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THE AGAMEMNON

OF

AESCHYLMUS.
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THE AGAMEMNON
OF
AESCHYLUS

WITH A METRICAL TRANSLATION AND NOTES CRITICAL AND ILLUSTRATIVE

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A.D. VIII. ID. NOVEMB. A.S. MDCCCLXXXI.
I. 1. The Agamemnon is the first play in the Trilogy called 'Oresteia, acted B.C. 458, Ol. 80, 2, in the archonship of Philocles, three years before the death of Aeschylus. The other two tragedies which follow it are the Choephoroe and Eumenides: with them was acted the Satyric drama Protesus, probably at the great Dionysia (tā κατ' ἀστυ); and the prize was awarded to our poet. He had a patriotic motive, arising from his strong conservative opinions, for the constitution of the plot of the third play. The authority of the ancient court of Areopagus was menaced with diminution, if not extinction, by a law which Ephialtes brought forward, on the instigation of Pericles, who led the democratic party in opposition to Kimon, the son of Miltiades. Aeschylus, a stern aristocrat, desired by his Eumenides to support the dignity and power of this venerable institution, which he there represents as holding a solemn trial of Orestes under the presidency of Pallas Athene, the tutelar of Athens.

2. These three tragedies must be regarded as constituting one great whole; three acts, as it were, of one plot. In the first play, the Agamemnon, is 'the Crime.'
The victorious king, returning from Troy, is murdered by his wicked wife Clytaemnestra with the help of her paramour Aegisthus. In the second, the *Choephoroe*, is 'the Vengeance.' Orestes returns from his retreat in Phokis, circumvents Clytaemnestra and Aegisthus, and puts both to death: but, having thus contracted the guilt of matricide, he becomes a victim to the haunting torture of the Furies (Erinyes or Eumenides). In the third—the *Eumenides*—we have 'the Avenger's Trial.' Orestes flies to Delphi, there obtains the protection of Apollo, who procures for him a trial before the ancient court of Areopagus, under the presidency of Pallas. The Furies plead against him, Apollo speaks for the defence: at the close Orestes is acquitted by the casting vote of the goddess, restored to his civil rights, and freed from the persecuting power of the Furies, whom Pallas consoles with the promise of a grove and sacred rites at Colonus near Athens.

II. 1. Aeschylus, like his contemporary Pindar, is a strictly religious pagan. But his religion is of a sterner and gloomier cast than Pindar's; probably chequered by his philosophic studies in the schools of Sicily and Italy. He may well be called a pessimist, nay, the very patriarch and first preacher of pessimism. Look at his *Prometheus*. In that drama, man born to trouble, as the sparks fly upwards (450 &c., τάν βροτοῖς δὲ πῆματα κ.τ.λ.), has gained through Prometheus all that is to raise him from his low estate; natural science, letters, numbers, medicine, arts, with their ministers, fire and metals:

\[ \text{βραχέως\ μὲν\ πάντα\ συγγενεῖς\ μάθε,} \\
\text{πάσαι\ τέχναι\ βροτοῖσιν\ ἐκ\ Προμηθέως.} \]

And with what issue? For these benefactions to men
the benefactor is expelled from heaven, chained on Caucasus, and tormented by command of the divine ruler Zeus. True it is, a hope is held out of better things (521 &c.), but a very distant, a very indefinite one. Art, says Prometheus, is weaker than Necessity. Who, asks the Chorus, guides the rudder of Necessity?—The Fates and the Furies.—Is Zeus then weaker than these?—He cannot escape Destiny.—What is destined for him, but to reign for ever? To this question Prometheus refuses a reply: the season is not come. The Προμηθεύς λυόμενος is lost, and we cannot take the answer from the modern voice of Shelley.

2. The supreme power then, according to Aeschylus, in human affairs, is Μοῖρα, τὸ πεπρωμένον, Fate or Destiny. In the Prometheus he expands this power into that mythic trinity (Μοῖραι τρίμορφοι, Clotho, Lachesis and Atropos) which Rome adopted with the title of Parcae, but also with that of Fata, afterwards Fatae, from whom we get our Fays or Fairies. Again, he recognises them in the Choephoroe, ὁ μεγάλαι Μοῖραι (304); and thrice in the Eumenides, where he calls them half-sisters of the Furies: and makes the latter reproach Apollo with having ruined or destroyed (φθίσας) the antique Fates by receiving Orestes at Delphi (1165), and again with having persuaded the Fates to make mortals immortal by the restoration to life of Alcestis (694). But, in the Agamemnon, Fate (Μοῖρα or τὸ πεπρωμένον) is spoken of only in the singular, except perhaps, in one remarkable passage (947), which will be considered when we reach it. In short, Aeschylus believes in predetermination as strongly as the author of the Koran or the great Genevese interpreter of the Bible.
3. But, as the Furies, avengers of Crime, are so near akin to the Fates, and co-operate with these, Aeschylus has a theory too on this subject, which acts an important part in this play, being often brought forward, especially in the choral ode which begins 640, and again in the scenes with Cassandra, and in the conclusion of the drama. The most pregnant word in Aeschylus on the subject is "Ατη. We can cite no place in which Ατη simply means a crime (this is rather ἀμαρτία) or even wickedness in the abstract (this is rather δυσσέβεια or ὑβρις): but it often means the madness attending crime, as in Homer (‘Αλεξάνδρου ἐνέκ’ Ατης) and, oftener, the woe and the curse consequent on crime, and propagating it. This sense we repeatedly see in the Agamemnon. Again, Ατη is deified as being, along with the Furies, an avenger of crime: that is, while the Erinyes torment the criminal by the horrors of conscience, Ate drives him on to add crime to crime, thus intensifying his guilt and his punishment. And so his πρῶταρχος Ατη (1117) entails upon him a υστερόποινος Ατη (Choeph. 377). See Ag. 1495.

4. And this Ατη attaches herself not only to the individual, but also to a family, to a house, which by the guilt of one progenitor may contract a clinging Woe, a Familiar Curse, pursuing it from generation to generation. Such is the Woe of Oedipus and his race, shown in the three plays of Sophocles, and finding its climax in the Antigone. Such, in the Oresteia of Aeschylus, is the Curse attaching to the Atreidan house, whether we are to derive it from the earliest sinner Tantalus (which may fairly be argued from Agam. 1398 &c.) or refer it only to the later deeds of Atreus and Thyestes, as
Aegisthus does in his speech, 1507 &c.¹ See 1435 &c., where we read also of that demon or evil genius, the ἀλάστωρ (unforgetting one), who dogs the guilty house as the abettor and agent of Ἀτη. To him corresponds the Lemur of Roman mythology.

5. But neither does Aeschylus represent Agamemnon as free from personal guilt. He too has inherited the Family Curse of criminal conduct, though in a less heinous degree. He has led a great host of Achaeans to Troy, there to whiten with their bones the coast of Asia; or leave them beneath the waters of Scamander and Simois. Nor was he permitted to sail on that great expedition until he had expiated an affront to Artemis by shedding at Aulis the blood of his daughter Iphigenia. Thus had he contracted the guilt of kindred bloodshed: and this deed is made by Clytemnestra the apology for her own crime, as it might be, in part at least, the motive. See the choral ode, 640, and the ana-paests following: also 1342 &c.

III. We may here observe that the murder of Agamemnon is several times introduced in the Odyssey, and in each place ascribed to the treachery of Aegisthus. In 1. 33 &c. Zeus mentions it to Athene, and declares that men impute their evils to the gods, but incur them really by their own fault, as Aegisthus, whom he had warned by the mouth of Hermes not to consort with Clytemnestra and kill Agamemnon: yet he committed these crimes and was slain in consequence by Orestes. Again, III. 253 &c., Nestor gives Telemachus a detailed account of the murder, which Aegisthus accomplished by an am-

¹ The revolting legends on this subject vary considerably in their details. See Schliemann's Mycenae and Tiryns, ch. iii.
bush. And in IV. 512 &c. Proteus tells a similar story to Menelaus. Neither of these narratives ascribes to Clytaemnestra a direct share in the deed, but her guilt is implied in the fact that she marries Aegisthus, and so conveys to him the throne of Argos. But in IV. 92, Menelaus imputes the crime to her treachery:

τείως μοι ἀδελφεῖν ἄλλος ἐπεφυν
λάβην, ἀνωιτί, δόλφ οὐλομένης ἀλόχοιο.

Virgil, a careful student of Greek dramatic poetry, adopts the Aeschylean story:

Ipse Mycenaeus magnorum ductor Achivom
coniugis infandae prima inter limina dextra
oppetit: devictam Asiam subsedit adulter.

Aen. xi. 266.

This version of the legend Aeschylus must have drawn from post-Homeric poetry, probably from Stesichorus.

IV. 1. In the earliest age of the Greek drama, the Chorus was all in all. Thespis is said to have added a monologue by a single actor; which was improved and dignified by Phrynichus. To Aeschylus is ascribed the introduction of dialogue. But in his plays, as might be expected, the Chorus continues to occupy a more important place than in those of Sophocles and Euripides. In the Supplices and Eumenides it consists of persons directly and prominently concerned in the story. In the Prometheus and the Septem contra Thebas, as in the Choephoroe, the choral maidens have the position of sympathizers only, but the action of the two former plays is so slight as hardly to deserve the name of a dramatic plot. This is true of the Persae also: but in that play the members of the Chorus hold the important
rank described by themselves in the opening lines: and they have, consequently, a prominent interest in the events that follow. Analogous to their position is that of the aged men \(\pi\rho\varepsilon\sigma\betaos\;\'A\rho\gamma\epsilon\iota\omega\nu\) who form the Chorus of the *Agamemnon*. K. Ottfried Müller justly saw that they (twelve in number) represent a council of state appointed to cooperate with Clytaemnestra during the absence of Agamemnon. Hence the patriotic solicitude which they exhibit throughout; hence the anxious doubts they hint to the herald and to Agamemnon; hence their brief and hurried consultation at the moment when they realize the assassination of the king (a passage which almost seems meant to caricature the 'strenuous inertness' of political assemblies): hence the menacing indignation with which in the close of the play they reproach the guilty queen, and defy the regicide Aegisthus.

2. Outlines of the choral songs, and of the successive dialogues in which the plot is developed, will be found in the Notes accompanying the English Translation.

3. As to the characters introduced:

(1) The Watchman \(\Phi\nu\lambda\alpha\xi\), who speaks the Prologue and then disappears, is a servant of the royal household, a somewhat grumbling *spruchsprecher*, but staunchly loyal to his absent lord.

(2) The herald Talthybius, in the second Epeisodion, after saluting his country and its deities, announces in a pompous tone the approaching arrival of Agamemnon, then details with doleful emphasis the sufferings of the army on its outward voyage, and at Troy; and afterwards describes the violent tempest
by which the returning fleet was scattered. Aeschylus has assigned to this personage, in his two latter speeches, a tedious and disjointed style, for which it is not easy to discover a reason.

(3) Of Agamemnon's character, as it appears in the third Epeisodion, there is not much to be said. His tone and language are dignified; his sentiments religious, sage, and suitable to a constitutional βασιλεύς: he disapproves the oriental honours prepared for him, and declines to accept them: but a few sophistries of his treacherous wife prevail against his better judgment, and she leads him, walking on purple tapestries, to the chamber of death.

(4) Aegisthus is merely a contemptible and loathsome coward, gloating over the success of his stealthy vengeance.

(5) It is to the delineation of Clytaemnestra and Cassandra, and to the choral songs that Aeschylus has devoted the highest powers of his genius in this drama. The Agamemnon is often compared with the Macbeth of Shakespeare. But in any such comparison the Choephoroe must be taken with the Agamemnon; for Macbeth contains the retribution as well as the crime; and these are distributed by Aeschylus into the first two dramas of the Orestean trilogy. In these great works of Greek and English genius there are indeed several striking parallels. In each, the plot is founded on the murder of a king: but in the one, revenge and hatred prompt the crime; in the other, ambition only. In each, a woman is the principal agent: but in Aeschylus, Clytaemnestra both plans and perpetrates and exults in the perpetration; she has a dastard for
her accomplice; she is 'a lioness that cohabits with a wolf.' Shakespeare's heroine is a lioness who breathes her own spirit into a lion less resolute than herself: she instigates to the deed, she prepares, she would even have done it, had not Duncan looked like her father as he slept. In both plots, punishment follows crime, but, in the pagan poet, the criminals merely die by the hand of one avenger: in the modern drama, remorse is not omitted; the wife, more daring at first, breaks down first, and dies in phrenzed anguish; the husband rushes to the battle-field, and falls despairing. Aeschylus has no parallel to Macbeth himself; and, were it for this cause only, he must yield the palm in the present comparison to our 'myriad-minded' poet. But his choral odes abound in maxims strikingly applicable to the story of Macbeth, to his crimes and his fate. Such are

\[
\begin{align*}
\text{bi̱ται} & \; δ' \; \text{ά τάλανα θείω} \\
\text{πρόβουλος, παῖς ἀφερτός ἄτας} & \; \text{άκος δὲ πᾶν ματαιον.} \\
\betaροτοὺς \; \text{θρασύνει} & \; \text{γὰρ αἰσχρόμητις} \\
\text{τάλανα πορακυπα} & \; \text{πρωτοτήμων.}
\end{align*}
\]

\text{Ag. 360}

\[
\begin{align*}
\text{τό} & \; \text{δυσσεβές γὰρ ἔργον} \\
\text{μέτα} & \; \text{μεν πλείαν τίκτει σφετέρα} \; \text{δ' \; ελκότα γέννα.}
\end{align*}
\]

\text{201}

\[
\begin{align*}
\text{τῶν} & \; \text{πολυκτόνων} \; \text{γὰρ} \; \text{οὐκ ἀσκόποι} \; \text{θεοί} \; \text{κελαίαι} \; \text{δ'} \; \text{Ἐρυνύες} \; \text{χρώνῳ} \\
\text{τυχηρῶν} & \; \text{διντ'} \; \text{ἀνευ δίκας} \\
\text{παλιντυχεῖ} & \; \text{τριβᾷ} \; \text{βίου} \\
\text{κτίζουσ'} & \; \text{ἀμαυρῶν,} \; \text{ἐν} \; \delta' \; \text{ἀιστοίς} \\
\text{τελέθαντος} & \; \text{oūtis} \; \text{ἄλκα.}
\end{align*}
\]

\text{694}

\[
\begin{align*}
\text{τῶν} & \; \text{πολυκτόνων} \; \text{γὰρ} \; \text{οὐκ} \; \text{ἀσκόποι} \; \text{θεοί} \; \text{κελαίαι} \; \text{δ'} \; \text{Ἐρυνύες} \; \text{χρώνῳ} \\
\text{τυχηρῶν} & \; \text{διντ'} \; \text{ἀνευ δίκας} \\
\text{παλιντυχεῖ} & \; \text{τριβᾷ} \; \text{βίου} \\
\text{κτίζουσ'} & \; \text{ἀμαυρῶν,} \; \text{ἐν} \; \delta' \; \text{ἀιστοίς} \\
\text{τελέθαντος} & \; \text{oūtis} \; \text{ἄλκα.}
\end{align*}
\]

\text{424}

(6) A supernatural element enters into the Aeschylean and into the Shakesperian plot. Cassandra represents it in the former, the Witches in the latter; but
The representations are widely different in most respects. The Witches are creatures of mediaeval credulity, satanic agents human and feminine, who tempt the innocent to sin, and lead them by fraudulent arts from crime to crime, ending in destruction. In Shakespeare's plot they are important characters, on account of the influence they exercise on the feelings and actions of Macbeth. Cassandra, the frantic prophetess, whose predictions find no belief, is a personage well known in the legend of Troy; and her interview with the Chorus, forming the fourth episode of the *Agamemnon*, is executed with a beauty and passionate power to which we know no parallel in the same kind. But, while she serves to heighten, we may almost say to constitute, the pathos of the play, she has no signal influence in the development of the plot. Her arrival at Argos as the prize, and, according to Greek custom, the assumed paramour of Agamemnon, supplies Clytemnestra with a further excuse for her bloody deed, and enhances the luxury of its commission: but her motives were ample enough without it: they are, primarily, hatred and vengeance; secondarily, but, as we think, in a minor degree, ambition and guilty love. Lady Macbeth's crime is committed without hatred, without having a wrong to avenge, against a generous benefactor and a good sovereign. Ambition, high-soaring, all-grasping, is the one sole motive: ambition for a husband whom she loves, and, in that husband, for herself. Clytemnestra is a mother robbed of her darling child and deserted by a husband whom she also knows to be unfaithful. As a wronged woman, she feels none of the repentant horror and anguish which kill Lady Macbeth: she is remorseless to her last moments. And so we recognise a just aesthetic in the delineation of both these women (so like
in some respects, so different in others) by two great poets whom twenty centuries, with all the contrasts of ancient and modern thought, divide from one another.

V. The Scene of the *Agamemnon* is laid at Argos: see ii. 24, 462, 738. Yet the royal seat of Agamemnon, described as such throughout the Homeric poems, was not Argos itself, but Mycenae, which lay among the mountains in the north of the Argive plain, between five and six miles from Argos: and there its ruins have remained ever since its capture and destruction by the Argives B.C. 468, *OL. 78*, 1, ten years before the *Oresteia* was produced. Yet Mycenae is not so much as mentioned in the *Agamemnon*. Dr Schliemann, the indefatigable explorer of its site, in his elaborate work entitled *Mycenae and Tiryns*, p. 36, says: "Strabo justly observes that, on account of the close vicinity of Argos and Mycenae, the tragic poets have made a confusion regarding their names, continually substituting the one for the other. But this is to be excused, because in antiquity travelling was both difficult and very unsafe. Besides, people were not archaeologists &c." Mr W. G. Clark writes more fully to the same effect in defence of Aeschylus for thus neglecting to distinguish the two neighbouring cities (*Peloponnesus*, p. 70). "Rigorous exactness," he says, "is quite alien from the spirit of Aeschylus and of all the old poets,...... The scene of the *Agamemnon* is before the palace of the Atreidae, and I question whether he wasted a second thought upon its site. There is not in all the play the faintest allusion to the scenery of the Argive plain, or the relative position of its cities. Aeschylus had evidently been a diligent reader or hearer of Homer—his characters, language, and
INTRODUCTION

allusions prove this... He could not, therefore, have been ignorant that Mycenae was constantly spoken of by Homer as the city and abode of the Atreidae, and yet throughout the play there is no mention of Mycenae... No doubt the citizens of Argos, as they transported the people of Mycenae and incorporated them with their own body, were anxious also to appropriate their ancient legends and heroic fame. The Agamemnon was represented ten years after this final destruction of the ancient capital of the Atreidae. The fact that the poet does not mention the city seems to indicate that its fate excited little or no sympathy in contemporary Greece. If the Argive topography of Aeschylus is thus indefinite and negative, that of Sophocles is elaborately wrong. In the opening scene of the Electra, the Paedagogue, addressing Orestes, says: 'Here is the ancient Argos you were longing for, and this the Lycean agora of the wolf-slaying god (to wit, the market-place of the town of Argos), and this on the left is the renowned temple of Hera; and, at the place we are come to, believe that you have before your eyes Mycenae rich in gold, and here the blood-stained house of the Pelopidae.' No one reading this description would infer that Argos was between five and six miles distant, and the Heraeum nearly two. The truth is, that neither Sophocles nor his Paedagogue thought of administering a lecture on topography under the guise of a dramatic entertainment, as Milton or Ben Jonson might have done; so far from it, he held the entertainment to be all in all, and made topography and everything else give way to it. He wanted to produce an effect by bringing Argos, Mycenae, and the Heraeum within the compass of a single coup
d'evil, and I warrant that not one of the spectators was pedantic enough to quarrel with him for it."

VI. The Translation which follows our Text was written to be read from time to time in lectures delivered at Cambridge during the months of February and March, 1878. It is not an attempt to poetise Aeschylus in English, but merely to supply students with a close rendering somewhat more agreeable than a prose version. Its dialogue metre is that of the Greek original, which in English is called Alexandrine. The lyric lines do not imitate Greek rhythm, but the antistrophic verses correspond to those of the strophe. At the close of the volume we have supplied a partial Index only, considering that our interpretation of particular words is indicated by our translation; and also deeming it probable, that most students of the Agamemnon will have at hand the glossary of Linwood or that of Blomfield, or both, besides the Greek Lexicon of Liddell and Scott.

