad,' 837). Probably this dirge is sung by different parts of the Chorus answering each other, as above (78-107).

848. προόπτος ἀγγέλου λόγος, 'plain to our eyes is the tale of the messenger,' i.e. the double mutual slaughter.

849. M gives δίδυμα ἀνορέα, the last word being unknown, the Epic ἄνορέα being always a noun. The compound δίδυμανορε of rec. is far more likely. 'A double sorrow, twin woes of warriors slain by kindred hands, twofold troubles accomplished, are here.'

852. 'What else (is it) but,' &c.

πόνοι πόνων: idiomatic poetic use, equivalent to a superlative, found commonly with adjectives, or with such nouns as admit naturally of it: ἄρρητ' ἀρρήτων, O. T. 465; κακὰ κακῶν, O. C. 1237; πιστὰ πιστῶν, Pers. 681.

854-60. The interpretation of this magnificent but difficult passage turns partly on the reading of 857-8, which the MSS. give as follows: τὰν ἄστονον μελάγκροκον ναυστολον θεωρίδα. The comm. and scholl. differ as to whether θεωρίδα is 'sacred ship' or 'sacred way': but οὐρον, ἐρέασετ', πῖτυλον, μελάγκροκον, χέρσον, all suit the former, are decisive for the meaning 'ship.' ἄστονον is peculiarly unsuitable; and ναῦστολον, 'voyaging,' seems rather a weak word, and superfluous with θεωρίδα, with which a noun for 'ship' is (if anything) rather required. On the other hand ἄστονον makes a fine sense: it is read by a fifteenth cent. MS. (Lips.), perhaps accidentally: and it is recognized by a later scholiast, who explains it not unaptly as κακῶς ἔσταλμεν. The reading ἄστολον is accepted by Schütz, Paley, Stanley, Hartung, Verrall; and I adopt it, merely reading ναῦν for τὰν, as the corruption ναῦστολον easily accounts for the loss of ναῦν. Thus ἄστονον and ναῦστολον are two corruptions of
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ἀστόλον, and both have got into the text. With this simple change we get a very fine sense as follows:—

'Nay with the wafting gale of your sighs, my sisters, beat on your heads with your hands the stroke as of oars, the stroke that passes ever across Acheron, speeding on its sad way the black-robed sacred bark, the bark Apollo entereth not, the bark hidden from the sunlight,—to the shore of darkness that welcomes all.'

πίτυλον: the regular word for the 'plash of oars,' is therefore a sort of cogn. acc. after ἐρέσσετε. θεωρία (ναῦν) some take as acc. after ἄμειβον (or rather διαμειβοσαί): but both ἄμειψαί and ἄμφιοςμαί are regularly used with acc. of the thing crossed (πύλας, γῆ, ἐρκος, &c.), and never have the sense 'to make to cross.' I agree therefore with Verrall that the ship is acc. after ἐρέσσετε, which takes both the quasi-cognate and the object acc. This use is common in easier instances; but the following are examples of more strained applications of the same principle: βοῦ λιγυρα ἄχεα προδόταν, 'calls with loud voice of woe on the traitor,' Eur. Med. 205; οὐλήν τὴν ποτέ με σὺν ἡλασθε, Od. 21. 210; ἐπικέσται πληγὰς Ἑλλήσ-ποιον, Hdt. 7. 35; δικας μέτειμι τόνδε, Eum. 231; στίςαντες σκόροδα τούς ἀλεκτρυόνας, Xen. Symp. 4. 9.

ἀστολόν, lit. 'unequipped,' i. e. 'without pomp of equipment,' 'on no proud mission,' 'on an evil or sad errand.'

The whole stanza is then a sad and imaginative irony, comparing the passage of the dead to Hades with a sacred mission of the state ship (θεωρία); the sighs are the winds, the strokes of the mourners the beat of oars, the ship (suggesting Charon's bark) is dark, black-sailed, going through gloom to the unseen sunless shore. An incomparably beautiful and impressive lyric.

[Antigone and Ismene approach to bewail the dead.]

861. The Chorus resume the marching metre (anapaests), a sort of suggestion of funeral procession preparatory to the κομμός or lyric lamentation.

864. ἐρατὼν, 'fair': ἐρατός and ἐρατεινός are regular Epic words. βαθυκόλπων, 'deep-bosomed,' also Epic epithet, of women, Ἰρωάι καὶ Δαρδανίδες βαθυκόλποι, II. 18. 339. It describes the fall of the ample χίτων over the girdle.

865. ἀλγός ἐπάξιον: simply 'due cries of sorrow,' 'due lament.'

866. πρότερον φήμης is taken by Hermann and others to mean 'before their voice is uttered,' which is decidedly harsh, and on many grounds open to suspicion.

(1) The natural order in the dirge was for the kindred to lead (ἐξάρχεις) and the attendant women to follow. It is so in the dirge for Hektor, II. 24. 723, where Andromache, Hekabe, and Helene successively ἤρχε γόνο, while the attendants ἐπὶ δὲ στενάχωντο. [It is true
NOTES. LINES 861–889

that first of all come the ἀνδοί or professional mourners, but in this Chorus these are absent.] The same is found to be the order in Cho. 315 sqq., where Orestes and Elektra lead, the Chorus replying to each.