1 This is the metre used in French epic and dramatic poetry, and by our own Drayton in his Polyolbion.

2 Rhymeless lyric verse is adopted by Milton in his Samson Agonistes, by Southey in his Thalaba, and by Lord Lytton in his Tales of Miletus, and translation of Horace's Odes.
I. As this Second Edition may possibly be the last word we shall have to speak respecting the Agamemnon, that word must be fully and distinctly spoken, with 'the courage of our opinions.' We first made acquaintance with this play sixty years ago, since which date we have read and lectured upon it more times than we can attempt to count, always finding some new light thrown on the text and interpretation. Our present views, therefore, whether right or wrong, have not been reached without long study and much reflection.

II. For the constitution of the text, we have to depend, of course, primarily and mainly on the extant manuscripts which contain it.

(1) The text of the Agamemnon is derived from the following manuscripts:

A. a. Codex Mediceus, in the Laurentian Library at Florence (cited as M.). This, the most valuable ms. of Aeschylus, is ascribed to the 10th century, and supposed by some to have been copied from an uncially written codex, though more probably it is a copy of such a copy. Of the Agamemnon, it exhibits only
INTRODUCTION TO SECOND EDITION.

ll. 1—286 (1—310, Dind. Poet. Sc.) and ll. 992—1087 (1067—1159), the remainder being unhappily lost.

β. Codex Guelphherbytanus (G).

This is a 15th century copy of the Cod. Med. with the same lacunae.

γ. Codex Marcianus (Marc.) at Florence.

A similar 15th century copy, and of little value.

δ. Codex of Bessarion (B.), at Venice.

This, ascribed to the 13th cent., is supposed to have been copied from the Cod. Med. while entire. It contains about the first 330 lines of the play.

The foregoing codd. form the Medicean group, and are generally included in the citation M., except where any of them happens to bear a separate testimony.

B. Codex Florentinus (Fl.) of Cent. 14. This has the Agamemnon entire. Though some regard it as copied from the Medicean Cod., their opinion cannot be substantiated.

C. Codex Venetus (V.), of Cent. 13, contains the following fragments of the Agamemnon: ll. 1—45 and 1022 (1095) to the end.

D. Codex Farnesianus (F.) at Naples, written at the close of Cent. 14 by the grammarian Demetrius Triclinius, with his corrections, and with Scholia of his, and of Thomas Magister, contains the whole play.

When no codex differs from the rest, the reading first cited in the Conspectus Lectionum (a) must be taken as that of mss. generally.

The four earliest editions are those of (1) the Aldi, Venice, 1518, taken from G., cited A.: (2) Robortello, K. A.
INTRODUCTION

Venice, 1552, from M., cited R.: (3) Turnèbe, Paris, 1552, cited T.: (4) Vettori, Paris, 1557, cited Vict.: this was taken from M. Fl. F., and is the first in which the Agamemnon appears entire. Canter’s edition appeared at Antwerp in 1580, Stanley’s in London 1663, Butler’s (from Stanley’s) at Cambridge in 1810.

The emendations of John Auratus and Joseph Scaliger were obtained by Hermann from a manuscript of Spanheim at Berlin, transcribed from Is. Voss’s copies of the edition of Victorius. These are now at Leyden.

(2) Hence it appears that, of the Agamemnon, in our numeration,

vv. 1—45 appear in 7 Codd.
vv. 46—286 " " 6 "
vv. 287—324 " " 3 "
vv. 325—992 " " 2 "
vv. 993—1022 " " 5 "
vv. 1023—1087 " " 6 "
vv. 1088—1603 " " 3 "

Thus, in 667 lines, more than two-fifths of the play, we depend on two very corrupt copies (Fl. and F.) for our knowledge of the text. In the last 515 lines a third is added (V.), also very corrupt. Such is all the light we receive from mss. for 1182 out of 1603 lines.

(3) Mr Paley supplies no ‘Conspectus Lectionum,’ and his account of the codices is very cursory. But he evidently wishes them to be regarded as more trustworthy than they really are. Thus in a note at p. vii of his general preface he gravely writes: ‘A critical structure raised on the very arbitrary assumption that an original writing has been utterly corrupted, stands
on a very insecure basis.' Certainly any 'very arbitrary assumption' is a 'very insecure basis' for any 'critical structure.' But the degree of corruption—whether slight, or considerable, or great, or utter (whatever is meant by utter)—existing in ancient codices, ought never to be matter of 'arbitrary assumption.' It is a question to be determined by the sound judgment of good and upright scholars upon these codices, when carefully collated. A codex 'utterly corrupt' could hardly enable the most acute scholar to elicit from it a pure text. But Mr Paley shews, in his preface to the Choephoroe (p. 485), that one 'exceedingly corrupt ms.' (M.) has preserved to us 'a very noble composition,' owing to 'the pains and intellect that have been devoted to its elucidation.'

We have tried to elicit a pure text of a nobler composition from several 'exceedingly corrupt' mss., devoting to the work great pains and such intellect as we possess. The result we submit to the judgment of all good Greek scholars who are candid as well as acute.

(4) All the copies we have noted (1) were written in a very dark period of human knowledge, from the eleventh to the fourteenth centuries—not so dark indeed as the three centuries which immediately preceded: but they inherited the codd. written during those barbarous ages: and how careless and unlearned their scribes and marginal annotators were, even Cod. M. affords ample proof by such readings as μῆκος δ’ ἦν (2), ὅτ’ ἂν (7), ἐπορ-θριάζειν (29), ἀγγέλων (50), ἐριδομένου (64), τιθεπεργήρως (80), ἡμερόφατον (84), ἀπλειστον (105), τήν θυμοθήρον λύτης φρένα (106), καταπνέει (108), τὰν γὰν (112), παμ-πρέποις (117), πολλάδε (125), ἄτα (129), ἀέλπιοις—ὀντων (136), οὐδὲν λέξαι (159), κατέξενον (180), χειμαίρας (210),
ἐπιγένοντ' (229), σύνορθον αὐταῖς (231), παιδίον ὠποῦ (274), and others, which may suffice without going on to the later fragment. Codd. Fl. F. and V. in subsequent parts afford still ampler specimens of similar error. Scribes of different capacities acquirements and temperaments seem to have transcribed different portions of the drama. We sometimes find a long stretch of verses continued with very little corruption; in other places corruption sets in and goes on through a series of passages. The choral and commatic parts are naturally more corrupt, in general, than the dialogues. The latter are comparatively pure, except the Exodos, of which many places are grossly corrupt. Thus it is evident that our ‘critical structure’ is not ‘based on the very arbitrary assumption’ that the Agamemnon ‘has been utterly corrupted.’ We said in the first edition, and now repeat, “The few extant mss. of the Agamemnon have come down to us laden with a heap of corruption: with miswritings, glosses intruded on the text, lacunae, dislocation of words and lines—errors of careless or ignorant transcribers and inadequate commentators accumulated from generation to generation. We may be thankful that the results affecting this magnificent work of a noble genius have not been more ruinous than we find them.”

(5) The principles laid down by Karsten for the just use of these manuscripts in editing Aeschylus agree so closely with our own views, that we cite from the Preface to his edition of the Agamemnon several passages on this subject.

“Horum codicum ut antiquissimus ita optimus est Mediceus, non quod purior et limatior sit, sed ipsa quae habet vitia propius a
germana scriptura distant. Contra infimum locum tenet Farnesianus, non quod sordidior, sed quod lectio manifesto arguit serioris grammatici manum, qui textum suo arbitratu ad grammatices et critices regulas refinxit, ut jam Victorius animadvertit et hodie inter omnes convenit. Medium inter hos ambos locum tenet Florentinus, qui, ut a veritate longius distat Mediceo, ita caret sedula illa correctura quae Triclinianam officinam olet.

Hermannus censet Mediceum descriptum esse de libro quadratis literis scripto, quod ad rectum ejus codicis usum non obliviscendum esse. Sane, sive talis liber Medicei pater sive, quod credibilius mihi videtur, avus mensorum numerus, qui ex unciali scriptura explicandus est, natus partim e perversa syllabarum et vocabularum et vocum distinctione, partim e consimilium letterarum mutatione, partim e prava interpunctione aliusve ejus generis causis. Horum vitiorum magnum numerum interpretes emendarunt, non paucarum eaeque turpissima adhuc relicta sunt, quae criticorum aciem fugarunt. Quaesitum est autem, num Mediceus habendus sit archetypus atque fons unde, ut Guelferbytanus, Marcianus et Bessarionis codex, ita ceteri quoque derivati sint. De quo ut certum statuere difficile, nisi quis intentis ad id oculos et mente codices ipse contulerit, ita illud certissimum, nullius trium illorum librorum auxilio nos posse carere, quem nec pauca in Mediceo peccata sint quae corrigat Florentinus, et hic acque ac Farnesianus interdum lectiones offerat, quae undecemque profectae Mediceo sint anteponendae.

* * * * * * * * * *

Quodsi vitiorum generae quibus Orestca laborat attendimus eorumque causas quaerimus, haec tam multiplicia sunt tamque vetera, ut nusquam fere latior pateat critices exercendae palaestra. Ne memorem menda, quae modo attigi, e syllabarum confusione et literarum ac vocabularum permutazione orta, alia a scriptura compendiaria in verborum maxime terminationsibus, aut a prava accentuum notatione, e perversa interpunctione, e scribarum denique oscillantia in literis vel omitendis vel iterandis profecta: haec ut omittam, sunt alia minus in aperto posita eaque partim perantiqua, glossemata dico, quae vel in obscurati verbi vacuum locum sunt illata vel explicandi gratia annotata furtim in textum migrarunt. Notabile ex hoc generae exemplum est, vs. i11, ubi germana lectio, servata in Aristophanis Ranis vs. 1321, σὺν δορί καὶ χερί πράκτορι in
INTRODUCTION

Mediceo ceterisque codicibus, cessit alteri huic σὺν δοτὶ δίκαιον πρᾶκτορι, quae aperte glossema olet.

* * * * * * * *

Singula haec quae dixi vitiorum genera latius patent quam adhuc animadversum est; quare non parca reiecta est errorum messis, quae resecanda et evellenda est, ut pristinus poëtae nitor reddatur. Ad hoc autem, ut dixi, parum suppetit librorum auxilium; in corruptissimis praesertim et obscurissimis locis hi plerumque ita vel concinunt inter se vel discrepant, ut parum inde lucri ad poëtae manum restituendum emergat. Nec Scholia vetera, ad Agamemnonem certe, quidquam, me judice, afferunt quod aliquus pretii sit.

Unde igitur auxilium petendum? Ubi libri deficiunt, confugiendum est ad ingenium, et conjectura resarcendum quod scriptura nobis negavit. Haec ratio si neque ita certa et firma est, ut codicum auctoritatem acupiparet, at neque ita est incerta et dubia ut vocabulum ipsum indicare videtur. Immo si quis ut prudens medicus, cognitis vitiorum causis perspectoque scriptoris ingenio, colore, habitu, procul a timida cunctatione aequo atque a temeraria festinatione operam adhibeat, plerumque eveniet ut sententia ipsa velut bona natura latentem sub ulcere sanam lectionem efferat et emendationem monstrat tam verisimilem, ut scripturae testimonia paene par sit.

Principium autem et fundamentum criticum est justa interpretationi, quia in re mirum est quam saepe Aeschyli interpretes a recta et simplici via deflexerint. Causa ejus rei partim posita est in ipsa lectionis depravatione, cujus emendandae difficulitate fatigati qualcumque modo corrupta aequo ac sana explicare maluerunt quam vitiosa fateri; accessit vero Aeschyleae audaciae et obscuritatis fama, unde nonnullis opinio nata, nihil tam insolite, tam licenter dictum esse, quin Aeschyleo cothurno dignum sit habendum; nihil tam obscure et intricate, quin exquisita aliqua cogitatio aut abditum aliquod sapientiae effatum inde excudi posse videatur. Ita factum ut Aeschylum interpretari quibusdam, ut Paleius dicit, nihil aliud videretur quam grande aliquod et quasi continuum aenigma enucleare. Quodsi multi recentiorum interpretum ingenia tam acuisissent ad verum inveniendum quam ad prava explicanda, jam pridem aliquanto puriorem, credo, et illustriorem hanc tragoediam haberemus.”
(6) To these wise and weighty words of Prof. Karsten we desire to add the testimony, not less wise and weighty, of a much-lamented scholar, a contemporary and friend of our own, learned and sagacious beyond his years, who, if his valuable life had been prolonged to a term far short of that which his distinguished brothers have reached, would in all probability have occupied and adorned the Greek chair of Cambridge. We allude to Mr John Wordsworth. In his Review of Prof. Scholefield’s Aeschylus, which appears in the Philological Museum, Vol. I. p. 209, he says, “A scrupulous, we had almost said superstitious, reverence for the authority of the manuscripts, is the principle to which Mr Wellauer has uniformly adhered in his edition of Aeschylus; and this principle, which under certain restrictions is an excellent and judicious one, has been adopted by Professor Scholefield with very slight modification or abatement. Both of them appear to us to have pushed it too far. We are no advocates for the licentious extravagance of those critics who make a display of their own skill and ingenuity at the expense of their author; but on the other hand great caution is necessary, lest in our zeal for the authority of the manuscripts we should assert it in defiance of the laws of the language. To the testimony of manuscripts so corrupt as those of Aeschylus we must not hastily surrender the established rules of syntax and metre... If every editor should adhere with the same tenacity as Mr Wellauer to the readings of his manuscripts, and those readings, which are at variance with rules, were to be added to the catalogue of exceptions, there is no solecism or irregularity for which we might not find a sanction; and the grammar of the language,
instead of being simplified and reduced to more general principles as the language is more studied, would become almost a chaos of perplexity and confusion.” Then, after referring to several notes on the Supplices in Prof. Scholefield’s edition, Mr J. Wordsworth adds: “In such instances he” (the Professor) “appears to us to have been misled by an excess of caution, and to have sacrificed the principles of the language to an undue deference for the authority of the manuscripts.” Mr Paley, too, in the Preface to his 12mo edition of 1858 virtually recognises similar principles. He says: “Tenenda semper est media quaedam via editori, quidem studiosae iuventuti prodesse velit; ut nec vana coniectandi libido abripiatur neque nimia vulgatae lectionis veneratione deceptus (id quod quibusdam contigisse videtur) inepte scripta aut male Graeca novis anteponat, si modo quae nova feruntur multo probabiliora sint.”

(7) To the principles thus laid down by these three scholars (Karsten, J. Wordsworth, Paley) we declare our cordial adherence; and we are willing to adopt as our motto Karsten’s words: ‘Principium et fundamentum critices est iusta interpretatio.’ We have, it is true, emended largely: but no ‘vana coniectandi libido,’ no wish to ‘make a display of our own skill and ingenuity,’ has induced us to do so: the principles of just interpretation and just regard to the laws and requirements of grammar and metre have determined and guided our judgment everywhere.

III. The end we have set before us in this second Edition is, to purify the text of the Agamemnon from those errors of grammar sense and metre which in most
editions have been permitted to deface it: also to suggest reasonable modes of supplying the defect of sense in many places where we cannot doubt that lines or words of Aeschylus have been lost or spoilt by the carelessness of scribes or the ignorance of marginal annotators; or (what we suppose to have often happened) by the combined influence of both these causes.

Such an enterprise we should deem presumptuous and unjustifiable if it were not undertaken and executed under the following conditions:

(1) That we exhibit by signs in the text, and by the *Conspectus Lectionum*, all readings which do not rest on manuscript authority: excepting only such as merely correct manifest blunders. The meaning of our textual signs is shown on p. 2.

(2) That we give our reasons for adopting every correction and interpretation open to dispute.

(3) That we assign every such correction and interpretation to its original author, so far as possible.

To record all the opinions of every scholar on each point is not possible; nor if possible would it be desirable. But an editor of honourable feeling will always strive to do full justice to meritorious learning.

As we have tried to fulfil these conditions, our readers have before them all necessary facts in each case, enabling them to form their own judgment, and, if they see reason, to overrule ours.

IV. The qualifications for just criticism of a Greek drama are fairly summarised in the following line:

 γραμματική, μετρική, νοῦς ρήτορος ἡδὲ ποιητοῦ.

And, in considering any portions of its ms. text, we
may ask this question: is it worthy of the poet, and proper to be maintained in four respects: (a) grammatically; (b) metrically; (c) logically; (d) aesthetically? The answer should be carefully and maturely weighed, and full advantage given to the side of existing authority. But, if the great end in view is to place before students an incorrupt and intelligible text, which shall guide and improve their knowledge taste and judgment, then we think there is more responsibility incurred by leaving blots which cannot be what the poet wrote, than by supplying corrections which cannot be assailed on any of the grounds above named, even though we cannot be sure that they restore exactly what the poet did write. But we repeat that an editor thus freely correcting is bound to do what some have unjustly neglected, that is, to place the uncorrected text within the reach of students.

Every proposed emendation ought to be considered on its own merits: by these alone its reception or rejection ought to be determined. It is in the Notes on Lection principally that these questions have been discussed: and there, for the most part, the reasons for and against any proposed corrections will be found.

V. Most of the emendations, which we regard as necessary in the Agamemnon, occur in its lyric parts, and are required by the laws of correspondence in choral metre.

On antistrophic metre, and the corrections which it suggests, we repeat what was said in our first Edition.

The commentators, and perhaps most of the scribes, who dealt with the codices of Aeschylus before the invention of printing, had a fair knowledge of the laws of the iambic senarius in dialogue,
and of those which govern anapaestic systems. But we believe them to have had very imperfect ideas of the metrical principles observed in the lyric strophe and antistrophe: and through this ignorance we are convinced that much corruption has been introduced into the choral portions of the Agamemnon, which has hitherto not been detected, at all events not removed.

A careful study of the lyric composition of Aeschylus leads us to think (1) that, in general, he made his strophic and antistrophic lines correspond exactly; and this not only in the character of the metres, but, for the most part, in the number and quantity of the syllables also: (2) that he was unwilling to allow a short vowel at the close of a line to remain unelided before a vowel beginning the next; or (3) a short syllable at the close of a line to count as a long one by virtue of that station; except (a) when the vowel or syllable ends a strophe antistrophe or epode; (β) when it precedes a speech; προφητεύει 380: (γ) when the construction is interjectional. In most places where these laws are transgressed in the vulgate text, we believe that emendation is required, and that the fitness of such emendation will be found in every case to be supported by concurring reasons of great force. Moreover we think that the probability of corruption existing in such places is not a little strengthened by the facilities which they afford in almost every instance to emendation without impairing sense or construction, without obliterating or distorting what we may reasonably suppose to have been the true expression of the poet’s mind: though we grant that a few passages occur, on which opinions may fairly differ. Laws (2) (3) apply, as is well known, to anapaestic as well as lyric rhythm in dramatic poetry, but not to the iambic senarius nor to the epic hexameter. Hence we find short syllables sometimes treated as long at the close of even those iambic senarii which occur in commatic passages mixed with lyric metres.

The apparent violation of these laws in the vulgate text of Aeschylus occurs chiefly in older plays, especially in Suppl. Pers. Sept.; in Prometheus hardly ever. In Agamemnon, corrupt as the mss. are, the instances are very few compared with the number of syllables in the strophic passages. We find that the syllables in the
play subject to these rules, are 4566, that is, 2283 pairs. Mr Paley keeps in his text (if we have counted rightly) about 42 syllables, which violate this law of agreement. We have corrected all these at very slight cost: for among them we find only one change which makes any noticeable difference in the sense of the passage: namely, τουίδε in 167 for βίαιως, which latter word seems to us an erroneous and mischievous gloss.