(2) The Chorus here do not ‘first sing the hymn of the Erinys,' but (according to the ordinary arrangement) bewail the dead.

(3) The schol. has the obscure note on this line δίκαιον ἡμᾶς προκατάρχεσθαι ὡς προακοουόμοι, which (as Weil suggests) strongly points to some reading like πρότερον φήμης ἑπικοουόμοι.

(4) The drama almost requires that the sisters after entering should not remain silent, but at once begin the lament.

I adopt, therefore, Weil’s suggestion, (only reading τώνε κλονύομοι,) which removes at once all these misgivings. The sisters then begin at 875.

870. παιάν, properly a joyful hymn, to Apollo, ‘a triumph-song’ to the god of light: here by a sort of irony called ‘a hateful triumph-song’ in honour of Death. So παιάνα τοῦ βανώτος, Cho. 151; παίαν Ἕρμων, Ag. 645; στυγνόν παιάνα, Eur. Tro. 126.

872. στράφων, ‘girdle,’ unusual word.

873. δόλος οὐδεὶς μή: lit. ‘there is no deceit, that I should not wail truly,’ &c., i.e. ‘unfeignedly from true heart do I lament.’ μή would in prose be μή οὖ, but in poetry the οὖ is often omitted. So οὖ τολοῦν χρόνον μ’ ἐπέσχον μή με ναυστολείν, Phil. 349; οὐκ ἃν ἐσχόμην τὸ μή ποικῆσα, Ο. Τ. 1387; οὐκ ἀπαρνοῦμαι τὸ μή, Ant. 443. (The inf. is the common epexegetic, one use of the consecutive inf.) For στένωμαι, see 815.

876. φίλων ἀπίστου, ‘hearkening not to friends’ (active: see 846): Eteokles is specially meant, 713. κακῶν ἀτρύμονες, ‘stubborn (lit. ‘unworn’) in woes,’ applies to both, but Polyneikes specially. The genitive is the ordinary gen. after the negative adjective (ἀψόφη-τος κωκυμάτων, μηρῶν ἀνήρικος, ἀχαλκός ἀσπίδων, &c.), used here by a slight stretch of construction.

877–8. ἐλόυτες, ‘having destroyed,’ as a foe. This is said of both; though true in a more obvious sense of Polyneikes.

σὺν αἷμα. Poetic use of ἀκομὴν for instrument. So σὺν σιδάρφη, 885; σὺν γῆρα βαρεῖς, Ο. Τ. 17; σὺν νόσοις ἄλγεινός, Ο. C. 1665.

881–5. ‘Ye have razed the walls of your home, to your sorrow have ye held sole rule; now ye are reconciled with the sword.’ The first clause refers to Polyneikes, the second to Eteokles.

πικρός, emphatic and predicative, is often so used idiomatically with irony, grave or humorous. When Odysseus (Od. 17. 448) has told a long story about his voyage to Egypt and Cyprus, the brutal suitor tells him to get away, μὴ τάχα πικρήν Ἀγαμήνον καὶ Κύπρον ἱκαν. So Od. 1. 266 πάντες κ’ ἄκυμοροι τε γενοίτο πικρόγαμοι τε. 888. εὐώνυμο: the ‘left’ side, i. e. the heart.

889. τετυμμένοι δὲνθ’, ‘lay, smitten indeed!’ might be, as scholiast
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says, an assenting cry of another speaker (Herm., Verr., Weckl.): but as Dindorf points out, it is not necessarily so. We find ἄπωλεσας, ἄπωλεσας δητ, Soph. El. 1163.

891. The antistrophe shows a line omitted here.

892. δαμόνως, often taken with ἄραι, 'heaven-sent': better 'heaven-afflicted,' of the men: δαμόνως has always three terminations.

894. MSS. give θανάτων ἄραι, and in antistrophe καὶ θανάτου τέλος. Some insert a syllable here, some eject καὶ 905. But in the latter place the sense is much better with καὶ, and it is better to suppose a monosyllable lost here, either δι (Weil) or an interjection ὧ or αἰ (Wellauer) or φεῦ. έκ θανάτων (Lachm.) seems to give the wrong sense, as in the lament there could hardly be a reference to the further curse on the family.

897. ἰάναυδάτῳ, 'unspeakable.'

899. MSS. read διχόφρων with a syllable wanting, and the schol. explains ύπλ όμωνοιτες, i.e. 'at variance,' 'hostile.' Hermann supplies σίν, Grotefend καὶ, &c. But the sense is feeble, and I have adopted the far better emendation of Wecklein ύπ διχόφρων: 'with undivided fate brought by their father's curse,' a fine turn given to the idea already found in 884, 'that they were reconciled by the sword.'

902. φιλανδρον, 'loving the warriors.'

903. κτέανα τάδ'. (I take Weil's emendation for κτέανα τ' of M.) 'This wealth' (i.e. the τόλις, πύργοι, πέδαυ, and the sovereignty generally) 'remains for those that come after,' alluding to the tradition of the Epigonoi, or 'descendants' of the Argives who were defeated by Eteokles, who came in vengeance and sacked Thebes and razed it to the ground ten years later.

906. 'And death at the last': lit. 'the end or accomplishment of death' (gen. of equivalence like 'the city of Thebes'), a well-known Homeric phrase.

907. The 'equal share' was the grave, 'land enough to hold even in death,' according to the curse, 732.

908-10. 'Yet their friends reproach the Reconciler, and Ares finds no favour in their eyes.'

οὐκ ἀμεμφεία, οὐδ' ἐπίχαρις, are a pathetic irony or meiosis: the general sense is, 'They have divided the substance—their share is equal (a grave); but the sword that reconciled them and the god of conflict, are hateful in the eyes of their kindred.'

διαλακτηρί is of course 'the sword,' as in 884. [ἐπίχαρις is not, as the schol. (μηδετέρῳ χαρισάμενον) seems to think, 'showing favour,' but always 'pleasing.]

912. τοὺς: Epic use for demonstrative, not unfrequent in tragedy.

914. λαχαὶ is disputed. Some take it 'share,' from λαγχαίνω: and Hesychius gives λάχη, not λαχά', explained as λυξις. But the schol. gives λαχαί (from λαχαίνω, 'to dig,' Homeric word,
Od. 24. 241), and explains it as σκαφαί, 'digging.' This suits σίδα-
ρόπλακτοι far better:—

'With the stroke of iron they are thus laid low;
with the stroke of iron there awaits them—
one shall ask, what?—
the digging their father’s tomb,'
i.e. they were slain by iron—the sword: and by iron—the spade—
shall they be buried.

[Dr. Verrall imagines a double entendre; but the superstitious
harping on the significance of words (referred to on 806) is confined to
names and titles, and there is no ground for extending it to
common nouns. Names were felt to be important; but a double
entendre on ἀλχαῖ would make the conceit still more frigid.]

915. There is a difficulty in the reading of 915 and 926, as they
do not correspond. M has them as follows:—

δόμων μάλ’ ἀχάεσσα τοῦ
προπέμπει κ.τ.λ. . . . . . . . . .
δυναδίμων σφιν ἀ τεκουσα
πρὸ πασάν κ.τ.λ. . . . .

The want of a noun with ἀχάεσσα in 915 is felt by the schol.,
who somewhat absurdly supplies προπομπά. Weil’s conjecture ἀχάεσσο’ τά
is brilliant, as the word τά is rare (Pers. 934), though quite suitable:
and the corruption to ἀχάεσσα is extremely easy. 926 will then be
best emended by taking Dindorf’s ἰῶ δυσαιων and reading (with
H. Voss, Herm., Weckl., and others) σφ’ ἀ τεκουσα.

τά is a cry, specially used in Ionic form ἵ as an invocation to
Apollo Paion or the Healer. Hence ἵγιος, epithet of the god
(ἵγιον δὲ καλέω Παίαν, Ag. 146), and (in Tragg.) used of wails,
laments, dirges, &c., and even of κάματος, Soph. O. T. 174.

916. δαικτήρ, 'piercing,' 'torturing,' 'consuming.'

917. αὐτόστονος, αὐτόπημων, 'wailing, sorrowing unbidden': the
αὐτός as in αὐτομαθής, αὐτόματος, αὐτομαχός, and other compounds
with intransitive verb stems.

918. δαίδρων: not 'ravaging the heart,' as schol., but 'sad-
hearted,' like ἄγανόφρων, εὐθρῶν, κακόφρων, &c. δάδος is used for
'miserable' in Trag., e.g. ὁ δαίδε Τέκμησα, Ai. 784; Πέρσας δήσιος,
Pers. 282.

ἐτύμως with ἐκ φρενός, 'truly from my heart.'

920. κλαίομινα: middle as Ag. 1096. See 815.

921. ἀνάκτουν: gen. as frequently with verbs of feeling, e.g.
ὁδύρομαι, ὁλοφύρομαι, ἀλγῶ, τέρπω, ἀπολαύω, θανμάζω, &c., even
dείσας φίλου, O. T. 234.

923–4. 'That they wrought, one many an exploit on his country-
men, one on all the strangers’ ranks mightily slain in the fight.'
The deeds of Polyneikes are softened in expression by πολλά and
61
the vague ἐργαίνα: while Eteokles’ are emphasized by πάντων and πολυφθόρους. [Others take πολυφθόρους less well of both.]

Meineke’s brilliant conjecture τ’ ἐπακτῶν for τε πάντων is very probable; but as the MSS. reading is easy and natural, I have left it.

934. ἀφίλους is Voss’ certain correction for οὐ φίλαις, restoring the metre (α and ου often confused in MSS.). ‘By cruel severance’ [they perished, ἐτελείτασαν continued from 930] is again an intentionally euphemistic expression for the death-strokes. I do not believe there is any reference (as comm. suppose) to the division of the land so often alluded to above, and again 943 below.

936. ‘Their life is mingled in the bloodsoaked earth: verily of one blood they are.’ The life is identified (as so often) with the blood: the two, parted in life, are made one in death by mutual slaughter. Cutting and mixing blood was a widespread primitive method of making ‘blood-brotherhood.’

941. δο πόντος ξείνος, ‘the stranger from Pontus,’ i.e. ἵρον, repeating the idea of 728. πυκρας, ‘to their sorrow,’ see note on 882.

943. ἀράν παρραίαν: see 747.

945-8. The sense is fine and simple, requiring no change: ‘they have their inheritance—of sorrow: endless wealth of land—beneath their corpses.’