The subjoined table exhibits the metrical disagreements existing and the corrections we have supplied. After the numbers of the erring place (given according to the numeration in the two editions), the erring Greek is given in one column, and with it in a bracket the syllables to which it ought to correspond. Our correction appears in the last column; and its metrical agreement with the syllables within the bracket will be apparent. Where ‘transposition’ alone is expressed, this implies that correction is made by merely transposing the Greek words: and reference to such passages will prove that this change never hurts, but generally improves the expression of the Greek. In a few places (191, 356—8, 388—9, 711) correction accompanies transposition; and here too nothing is lost by changing the order, rather something is gained.

As regards 167, Mr Paley has adopted a correction of the antistrophe, suggested to obviate the disagreement with βίαιως, namely, παλιρρόχθοις (an invented word), in place of παλιρρόθοις. Also he has admitted τε καὶ λογχίμους for λογχίμους τε καὶ (376), on similar grounds: νῦν λελέξεται (159). Nor are these the only places in which he has allowed metrical disagreement as a ground for alteration. But if it can be passed over without correction in forty places, why not in fifty?
If it be said in respect of some lines (as in my numeration 357—9, 389, 427, 679) that, in certain metres, spondee or trochee, spondee or iambus, are equally admissible in certain places, and therefore he leaves one or the other as he finds it, we do not think this is an answer (except in the cases already allowed) to the exigency of correspondence between strophe and antistrophe, which will be found exceedingly strict: as the following specimens (taken from an immense variety) may suffice to prove,

1 ἀναγνω ἀνιέρον τίδεν
2 ἔθεντο φιλόμαχοι βραβής.
1 τὰ δὲ στιγμὰ τις βαύζει,
   ἐφικεροῦ δ᾽ ὑπ᾽ ἄλγος ἔρπη
   προδίκως Ἀτρείδαις.
2 τὸ δ᾽ ὑπερκόπως κλύειν εὐ
   βαρύν βάλλεται γὰρ ὤσοις
   Διόδεν κεραννός.

Hence, in emending the corrupt line νεόγνως ἀνθρώ-
πῶν μάθοι, Hermann, guided by the antistrophic καὶ τις
σὲ κακοφρονῶν τίθη—writes καὶ παῖς νεόγνων ἀν μάθοι,
which we follow, only preferring τις to παῖς.

121 κεδνὸς δὲ στρ. (κύριος εἰ.),
167 (176), βιαῖος (παλίρροι),
180 (190), Ἀργεῖον (-μοῦ πέλας),
189 (201), ἄγαλμα (ἀφειδεῖσι),
191 (203), πετρόφως (-νον ἀνδρί),
216 (230), χέωσα (ἀκραττοί),
346 (359), ἀξιανεῦσαι (-φερτός ἀττα),
356 (370), ἀπαρκεῖν (-στραφον τώνδε),
357 (372), ὅποι γὰρ ἔστων (οἷος καὶ Πα-),
358 (373), πλοῦτος πρός (εἰς δόμοι),
359 (374), λακτύσαιτι (ἡμών εἰς),
   τῷ δ᾽ ἀγυθός στρ.
   τοιάδε
   transposition
   transposition
   πατρὸς χ.
   χέωσ᾽ εἰτ᾽
   ἐξινεῦσαι τ᾽
   ἀπαρκείν ἄν
   λαχόντι πλοῦ-
   λαχόντι πλοῦ-
   πλούτου γὰρ τίς
   φωτὶ πρός
   κόρον ἤξω
   λακτύσαιτι

transp.
In only one of these places is the sense of the poet altered by the emendation (167): in many the very rendering is unchanged. At such slight expense are these metrical deformities removed.
VI. Having proposed to ourselves, as the object of our editorial labours, to place in the hands of readers a Greek text, which should be free from errors of grammar sense and metre, we found this could not be accomplished without venturing upon a novel step.

We ascertained, to our full conviction, that, in a certain number of places besides those which are manifestly and by admission defective, the text is corrupted by the hitherto undiscerned or unacknowledged loss of lines or parts of lines. The step which in these places we have ventured to take is—to introduce, in connexion with the manuscript text, such Greek words (lines chiefly, but sometimes parts of lines), as seem competent to supply the defective sense of the place in a form not unworthy of the poet's mind. These extraneous words we have so clearly distinguished (by signs explained on p. 2), both in Greek text and in English translation, from the ms. Greek handed down as Aeschylean, that no careful reader can suppose them to be other than what they are—i.e. matter suggested as capable of filling up gaps in the sense, which have arisen from the accidental omission of lines or parts of lines by careless transcribers. As we make no pretension (except perhaps in 69) to ascribe any of these appended suggestions to the hand of Aeschylus, we have not included them in our numeration of lines. They will be seen in the following places: 69, 101, 283, 377, 392, 530, 565, 722, 733, 736, 766, 977, 1367, 1526, 1579.

The reasons which prompt change, and the arguments in favour of each suggestion will be found in our Notes on Lection.

VII. As regards the general emendation of the ms. text (apart from changes made by all editors, such as
the restitution of misspelt words, and the correction of other manifest blunders) its statistics in the present edition are as follows, approximately. Out of 1603 lines, 24 per cent. contain some emendation, by words being altered or substituted or transposed, or (in three or four places) removed from the text. Of these changes 8½ per cent. are due to the present editor, 15½ to other scholars. Of his own changes, the editor is disposed to regard (a) the following as approaching to certainty:

17, 61, 67, 69, 121, 123, 180, 190, 191, 265, 675, 704, 708, 742, 922—923, 1195—1197, 1249—1251;

(b) the following as highly probable:

7, 83, 91—2, 97, 154, 346, 388—389, 516, 564, 699, 712, 714, 716, 862, 871, 889, 893, 906, 913—914, 927—929, 933—934, 982, 1038, 1040, 1061, 1087, 1101—1102, 1265, 1303, 1336, 1491, 1504—1505;

(c) the following as reasonably satisfactory:


The corrections of other scholars are duly noted in the Conspectus Lectionum, and are capable of similar distinction, if it were desirable to attempt it.
ΤΠΟΘΕΣΙΣ
ΑΓΑΜΕΜΝΟΝΟΣ.

'ΑΓΑΜΕΜΝΩΝ εἰς Ἴλιον ἀπεῖρων τῇ Κλυταμνήστρᾳ, εἶ πορθήσοι τῷ Ἴλιον, ὑπέσχετα τῆς αὐτῆς ἰμέρας σημαίνειν διὰ πυρσοῦ. οθεν σκοπον ἔκαθισεν ἐπὶ μιαθῷ Κλυταμνήστρᾳ, ἵνα τηρηῇ τὸν πυρσόν. καὶ ὁ μὲν ἱδὼν ἀπῄγγειλεν ἀυτῇ δὲ τὸν τῶν πρεσβυτῶν ὦχλον μεταπέμπτεται, περὶ τοῦ πυρσοῦ ἔρούσα· ἔξ ὁ δὲ καὶ ὁ χορὸς συνισταται οἵτινες ἀκοῦσαν παίανζουσι. μετι οὐ πολὺ δὲ καὶ Ταλαύβιος παραγίνεται, καὶ τὰ κατὰ τὸν πλοῦν διηγείται. 'Αγαμέμνον δ' ἐπὶ ἀπήνης ἐρχεται· ἐπιτο ὧν ἀυτῷ ἐτέρα ἀπήνη, ἐνθ' ἦν τὰ λάφυρα καὶ ἡ Κασάνδρα. αὐτὸς μὲν οὖν προεισέρχεται εἰς τὸν οἶκον σὺν τῇ Κλυταμνήστρᾳ. Κασάνδρα δὲ προμαντεύεται, πρὶν εἰς τὰ βασιλεία εἰσελθεῖν, τῶν ἐαυτῆς καὶ τοῦ 'Αγαμέμνονος θάνατον, καὶ τὴν ἐξ Ὄρεστου μητροκτονίαν, καὶ εἰσπηδα ὡς θανομενή, ρίψασα τὰ στέμματα, τούτο δὲ τὸ μέρος τοῦ δράματος θαυμάζεται, ὡς ἐκπλήξειν ἔχουν καὶ οἰκτὸν ἰκανόν. ἱδίως δὲ Λισχύλος τὸν 'Αγαμέμνονα ἐπὶ σκηνής ἀναρείσθαι ποιεῖ. τὸν δὲ Κασάνδρας οἰωπῆσας θάνατον, νεκρὰν αὐτὴν ὑπέδειξε. πεποίηκε τέ Λιγισθον καὶ Κλυταμνήστραν ἐκάτερον διὶςχυριζόμενον περὶ τῆς ἀναρέσεως ἐνι κεφαλαίῳ τὴν μὲν, τῇ ἀναρέσει Ιφιγενείας τῶν δὲ, ταῖς τοῦ πατρὸς Θυέστου εξ Ἀτρέως συμφορᾶς.

'Εδιδάχθη τὸ δράμα ἐπὶ ἄρχοντος Φιλοκλέους, 'Ολυμπιάδε ὁγδοηκοστῇ, ἔτει δευτέρῳ. πρῶτος Λισχύλος 'Αγαμέμνονι, Χοηφόροις, Εὐμενίσι, Πρωτεῖ ςτυρικῷ. ἔχορηγε Εὐνοκής 'Αφίδνεύς.
Προλογίζει δὲ ὁ φύλαξ, θεράπων 'Αγαμέμνονος.

1 Ἐπὶ σκηνῆς. The writer of this argument may merely mean, that the cries of Agamemnon from within are heard on the stage, but not those of Cassandra.
TA TOT ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΥΛΑΞ.
ΧΟΡΟΣ ΘΕΡΩΝ.
ΚΑΤΑΙΜΗΣΤΡΑ.
ΤΑΛΟΤΒΙΟΣ ΚΗΡΤΕ.
ΑΓΑΜΕΜΝΩΝ.
ΚΑΣΑΝΔΡΑ.
ΑΙΓΙΣΘΟΣ.

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SIGNS USED.

* before a word, and in the line with it, implies that such word is an emendation of that which corresponds in mss.; *δάλκα 107.

** above the line imply that the words between them are emendations of what corresponds in mss.; *ἐν τέμνουν * 17.

† † inclose words added to complete the text where it is manifestly defective. Such additions cannot be warranted as the words of Aeschylus, but an editor printing them is responsible for their appropriateness in feeling and expression. The letters are spaced to manifest their distinction. See 69.

A point or points before or after words indicate the probable loss of a word or words which cannot be supplied for want of clue.

|| stands before a line which contains transposition. See 67.
ΑΓΑΜΕΜΝΩΝ.

[Bracketed Numerals refer to Dindorf’s Poetae Scenici.]

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ΦΤΑΛΞ.

Θεοῦς μὲν αἰτῶ τῶν ἀπαλλαγὴν πόνων φρούρας ἐτείας μῆκος, ἥν κομψόμενος στέγαις Ἀτρειδῶν ἀγκαθεν, κυνὸς δίκην, ἀστρων κάτοικα νυκτέρων ὀμήγυριν, καὶ τοὺς φέροντας χείμα καὶ θέρος βροτοῖς λαμπροῖς δυνάσται, ἐμπρέποντας αἴθερι *αἴθρων, ὅταν φθίνωσιν *ἀντέλλωσι τ' αὖ.* καὶ νῦν φυλάσσω λαμπάδος τὸ σύμβολον, αὐγὴν πυρός, φέρουσαν ἐκ Τροίας φάτων ἀλάσιμον τε βάξιν' ὡδέ γὰρ κρατεῖ γυναικὸς ἀνδρόβουλον ἐπιέζων κέαρ. εὖτ' ἄν δὲ νυκτιπλαγκτον ἐνδρόσον τ' ἔχω εὔνην ὀνείρους οὔκ ἐπισκοπομένην ἐμὴν φόβος γὰρ ἀνθ' ὑπνον παραστατεί, τὸ μῆ βεβαιώς βλέφαρα συμβαλεῖν ὑπνῶς ὅταν δ' ἀείδειν ἢ μινύρεσθαι δοκῶ, ὑπνον τὸδ' ἀντίμωλπον ἢν τέμνων* ἄκος, κλαῖων τετ' οὖκον τοῦδε συμφορὰν στένων, οὐχ ὃς τὰ πρόσθ' ἀρίστα διαποιουμένου. νῦν δ' εὐτυχὴς γένοιτ' ἀπαλλαγὴ πόνων, εὐαγγέλου φανέντος ὀρφαίου πυρὸς. ὦ χαίρε λαμπτήρ νυκτός, ἡμερήσιον

1—2
ΑΙΣΧΤΛΟΤ

φάος πιθανόσκων καὶ χορῶν κατάστασιν πολλῶν ἐν Ἁργεῖ τῇς δε συμφορᾶς χάριν. ἵνα, ἵνα.

'Ἀγαμέμνωνος γυναῖκα σημαίνω τορώς, εὖνθα ἐπανειλασαν ὡς τάχος δόμοις ὀλολυγμῷ εὐφημοῦτα τῇδε λαμπαδὶ ἐπορθιάξειν, εὗπτε Ἰλίων πόλις ἐώεικεν, ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει αὐτὸς τ' ἔγωγε φροίμοιν χορεύσομαι· τὰ δεσποτῶν γὰρ εὖ πεσόντα θήσομαι, τρῖς εἶς βαλοῦσης τῆςδὲ μοι φρυκτορίας. γένοιτο δ' οἷς μολόντος εὐφιλῆ χέρα ἀνακτῶς οἴκων τῇδε βαστάσαι χερί.

τὰ δ' ἄλλα συγό· βοῦς ἐπὶ γλώσσῃ μέγας βέβηκεν· οἶκος δ' αὐτὸς, εἰ φθογγῆν λάβοι, σαφέστατ' ἀν λέξειεν· ὡς ἐκῶν ἐγὼ μαθοῦσιν αὐτῷ καὶ μαθοῦσι λήθομαι.

ΧΟΡΟΣ.

dέκατον μὲν ἔτος τόδ' ἐπεὶ Πριάμου μέγας ἀντίδικος

Μενέλαος ἄναξ ἦδ' Ἀγαμέμνων, διδρόνου Διὸθεν καὶ δισκήπτρου τιμῆς ὀχυρῶν ξεύγος Ἀτρειδῶν, στόλου Ἀργεῖων χιλιοναύτην τῆς ἀπὸ χώρας ἦραν στρατιωτῶν ἄρωγῆν, μέγαν ἐκ θυμοῦ κλάξωντες Ἀρη, τρόπον αἰγυπτίων, οὔτ' ἐκπατίοις ἀλγεσὶ παῖδων ὑπατοὶ λεχέων στροφοδινοῦται, πτερύγων ἐρετμοῦσιν ἐρεσσομενοί.
ΔΕΜΗΣΙΤΗΡΗ
ΠΟΝΟΝ ὈΡΤΑΛΙΧΟΝ ὈΛΕΣΑΝΤΕΣ.
ὝΠΑΤΟΣ δ' ἄιων ἢ τις ἈΠΟΛΛΩΝ
ἡ Πάν ἢ Ζεῦς οἰωνόθροον
γόνον ἡξυβόαν τῶνδε μετοίκων
ὑστερόποιον
πέμπει παραβάσιν Ἐρινύν.
οὕτω δ’ Ἀτρέως παῖδας ὁ κρείσσων
πέμπει ξένος
Ζεῦς, πολυνάρος ἀμφὶ γυναικὸς
πολλὰ παλαίσματα καὶ γυνοβαρῇ
gόνατος κονίασιν ἐρειδομένου
διακοιμομένης τ’ ἐν προτελείως
κάμακος θῆσων
|| Τρωσίν Δαναοίσι θ’ ὁμοίως.
ἐστι δ’ ὅπῃ νῦν ἔστι, τελείται δ’
ἐσ τὸ πεπρωμένον ἔοιδὲ τις ἀνδρῶν
οὔθ’ ὑποκαίων οὐθ’ ὑπολείβων
ἀπύρων ἱερῶν
ὁργὰς ἀτενεῖσ παραθέλξει.
ἡμεῖς δ’ ἀτίται σαρκὶ παλαιᾷ
τῆς τὸτ’ ἄρωγῆς
ὑπολειφθέντες μίμνομεν, ἵσχυν
ἱσόπαιδα νέμοντες ἐπὶ σκῆπτροισ.
ὁ τε γὰρ νεαρὸς
μυελὸς στέρνον ὑπὸς ἀνάσονς
ἱσόπρεσβυς, ὁ Ἀρης δ’ οὐκ ἔνι χώρα,
τὸ δ’ ὑπέργησαν,
φυλλάδος ἤδη κατακαρφομένης,
τρίποδας μὲν ὅδονς στείχει, παιδὸς δ’
*οὗ τις* ἄρείων
ὁναρ ἡμερόφαντον ἀλαίνει.
σὺ δὲ, Τυνδάρεω

Codd. post v. 60 dant ἔπ’ Ἀλεξάνδρῳ, p. v. 70 ὀστε δακρών.
ΔΙΣΧΤΟΣ

θύγατερ, βασίλεια Κλυταιμνήστρα,
τί χρέος; τί νέον; τί δ' ἐπαισθομένη,
τίνος ἀγγέλιας
πειθοὶ περίτεμπτα θυσικινεῖς;
πάντων δὲ θεῶν
τῶν ἀστυνόμων, ὑπάτων, χθονίων,
τῶν τ' ἀγοραίων,
βωμὸν δόροις φλέγονται:
ἀλλ' ἐναλλοθεν οὐρανομήκης
λαμπάδας ἀνίσχει, χρίματος ἄγνωθι
μαλακαίς ἀδόλουσι παρηγορίαις
||

φαρμασσομένη,
πελάνῳ μυχόθεν βασιλείῳ.
τούτων λέξαοι ο τι καὶ δυνατῶν
καὶ θέμις αἰνεῖν,
† δεῖξον τι σαφές †, παίων τε γεινοῦ
τῆς δε μερίμνης, ἢ νῦν τοτε μέν
κακόφρων τελέθει, τοτε δ' ἐκ θυσίων
ἀγανά φαίνουσ' ἐλπίς ἀμύνει
φροντίδ' ἀπληστον

λύπης, θυμοθόρουν *ἀτην.
κύριος εἰμι θροεῖν ὄδιον κράτος αἰσθόν ἀνδρῶν
*ἐντελέων έτί γὰρ θεόθεν καταπνεῖει
πειθὸ μολπὰν
* ἄλκα ξύμφωνοι αἰών.

οπως Ἀχαιῶν δίθρουν κράτος, Ἐλλάδος ἀβας
ξύμφωνα *τάγαν,
πέμπει ξύν δορὶ καὶ χερὶ* πράκτορι
θουρίος ὀρνὶς Τευκρίδ' ἐπ' αἰαν,
oἰωνοῦ βασιλεὺς βασιλεύσι νεῶν, ὁ κελαῖος ὥ τ' ἐξότιν

*ἀργάς,

φανέντες ἱκταρ μελάθρων χερὸς ἐκ *δοριπάλτον
παμπρέπτοις ἐν ἔδρασι.
Codd. post v. 91 dant τῶν τ' οὐρανίων.
βοσκόμενοι λαγίναν ἐρικύμονα φέρματι γένναν,
βλαβέντα λοισθίων δρόμων.

αἵλινον, αἵλινον εἴπε, τὸ δ' εὐ νικάτω. 120
*τῷ δ' ἀγαθός* στρατόμαντις ἰδὼν δύο λήμασι *δισσοῖς
Ἀτρείδας μαχίμους, ἐδάῃ λαγοδαίτας

*πομπάς ἀρχούς,
οὔτω δ' εἴπε τεράζων:

“Χρόνῳ μὲν *αἴρει Πριάμου πόλιν ἀδε κέλευθος,
πάντα δὲ πῦργον
κτήνῃ πρόσθε τὰ *δημιουπληθέα
μοῖρα λαπάξει πρὸς τὸ βλαύον.

οἷον μή τις *άγαθεν κνεφάση προτυπῆν στόμιον μέγα
Τροίλας
στρατωθέν· οἴκῳ γὰρ ἐπίφθονος 'Ἀρτεμίς ἄγνά,
πτανοίσιν κυσὶ πατρός
αὐτότοκον πρὸ λόχου μογερὰν πτάκα θυμένοισι' lemmas

στυγεὶ δὲ δεῖπνον αἰετῶν.
αἵλινον, αἵλινον εἴπε, τὸ δ' εὐ νικάτω.

τόσσον περ εὐφρων ἀ καλὰ ἐπὶ φθ. 125
δρόσους ἀέπτοις μάλεροι* λεόντων,
πάντων τ' ἀγρονόμους φιλομάστοις

θηρῶν ὀβρικάλουσι, τερπνά

||στρατοθῶν αἰτεὶ ξύμβολα τούτων,

||δεξία μὲν κατάμορφα δὲ φάσματα, κράναι. 130

'Iήνων *δ' ἐκκαλέω* Παιάνα, μῆ τινας ἀντιπνόουσι Δαναοῖς χρονιὰς ἐχεύδας ἀπλοίαις (150)

τεῦχη, σπευδομένα θυσίαν ἔτεραν, ἀνομόν τιν', ἀδαίτων,

νεικέων τέκτονα σύμφυτον, οὐ δεισήνορα: µέμνει

γὰρ φοβερὰ παλίνορτος

οἰκονόμοι δολία µνάµων µῆνις τεκνόποινοις.”——

τούδε Κάλχας ξίνῳ µεγάλοις ἀγαθοῖς ἀπέκλοςθεν

µόρσιμ' ἀπ' ὄρνιθων ὀδίων οἴκους βασιλείοις:

tois δ' ὀµόφανον

αἵλινον, αἵλινον εἴπε, τὸ δ' εὐ νικάτω. 150
Zeús, ὡστις ποτ' ἔστιν, εἰ τόδ' αὖ-
tὸ φίλον κεκλημένῳ,
tοῦτό νυν προσευνέπω
*τούνομ' ἄλλο δ'* οὐκ ἔχω, πάντ' ἐπισταθμώμενος,
πλὴν Διός, εἰ τὸ μάταν ἀπὸ φροντίδος ἄχθος
χρῆ βαλεῖν ἑτητύμως. 156
*ei d' eis tis* πάροιθεν ἦν μέγας, ἀντ. α'.
παμμάχῳ θράσει βρύων, ἕλεγξεται* πρὶν ὁν, 157
ός δ' ἐπείτ' ἔφυ, τριακτήρος οἴχεται τυχόν. 160
Ζῆμα δὲ τις προφρόνως ἐπτυνίκια κλάζων
tευξεῖται φρευών τὸ πάν'
tὸν φρονεῖν βροτοὺς ὄδώσαντα, *τὸν πάθει μάθος στρ. β'.
θέντα κυρίως ἔχειν.
στάξει δ' ἐν θ' ὑπνῷ πρὸ καρδίας
μυστιπήμων πόνως, καὶ παρ' ἀκούτας ἦλθε σωφρονεῖν
δαιμόνων δὲ ποιν χάρις *τοιάδε φων' 165
σέλμα σεμνὸν ῥήμενων.
καὶ τὸθ' ἧγεμὼν ὁ πρέσβυς νεὼν Ἀχαϊκός, ἀντ. β'.
μάντων οὐτίνα ψέγων, 170
ἐμπάλως τύχαισι συμπνέοις.—
eὐτ' ἀπλοῖα κεναγγεῖ βαρύνοιτ' Ἀχαϊκὸς λεώς
Χαλκίδος πέραν ἔχων παλιρρό-
θοις ἐν Αὔλιδος τόποις,
πνοαὶ δ' ἀπὸ Στρύμονος μολοῦσαι στρ. γ'.
κακόσχολοι, νῆστίδες, δύστωρμοι
βροτῶν ἄλαι,
*νεὼν τε* καὶ πεισμάτων ἀφείδεις,
pαλιμμήκη χρόνου τιθεῖσαι
καὶ κατέξαινον ἄνθος Ἀργείων τρίβως
ἐπεὶ δὲ καὶ πικροῦ
χεῖματος ἄλλο μῆχαρ
βριθυτέρου πρόμοισιν οὖν
(200)
ΑΓΑΜΕΜΝΩΝ.

μάντις ἐκλάγης, προφέρων

"Ἀρτέμιος, ὡστε χθόνα βάκτρως ἐπικρούσαντας Ἀτρέιδας
dάκρυ μη κατασχεῖν" — 185
ἀναξ ὦ ὁ πρέσβυς τὸδ' εἶπε φωνῶν ἀντ. γ'.

"Βαρεία μὲν κηρύ τὸ µη πιθέσθαι
βαρεία δ', εἰ
tέκνον δαίξω, δόμων ἀγαλμα,
|| πρέθροις παρθενοσφάγοις
|| μιαίνων *πατρὸς χέρας βωμοῦ πέλας.

τί τοῦθ' ἀνευ κακῶν;
pῶς λυπόναυς γένωμαι,
ξυμμαχίας ἀμαρτῶν;

παυσανέμου γὰρ θυσίας [γὰρ εἴη.]

παρθενίου θ' αἴματος ὄργαν περιόργως ἐπιθυμεῖν θέμις: εὗ
ἐπεὶ ὦ ἀνάγκας ἔδω λέπαδνον, ἡμῶς στρ. δ'.

φρενὸς πτεόνων δυσσεβῆ τροπαίαν
ἀναγιον, ἀνίερον, τόθεν
tὸ παντότολμον φρονεῖν μετέγγυς: 200
*βροτοῦς θρασύνει γὰρ αἰὸχρόμητος
tάλαυνα παρακοπά πρωτοπόμων

ἐτλα δ' οὖν θυτήρ γενε-σθαι θυγατρός, γυναικοποιῶν πολέμων ἄρωγαν
καὶ προτέλεια ναὸν. 205

λιτάς δὲ καὶ κληρόνας πατρὸών 

παρ' οὐδὲν αἴωνα παρθενείον ἀντ. δ'.
ἐθεντὸ ψελόμαχοι βραβῆς.

φράσευ δ' ἀζόις πατήρ μετ' εὐχὰς

δίκαιν χιμαιρὰς ὑπερθέ βωμοῦ

πέπλοισι περιστετῆ παυτὶ θυμῶ

προνοιτῇ λαβείν ἀέρ-
dην, στόματος τε καλλιτρόφῳ φυλακῶν κατασχεῖν

— φθόγγον ἄραιν οἶκοις
βία χαλάλων τ' ἄναυδω μένει. 
κρόκου βαφάς δ' ἐσ πέδου χέουσ' εἰεὶ τ' 216
ἐβαλλ' ἔκαστον θυτήρων
ἀπ' ὅμματος βέλει φελοῖκτων,
πρέπουσά θ' ὡς ἐν γραφαῖς, προσενέπευν
θέλουσ' ἐπει πολλάκις
πατρὸς κατ' αὐθαῖνας εὐτραπέζους
ἐμελήσαν, ἀγνὰ δ' ἀταύρωτος αὐτὸς πατρὸς
φίλου τριτόστοιδον εὐπτομὸν *παί-
ἀνα φίλως ἔτιμα.
τὰ δ' ἐνθευν οὕτ' εἰδον οὕτ' ἐνεπώ· ἀντ. ε'.
tέχναι δὲ Κάλχαντος οὐκ ἀκραντοι. 226
Δίκα δὲ τοὺς μὲν παθοῦσιν (250)
μαθεῖν ἐπιρρέπει τὸ μέλλον *δ',
ἐπεὶ γένοιτ', ἂν κλύοις προχαιρέτων
ἴσων δὲ τῷ προστέενως. 230
τοῦν γὰρ ἤξει *ἐξυπνοθὼν αὐγάις. *
πέλατο δ' οὖν *ἡ 'πλ* τούτοις *ἐν πρᾶξις, * ὡς
θέλει τὸδ' ἄγαλστον Ἀπλας ἐν-
as μονόφρουρον ἔρκοι.
ἡκω σεβίζων σὸν, Κλυταιμνήστρα, κράτος. 235
dίκη γὰρ ἐστὶ φωτὸς ἀρχηγοῦ τιεν
γυναῖ', ἐρημωθέντος ἄρσενος θρόνου.
σὺ δ' *εἰ τι* κεδυὸν εἶτε μὴ πεπυσμένη
eὐαγγέλοιοιν ἐλπίσιν θυτοπολεῖς
κλύοιμ' ἄν εὐφρων' οὐδὲ συγώσῃ φθόνος. 240

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.
εὐάγγελος μέν, ὢσπερ ἡ παροιμία,
"Εως γένοιτο μητρὸς Εὐφρώνης πάρα.
πεύσει δὲ χάρμα μεῖζον ἐλπίδος κλύειν·
Πριάμου γὰρ ἠρήκασιν Ἀργείοι πόλιν.
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. πῶς φής; πέφευγε τούπος ἑξ ἀπιστίας. 245
ΚΑ. Τροιαν Ἀχαϊῶν οὔσαν· ἢ τορώς λέγω;
ΧΟ. χαρά μ’ ὑφέρρει δάκρυνον ἐκκαλομένη.
ΚΑ. εὖ γὰρ φρονοῦντος ὂμμα σοῦ κατηγορεῖ.
ΧΟ. τί γὰρ τὸ πιστόν; ἢ ἐστὶ τὸνδὲ σοι τέκμαρ;
ΚΑ. ἐστιν’ τί δ’ οὖχι, μὴ δολόσαντος θεοῦ; 250
ΧΟ. πότερα δ’ ἀνείρων φάσματ’ εὐπειθὴ σέβεις;
ΚΑ. οὐ δόξαι ἂν λάβοιμι βριζούσης φρενός.
ΧΟ. ἀλλ’ ἢ σ’ ἐπιλαμένες ἄπτερος φάτις;
ΚΑ. παῦδος νέας ὡς κάρτ’ εἰμωμήσω φρένας.
ΧΟ. ποίου χρόνου δὲ καὶ πεπόρθηταί πόλες; 255
ΚΑ. τῆς νῦν τεκούσης φῶς τὸδ’ εὐφρόνησι λέγω.
ΧΟ. καὶ τὸδ’ ἐξεκοίτ’ ἀν ἀγγέλων τάχος;
ΚΑ. "Ἡφαίστος, Ἰδῆς λαμπρὸν ἐκπέμπτων σέλας.
φρυκτὸς δὲ φρυκτὸν δεῦρ’ ἀτ’ ἄγγαρόν πυρὸς ἐπεμπεν’ Ἰδῆ μὲν πρὸς Ἐρμαῖον λέπτας εἰ;" 260
Δήμου’ μέγαν δε*πανόν ἐκ νῆσον τρίτον
Ἀθων ἀπὸς Ζηνὸς εξεδέξατο,
ὑπερτελῆς τε πόντον ὡστε νοτίσαι,
ἰσχὺς πορευτόις λαμπάδος πρὸς ἱδονήν
*προούκειτο χρυσοφεγγές, ὡς τὶς ἥλιος, 265
σέλας παραγγειλάσας Μακιάστου*σκοπαῖς·
δ’ ὑ’ οὐ τι μέλλων οὐδ’ ἀφρασμόνως ὑπνῷ,
νυκόμενος παρῆκεν ἀγγέλου μέρος·
ἐκάς δὲ φρυκτὸν φῶς ἐπ’ Εὐρίπον ῥοᾶς
Μεσσαπίον φύλαξε σημαίνει μολόν. 270
οἱ δ’ ἀντέλαμψαν καὶ παρῆγγειλαν πρόσω,
γραλας ἐρείκης θωμὰν ἄψαντες πυρὶ.
σθένουσα λαμπάς δ’ οὐδέπω μαυρομμένη,
ὑπερθορούσα πεδίου Ἀσωτοῦ, δίκην
φαίδρας σελήνης, πρὸς Κιθαιρῶνος λέπτας, 275
ἡγεῖτεν ἄλλην ἐκδοχήν πομπὸν πυρὸς.
φάσι δὲ τηλέπομπον ὑπὸ ἦμανετο.
φρουρά, πλέον καίονσα τῶν εἰρημένων· 280
λίμνην δ' ὑπὲρ Γοργάπτων ἔσκηψεν φίος·
όρος τ' ἐπ' Ἀγυπτάκτου ἐξικνοῦμενον
ㄡτρυνε θεσμὸν *μηχαρίζεσθαι πυρὸς.
πέμπτου δ', ἀνδιαίοντες ἀφθόνῳ μένει,
φλογὸς μέγαν πῶγωνα, τε κεκτημένον
ἴσχυν τοσαύτην ὡστε† καὶ Σαρσωνικοῦ
πορθμοῦ *κάτοπτον πρῶν' ὑπερβάλλειν πρόσω
φλέγουσαν· εἰτ' ἔσκηψεν, *ἐς τ' ἀφίκετο
'Ἀραχναίον ἀπ'κοσκαλείτονας σκοπᾶς·
κάπετι. 'Ἀτρειδῶν οίς τόδε σκῆπτει στέγος
φάος τόδ', οὔκ ἀπαπτοὺ 'Ιδαίου πυρὸς.
τοιοίδ' ἑτοίμοι λαμπαδηφόροι νόμοι,
ἀλλος παρ' ἄλλον διαδόχαις πληροῦμενοι· 290
νικᾶ δ' ὁ πρῶτος καὶ τελευταῖος δραμών.
τέκμαρ τοιοῦτον ξύμβολον τε σοὶ λέγω,
ἀνδρὸς παραγγείλαντος ἐκ Τροίας ἐμοί.

ΧΟ.

θεοὶς μὲν αὖθις, ὦ γνώσι, προσεύξομαι·
λόγοις δ' ἀκοῦσαι τούσδε καταθαυμᾶσαι
dημνεκῶς θέλοιμ' ἃν ὡς λέγοις πάλιν.

ΚΑ.

Τροίαν 'Ἀχαιὸι τίδ' ἔχουσ' ἐν ἡμέρα,
οἶμαι βοήν ἄμικτον ἐν πόλει πρέπειν.
ὁξος τ' ἀλειφά τ' ἐνεχέας ταῦτα κύτε
dιχοστάτασθ' ἄν οὐ *φίλω προσενέπτους·
καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα
φθογγάς ἀκούειν ἔστι συμφορᾶς διπλῆς.
οὶ μὲν γὰρ ἄμφι σώμασιν πεπτωκότες
ἀνδρῶν κασιγνητῶν τε, καὶ φυταλίμων
παῖδες γερόντων, οὐκέτ' ἔξε ἐλευθέρου
δέρης ἀποιμώξουσι φιλτάτων μόρων.
τοὺς δ' αὐτὲ νυκτὶπλαγκτοῖς ἐκ μάχης πόνος
ψήστεις πρὸς ἀριστοίσιν ὃν ἔχει πόλις
tάσσει, πρὸς αὐδὲν ἐν μέρει τεκμήρων,
ἀλλ' ὡς ἐκαστός ἐσπασεν τύχης πάλιν· 305

310
ἐν αἰχμαλώτοις Τρωίκοις οἰκήμασιν ναιόσων ἦδη τῶν ὑπαθρίων πάγων, δρόσων τ' ἀπαλλαγέντες, *ὡς δ' εὐδαίμονεσ· ἀφύλακτον εὐδήσουσι πᾶσαν εὐφρόνην. εἰ δ' εὐσεβοῦσιν τοὺς πολισσούχους θεοὺς τοὺς τῆς ἀλούσης γῆς θεῶν θεῶν τ' ἱδρύματα, *οὕταν ἐλόντες αὕθις ἀνθαλώθεν ἃν. ἑρως δὲ μή τις πρὸτερον ἐμπιπτη στρατῷ πορθεῖν ἥ μὴ χρή, κέρδεσιν νικώμενοι. δεῖ γὰρ πρὸς οἶκους νοστίμου σωτηρίας κάψαι διαύλου θάτερον κάποιον πᾶλιν. θεοὶς δ' ἃν ἀμπλάκητος εἰ μόλοι στρατός, ἀγρηγορός τὸ πῆμα τῶν ὀλωλότων γένοιτ' ἃν, εἰ πρόσπαια μὴ τύχοι κακά. τοιαύτα τοι γυναικὸς ἐξ ἐμοῦ ἀκλειός· τὸ δ' εὐ νεαρῆς, μὴ διχορρόπως ἰδεῖν: πολλῶν γὰρ ἐσθλῶν τὴν ὄνησιν εἰλόμην. (350)

ΧΟ.

γίναι, κατ' ἀνδρὰ σάφρον' εὐφρόνους λέγεις. ἐγὼ δ', ἄκουσας πιστὰ σου τεκμήρια, θεοὺς προσεπτεῖν εὖ παρασκευάζομαι· χάρις γὰρ οὐκ ἄτιμος εἰργασται πένων. ὁ Ζεὺς βασιλεῦ καὶ νῦξ φιλία μεγάλων κόσμων κτεϊστερά, ἤτ' ἐπὶ Τροίας πύργοις ἔβαλες στεγανῶν δικτυῶν, ὡς μήτε μέγαν μήτ' οὖν νεαρῶν τιν' ὑπερτελέσαι μέγα δουλείας γάγγαμον, ἀτῆς παναλώτον. Δία τοι τένιον μέγαν αἰδοῦμαι τὸν τάδε πράξαντ', ἐπ' Ἀλεξάνδρῳ τεῖνοντα πάλαι τὸξον, ὅπως ἃν μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἀστρον βέλος ἔλιθιον σκῆψειεν.
Διὸς πλαγάν ἐξουσίν· εἰπεῖν
πάρεστιν τοῦτῷ γ' ἐξιχνεύσαλ· τ'· γ' τρ.' 346
*ἐπραξαν ὁς ἐκρανεν. οὐκ ἐφα τις
θεοὺς βροτῶν ἄξιούσθαι μέλειν,
ὡς άθικτων χάρις
πατοθ'· ὁ δ' οὐκ εὐσεβής.
πέφανται δ' ἐκγόνοις
ἀτολμήτως· "Αρη
πνεύμων μείζων ἡ δικαίως,
φλεύτων δωμάτων ὑπέρ· ευ.
*tὸ δ' οὐ τι· βέλτιστών· ἔστ' οὐδ'· ἀπήμ.
μαντοῦν, ἀετ' ἀπαρκεῖν· ἁν εὗ πραπίδων· *λαχοντι·
|| πλούτου γὰρ· τίς ἐπαλξις
|| φωτὶ πρὸς κόροιν· ἐξω· ἐπε
λακτίζοντι μέγαν· δίκας βωμὸν· εἰς· ἀφάνειαν·
βιάται δ' ἀ τάλανα πειθῶ· ἀντ'. α'.
*πρόβουλος· παίς· ἀφετος· ἀτας· 361
ἀκος· δἐ· πάν· μάταιου·· οὐκ· ἐκρύφθη·
πρέπει δἐ φῶς· αἰνολαμπτέ·· σύνς··
kακοῦ· δἐ· χαλκοῦ· τρόπον·
τρίβω· τε· καὶ· προσβολαίς·
μελαμπαγής· πέλει·
dικαιωθεῖς·· ἐπεί·
dιώκει· παίς· ποταμὸν· ὅρμιν·
pόλει· πρόστριμμ'· ἀφετον· ενθεῖς·
λιτῶν· δ'· ἀκοῦει· μὲν· οὕτως· θεῶν· 370
tὸν δ'· ἐπιστροφὸν· τῶυδε· φῶτ'· ἀδικον· καθαρεῖ·
oiws· καὶ· Πάρις·· ἐλθὼν·
eis· δόμον· τῶν· 'Ατρεδὰν·
(400)
ὑσχυνε· ξευίαν· τρίπεξαν· κλοπαίσι· γυναικὸς·
λιπτοῦσα· δ'· ἀστοίσων· ἀσπίστορας·· στρ'· β'
|| κλόνων· τε· καὶ· λοχχίμοις· ναυβάτας· ἀπλισμούς·
ἀγοῦσα· τ'· ἀντιφερνον· Ἰλώφ· φθοράν·,
 rootView

ήνοιον μή 'Ατα πολέων μέτοικοις,  
βέβακε ρύμφα διὰ πυλὰν,  
άτλητα τλάσα: πολλὰ δ' ἐστενον  
tόδ' ἐννέποντες δόμων προφίται:  
"Ἰῶ ἵν ὁμα, ὁμα καὶ πρόμω:  
ἵω λέχος καὶ στίβοι φιλάνωρες.  
pάρεστι *σύγ' ἀτίμως ἀλοιδόρως.  
ἀδισθ' ἀσ' ἤν αφειμένων.*  
πόθω δ' ὑπερτοντίας  
φάσμα δόξει δόμων ἀνάσσειν  
eἰμορφών δὲ κολοσσῶν  
||ἐχθεῖαι χάρις, ἔρρει δ'  
||ὀφθαλμῶν ἐν ἀχνιαῖς ἀνδρὲ πῶς 'Αφροδίτα.  
ὀνειρόφαντοι δὲ πενεύμων | ἀντ. β'.  
pάρεισι δόξαι φέρουσαι χάριν ματαίαν.  
μάταιν γάρ, εὐτ' ἀν ἐσθλά τις δοκῶν ὅραν  
†φιλοισιν εὑδη ξυνών ὀνείροις,†  
παραλλάξασα διὰ χερῶν  
βέβακεν ὑψις, οὐ μεθύστερον  
πτεροῖς *ὀπαδοῦσ' ὑπνοῦ κελεύθοις."  
τὰ μὲν κατ' οἴκους ἐφεστίους ἁχή  
tάδ' ἐστὶ, καὶ τώνδ' *ὑπερβολὴν ἤχει.*  
tὸ πᾶν δ' ἀφὶ 'Ελλάδος *γὰς ξυνορμένοις  
πένθεια τλησκιάρδιος  
δόμων ἐκάστου πρέπει.  
πολλὰ γούν θυγαμάνει πρὸς ἵππαι:  
*τους μὲν γάρ ποτε πέμψας*  
oίδεν, ἀντὶ δὲ φωτῶν  
τεύχῃ καὶ σποδὸς εἰς ἐκάστου δόμους ἀφικνεῖται.  
ὁ χρυσαμοιβῶς δ' Ἀργὸν σωμάτων, στρ. γ'.  
καὶ ταλαντοῦχος ἐν μάχῃ δορός,  
πυρωθὲν ἤς Ἡλίου  
φιλοισι πέμπει βαρύ
ψήγμα δυσδάκρυτον, ἀντίμορος σποδοῦ γεμίζων λέβητας εὐθέτου.