949. ἐπανθίζω: used by Aeschylus in two other places with a similar irony, κωκυτοῖς ἐπανθίζεν, Cho. 150; αἵρ ἐπηρθίσω, in a corrupt passage of Ag. (1459). ‘Alas ye have crowned your house with many a flower of woe.’ [Verrall refers πόνοι to their exploits: but this seems out of place.]

951. ‘But at the last, the curses have uttered their shrill cry of triumph’ (ἄλαλαζω being used regularly of the war-cry, Xen. An. 5. 2. 14, Cyr. 7. 1. 26: and of τριτυμβρ., νίκην ἄλαλάξα, Ant. 133), i.e. the crowning woe is the triumph of the curse, the destruction of the house. I take Hermann’s reading τελευταία δ’ for τελευτά δ’ αἰῶν.

953 sqq. The metaphor of the battle waged by Destiny against the kings (᾽Ἀρα, Ἀρα, δαίμον) is kept up to the end: their ‘race is broken with utter rout’: the ‘trophy of Doom stands at the gates’; and ‘fate holds his hand only when he has conquered both.’

957. In this antiphonal dirge—broken and excited, and accompanied no doubt with wild gestures of lament—the changes of speakers are marked mostly in the MSS., with occasional omissions. The actual speakers are only given at 957 and 968, both lines being given to Ismene, which must be wrong, as one is the first and the other the second of a pair. It is however clear that Antigone begins, and that the other sister responds, in each pair: and I have followed most edd. in printing the passage so.

964. M has προ.κείσεται (evidently προσκείσεται corrected). Hermann’s emendation πρόκεισε (restoring the metre) is generally adopted and evidently right.

968. M has ἐντὸς δὲ καρδία στένει, which does not correspond to
NOTES. LINES 934-985

Antigone's versicle. Lachmann corrects the first line to *μαίνεται*; but Burney's correction in δέ καρδία is better, and is adopted by Weil, Wecklein.

969. πανδάκρυτε M does not fit the response. The best correction is Ritschl's πάνυρπτε, a rare word but found in Aesch. Pers. 940; Soph. El. 1077; Eur. Hec. 212. It would be easily corrupted.

975-6. M reads here:—

\[\text{άχέων τοίων τάδ' ἐγγύθεν.} \]
\[\text{πέλας δ' αἴδ' ἀδέλφεϊ ἀδέλφεων} \]

obviously corrupt; and the only variation of recc. is γόων for *άχέων*, τοίων for *τοίων*, ἐγγύθε for ἐγγύθεν, none of which help metre or sense.

The antistrophe is unfortunately also corrupt, being read in MSS. as follows:—

\[\text{δύστονα κίδε' ὀμώνυμα.} \]
\[\text{δινύρα τριπάλτων πημάτων.} \]

The first line of which is however a clue to the true metre. I accept Hermann's restoration of 975-6 as follows:—

ANT. \[\text{άχεα δοιὰ τάδ' ἐγγύθεν.} \]
ISM. \[\text{πέλας ἀδέλφε' ἀδέλφεων,} \]

only adopting Heimsoeth's improvement ἀδέλφε' for Hermann's ἀδέλφα δ'. The sense will then be:—

Ant. Here at hand are double sorrows—
ISM. Ay, kindred sorrows of kindred men.

977-9. The only question here is whether this refrain is sung by the Chorus, or by the two sisters (as the older editors supposed). It is more probably the former, as it would relieve the monotony of the scene, just as the regular intervention of the Chorus does in the preceding κομμός, and in the long κομμός of the Cho. 306-478.

978. I put a colon instead of a comma at σκιά. The reference is, as Hermann saw, to the ghost of Oidipous, which perhaps was the vision in 711.

982. The MSS. ἐδείξατ' ἐκ φυγᾶς ἐμοὶ is certainly corrupt. φυγᾶς can only apply to Polyneikes, and therefore the plural ἐδείξατ' is impossible; and moreover ἐμοὶ is irrelevant. I take Weil's τοῦδ' ἐδείξατ' ἐκ φυγᾶς. Ant. 'Sorrows ill to behold'—ISM. ' Awaited him on his homeward return.'

983-4. [Halm's alteration δ' ἴκεθ' and Stanley's σουθίσ have been adopted as certain by Wecklein; but though they make exact metrical correspondence with strophe 971-2, the sense is not improved, and in iambic dipody the initial spondee is possibly right.] Sense:—

Ant. 'He came back no more when he had slain' (Eteokles).
ISM. 'He returned safe, yet he lost his life' (Polyneikes).

985. I take the best emendation (Weil's), ὀλεσε ὅτι ἄγαν. Ant. 'Ay, lost it indeed too utterly.' ISM. 'And him too he slew.'
989. Hermann’s correction δίπτωνα for δύστωνα seems very apt, in sense and metre alike: and νοτ in MSS. is very like ἐπ. See 1003. If ὁμώνυμα is right, it must mean ‘woes like to thy name,’ i.e. woes of much strife (πολυ-νεικ-). It is true that Antig. seems thinking more of Polyneikes in 988, 999: but mostly the lamentations are vague and will suit either brother. Moreover ὁμώνυμα is a strange and obscure expression if this is the meaning. Hence I have followed Weil’s suggestion ὁμαίμονα, merely changing it to the more probable ὁμαιμώνον: the gen. suffix -ων may possibly have caused the corruption πημάτων in the next line.