στένουσι δ' εὖ λέγοντες ἀν- 410
dρα τὸν μὲν ὡς μάχης ἱδρίς·
tὸν δ' ἐν φωναῖς καλῶς πεσοῦτ' ἀλ-
lοτρίας*διαλ γυναικός·
tὰ δὲ σίγα τις βαύζει·
φθονερὸν δ' ὑπ' ἄλγος ἔρπει 415 (450)
προδίκους Ἀτρείδαις.
oi δ' αὐτοῦ περὶ τεῖχος
θήκας Ἰλιάδος γὰς

*ἐμμορφοὶ κατέχουσιν ἔχθρα δ' ἔχοντας ἐκρυψεν.

βαρεία δ' ἀστῶν φάτις ἔξυν κότῳ, ἀντ. γ'.
δημοκράτου δ' ἀρᾶς τίνει χρέος. 421
μένει δ' ἀκοῦσαι τί μου
μέριμμα νυκτηρεῖς.

τῶν πολυκτόνων γὰρ οὐκ ἁσκοποὶ θεοὶ κελαναί δ' Ἐρεύνεις

χρόνῳ

τυχηρὸν οὖν ἀνευ δίκας 425

*παλιντυχεὶ τριβᾶ βίον

*κτίζουσιν ἀμαυρὼν, ἐν δ' ἀίστοις

τελέθοντος οὕτις ἁλκά. 420

τὸ δ' *ὑπερκόπτως κλύειν εὖ

βαρὺ βάλλεται γὰρ ὀσσοῖς

Διόθεν κεραυνός.

κρίνω δ' ἀφθονον ὀλβαν. 430

μὴ τ' εὴν πτολιπόρθης,

μὴ τ' οὖν αὐτὸς ἄλοιπος ὑπ' ἄλλων βίον κατίδοιμι.

πυρὸς δ' ὑπ' εὐαγγέλου ἐπισδ.

πόλιν δὴκει θοᾶ 435

βάξις; εἰ δ' ἐπητύμως,

τῖς οἴδεν, *ἐστε θείοιν ἐστὶ *τι ψύθος;

τῖς ὧδε παιδῦδος ἢ φρενῶν κεκομμένος,
ΑΓΑΜΕΜΝΩΝ.

φλογὸς παραγγέλμασιν
νέοις πυρωθέντα καρδίαν ἐπειτ᾽
ἀλλαγὰ λόγου καμεῖν;
γυναικὸς αἰχμᾶ πρέπει
πρὸ τοῦ φανέτος χάριν ξυναϊνέσαι.
πιθανὸς ἀγαν ὁ θύλης ὀρὸς ἐπιεῖμεται
tαχύπορος' ἀλλὰ ταχύμορον
γυναικογήρυτον ὀλυται κλέος.

τάχ‘ εἰσόμεσθα λαμπτάδων φαεσφόρων
φρυκτωρίων τε καὶ πυρὸς παραλλαγάς,
εἰτ’ οὖν ἄλθεις, εἰτ’ ὀνειράτων δίκην
τερπνὸν τὸδ ἐλθὼν φῶς ἐφήλωσεν φρένας.
κήρυκ’ ἀπ’ ἀκτῆς τοῦδ’ ὀρῶ κατάσκιον
κλάδοις ἑλαίας· μαρτυρεὶ δὲ μοι κάσις
πηλοῦ ἔπνοιος, διψία κόνις, τάδε,
ὡς οὔτ’ ἀναυδος οὔτε σοι δαίων φλόγα
ἔλησ ὄρειας σημανεῖ καπνῷ πυρῶς,
ἀλλ’ ἢ τὸ χαίρειν μᾶλλον ἐκβάξει λέγον—
tὸν ἀντίον δὲ τοῦδ’ ἀποστέρων λόγον·
eῦ γὰρ πρὸς εὗ φανεῖται προσθήκη πέλου.

οὔσις τάδ’ ἄλλως τῇδ’ ἐπεύχεται πόλει,
ἀυτὸς φρενῶν καρποίτο τῇν ἀμαρτίαν.

ΚΗΡΤΞ.

ιὼ πατρὸν οὐδας ’Αργείας χθονός·
dεκάτω σε φέγγει τῶδ’ ἀφικόμην ἔτους,
πολλῶν ῥαγεισών ἐλπίδων, μιᾶς τυχών.
οὐ γὰρ ποτ’ ἤξοιον τῇδ’ ἐν ’Αργεία χθονί
θανῶν μεθέξειν φιλτάτου τάφου μέρος.

νῦν χαίρε μὲν χθών, χαίρε ὁ ἥλιος φῶς,
ὑπατός τε χώρας Ζεὺς, ὁ Πυθίως τ’ ἀναξ,
tὸδος ἱάστων μηκῆτ’ εἰς ἡμᾶς βῆλη.

Κ. Λ.
ΑΙΣΧΤΛΟΤ

αλις παρὰ Σκάμανδρον *'ήσθ' ἀνάρσιος·
νῦν δ' αὐτὲ σωτὴρ ἰσθι * καὶ παιώνιος;*
ἀναξ 'Απολλον. τοὺς τ' ἀγωνίουσθε θεοὺς
πάντας προσαυδῶ, τὸν τ' ἐμὸν τιμάρον
'Ερμῆν, φίλου κήρυκα, κηρύκων σέβας,
ήρως τοὺς πέμψαντας, εὐμενεῖς πάλιν
στρατὸν δέχεσθαι τὸν λευκέμενον δορός.
ιὼ μέλαθρα βασιλεῶν, φίλαι στέγαι,
σεμνοί τε θάκοι, δαίμονεσ τ' ἀντήλιοι;*
*εἰ που πάλαι, φα:δρούσι τοισίδ' ὁμμασι
δέξασθε κόσμῳ βασιλέα πολλῷ χρόνῳ.
ήκει γὰρ ὕμίν φῶς ἐν εὐφρόνῃ φέρων
καὶ τοίσδ' ἀπασί κοινὸν 'Αγαμέμνων ἀναξ.
ἀλλ' εὖ νῦν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει,
Τροίαν κατασκάψαντα τοῦ δικηφόρου
Διὸς μακέλλη, τῇ κατελργασται πέδουν.
βωμοὶ δ' ἀίστοι καὶ θεῶν ἰδρύματα,
καὶ σπέρμα πάσης ἑξαπόλλυται χθονός.
τούνδε Τροία περιβαλῶν ξευκτήριον
ἀναξ Άτρείδης πρέσβης εὐδαίμονις ἀνήρ
ήκει, τίσθαι δ' ἀξιώτατον βροτὸν
τῶν νῦν· Πάρις γὰρ οὔτε συντελῆς πόλις
ἑξεύχεται τὸ δράμα τοῦ πάθους πλέον·
ὄφλων γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην
tοῦ ῥυσίου θ' ἡμαρτε, καὶ πανόλεθρον
ἀυτόχθονον πατρῶν ἔθρισεν δόμου·
διπλὰ δ' ἐτισαν Πριαμίδαι θάμαρτια.

ΧΟ. κήρυξ 'Αχαϊῶν, χαῖρε, τῶν ἀπὸ στρατοῦ.
ΚΗ. χαῖρω· τεθνάναι δ' οὐκ ἐτ' ἀντερῶθεοῖς.
ΧΟ. ἐρως πατρῶν τῆς γῆς ο' ἐγύμνασεν;
ΚΗ. ὡστ' ἐνδακρύεσι γ' ὁμμασιν χαρᾶς ὑπὸ.
ΧΟ. τερπνῆς ἄρ' ἦτε τῆς ἑπτῆθολοι νόσου.
ΚΗ. πῶς δή; διδαχθεῖσι τούδε δεσπόσω λόγου.
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. τῶν ἀντερώντων ἴμερον *πεπληγμένου.

KH. ποθεῖν ποθοῦντα τίνιδε γῆν στρατὸν λέγεις;

ΧΟ. ὁς πόλλ' ἀμαρὰς ἐκ φρενός*μ' ἀναστενείν. 505

KH. πόθεν τὸ δύσφρον τούτ' ἐπὶν στύγος *πόλει;

ΧΟ. πάλαι τὸ σιγῶν φάρμακον βλάβης ἔχω.

KH. καὶ πῶς; ἀπόντων κοιράνων ἐτρεῖς τινάς;

ΧΟ. ὁς νῦν τὸ σὸν δῆ, καὶ θανεῖν πολλῆ χάρις. (550)

KH. εὖ γὰρ πεπρακταί. ταῦτα δ' ἐν πολλῷ χρόνῳ
tὰ μὲν τις *ἀν λέξειν εὐπετῶς ἔχειν,
τὰ δ' αὐτὲ κατάμορφα. τίς δὲ, πλὴν θεῶν,
ἀπαντ' ἀπῆμων τὸν δ' αἰῶνοι χρόνον;
μόχθουσι γὰρ εἰ λέγομι καὶ δυσαλλίας,
σπάρνας παρῆξεις καὶ κακοστρώτους,—τί δ' οὐ
στένουτες, οὐ *λάσκοιντες ἢματος μέρος;
511 τὰ δ' αὐτὲ χέρσω, καὶ προσήν πλέον στύγος:
εὖναλ γὰρ ἦσαν δηίων πρὸς τεῖχεσιν
ἐξ ὀυρανοῦ γὰρ κάπτο γῆς λειμωνίαι
dρόσοι κατεψάκαζον, ἐμπεδοῦ σίων
ἔσθημάτων, τιθέντες ἐνθηρον τρίχα.
χειμῶνα δ' εἰ λέγοι τις οἰωνοκτονοῦν,
ὅλον παρείχ' ἀφερτον Ἰδαια χίων,
η θύλπος, εὐτε πόντος ἐν μεσημβριναῖς
κοίταις ἀκύμων ὑνρέμοις εὐδοὶ πεσόνυ—
520 τί ταῦτα πενθεῖν δεί; παροίχεται πόνος;
παροίχεται δὲ τοὺς μὲν τεθηκόσιν
τὸ μῆτοτ' αἴθις μηδ' ἀναστήναι μέλειν,
tί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
tῶν ξύνα δ' ἀλγεῖν χρή τύχης παλιγκότον;
530 ἤ τούτων ἐπαίνῳ μηδ' φροντίζειν ἐτι, τ' καὶ πολλὰ χαίρειν ἔμφοραις καταξιώ.
ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργείων στρατοῦ
νικᾶ τὸ κέρδος, πῆμα δ' οὐκ ἀντιρρέπει
ὡς κομπάσαι τῷ δ' εἰκὸς ἡλίου φάει,
ὑπὲρ θαλάσσης καὶ χθονὸς ποτωμένοις.
"Τρολάν ἐλώντες δὴ ποτ' Ἀργείων στόλος
θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα
δόμοις ἐπασσάλευσαν ἀρχαῖον γάμος."  
τοιαῦτα χρὴ κλύνοντας εὐλογεῖν τὸλιν
καὶ τοὺς στρατηγοῦς· καὶ χάρις τιμήσεται
Δίος τάδ' ἐκπράξασα, πάντ' ἔχεις λόγον.

νυκόμενος λόγοισιν οὐκ ἀναίνομαι·
αἰεὶ γὰρ ἡβά τοῖς γέρουσιν εὐ μαθεῖν.
δόμοις δὲ ταῦτα καὶ Κλυταμνήστρα μέλειν
eἰκὸς μάλιστα, ξῦν δὲ τυλοῦτίζειν ἔμε.

ΧΟ.
ἀναλόγον μὲν πάλαι χαρὰς ὑπὸ,
ἐτ' ἠλθ' ὁ πρῶτος νύχιος ἀγγελὸς τυρός
φράξων ἀλώσων Ἰλεοῦ τ' ἀνάστασιν·
καὶ τίς μ' ἐνίπτων εἶπε, Φρυκτωρῶν διὰ
πεισθεῖσα Τρολάν νῦν πεπορθήσαθαι δοκεῖς;
ἡ κάρτα πρὸς γυναικὸς αἴρεσθαι κέαρ.
λόγοις τοιούτοις πλαγκτὸς ὡς' ἐφαινόμην
ὁμως δ' ἔθυνον καὶ γυναικεῖον νόμῳ
ὁλολυγμὸν ἄλλος ἀλλοθεν κατὰ πτόλιν
ἔλασκον εὐφημοῦντες ἐν θεῶν ἔδραίς
θυρφάγον κοιμῶντες εὐώδη φλόγα.
καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν;
ἀνακτος αὐτοῦ πάντα πεισομαι λόγον.
ὅπως δ' ἄριστα τὸν ἐμὸν αἰδοῖον πόσων
σπεύσω πάλιν μολόντα δέξασθαι τί γὰρ
γυναικὶ τούτου φέγγος ἡδιὸν δρακεῖν,
ἀπὸ στρατείας ἄνδρα σῶσαντος θεοῦ,
πῦλας ἀνοίξαι·—ταῦτ' ἀπάγγειλον πόσειν
ἡκείν ὅπως *μάλιστ' ἐρᾶσμιον πόλει,
† ὡστὶς κατ' "Αργος πρῶτα μὲν μέλλοι λεοῦν
|| πιστῶν, γυναικα δ' ἐν δόμοις *εὐρεῖν μολῶν
565
οίαντερ οὖν ἔλειπε, δωμάτων κύνα
ἐσθλήν ἐκείη, πολεμίαν τοῖς δύσφροσιν,
καὶ τάλλ' ὀμοίαν πάντα, σημαντήριον
οὐδὲν διαφθείρασαν ἐν μήκει χρόνουν.
*οὔκ οἶδα τέρψιν οὔτ' ἐπίψορον φάτιν

570 ἄλλου πρὸς ἀνδρός μᾶλλον ἡ χαλκοῦν Βαφᾶς.
tοῖσι ὁ κόμπτος, τῆς ἀληθείας γέμων,
οὔκ αἰσχρὸς ὡς γνωακὴ γενναία λακεῖν.
ΧΟ.

μεν οὔτως εἶπε μανθάνοντι σοι,
tοροῦσιν ἐρμηνεύσιν εὐπρεπῶς λόγον.

575 σὺ δ' εἰπέ, κήρυξ, Μενέλαου δὲ πεῦθομαι,
eἰ νόστιμος ἄτε καὶ σεσωσμένος πάλιν
ἡξει εὖν ὑμῖν, τῆς ὑγίας φίλων κράτος.
ΚΗ.

οὔκ ἔσθ' ὅπως λέξαιμι τὰ γευσθῇ καλά
ἐς τὸν πολύν φίλους καρποῦσθαι χρόνον.
ΧΟ.

πῶς δὴ ἄν εἰπὼν κεδυνὰ τάληθῆ στύχοις;
σχισθέντα δ' οὖν εὐκρυπτα γύρνεται τάδε.
ΚΗ.

*ἀνήρ ἄφαντος εξ 'Ἄχαϊκον στρατοῦ,
ἀύτός τε καὶ τὸ πλοῖον. οὐ γευσθῇ λέγω.
ΧΟ.

πότερον ἄναχθεῖς ἐμφανῶς εξ Ἰλιοῦ,

580 ἡ χείμα, κοινῶν ἄχθος, ἡρπασε στρατοῦ;
ΚΗ.

ἐκρυσας ὡστε τοξότης ἄκρος σκοποῦ,
μακρὸν δὲ πῆμα συντόμως ἐφημίσω.
ΧΟ.

πότερα γὰρ αὐτοῦ ζωότος ἡ τεθηκότος

590 φάτις πρὸς ἄλλων ναυτίλων ἐκλήξετο;
ΚΗ.

οὔκ οἶδεν οὔτες ὡστ' ἀπαγγέλλαι τορῶς
πλὴν τοῦ τρέφοντος Ἡλίου χθονὸς φύσιν.
ΧΟ.

πῶς γὰρ λέγεις χειμῶνα ναυτικῷ στρατῷ

600 ἐλθεῖν τελευτῆσαι τε δαιμόνων κότῳ;
ΚΗ.

εὐφημοῦν ἦμαρ οὐ πρέπει κακαγγέλῳ
γῆλοςη πολιης χωρὶς ἡ τιμὴ θεῶν.

595 ὅταν δ' ἀπευκτα πῆματ' ἄγγελος πόλει
στυμήν προσώπῳ πτωσίμοι στρατοῦ φέρῃ,—
pόλει μὲν ἐλκοῦ ἐν τῷ δῆμον τυχεῖν,
pολλοῖς δὲ πολλῶν ἐξαγισθέντας δόμων

ἀνδρας διπλή μάστυγι, τὴν "Ἀρης φίλει.
ΔΙΣΧΤΑΟΤ

διλογχον ἄτην, φοινίαν ξυνορίδα,—
touδώνδε μέντοι πημάτων*σεσαγμένου
πρέπει λέγειν παιάν τόνδ' Ἐρινύων—
σωτηρίων δὲ πραγμάτων εὐάγγελον

η'κουτα πρὸς χαίρουσαν εὐεστοῖ πόλιν—
πῶς κεδυά τοῖς κακοῖς συμμίξῳ, λέγων
χειμῶν* Ἀχαίοις οὐκ ἁμήντων*θεόν;
εὐνόμοσαν γὰρ, οὗτος ἔχθιστοι τὸ πρίν,

Πῦρ καὶ Θάλασσα, καὶ τὰ πλοῦτ᾽ ἐδειξάτην

φθείροντε τὸν δύστηρον Ἀργείων στρατόν.
ἐν νυκτὶ δυσκύμαντα δ' ὦραρει κακά
ναῦς γὰρ πρὸς ἀλλήλαιοι Θρίκιαι πνοιῇ

ἡρείκον· αἱ δὲ κεροτυποῦμεναι βία
χειμῶν, *τυφώ ξὺν ζαλῇ τ᾽ ὁμβροκτύτω,

ὦχουτ' ἀφαντίο ποιμένος κακοῦ στρόβῳ.
ἐπει δ' ἀνήλθε λαμπρὸν ἡλίου φάος,

ὅρομεν ἀνθοῦν πέλαγος Ἁγαίων νεκροῖς
ἀνδρῶν Ἀχαιῶν ναυτικῶν τ' ἐρεπτῶν

ήμας γε μὲν δὴ ναῦν τ', ἀκριβατὸν σκάφος,

ήτοι τις ἔξεκλεψεν ἢ ἔξυπταστο,

θεός τις, οὗκ ἄνθρωπος, οὖάκος θυγών.