990. This line is quite corrupt. If the views taken above are at all correct, the metre required is — — — —: and in any case the only meaning that can be got out of the manuscript reading δίνγα τριπάλτων πημάτων is ‘Steeped with thrice-brandished woes,’ which is on every ground incredible. The schol. Med. gives ζῶντα πήματα χεόμενα καὶ πολλά, and for τριπάλτων, σφόδρως πηδησάντων. The first scholion at least suggests (as H. Weil, Wecklein saw) that the old reading was πήματα: and ζῶντα suggests διερά (as Heimsoeth proposes to read). May not τριπάλτων point to the Homeric ἐπάλμενα (‘springing upon,’ ‘attacking’), so that the whole line would run

διερ’ ἐπάλμενα πήματα,

and the metaphor be from swift charge of active foes? The two lines would then mean

Ant. ‘Sorrows of kinsmen, woful to both.’
ISM. ‘Swift sufferings leaping upon us.’

In this way σφόδρως πηδησάντων would be accounted for.

994. νῦν (Hermann’s correction, confirmed by a schol. in Par. B) refers not to Μοίραν (as schol. M) but rather to Ἑρμύς, as a later schol. has it, διαπερῶν καὶ διερχόμενος καὶ οἶνοι ταύτης πειρώμενος. He has ‘passed through’ the curse.

997. ἀντηρίτας: see 284.
1001-2. M has

ἰῶ ἵω κακὰ δόμασίνικαὶ χθονί πρὸ πάντων δ᾽ ἐμοί.
καὶ τὸ πρόσω γ᾽ ἐμοί.

ἰῶ κοκὰ is evidently Ismene’s answer to ἵω πόνος. The remaining words Hermann ingeniously arranges as follows:—

ANT. δόμασι. IΣM. καὶ χθονί.
ANT. πρὸ πάντων δ᾽ ἐμοί. IΣM. καὶ τὸ πρόσω γ᾽ ἐμοί.

The last two lines being both dochmiacs will correspond. But it is far more likely that C. G. Haupt and Weil are right in regarding πρὸ πάντων δ᾽ ἐμοί as an explanation of the rather unusual phrase καὶ τὸ πρόσω (‘and farther’), the gloss having afterwards crept into the text. The true arrangement will then be—
NOTES. LINES 989–1010

ANT. δῶμαι καὶ χθονί.
ISM. καὶ τὸ πρόσω γ' ἐμοί.

which correspond exactly.

1004. The simplest and best emendation is Wecklein’s δύστανε τῶν for δύστάνων. This is confirmed by a note of m on κακῶν, written in the margin of M, namely 'Ετεόκλεις ἀρχηγέτα; where the vocative confirms δύστανε, and the word ἀρχηγέτα is evidently a (wrong) attempt to explain the genitive κακῶν.

1005. We must change πολυπονώτατοι of M to πολυστονώτατοι (Weil), and then the pair of lines agree in metre and sense. For the confusion of -στ and -π see 989.

1006–9. Again the arrangement in pairs, corresponding in metre and harmonizing in sense, is the true method of correction. The best suggestion is to transpose ἵω δαμουνῶτες ἐν ἄτα (which in MSS. stands first of these four) to the third place. This suits best the natural order of thought, and makes a more fitting close to the lament, as follows:—

Ant. Where shall we lay them?
ISM. Where honour is greatest.
Ant. Alas! distraught, and plunged in woe!
ISM. Alas, a sorrow by their sire laid!

1007. M reads ὅπου, which does not suit ποὺ σφε of the previous line. Wecklein and Verrall read in 1006 σφε ποὺ, an unnatural order. Hartung suggest a question in 1007, ποὺ ὅτι τιμῶτατον; which is possible, but I prefer to read ἐνθα ὅπου.

1009. This line clearly implies that Oidipous is buried in Thebes. This is the older story, cf. Iliad 23. 679, where Mekisteus ‘came to Thebes, when Oidipous was slain, to his funeral (feast).’ The word for slain (δεδοµένος) points to violent death. See Introd. p. vii.

The later tale, that he was expelled from Thebes, and passed away mysteriously at Athens, is found first in Sophokles.

[Enter a herald hastily: the lamentation is interrupted.]

[1010–58. FOURTH EPEISODION. The herald announces the decision of the council of Theban elders: that Eteokles who had done his duty and bravely met his death, should be duly buried: that Polyneikes, who but for the god’s help would have destroyed his fatherland, should be cast out unburied, without funeral rites or lament. Antigone defies the order, and boldly declares that she will bury her brother. A sharp dialogue ensues between the two: but Antigone is immovable, and the herald retires.]
action, particularly inappropriate here, where the sisters have just agreed to bury both, and the herald comes to forbid the burial of one. Usually, moreover, in such cases there is a short choric song, to cover the interval. But it would also rather spoil the scene for Eteokles to leave the stage and reappear shortly afterwards; and it is more likely that here we have a third actor, though only employed in this very subordinate part. Similarly the Prometheus, written in the main for two actors, probably requires a third in the first scene only. As to the questions raised about this scene, see Introd. p. xxii.

δοκοῦντα καὶ δοξάντα, 'the will and decree.' ἐδοξεῖ is the regular word for the act, the resolution duly passed: δοκεῖ is more general, describing the state, the feeling or opinion, just as δοκεῖ and ἐδοξεῖ are used below 1025 and 1030. There is no need to suspect the phrase, though it does not occur elsewhere: the formal stiffness of the expression is even appropriate.

1011. δῆμου προσβούλων, 'councillors of the people.' The suggestion is that the king being dead the power falls to a council of elders. Such political anachronism is common in the drama: e.g. Kreon the tyrant (Antig. 666) says ἀλλ' ὃν πόλις στήσει τοῦδε χρῆ κλέειν. But he says (174) that he succeeded as ' next of kin.'

1012. ἐπ' εὔνοια, 'for his love.' ἐπί, causal, as often: φεύγειν ἐφ' αἴματι (Dem.), ἄγειν ἐπί τοῖς παροῦσι (Soph.), &c.

[Verrall keeps εὐναία, the reading of M: but the noun εὐναία is doubtfully supported by one place in Euripides, and the repetition ἐπ' εὐναία χθονός and γῆς φίλαις κατασκαφαῖς is weak. Moreover the prep. ἐπί is unlikely with βάπτειν.]

1014. M reads στυγῶν. Over this m has written as a gloss εὖργων δηλοντι, which (as Wakefield and others saw) points to the true reading στέγων, 'keeping off.' So στέγειν πολέμιον δόρυ 216; στέγει δὲ πύργος 797. [A few late MSS. and some editors read εὖργων: but when the writer of the gloss says δηλοντι he is always giving the meaning, not the reading: e.g. on 965 there is a gloss δηλοντι νεκρός, to explain πρόκεισαι.]

εἴλετ, 'chose' death, emphatic and effective word: Eteokles had resisted the pleading (687-720) of the Chorus that he should avoid the fight, and gone forth bravely to a doom foreseen; his last words were θεῶν διδόντων οὐκ ἄν ἐκφύγοις κακά.

1015. ιερῶν: gen. after ὅσιος: 'and toward his fathers' gods pure of offence, without stain hath he fallen ...' [lit. 'righteous in regard to the holy rites of his fathers'.]

1016. τοῖς νέοις, 'the young,' because their sacrifice (and so their glory) is greater. [Verrall's ingenious οἴσπερ ὀρνέοις is harsh and unlikely; the schol., who quotes εἰς οἰώνος ἀριστος ἀμύνεσθαι περὶ πάτρης, is really explaining οἴσπερ to mean the battle.]

1018. νεκρών, 'the corpse' of Polyneikes: contemptuous antithesis to 'Ετεοκλέα μὲν. Sophokles (Antig. 23-6) has imitated this point, and indeed the whole passage:
'Εσθενία μέν, ὡς λέγουσι... ἐκρύμε τοῖς ἐνερβέν ἐντιμον μεκροῖς,
tὸν δ' ἄθλιος θανόντα Πολυνείκους νέκνυ...

1020-1. He was the destroyer of his land, had not some god stayed his spear: the point is true and effective; the guilt was his, the act was averted. For the form of expression, cf. Aen. 2. 54, 6. 358.

1022-3. τοῦδε, ὅδε (and τόνδε 1025) (which sound needless to the reader) are dramatic: he keeps pointing to the corpse of the rebel brother, to contrast him with the other.

ἀγος...πατράφων, 'and with guilt shall he be stained, even in death, against the gods of his fathers.' θεών depending on ἀγο somewhat as ἱεροῦ (1015) on ὅσιος.

1024. στράτευμα ἐπακτὸν ἐμβαλῶν: same phrase used of Polyneikes, 583.

ρρει: idiomatice imperfect, 'strove to take.'

1025. δοκεῖ: sc. τοῖς προβούλωις.

1026. ταφέντ', &c., 'buried in shame by the winged birds.' For the fierce irony of the phrase compare κύνες καθήγνισαν, Antig. 1081, where Jebb quotes El. 1487 πρόδες ταφέων ὃν τόνδ' εἰκός ἐστι τυγχάνειν (i.e. to birds and dogs); Lucr. 5. 993 vivó sepeliri viscera busto.

1027. τυμβοχόος χειρώματα, 'the toil of piling the mound'; characteristic strained but forcible phrase, lit. 'mound-piling handiwork.'

1028. προσσέβειν: subject understood, 'nor shall they (the mourners) honour him with shrill-voiced cries.'

1029. ἀτιμὸν ἐκφορᾶς, 'reft of funeral honour,' gen. as usual with negative adj. (ἀγάλκος ἀστίδων, ἄγοφίητος ὄξεων κοκυμάτων, μηνῶν ἀνθρώμοισ, &c., common in Soph.).

1030. τέλει, 'authority,' i.e. the rulers. So Thuc. uses τὰ τέλη, 1. 58, and even with masc. part. ἔδοξε... τὰ τέλη καταβάντας βουλεύειν, 4. 15. So the phrase οἱ ἐν τέλει for 'those in authority' is common in prose and poetry.