Τύχη δὲ σωτήρ ναῦν θέλουσ' ἐφέζετο,

ὡς μήτ' ἐν ὀρμῷ κύματος ζάλην ἔχειν,

μήτ' ἔξοκειλαι πρὸς κραταίλεων χθόνα.

ἐπείτα δ' ἄδημ πόντιων πεφυγότες,

λευκόν κατ' ἡμαρ, οὐ πεποιθότες τύχη,

ἐβουκολοῦμεν φροντίσων νέου πάθος

στρατοῦ καμόντος καὶ κακῶς σποδουμένου.

καὶ νῦν ἔκεινων εἰ τις ἐστὶν ἐμπνέων,

λέγουσιν ἡμᾶς ὅσ ὀλολότας' τι μήν;

ἡμεῖς τ' ἐκείνους ταῦτ' ἔχειν δοξάζομεν.

γένοιτο δ' ὅσ ἄριστα· Μενέλεων γὰρ οὖν

πρῶτον τε καὶ μάλιστα προσδόκα μολεῖν.
ΑΡΑΜΕΜΝΩΝ.

εἰ δ' οὖν τις ἀκτίς ἡλίου νυν ἱστορεῖ καὶ ζωντα καὶ βλέποντα, μηχαναίς Διὸς οὕτω θέλοντος ἐξαναλωσάι γένος, ἐπεῖς τις αὐτῶν πρὸς δόμους ἦξεων πάλιν. τοσαύτ' ἀκούσας ἵσθι τάληθη κλύων. 639

ΧΩ. τίς ποτ' ὄνομαζεν ὥδ' ἐς τὸ πᾶν ἑτητύμως—στρ. α'. μή τις, ὅρων οὖν ὅρωμεν, προνοιαία τοῦ πεπρωμένου γλώσσαν ἐν τύχα νέμων;—

τὰν δοργαμβρὸν ἀμφινεικὴ θ' Ἑλέαν; ἐπεὶ πρεπόντως ἑλέανας, ἑλανδρος, ἑλέπτωλις, ἐκ τῶν αβροτίμων προκαλυμμάτων ἐπλευσε Ζεφύρου γήγαντος αὔρα, πολύανδροι τε φεράσπιδες κυναγολ κατ' ἰχνος πλάταν ἄφαντον κελσάντων Σιμόνετος ἀκτας ἐπ' ἀεξιφυλλους δι' ἔριν αἰματοσαφαν.

[(700)] Ἰλίῳ δὲ κηδος ὀρθώνυμον τελεσάφρων ἀντ. α'. μὴν ἡλασεν, τραπέξασκατίμωσιν ὑστέρῳ χρόνῳ καὶ ξυνεστίον Διὸς πρασσομένα τὸ νυμφότιμον μέλος ἐκφάτως τίνος, *νέου ύμειν*, ὡς τοτ' ἐπέρρεπε γαμβροῖσιν αἰδεῖν.

μεταμανθάνουσα δ' ύμνον Πριάμου πόλις γεραιά πολύθρην μέγα που στένει, κικλησκοῦσα Πάριν τὸν ἀνωλεκτρόν, πάμπροσθ' ἣ πολύθρην αἰώνα διαί πολιτῶν μέλεον αἱρ' ἀνατλάσα. 665

ἐθρεψεν δὲ *λέοντος ὑ- στρ. β'.
δόμοις ἀγάλακτον ὅτως ἀνήρ φιλόμαστον *δ',
ἐν βιότον προτελεῖοις
ἀμερον, εὐφιλόπαιδα *τε καὶ γεραροὶς ἐπίχαρτον.
πολέα δ' ἔσχ' ἐν ἀγκάλαις ἀνετρόφοι τέκνου δίκαιον,
φαιδρωτὸς ποτὶ χείρα, σαίνον τε γαστρὸς ἀνάγκαις.
χροισθεῖς δ' ἀπέδειξεν *η̣- ἀντ. β',
θὸς τὸ πρὸς τοκέων χάριν γὰρ τροφευσῖν ἀμείβων
μηλοφόνοις *θανάτουσιν 670
δαίτ' ἀκέλευστος ἔτευξεν, *ἐν αἴμασι* δ' οἶκος ἐφύρθη,
ἀμαχὸν ἄλγος οἰκέταις,
μέγα σίνως πολυκτόνον:
*θείας ὀĎ* ἱερεῖς τις ἀτας δίμοις *προσεθρέβη.
πάραντα δ' ἐλθεῖν ἐσ Ἴλιον πόλιν λέγομι ἀν οἱ θρ. γ'.
φρόνημα μὲν νηνεμον γαλαίας, 681
ἀκασκαίον δ' ἀγαλμα πλούτου,
μαλθακὸν ὀμμάτων βέλος,
δηξίθυμον ἱρωτὸς ἄνθος. 684
παρακλίνασ' ἐπέκραλεν δὲ γάμου πικρᾶς τελευτάς,
δύσεδρος καὶ δυσόμιλος ὁμεύνα Πριαμίδαισιν
πομπὰ Διὸς ξενίου
νυμφόκλαυτος Ἐρυμώς.
παλαιφάτος δ' ἐν βροτοῖς γέρων λόγος τέτυκται, ἀντ. γ'.
μέγαν τελεσθέντα φωτὸς ὀλβον
[750]
τεκνούσθαι, μηδ' ἀπαίδα θυησκεῖν' 691
ἐκ δ' ἀγαθὰς τύχας γένει
βλαστάνειν ἀκόρεστον οἰζίν.
δίχα δ' ἄλλους μονόφρων εἰμὶ τὸ δυσσεβὲς γὰρ ἔργον
μέτα μὲν πλείονα τίκτει, σφετέρα δ' εἰκότα γένυα. 695
οἶκων γὰρ εὐθυδικῶν
καλλίπασιν πότμοις αἰεὶ.
φιλεὶ δὲ τίκτειν "Τβρίς μὲν παλαιὰ νεά-
ζουσαν *ἐν γε τοῖς* κακοῖς βροτῶν
στ. δ'.
"Τβριν τοτ’ ἡ τοθ’, ἡτε τὸ κύριον μόλη 
*νέα δ’ ἐφύσεν Κόρον,*
δαίμονά *τ’ ἁμαχον,* ἀπόλεμον,
ἀνύερον ᾩράσος, μελαινάς μελάθρουσιν *Ἀτας
*εἰδομένας τοκεύσιν.

Δίκα δὲ λάμπει μὲν ἐν δυσκάπνους δόμασιν, ἀντ. δ’.
τὸν δ’ ἐναίσιμον τίει βίον. 706
τὰ χρυσόπαστα δ’ ἐδεθλα σὺν πίνω χερῶν
|| παλιντρόποισιν λιποῦσ’
|| ὠμμασιν ὁσια προσέμολε,
δύναμιν οὐ σέβουσα πλοῦτον παράσημον αἶνο.

πᾶν δ’ ἐπὶ τέρμα νωμᾶ.
*λέγε δή, βασιλεῦ, Τροίας πτολίπορθ’,
’Ατρέως γένεθλον, πῶς σε προσείπω,
πῶς δὲ σεβίζω μὴθ’ ύπεράπας
μὴθ’ ὑποκάμψας καιρὸν χάριτος.

|| τοῦ τε γὰρ* εἶναι πολλοὶ τὸ δοκεῖν
προτίουσι δίκην παραβάντες,
τῷ δυσπραγοῦντι τ’ ἐπιστενάχειν
πᾶς τὸς ἐτοιμὸς. δὴγμα δὲ λύπης
οὐδὲν ἐφ’ ἥπαρ προσικνεῖται’
καὶ ἄγχαλρουσιν ὁμοιπρεπεῖς
ἀγελάστα πρόσωπα βιαζόμενοι
†τὸν μὴ καθορῶντ’ ἀπατῶσιν.
† ὠστὶς δ’ ἀγαθὸς προβατογυρομοίων,
οὐκ ἔστι λαθεῖν ὁμματα φωτὸς
tὰ δοκοῦντ’ εὔφρονος ἐκ διανοίας

γάρπει σαίνειν φιλότητι.

σὺ δὲ μοι τότε μέν, στέλλων στρατιῶν
’Ἐλένης ἔνεκ’, οὐ γὰρ *σ’ ἐπικεύσω, (800)
κάρτ’ ἀπομούσῳς ζήσα γεγραμμένος
οὐδ’ εὗ πραπίδων οὐλακε νέμων,
ΑΙΣΧΤΛΟΤ

θράσος *ἐκ θυσιῶν*
ἀνδράσι θυμάσκουσι κομίζων
νῦν δ’ οὐκ ἀπ’ ἀκρας φρενός οὐδ’ ἀφίλως
†αινῶ σε λέγων,†
eὐφρων πόνοις εὕ τελέσασιν.
γνώσει δὲ χρόνῳ διαπενθόμενος
tὸν τε δικαίως καὶ τὸν ἀκαίρως
†σέθεν οἰχομένου†
pόλιν οἰκουροῦντα πολιτῶν.

ΑΓΑΜΕΜΝΩΝ.

πρῶτον μὲν "Ἀργος καὶ θεοῦς ἐγχωρίους
δίκη προσεπεῖν, τοὺς ἐμοὶ μεταιτίους
νόστον, δικαίων θ’ ὃν ἐπράξαμην πόλιν
735
Πριάμου. δίκαις γὰρ οὐκ ἀπὸ γλώσσης θεοὶ
*κρίνοντες, ἀνδροθυμῖας Ἰλίου φθορᾶς,
eἰς αἰματηρῶν τεύχως οὐ διχορρόπως
ψήφους ἐθεντὸ. τῷ δ’ ἐναντίῳ κύτει
ἐλπὶς προσήει χείρος οὐ πληρουμένω.
καπνῷ δ’ ἀλοῦσα νῦν ἐτ’ εὐσήμος πόλις.
άτης *θυμῆλα ζώσι* συνθυμῆσκουσα δὲ
σποδος προτείμπει πίονας πλούτου πνοαῖς.
tοῦτων θεοῖα χρῆ πολύμνηστον χάρων
740
tίνεις ἐπείπερ καὶ πάγας ὑπερκότων
*ἐφραξάμεσθα, καὶ γυναικὸς οὐνεκα
πόλιν διημάθυνεν Ἀργεῖον δάκος,
ἵππου νεοσσός, ἀσπιδοστράφος λέως,
πήδημι ὀρούσας ἀμφὶ Πλειάδων δύσων.
ὑπερθροῖς δὲ τύργον ὑμητῆς λέων
745
ἀδὴν ἐλείξειν αἵματος τυραννικοῦ.
θεοῖς μὲν ἐξέτευνα φροίμοιν τόδε ν
τὰ δ’ ἐς τὸ σὸν φρόνημα, μέμνημαι κλύων,
καὶ φημὶ ταῦτα καὶ ξυνήγορον μ’ ἐχεῖς.
παύροις γὰρ ἀνδρῶν ἐστὶ συγγενὲς τόδε,
φίλον τὸν εὐτυχοῦντ’ ἀνευ φθόνου σέβειν.

dύσφροιν γὰρ ὦς ἀκριβὲς προσήμενος
ἀχθὸς διπλοῖξε τῷ πεπαμένῳ νόσουν·
tois τ’ αὐτὸς αὐτὸν πῆμασιν βαρύνεται,
καὶ τὸν θυραῖαν ὁλθὸν εἰσορὸν στένει.

eἰδὼς λέγοιμ’ ἀν’ εὐ γὰρ ἐξεπίσταμαι
ὁμιλίας κάτοπτρον, εἰδολον σκιὰς
τὰν ὀνομαντάς τὰν ξυνομένοις τινὰς
dοκοῦντας εἶναι κάρτα πρεμυμεῖσις ἐμοὶ.

μόνος δ’ Ὀδυσσεύς, ὡσπερ ὢν ἐκὼν ἐπλείπει,
ζευχθεὶς ἑτοιμὸς ἡν ἐμοὶ σειραφόρος·
eῖτ’ ὦν θανόντος εἴτε καὶ ξύντος πέρι
λέγω. τὰ δ’ ἄλλα πρὸς πόλιν τε καὶ θεοὺς,
κοινοὺς ἁγώνας θέντες, ἐν πανηγύρει
βουλευσόμεσθα. καὶ τὸ μὲν κἀκεῖ ἔχων
ὀπως χρονίζουν εὐ μενεὶ βουλευτέουν,
ὀτὸ δὲ καὶ δεὶ φαρμάκιν παινοῦν,
ὴτοὶ κέαντες ἡ τεμόντες εἰφρόνως
πειρασόμεσθα *πήμ’ ἀποστρέψαι νόσουν.*

νῦν δ’ ἐς μέλαθρα καὶ δόμους ἐφεστίους
ἐλθὼν θεοὶ πρῶτα δεξιώσομαι,
oίτερ πρόσω πέμψαντες ἤγαγον πάλιν.

νίκη δ’ ἐπείπερ ἐσπετε’, ἐμπέδως μένοι.

Κ.Α. Ἕνδρε πολίται, πρέσβειος Ἀργείων τόδε,
οὐκ αἰσχυνοῦμαι τοὺς φιλάνθρωπος τρόπουσ
λέξαι πρὸς ύμᾶς, εἶν χρόνῳ δ’ ἀποθίνει
τὸ τάρβος ἀνθρώποισιν. οὐκ ἀλλων πάρα
μαθῶν, ἐμαυτῆς δύσφορον λέξω βίου
τοσόνδ’, ὅσονπερ οὔτος ἡν ὑπ’ Ἰλώ.
τὸ μὲν γυναῖκα πρῶτὸν ἄρσενος δίχα
ήσθαι δόμοις ἔρημον, ἑκπαγιλε κακὸν,
pολλὰς κλέουσαι *κληδοναὶ σαλακτῶνος*.
καὶ τὸν μὲν ἥκειν, τὸν δὲ ἐπεισόφειν κακὸν
κάκιον ἀλλο πῆμα, λάσκοντας δόμοις.
καὶ τραυμάτων μὲν εἰ τόσων ἐτύγχανεν
ἀνήρ ὡς, ὡς πρὸς ὅκον ὁχετεύετο
φάτις, τέτρωται δικτύου πλέω λέγειν.
εἰ δ' ὑπ τεθυκὼς, ὡς ἐπιλήθουν λόγοι,
τρισώματος τὰν Γηρυδὸν ὁ ὀδύτερος
χθονὸς τρίμοιρον χλαίναν ἐξηύχει ἀλαβεῖν,
ἀπαξ ἐκάστῳ καθανὸν μορφώματι.
τοιοῦτ' ἐκατε κληδόνων παλιγκότων
πολλὰς ἀνωθεν ἀρτάνας ἐμίς δέρης
ἔλυσαν ἂλλοι πρὸς βιάν λελημένης.
ἐκ τὸνδέ τοι παῖς ἑλθ' ὑμὸν παραστατεῖ,
ἐμῶν τε καὶ σῶν κύριος πιστευμάτων,
ὡς χρη, Ὁρέστῃς' μηδὲ θαυμάσης τόδε'
τρέφει γὰρ αὐτὸν εὐμενῆς δορύξενος
Στρόφιος ὁ Φωκεύς, ἀμφίλεκτα πῆματα
ἐμοὶ προφωνών, τὸν θ' ὑπ' Ἰλιῳ σέθεν
κλυδυνον, εἰ τε δημόθρους ἀναρχία
βουλὴν καταρρίψειεν, ὡστε σύγγονων
βροτοίς τὸν πεσόντα λακτίσαι πλέον.
τοιάδε μὲν τοι σιήσης οὐ δόλων φέρει.
ἐμοινεῖ μὲν δὴ κλαυμάτων ἐπίσοντοι φιλι
πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταχγὸν.
ἐν ὁψικοίτως δ' ὄμμασιν βλάβας ἐξω,
τὰς ἀμφὶ σοι κλαίονσα λαμπτηρουχίας
ἀπημελήτους αἰέν. ἐν δ' ὀνείρασιν
λεπταίς ὑπάλ κώμοπος ἐξηγειρόμην
ὑπαίτοι θεώσιντος, ἀμφὶ σοὶ πάθη
ὄρῶσα πλεῖω τοῦ ἐνυέσσοντος χρόνου.
νῦν, ταῦτα πάντα πλάσ', ἀπενθήτῳ φρενι
λέγοιμ' ἀν ἀνδρα τούδε τῶν σταθμὸν κύνα,
σωτῆρα ναὸς πρότονοι, ὑψηλὴς στέγης
στὸλον ποδήρην, μονογενὴς τέκνων πατρί, καὶ γῆν φανεῖσαι ναυτίλους παρ’ ἐλπίδα,
κάλλιστον ἦμαρ εἰσιδεῖν ἐκ χείματος,
(900)
ὑδαίτορος διψῶτι πηγαῖον ρέος.
tερπνὸν δὲ τάναγκαιον ἐκφυγεῖν ἀπαν.
tοιοῦσδε *τοῖν νυν* ἀξιῶ προσφθέγμασιν.
φθόνος δ’ ἀπεστὼ· πολλὰ γὰρ τὰ πρῖν κακὰ
ἡνεκὼμεσθα: νῦν δὲ μου, φίλου κάρα,
ἐκβαίν’ ἀπίθυς τῆςδε, μὴ χαμαι τιθεῖς
tὸν σὸν πόδ’, ὦ ναξ, Ἰλίου πορθήτρα.
835
δμωαί, τι μέλλεθ’, αἰς ἐπέσταλται τέλος
πέδου κελεύθου στρωνῦναι πετάσμασιν;
eυθὺς γενέσθω πορφυρόστρωτος πόρος,
ἐς δῶμ’ ἀελπτον ὡς ἄν ἤγῇται Δίκη.
tὰ δ’ ἄλλα φροντὶς ὑμὸν νικομένη
840
θῆσει δικαίως ξίνθ θεοῖς εἰμαρμένα.
ΑΓΑΜΕΜΝΩΝ. 29

Δήδας γένεθλον, δωμάτων ἐμῶν φύλαξ,
ἀπονεία μὲν ἐπιτα εἰκότως ἐμὴ
μακρῶν γὰρ ἐξετείνας· ἀλλ’ ἐναισχύως
αἰνεῖν, παρ’ ἄλλων χρῆ τὸδ’ ἔρχεσθαι γέρας. 845
καὶ τάλλα, μὴ γυναικὸς ἐν τρόποις ἐμὲ
ἀβρυνε, μὴ δὲ βαρβάρου φωτὸς δίκην
χαμαίπτετες βόαμα προσχάνης ἐμοὶ·
μηδ’ εἴμασι στρώσας’ ἐπίφθονον πόρον
τίθει. θεοὺς τοιὸδε τιμαλφεῖν χρεών·
ἐν ποικίλοις δὲ θυντὸν οὔτα κάλλεσιν
βαίνειν, ἐμοὶ μὲν οὖδαμῶς ἄνευ φόβου.
λέγω κατ’ ἄνδρα, μὴ θεοῖ, σέβεις ἐμὲ.
χωρὶς ποδοψήφηστρων τε καὶ τῶν ποικίλων
κληρῶν αὐτεῖ· καὶ τὸ μὴ κακῶς φρονεῖν
850
θεοῦ μέγιστον δώρον. ὅλβισαι δὲ χρῆ
βίον τελευτήσαντ’ ἐν εὐεστοῖ φίλῃ.
ei πάντα δ’ ως πράσσομεν, εὐθαρσῆς ἑγώ.

ΚΔ. καὶ μὴν τὸ δ’ εἰπὲ μὴ παρὰ γυνώμην ἐμοὶ.