1033. κάνα...βαλώ [prep. separated from verb in Epic fashion, for ἀναβαλῶ, the so-called tmesis]. The regular word for 'risking' is ἀναρτίνω, properly 'to throw,' and is found with κύβον, μάχην, κίνδυνον, and even absolute, ἐς ἀπαν τὸ υπάρχον ἀναρρίπτειν, Thuc. 5. 103. The met. is obviously from dice. So παραρρίπτο, Soph. O. T. 1493. [In παραβάλλεσθαι the met. is from staking, not dicing.]

1035. ἔχουσα, 'incurring': ἔχεω regularly so used with βλάβη, αἰτία, μύσος, ἀρά, &c. So ἀγος κεκτήσεται, 1022.

1036-7. i.e. 'Tis a dread thought—the one womb from which we sprang—from our wretched mother!' So when Klytaemestra hears the false tale of Orestes' death (Soph. El. 770) she says δεινὸν τὸ τίκτειν, 'mighty is motherhood.'
μητρός is gen. after σπλάγχνον, and κατὰ δυστήνου πατρός is added as an afterthought: i.e. ‘he was no half-brother!'

1038-39. ‘Therefore, my soul, take willing part in his woes with him who wills not—thou who livest, help the dead with a sister’s heart.’ ἀκοντὶ is pathetic—he was dead, and could give no help in her loving deed.

ψυχῇ, voc. addressed to herself; so μὴ δὴτα, θυμέ, μὴ σὺ γ’ ἐργάσῃ τάδε, Eur. Med. 1056.

1040. ‘Not even starving wolves;’ i.e. I will keep off not only dogs and birds, the ordinary defilers of a corpse, but even the fiercest beasts. ‘Dogs and birds’ was the regular phrase: ἐλφρία τεῦχε κύνεσσιν ὀλωναίσι τε πᾶσι, II. I. 4; μὴθ’ ὑπ’ ὠμηστῶν κυνῶν εἶσο’ δλεσθαί μὴθ’ ὑπ’ οἰνῶν τινος, Antig. 698. But one would rather expect dogs and birds to be mentioned, and some suppose a lacuna.

1041. Later MSS. read mostly στάσονται, ‘shall tear,’ which M had originally: but the σ has been scratched out, and the gloss γεύσονται written beside it. Either would do; but ‘shall not taste’ is more forcible than ‘shall not tear.’

μὴ δοκησάτω. The aor. imper. is unusual with μὴ: we generally have subjunctive, as μηδὲ τῷ δόξῃ, 1045. But in 3rd pers. it is occasionally found: μὴ νικησάτω, Ai. 1334; μὴ μελησάτω, Prom. 332; and even (very rarely) in 2nd person, μὴ ψεύσον, Soph. Frag. 450.

Note also the rare form of the aor. So Aesch. has δοκήσω for δόξω, Prom. 387.

1042. τά δόξαν καὶ κατασκαφάς, a sort of hendiadys, ‘the digging of a grave for him I will myself devise.’

[MSS. read αὐτῷ, i.e. ‘for him’: but then τῶδε has to be taken with καλπω, which is awkward. αὐτῷ (Pierson) is clearly right.]

1044. φέροσα, ‘bearing (the earth),’ noun easily supplied from κατασκαφάς.

When proper burial was impossible, it was enough to sprinkle dust over the corpse three times.

1045. μηδὲ τῷ δόξῃ πάλιν, ‘let none think otherwise’; πάλιν in its old sense of ‘against,’ ‘contrariwise,’ as in πάλιν ἑρείν, ‘gainsay,’ II. 9. 56, &c.

1046. ‘Fear not, I shall find the means to act,’ θάρσει ironical and defiant. [Others take it awkwardly as dat. of θάρσεως.]

1047. τῶδε: cogn. adverbal, ‘thus.’ αὐδῷ (like all verbs of saying) used for ‘I bid,’ with μὴ. ‘I bid thee not thus defy the state.’

1050. τράχυν: lit. ‘make them fierce,’ i.e. ‘have them as fierce as thou wilt’: ironical defiance again.

1052. The MSS. read ἣδη τὰ τοῦδ’ οὐ διατείμηται θεοὶς, which Verrall ingeniously translates, ‘the gods have made no difference in his reward,’ i.e. between him and his brother. But ἡδη is then
a most unnatural word; and the scholion τὰ περὶ τῆς τιμῆς τοῦτου ὑπὸ θεῶν κέκριται is strong evidence for the view that the οὗ is a later addition, and was not in the text which the scholiast explained.

I therefore follow Paley in ejecting the οὗ, and translating, 'the gods already have done with honouring him.' Paley quotes Aesch. Fr. 265 διατεθρούρηται βλος, 'my life's long watch is over.'

The οὗ might easily have been inserted by some one who thought the line meant, 'the gods have honoured him,' which of course is the opposite of what Antigone could say. Her plea is substantially this: 'the gods have always been hard on him': he was unfairly treated, robbed of his heritage and exiled: she feels bitterly that he was sinned against, if sinning. This suits the reply better than the reading of M.

1053. 'Nay, not till he cast his country into peril.' The use of the infin. with πρὶν after a negative is rare: the normal use is the indef. (subj. or opt.), or after a past tense, indic. But we have the constr., Lys. 19. 55 οὐδὲ ... ἀφθιν οὐδέπόστερον πρὶν ταύτην τὴν συμ-φορὰν γενέσθαι (normally πρὶν ... ἐγένετο): Isocr. 20. 14 οὐχ οἷον τ' ἔστιν αἰσθέσθαι πρὶν κακῶς τινα παθεῖν (normally πρὶν ἀν ... τις πάθη).

1055. εἰς ἄπαντας ἄνθ' ἐνός, 'against all, not one'; i.e. it was offence, not against Eteokles, but the state: always an important point in the view of Greeks.

1056. 'Strife is the last of gods to cease from words,' i.e. contention leads to endless talk. Antigone is weary of wrangling, and means to act. 'Ερει is one of the minor gods of Homer, and is called (II. 4. 441) 'sister of Ares': she provokes battle. Here Antigone speaks with scornful irony.

1058. αὐτόβουλος ἵσθ', 'be thou self-willed': he can only forbid, not prevent; her blood be on her own head!

[The herald goes out: Antigone remains.]

[1059-84. EXODOS. 'Ah! triumphant Fury-Fates, the ruin of the house of Oidipous! I dare not weep for thee (Polyneikes), nor follow thee to the tomb! Thou (Eteokles) shalt have many to lament thee: he (Polyneikes) his sister alone' (1059-70).

Then the Chorus divide into two bands; one follows Ismene with the funeral train of Eteokles; the other follows Antigone, escorting the body of Polyneikes.

The first Semi-chorus sing: 'We will brave the city's wrath, and go to bury Polyneikes: he is akin, and should be bewailed: the city wavers in its view of Right' (1071-7). The second replies: 'We will follow the other, Eteokles: for, after the gods, 'twas he chiefly saved the city from the flood of foreign foes' (1078-end).]

1059. 'Proud-vaulting Fury-Fates, ruin of the house': the Furies and Fates, here identified (as an imaginative way of saying 'the deadly curse') are both 'daughters of Night': the Erinyes
call Night their mother (Eum. 322) and the Fates their sisters (ib. 962). Such free handling of the myths is not uncommon in the poets, esp. Aeschylus. Thus (Eum. 3) Themis is daughter of Earth; (Prom. 209) the two are ‘one form of many names.’

1061. προμοθεν: see above 71. Notice ὀλέσατε προμοθεν, the short vowel lengthened before -πρ- in another word. Aeschylus is much freer in this metrical use than Sophokles: in Epic it is quite common.

1062. τι πάθω; lit., ‘what shall befall me?’ a regular Epic formula of perplexity (ἀμοι ἐγώ, τι πάθω; τι νῦ μοι μὴ σταγίνητα;), but in Attic used really to mean rather ‘what shall I do?’ than ‘what shall I suffer?’ The conclusive cases are those like Phoenissae 895: τὸ μελλόν, εἰ χρή, πείσομαι τι γὰρ πάθω; Aristoph. Aves, 1431-2:

ΠΕ. νεανίας ὅν ὑποκαθανεῖς τοὺς ἔξων; ἜΥ. τι γὰρ πάθω; σκάπτειν γὰρ οὐκ ἐπίσταμαι.


1065. κἀποτρέπομαι δείμα πολιτῶν: lit. ‘I turn away from the fear of the citizens,’ a bold and inexact, but not obscure expression: the deed which involves fearing the wrath of the citizens he boldly calls ‘the fear of the citizens’; it is the deed he turns away from. In English we must paraphrase, ‘I turn aside, fearing the citizens.’

1067. σῦ γε: pointing to the corpse of Eteokles.

1070. τὰ πίθουτο, ‘can pay that service,’ i.e. to bury Polyneikes. τὰ is the Epic use of article as demonstr., not uncommon in Tragedy, esp. in Aeschylus. See 385, 509. The acc. is cognate.

[At this point the Chorus divide; see summary, 1059.]

1071. δράτω τι: euphemism for ‘punish,’ just as τι παθεῖν is used for ‘be punished,’ ‘be slain,’ ‘perish.’

δράτω καὶ μὴ δράτω is idiomatic for ‘Let them do it or no,’ vivid for ‘whether they do,’ &c.

1073. ἡμέσ μέν, ‘We at any rate’: this force comes from the use of μέν when the δὲ-clause is suppressed.

1075. γενέα κοινὸν τὸδ’ ἄχος, ‘this sorrow belongs to all the race,’ i.e. to both brothers alike the lament must be paid. [γενέα might also be taken ‘by his kinship’ he shares in this sorrow: but then you would rather expect ‘to him’ to be expressed after κοινὸν.]

1076-7. A sneer at the fickleness of Athens, natural in the mouth of the oligarchical poet, though there is no need to find an allusion to Aristides.

1084. τὰ μάλιστα might be taken with κατακλυσθῆναι, ‘to be utterly overwhelmed’: but it is rather wanted with ἤρυξε: ‘after the gods ... ’twas he most of all who saved,’ &c. And this is probably right, though the order of the words seems rather awkward.
[The two funeral trains pass out by different doors, Ismene leading one, Antigone the other, and half the Chorus following each.]

The play (third of the Trilogy) thus ends with the complete fulfilment of the curse of Oidipous, given in the second play. The last scene, however, strongly suggests that the sorrows of the house are not over; that Antigone's 'righteous disobedience' will entail further tragedy. If the poet meant this, it would not be uncharacteristic of his thought or manner: though it certainly leaves a feeling of imperfect artistic finish. See Remarks on the Drama, p. xx.
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