ΑΓ. γυνώμην μὲν ἵσθι μὴ διαφθεροῦντ’ ἐμε. 860

ΚΔ. ηὔξω θεοῖς δεῖσας ἄν ὧν ἔρδειν τάδε;

ΑΓ. εἰτέρ τις εἰδὼς γ’ εὐ τόδ’ ἐξευτείν τέλος.

ΚΔ. τί δ’ ἂν δοκεῖ σοι Πρλαμος, εἰ τάδ’ ἠνυσεν;

ΑΓ. ἐν ποικίλοις ἄν κάρτα μοι βῆναι δοκεῖ.

ΚΔ. μὴν ὑν τὸν ἀνθρώπεων αἰδεσθῆς ψόγον. 865

ΑΓ. φήμη γε μέντοι δημόθροις μέγα σθένει.

ΚΔ. ὁ δ’ ἀφθονητός γ’ οὐκ ἐπίζηλος πέλει.

ΑΓ. οὗ τοῦ γνωσικός έστιν ἰμείρειν μάχης.

ΚΔ. τοῖς δ’ ὀλβίοις γε καὶ τὸ νικάσθαι πρέπει.

ΑΓ. ἢ καὶ σύ νίκην τῆνδε δήμοις τίες; 870

ΚΔ. πιθοῦ κράτος πάρες γε μὴν ἐκών ἐμοῖ. 875

ΑΓ. ἀλλ’ εἰ δοκεῖ σοι ταῦθ’, ὑπαί τις ἀρβύλας

λύοι τάχος, πρόδουλον ἐμβασιν ποδός, καὶ τοῖς δὲ μ’ ἐμβαίνουθ’ ἀλουργέσιν θεῶν

μὴ τις πρόσωθεν ὁμματος βάλοι φθόνος.

πολλὴ γὰρ αἴδως δωματοθορεῖν ποσίν

φθείροντα πλοῦτον ἀργυρωπήτους θ’ ύφας.

τούτων μὲν οὕτω τῇν ξένην δὲ πρεμενῶς (950)

τηνδ’ ἐσκόμιζε. τῶν κρατοῦντα μαλθακῶς

θεὸς πρόσωθεν εὐμενῶς προσδέρκεται.

ἐκών γὰρ οὐδεὶς δουλίῳ χρήται ξυγάφ.

αὕτη δὲ, πολλῶν χρημάτων ἐξαίρετον

ἄνθος, στρατοῦ δώρημ’, ἐμοὶ ξυνεσπετο. 880

ἐπεὶ δ’ ἀκούειν σοι κατέστραμμα τάδε,

εἰμ’ ἐς δόμων μέλαθρα πορφύρας πατῶν.

ΚΔ. 885

ἐστιν θάλασσα—τίς δὲ νυν κατασβέσει;—

τρέφουσα πολλής πορφύρας *ἰσάργυρον

κηκίδα παγκαίνιστον, εἰμάτων βαφᾶς.

*κάλις δ’ ὑπάρχει τώ τινά σὺν θεοῖς, ἀναζ,

ἐχειν’ πένεσθαι δ’ οὐκ ἐπίσταται δόμος. 890
πολλῶν πατησμῶν δ’ εἰμάτων ἃν πηξάμην, δόμοισι προῦνεχθέντος ἐν χρηστηρίοισι, ψυχής κόμιστρα *σής γε* μηχανώμενη. ἥξις γὰρ σύσης φυλλᾶς ἵκετ’ ἐς δόμους σκιᾶν ὑπερτείνασα Σειρίου κυνός· καὶ σοῦ μολόντος δωματίων ἐστίναι, θάλπος μὲν ἐν χειμῶνι σημαίνεις μολόν· ὅταν δὲ τεῦχη Ζεὺς ἄπ’ ὦμφακος πικρᾶς οίνου, τὸτ’ ἢδη ψῦχος ἐν δόμοις τέλει ἀνδρὸς τελείου δῶρ’ ἐπιστραφόμενον. Ζεὺς, Ζεῦ τέλειε, τὰς ἐμὰς εὐχὰς τέλει· μέλοι δὲ τοι σοῦ τῶντερ ἃν μέλλῃς τελεῖν.

ΧΟ.

τίπτε μοι τὸν ἐμπεδῶς ἐκείμην καρδιᾶς τερασκόπου ποτᾶται, μαντίπολεῖ δ’ ἀκέλευστον ἀμισθὸν ἀοιδῶν,* οὐδ’ ἀποπτύσαι, δίκαιον δυσκρίτων ὀνειράτων, θάρσος εὐπιθὲς ἵζει φρενὸς φίλου θρόνου; χρόνος δ’ ἐπὶ πρυμνησίων *ἐνυμβολαῖς

ψαμμάς ἀκάτας παρη- || βησεν, εὗτε ναυβάτας || Ὄρθ’ ὑπ’ Ἰλιον στρατός. πεύθομαι δ’ ἄπ’ ὦμματον νόσουν, αὐτόμαρτος ἀν’

tὸν δ’ ἄνευ λύρας ὦμως*μουρδεὶ θρήνον Ἐρμύνος αὐτοδίδακτος ἐσωθεν θυμός, οὐ τὸ πάν ἐχον ἐλπίδος φίλου θράσος. σπλαγχνα δ’ οὕτω ματάζει, || πρὸς ἐνδίκους φρεσίν κυκλούμενον
|| δίναις κέαρ τελεσφόροις.
ΑΙΣΧΤΛΟΤ

εὐχομαι δ’ ἀπ’ ἐμᾶς *τοιαῦτ’ ἐπίδος ψύθη πεσεῖν 925
ἐς τὸ μὴ τελεσφόρον. (1000)
μάλα γέ τοι *τὸ μεγάλας ὑγείας ἀκόρετον* στρ. β’.
tέρμα, νόσος γὰρ †ἀεὶ †γεῖ
των ὁμοτιχος ἐρείδειν,
καὶ πότμος εὐθυπτορών
ἀνδρὸς †ὑπὲρ βιότον
|| κύματ’ †ἐπαίσευν ἐρµ’ ἀφαντον.
καὶ τὸ μὲν πρὸ χρημάτων
|| κτησίων ἀπ’ εὐμέτρου
|| σφενδόνας *ὁκνῷ βαλὼν
οὐκ ἔδω πρόπας δόμος
πημονᾶς γέμων ἁγαν,
οὐδ’ ἐπόντισε σκάφος.
πολλά τοι δόσις
ἐκ Δίως ἀμφιλαφής τε καὶ εξ ἄλοκων ἐπετειαν
νῆστιν ὠλεσεν νόσου. 930
|| ἐπὶ δὲ γὰν πεσὸν ἀπαξ θανάσιμων τὸ πρόπταρ ἀν— ἀντ. β’.
δρός μέλαν αἰμα, τίς ἄν *τούτ’
ἀγκαλέσατ’ ἐπαείδων;
οὐ δὲ τὸν ὀρθοδαχ
τῶν φθιμένων ἀνάγευν
935
Ζεῦς *κατέπαυσ’ ἔπ’ εὐλαβεία;
eἶ δὲ μὴ τεταγμένα
μοῖρα μοίραν ἐκ θεῶν
eἰργε μὴ πλέον φέρειν,
προφθάσαισα καρδία
γλῶσσαν ἄν τάδ’ ἔξεχει.
νῦν δ’ ύπὸ σκότῳ βρέμει
θυμαλγής τε καὶ
οὐδὲν ἐπελπομένα ποτὲ καλρον ἐκτολυπεύσειν
ζωπυρομένας φρενός. 935
ΑΓΑΜΕΜΜΝΩΝ.

ΚΑ. εἰσώ κομίζου καὶ σὺ. Κασάνδραν λέγω:
ἐπεὶ σ' ἐθηκε Ζεὺς ἀμηνίτως δόμοις
κοινώνων εἶναι χερῶν, πολλῶν μετὰ
dούλων σταθείσαν κτησίου βωμοῦ πέλας.
ἐκβαιν' ἀπήνης τηροδε, μηδ' ὑπερφρόνει.
καὶ παίδα γάρ τοι φασίν 'Αλκμήνης ποτὲ
πραθέντα πλήναι, καὶ ξυγών θυγεῖν βία.
eἰ δ' οὖν ἀνάγκη τηροδ' ἐπιρρέποι τύχης,
ἀρχαιοπλουτῶν δεσποτῶν πολλή χάρις;
oi δ' οὖποτ' ἐλπίσαστες ἡμησαν καλῶς,
ὡμοί τε δούλωις πάντα καὶ παρὰ στάθμην.
ἐχεις παρ' ἱμών οία περ νομίζεταί.

ΧΟ. σοί τοι λέγομας παίεται σαφὲς λόγον.
ἐντὸς δ' *ἀλούσα μορσίμων ἀγρευμάτων
πείθοι' ἀν, εἰ πείθοι' ἀπειθοῖς δ' ἰσως.

ΚΑ. ἀλλ' εἴπερ ἐστὶ μή, χειλόδονδικήν,
ἀγνώτα φωνή βάρβαρον κεκτημένην,
ἐσο φρενῶν λέγουσα πείθῳ υἱν λόγῳ.

ΧΟ. ἔπου τα λόστα τών παρεστότων λέγει,
πείθουν, λιποῦσα τόνδ' ἀμαξηρᾳ θρόνου.

ΚΑ. οὔ τοι θυραίαν τήνδ' ἔμοι *σχολὴν πάρα
τρίβειν' τα μὲν γάρ ἐστίας μεσομφάλου
†ήγισμεν' ἡμῖν ἐστι, ποιμνίων δ' ἀποθ
ἐστηκεν ἦδη μῆλα πρὸς σφαγὰς πυρῶς,
ὡς οὐποτ' ἐλπίσασι τήνδ' ἐξειν χάριν.
σο δ' εἰ τι δράσεις τώνδε, μὴ σχολὴν τίθει;
εἰ δ' ἀξινήμων οὖσα μὴ δέχει λόγον,
*ἀλλ' ἀντὶ φωνῆς φράζε καρπάνῳ χερ.

ΧΟ. ἐρμηνέως ἐοικεν ἡ ξένη τοροῦ
deίσθαι τρόπος δὲ θηρὸς ὡς νεαιρέτου.

ΚΑ. ἦ μαϊνεται γε καὶ κακῶν κλύει φρενῶν,
ητίς λιποῦσα μὲν πόλιν νεαιρέτου
ήκει, χαλινῶν δ' οὖκ ἐπίσταται φέρειν

Κ. Α.
ΑΙΣΧΤΛΟΤ

πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος.
oυ μὴν πλέω ρίψας’ ἀτιμωθήσομαι.


ΚΑΣΑΝΔΡΑ.

ὀττοτοὶ, πόποι, δᾶ. ὁ ’πολλοῦ, ὁ ’πολλοῦ.

ΧΟ. τῇ ταύτῃ ἀνωτότυξας ἀμφὶ Δοξίου; οὐ γάρ τοιοῦτος ὡστε θηνητοῦ τυχεῖν.

ΚΑ. ὁττοτοὶ, πόποι, δᾶ. ὁ ’πολλοῦ, ὁ ’πολλοῦ.

ΧΟ. ἢδ’ αὐτὲ δυσφημοῦσα τὸν θεὸν καλεῖ, οὐδὲν προσήκοντ’ ἐν γόοις παραστατεῖν.

ΚΑ. ’Ἀπόλλων, ’Ἀπόλλων ἀγυιᾶτ’, ἀπόλλων ἐμὸς: ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον.

ΧΟ. χρῆσειν ἐοικεν ἀμφὶ τῶν αὐτῆς κακῶν’ μένει τὸ θείον δουλέα *περ ἐν φρενί.

ΚΑ. ’Ἀπόλλων, ’Ἀπόλλων ἀγυιᾶτ’, ἀπόλλων ἐμὸς.

ΧΟ. ἂ ποὶ ποτ’ ἡγαγές με; πρὸς πολαν στέγην;

ΚΑ. μισόθεον μὲν οὖν, πολλὰ συνίστορ’ ἀυτοκτόνα κακὰ κάρτανας *ἀνδροσφαγείον θ’ αἰμάτων* ῥαντήριον.

ΧΟ. εοικεν εὔρισ ἢ ξένη, κυνὸς δίκην, εἶναι’ ματεῦει δ’ ὁν *ἀνευρήσει φόνον.

ΚΑ. *ἀ ἂ* ἄντ. ἵ.

*μαρτυρίοις γὰρ τοῦδ’ ἐπιπεθομαι,*—
κλαίομενα *βρέφη σφαγάς
d'πτας τ'ε σάρκας πρὸς πατρὸς βεβρωμένας. 1020
Χ.Ο. ἡ μὴν κλέος σοῦ μαντικὸν πεπυσμένοι
*ήσμεν' προφήτας δ' οὕτως *ματεύμεν.
Κ.Α. ἵω, πότοι, τι ποτὲ μὴδεται; στρ. δ'. (1100)
tί τοδέ *νῦν ἄχος *νέον;
μέγ' ἐν δόμοισι τοίσδε μὴδεται κακὸν, 1025
ἀφερτὸν φίλοισιν, δυσίατον' ἀλκὰ δ' ἱντο
έκας ἀποστατεῖ.
Χ.Ο. τούτων άδρις εἰμι τῶν μαντευμάτων
ἐκεῖνα δ' ἔγνων πᾶσα γὰρ πόλις βοῦ.
Κ.Α. ἵω, τάλαμα, τόδε γὰρ τελεῖς; ἀντ. δ'.
tὸν ὀμοδέμνιον πόσιν 1031
λουτροῦσι φαιδρύνασα—πῶς φράσω τέλος;
tάχος γὰρ τοῦ ἑσται. προτείνει δὲ χείρ ἐκ
χερὸς *ὁρέγματα.
Χ.Ο. οὕτω ξυνηκα' νῦν γὰρ ἐξ αἰνιγμάτων
ἐπαργέμοιοι θεσφάτως ἁμηχανᾶ. 1035
Κ.Α. ἐ, ἐ, παπαί, παπαὶ, τί τόδε φαίνεται; στρ. ε'.
*μὴ δικτυών τι γ' "Λίδου;
ἀλλ' ἀρκὺς ἢ ξύνευνος, ἢ ξυιατία
*λογοῦ. στάσις δ' *ακόρετος γένει 1040
κατολολυξάτω θύματος λευσίμου.
Χ.Ο. ποιαν 'Ερμινὴν τήνδε δώμασιν κέλει
ἐπορθιάζειν; οὗ με φαιδρύνει λόγος.
ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς
σταγών, ἢτε *καιρία πτώσιμος; 1045
ξυγανύτει βίου δύντος αὐγαῖς.
tαχεία δ' ἀτα πέλει.
Κ.Α. ἃ ἃ, ἵδον, ἰδοὺ' ἀπεχε τής βοὸς
τὸν ταύρον' ἐν πέπλοισιν
*μελαγκήρω λαβοῦσα μηχανήματι 1050
τύπτειν πίννει δ' ἐν ἐνύδρῳ *κύτει.
δολοφόνου λέβητος τύχαν σοι λέγω.

XO. οὐ κομπάσαιμ' ἄν θεσφάτων γνώμων ἄκρος ἀντ.στ'.

eίναι· κακῷ δὲ τῷ προσεικαζῷ τάδε.

ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις 1055
βροτοῖς στέλλεται· κακῶν γὰρ *διαὶ
πολυπεῖς τέχναι θεσπισμὸν
φίβου φέρουσιν μαθεῖν.

ΚΑ. ἵδ' ἵδ' ταλαινας κακόποτμοι τύχαι· στρ. ζ'.

tὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγχέας'. 1060

*ἀ ποῖ με δεύρο τὴν τάλαιναν ἥγαγες;
οὐδέν ποτ' εἰ μὴ ξυνθανομενὴν τι γὰρ;

ΧΟ. φρενομανήσ τις εἰ θεοφόρητος, ἀμ-

φὶ δ' αὐτὰς θροεῖς

νόμον ἄνωμον, οὗ τις *εὐθῆς 1065

|| ἀκόρετος βοᾶς φεῦ ταλαινας "Πτνν
|| φρεσίν "Πτνν στένουσ' ἀμφιθαλῆ κακοῖς

ἀδηδον βίου.

ΚΑ. ἵδ' ἵδ' λυγείας μόρον ἀγδόνος· ἀντ. ζ'.

*περίβαλον γὰρ οἱ πτεροφόρον δέμασ 1070
θεοὶ, ἥλυκον τ' *αιῶνα κλαμμάτων ἄτερ;
ἐμοὶ δὲ μὴν ποιήσωμεν ἀμφήκει δορὶ.

ΧΟ. νοθὲν ἐπισσύτους θεοφόρους ἔχεις ἀντ. η'. (1150)

ματαίους δύσις,

tὰ δ' ἐπίφοβα δυσφάτω κλαγγά 1075
μελοτυπεῖς, ὡμοὶ τ' ὀρθίους ἐν νόμοις;

πόθεν ὄρους ἔχεις θεσπετείας ὁδοὺ
κακορρήμονας;

ΚΑ. ἵδ' γάμοι, γάμοι

Πάριδος, ὀλέθριοι φίλων.

ἵδ' Σκαμάνδρου πάτριος ποτόν
τότε μὲν ἀμφὶ σὰς ἁίνας τάλαιν'

ἡμυτόμαν τροφαῖς

νῦν δ' ἀμφὶ Κωκυτῶν τε κάχερουσίους
ΑΡΑΜΕΜΝΩΝ.

ΧΩ. τί τόδε τορόν ἁγαν ἐπος ἐφημίσω; στρ. ι'.
*καὶ τις νεόγονος ἄν* μάθοι.
πέπλημμαι δ᾽ ὕπαλ δήγματι φοινῶ,
δυσάλγει τύχα μινυρὰ θρεομένας,
θαυματ' ἐμοι κλύειν.

ΚΑ. ἰδὶ πόνοι, πόνοι ἀντ. θ'.
πόλεος ὀλομένας τὸ πάν.
ἰδὶ πρόπυργοι θυσίαι πατρός,
πολυκανεῖς βοτῶν ποιονμόνον. ἀκός δ᾽
oúdeν ἑπήρκεσαν 1090
τὸ μὴ πόλιν μὲν, ὅσπερ οὖν ἔχει, παθεῖν'
ἐγὼ δὲ *θερμὸν οὐς* τάχ᾽ ἐν πέδῳ βαλῶ.
ΧΩ. ἐπόμενα *προτέρους τάδ' *ἐπεφημίσω. ἀντ. ι'.
καὶ τις σὲ *κακοφρονῶν τίθη-
σι δαίμων, ἕπερθεν βαρὸς* ἐμπίτυνον,
μελίζειν πάθῃ γαερᾶ *θανάσιμη, ὧν
τέρματ' ἀμηχανώ.

ΚΑ. καὶ μὴν ὁ χρησμὸς οὐκέτι ἐκ καλυμματῶν
ἐσται δεδορκός, νεογάμου νῦμφης δίκην
λαμπρὸς δ᾽ έοικεν ἡλίου πρὸς ἀντολὰς
πνέων ἐσῆξειν, ὡστε κύματος δίκην
*κλύζειν πρὸς αὐγὰς τοῦδε πήματος πολὺ
μείζων* φρεινώσω δ᾽ οὐκέτι ἐξ αἰνυμάτων.
καὶ μαρτυρεῖτε συνδράμως ἰχνὸς κακῶν
μυηλατούση τῶν πάλαι πεπραγμένων.

Τὴν γὰρ στέγην τῆν ὡπτοτ' ἐκλείπει χορὸς
ξύμφθογγος, οὐκ εὐφώνος· οὐ γὰρ εὐ λέγει.
καὶ μὴν πεπωκῶς γ', ὅς θρασύνεσθαι πλέον,
βρότειον ἀίμα, κάμος εὖ δόμοις μένει
δύσπεμπτος ἐξω κυγγόνων 'Ερινύων
τὴν γὰρ στέγην τῆν ὡπτοτ' ἐκλείπει χορὸς
ξύμφθογγος, οὐκ εὐφώνος· οὐ γὰρ εὐ λέγει.
καὶ μὴν πεπωκῶς γ', ὅς θρασύνεσθαι πλέον,
βρότειον ἀίμα, κάμος εὖ δόμοις μένει
δύσπεμπτος ἐξω κυγγόνων 'Ερινύων.

1085
1090
1095
1100
1105
1110
1115
εἰνός ἄδελφον τῷ πατῶντι δυσμενεῖς.

ημαρτον, ἢ *κυριῶ τι σοῦτῆς τις ὡς;

ἡ φευδόμαντις εἰμὶ θυροκόπος φλέδων;

ἐκμαρτύρησον προϊμόσας τὸ μ' εἰδέναι

λόγῳ παλαιῶς τῶν ἀμαρτίας δόμων.

ΧΟ. καὶ πῶς ἄν ὅρκος, *πήγμα γενναίως παρέχειν,

παιόνιον γένοιτο; θαυμάζω δὲ σου,

πόντου πέραν τραφείσαν ἀλλόθρου πόλιν

κυρεῖν λέγοσαν ὡσπερ εἶ παρεστάτεις. (1201)

ΚΛ. μάντις μ' Ἀπόλλων ταῦτ' ἐπέστησεν τέλει.

ΧΟ. μὼν καὶ θεός περ ἵμερος πεπληγμένοις;

ΚΑ. προτοῦ μὲν αἰῶν ἦν ἐμοὶ λέγειν τάδε.

ΧΟ. ἀβρύνεται γὰρ πᾶς τις εὖ πράσσασαν πλέον. 1130

ΚΑ. ἀλλ' ἦν παλαιστῆς κάρτ' ἐμοὶ πνεὼν χάρων.

ΧΟ. ἦ καὶ τέκνων εἰς ἔργον ἦλθετον νόμω;

ΚΑ. ἦναινέσασα Λοξίαν ἐγεννάμην.

ΧΟ. ἦδη τέχναισιν ἐνθέοις ἠμημένη;

ΚΑ. ἦδη πολιταῖς πίνατ' ἔθεστιζον πάθη.

ΧΟ. πῶς δῆτ'; *ἳματος ἡσθα Λοξίου κόστω;

ΚΑ. ἐπειθον *οὐδέν' οὐδέν, ὡς τάδ' ἦμπλακον.

ΧΟ. ἦμιν ἦμεν δὴ πιστὰ θεσπίζειν δοκεῖς.

ΚΑ. ἦν κακά.

ὑπ' αὐ με δεινός ὀρθομαντείας πῶνος

στροβεῖ, ταράσσων φρομιοίς ἑπισυνώτοις.

ὅριτε τούσδε τὸς δομοὺς ἐφημένους

νέους, ὀνείρον προσφερεῖς μορφώμασιν;

παῖδες θεανότες ὀσπερεῖ πρὸ τὸν φίλων,

κείρας κρεὼν πληθύντες οἰκεῖας βορᾶς,

ξύν ἐντέροις τε σπλάγχνα', ἐποίκτεστον γέμος,

πρέπους ἔχουσε, ὅν πατὴρ ἐγεύσατο.

ἐκ τῶνδε ποινὰς φημὶ βουλεύειν τινὰ

λέοντ' ἄναλκιν ἐν λέχει στροφώμενον

οἰκουρόν, οὔμοι, τῷ μολοντὶ δεσπότη
ΔΑΜΕΜΝΩΝ.

εμω: φέρειν γὰρ χρή τὸ δουλίου ξυγόν.
νεῶν τ' ἐπαρχος Ἰλίου τ' ἀναστάτης
οὔκ οἴδεν *οία γλώσσα μικτῆς κυνὸς
*λείξασα κακτείνασα φαιδρὸν οὖς,* δίκην
'Ατης λαθραίου, *δῆξεται κακῇ τύχῃ.

*τοιαῦτα τολμᾷ: θῆλυς ἄρσενος φωνεῖς
ἐστίν—τὶ νῦν καλοῦσα δυσφιλές δάκος
τύχομ' ἄν; ἀμφίσβαιναν, ἤ Σκύλλαν τωλ
οἰκοῦσαν ἐν πέτραισι, ναυτῖλων βλάβην,
θύουσαν "Αἰδοὺ μητέρ', ἀσπονδόν τ' *Ἀρην
φίλους πνεύσαν, ὥς δ' ἐπωλολοξατο
ἡ παντότολμος, ὡσπερ ἐν μάχης τροπῇ.


dokei δὲ χαίρειν νοστίμῳ σωτηρίᾳ.

καὶ τῶν' ἵμων εἰ τι μὴ πεῖθω; τὶ γὰρ;
τὸ μέλλον ἦξει. καὶ σὺ *μ' ἐν* τάχει παρὼν
ἀγαν ἀληθομαντῶν οἰκτείρας ἑρεῖς.

ΧΟ. τὴν μὲν Ὀὐέστον δαίτα παίδειῶν κρεῶν
ξυνῆκα και πέφρικα: καὶ φῶσκος μ' ἔχει
κλίοντ' ἀληθῶς οὐδὲν ἐξηκασμένα:

τὰ δ' ἀλλ' ἰκούσας ἐκ δρόμου πεσῶν τρέχω.

ΚΑ. Ἀγαμέμνονος σὲ φημ' ἐποψέφθαι μέρον.

ΧΟ. εὐφήμων, ὡ τάλαινα, κοίμησον στόμα.

ΚΑ. ἀλλ' οὕτι Παιῶν τρὸδ' ἐπιστατεῖ λόγῳ.

ΧΟ. οὐκ, εἰ παρέστατα γ' ἀλλὰ μὴ γένοιτό πω.

ΚΑ. σὺ μὲν κατεύχει, τοῖς δ' ἀποκτείνειν μέλει. 1175

ΧΟ. τῶν πρὸς ἀνδρὸς τοῦτ' ἄχος ποροῦνεται; (1251)

ΚΑ. ἦ *καρθ' ὅρον παρεσκόπεις* χρησμοῦ ἐμῶν.

ΧΟ. τοῦ γὰρ τελοῦντος οὐ ξυνῆκα μυχανῆν.

ΚΑ. καὶ μὴν ἀγαν γ' "Ελλῆν' ἐπίσταμαι φάτων.

ΧΟ. καὶ γὰρ τὰ πυθόκραντα, *δυσμαθή δ' ὀμοι.

ΚΑ. παπαί οἶον τὸ πῦρ ἐπέρχεται δὲ μου.

ὁτοτοὶ Δίκει' "Ἀπολλον' οἶ ἐγὼ, ἐγὼ.

αὐτή *διποὺς λείανα, συγκοιμομένη
Λύκο, λέουτος ευγενοῦς ἀπουσία,
kteinei με τὴν τάλαιναν, ὡς δὲ φάρμακον
tεῦχουσα κάμον μισθὸν ἐνθῆσει κότῳ.
ἐπεύχεται δὲ, φωτὸς θήγουσα ξίφος, ἐμὴς ἀγωγῆς ἀντιτίσσασθαι φόνον.
τὲ δὴ ἐμαυτής καταγέλωτ' ἔχω τάδε
καὶ σκηνῶρα καὶ μαντεία περὶ δέρη στήθη; *σφῶ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ.
ι᾽ ἐσ φθορόν πεσόντ᾽. *έγῳ δ᾽ ἀμ᾽ ἐψομαί."
allesthui τὶν *άταις ἀντ᾽ ἐμοὶ πλουτίζετε.
ἰδοὺ δ᾽ Ἀπόλλων αὐτὸς ἐκδόν ἐμὲ
χρηστηρίαν ἐσθῆτ᾽, ἐποπτεύσασ· δ᾽ *όμως καὶ τοῖσδε κόσμοις καταγελωμένη δ᾽ ἐτλη* φίλων ὕπ᾽ ἑχθρῶν ἔτ᾽ ὡς διχορρόπως ματὴν. καλομενή δὲ φοιτάς, ὡς ἀγύρτρια, πτωχὸς, τάλαινα, λιμοθήνη ἤνεσχόμην. καὶ νῦν ὁ μάντις, μάντιν ἐκπράξας ἐμέ, ἀπήγαγ᾽ ἐς τοιάσδε θανασίμους τύχας: βωμὸν πατρόφον δ᾽ ἀντ᾽ ἐπίξηνον μένει βορμῷ *κοπτείσσῃ φοινίῳ προσφάγματι. ὥς μὴν ἀτιμώλ γ᾽ ἐκ θεῶν τεθυνόμεν.
ήξει γὰρ ἡμῶν ἄλλοις αὐτικόρος,
μητροκτόνοις φίτυμα, ποινάτωρ πατρός.
φυγᾶς δ᾽ ἀλῆτης τῆσδε γῆς ἀπόξενος
cάτεισιν, ἀτας τάσεις θρυγκῶσων φίλως,
ὁμῶμοται γὰρ ὁρκός ἐκ θεῶν μέγας,
αξῖν νῦν ὑπείναισσα κειμένου πατρός.
τὶ δὴ ἐγὼ *κατοικτός ὁδ᾽ ἀναστένω,
ἐπεί τὸ πρῶτον ἐίδον Ἰλιόν πόλιν
πρᾶξασιν ὡς ἐπράξεν, οὐ δ᾽ *εἰλον πόλιν,
οὕτως ἀπαλλάσσομι ἐν θεῶν κρίσει;
ιουσά πρᾶξω, τὐλέσουμαι τὸ καθανείν.
"Αἰδοὺ πύλας δὲ *τάσδ᾽ ἐγὼ* προσευνέπω.
ἈΓΑΜΕΜΝΩΝ.

ἐπευμνοίαί δὲ καρίας πληγῆς τυχεῖν, ὡς ἀσφάδαστος, αἰμάτων εὐθυμίων ἀπορρυνέντων, ὁμμα συμβάλω τόδε.

ΧΟ. ὁ πολλὰ μὲν τάλανα, πολλὰ δ’ αὖ σοφή γύναι, μακρὰν ἔτεινασ. εἰ δ’ ἐπτύμως μόρον τὸν αὐτής οὐσθα, πῶς θεηλάτου βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς;

ΚΑ. οὐκ ἔστι ἀλυξίς, οὐ, ξένοι, *χρόνον πλέω.

ΧΟ. ὁ δ’ ὑστατός γε τοῦ χρόνου πρεσβεύεται. 1225

ΚΑ. ἢκει τόδ’ ἡμαρ’ σμικρὰ κερδανὸ φυγῇ. (1301)

ΧΟ. ἀλλ’ ἴσθι τλῆμων οὕσ’ ἀπ’ εὐτόλμου φρενός.

ΚΑ. οὐδεὶς ἀκούει ταῦτα τῶν εὐδαιμόνων.

ΧΟ. ἀλλ’ εὐκλεῶς τοι καθανεῖν χάρις βροτῷ.

ΚΑ. ἰώ, πάτερ, σοῦ τῶν τε γενεαίων τέκνων. 1230

ΧΟ. τί δ’ ἐστὶ χρῆμα; τίς σ’ ἀποστρέφει φόβος;

ΚΑ. φεῦ, φεῦ.

ΧΟ. τι τοῦτ’ ἐφευξάς; εἰ τι μὴ φρενῶν στύγος.

ΚΑ. *φόνον δόμοι πνεόουσιν αἰματοσταγῆ.

ΧΟ. καὶ πῶς τόδ’ ὥσιει θυμάτων ἐφεστίων; 1235

ΚΑ. ὁμοίως ἄτρος ὅστερ ἐκ τάφου πρέπει.

ΧΟ. οὐ Σύρων ἀγλάκεσσα δώμασιν λέγεις.

ΧΟ. ἀλλ’ εἰμι κινδύνῳ κακώσουσ’ ἐμὴν Ἱ.Ἀγαμέμνονος τε μοῖραν. ἀρκεῖτω βίος. ἰώ, ξένοι.

οὗ τοί δυσαίζω, θάμνων ὡς ὅρνις, φόβῳ ἄλλως. θανοῦσῃ μαρτυρεῖτε μοι τόδε, ὅταν γυνὴ γυναῖκος ἀντ’ ἐμοῦ θάνη, ἀνήρ τε δυσδάμαρτος ἀντ’ ἄνδρος πέσῃ. ἐπὶ ξενούμαι ταῦτα δ’ ὃς θανουμένη. 1240

ΧΟ. ὡ τλῆμον, οἰκτείρω σε θεσφάτου μόρον.

ΚΑ. ἀπαξ ἐτ’ εἶπεν ῥήσων, *οὐ θρήνον θέλω ἐμὸν τὸν αὐτῆς. ἥλιῳ δ’ ἐπεύχομαι πρὸς ύστατον φῶς, τοῖς *φίλων τιμαόροις

ΧΟ. 1220

ΚΑ. 1225

ΧΟ. 1230

ΚΑ. 1235

ΧΟ. 1240

ΧΟ. 1245
ΧΟ. τὸ μὲν εὖ πράσσειν ἀκόρεστον ἐφυ 
πᾶσι βροτοῖσιν ἀκτυλοδεῖκτοι δὲ 
οὕτω ἄπειπῶν εἴργηε μελάθρων, 
μηκέτ *ἐσέλθης, τάδε φωνῶν. 
καὶ τῶδε πόλων μὲν ἑλεῖν ἑδοσαν 
μάκαρες Πριάμου, 
θεοτίμητος δ’ οἶκαδ’ ἵκανε’ 
νῦν δ’ εἰ προτέρων αἵμ’ ἀποτίσει, 
καὶ τοῖσι θανοῦσι θανῶν ποινᾶς 
ἄλλων ἃνατῶν *ἀπάνευθε κρανεῖ,* 
τὸς *ποτ’ ἄν εὐξαίτο βροτῶν ἀσινεὶ 
δαίμον φύναι, τάδ’ ἄκονου;
ΧΩ. στ’. οὐκ οἴδα βουλής ἦστινος τυχών λέγω, 
τοῦ δρόμους ἑστὶ καὶ τὸ βουλεύεσθαι περί.
ΧΩ. ζ’. κἀγὼ τοιούτος εἰμ’, ἐπεὶ δυσμηχανῶ 1285
λόγοισι τὸν θανότι ἀνιστάναι πάλιν.
ΧΩ. η’. ἢ καὶ βίον *πείνοντες ὡδ’ ὑπείκομεν
δόμων κατασχυνθήσω τοῖσ’ ἡγουμένοις;
ΧΩ. θ’. ἀλλ’ οὐκ ἀνεκτόν, ἀλλὰ καθανεῖν κρατεῖν
πεπαυτέρα γὰρ μοῦρὰ τῆς τυραννίδος. 1290
ΧΩ. υ’. ἢ γὰρ τεκμηρίωσιν ἐξ οἰμωγμάτων
μαντεισόμεσθα τάνυδρος ὡς ὁλώλοτος;
ΧΩ. υα’. σάφ’ εἴδοτας χρῆ τῶνδε *μυθεῖσθαι πέρι
τὸ γὰρ τοπάζειν τοῦ σάφ’ εἰδέναι δίχα,
ΧΩ. νβ’. ταύτην ἐπαίνειν πάντοθεν πληθύνομαι, 1295
τρανὸς Ἀτρείδην εἰδέναι κυροῦνθ᾿ ὁποιος.
ΚΑ. πολλῶν πάροιθεν καρίσως εἰρημένων,
τάνατι’ εἰπεῖν οὐκ ἐπαισχυνθήσομαι.
πῶς γὰρ τις ἔχθροις ἔχθρα πορεύνων, φίλους
δοκοῦσιν εἶναι, *πημονῆς ἀρκύστατ’ ἄν* 1300
φράξειν ὑψὸς κρείσσουν ἐκπηδήματος;
ἐμοὶ δ’ ἅγων ὃδ’ οὐκ ἀφρότυτος πᾶλαι
*eὐχήσε παλαιᾶς ἥλθε, σὺν χρόνῳ γε μὴν.
ἔστηκα δ’ ἐνθ’ ἐπαίο’ ἐπ’ ἐξεργασμένοις.
οὕτω δ’ ἐπιράξα, καλ τάδ’ οὐκ ἄριησσομαι, 1305
ὡς μὴτε φεύγειν μὴτ *ἀμύνεσθαι μόρον.
ἄπειρον ἀμφιδήσατρον, ὡσπερ ἰχθῦν, 
περιστιχίζω, πλούτου εἴματος κακόν. 
παῖω δέ νῦν δίς’ καὶ δυοὶ *οἰμωγμάτων
μεθῆκεν *αὐτοῦ κῶλα’ καὶ πεπτωκότι 1310
τρίτην ἐπενδίδωμι, τοῦ κατὰ χθόνους
"Αἰδών, νεκρῶν σωτήρος, εὐκταίαν χάριν;
οὕτω τὸν αὐτοῦ βυθὸν ὀρμαίνει πεσῶν
κάκφυσιδών ὃξειαν αἵματος σφαγῆν
βάλλει μ’ ἐρεμήν Ψακάδι φοινίας δρόσου, 1315
χαίρονταν ούδ' ἦσσον ἡ *διοσδότῳ
gάνει* σπορητός κάλυκος ἐν λοχεύμασιν,
ὡς ὁδ' ἔχοντων, πρέσβεις Ἀργείων τόδε,
χαίροντ' ἂν, εἰ χαίροιτ', ἑγὼ δ' ἐπεύχομαι.
eἰ δ' ἦν, *πρεπόντως ἁστ' ἔπιστεύειν νεκρῷ, 1320
τάδ' ἂν δικαιῶς ἦν, ὑπερδίκως μὲν οὖν
*τοσόνδε κρατήρ' ἐν δόμοις κακῶν ὅδε
πλῆσας ἁραίων αὐτὸς ἐκπίεις μολὼν.

Χ. θαυμάζομεν σου γλώσσαν, ὡς θρασύστομος,
 MagicMock ζητοῖς τοιῶν ἐπ' ἄνδρι κομπάξεις λόγον. 1325 (1400)
Κ. πειράσθε μου γυναικὸς ὡς ἀφράσμουνος·

έγ τῷ ἀπρέστῳ καρδίᾳ πρὸς εἰδῶτας
λέγω—σφ δ' αίνειν εἴτε με ψέγειν θέλεις,
ὅμοιον—οὔτος ἐστὶν Ἀγαμέμνων, ἢμός
πόσις, νεκρός δὲ τίθηδε δεξιάς χερῶς,
έργον δικαίας τέκτονος. τάδ' ὁδ' ἐχεί.

Χ. τί κακῶν, ὦ γύναι, ἀκριβές

πασαμένα προτὰς ἐξ ἀλός ὀρμενον

τάδ' ἐπέθου θύος δημοθρόους τ' ἀράς;

άπεδικες ἀπέταμες *τ',

*ἀπόπολις δ' ἐσει,

μίσος ὅβριμον ἀστοῖς.

Κ. νῦν μὲν δικάζεις ἐκ πόλεως φυγήν ἐμοί

καὶ μίσος ἀστῶν δημόθρους τ' ἔχειν ἀράς, 1340

οὐδ' ἐκτότ' ἄνδρι τῷ ἐναντίον θέρων·

ὡς οὐ προτήμων ὃσπερει βοτοῦ μοροῦ,

μῆλων φλεόντων εὐπόκοις νομεύμασιν,

ἐξευθείαν αὐτοῦ παίδα, φιλτάτην ἐμοὶ

ὀδίν', ἐπωδᾶν Ὄρηκεων *ἀγμάτων.

οὐ τοὐτόν ἐκ γῆς τήσδε *χρήν σ' ἄνδρηλατεῖν,

μιασμάτων ἀποι' ἐπέκκοου δ' ἐμῶν

ἐργαν δικαστῆς τραχύς εἰ. λέγω δὲ σοι
ΑΓΑΜΕΜΝΩΝ.

τοιαύτ' ἀπειλεῖν, ὡς παρεσκευασμένης
ἐκ τῶν ὄμοιον χειρὶ νικήσαντ' ἐμὸν
ἀρχεῖν ἐὰν δὲ τοῦμπαλὶν κραίνῃ θεός,
γνώσει διδαχθεῖσ ὁψε γοῦν τὸ σωφρονεῖν.

ΧΟ.

μεγαλόμητις εἰ,

περίφρονα δ' ἐλακεῖ, ὥσπερ οὖν
fonoλιβεῖ τύχα φρῆν ἐπιμαίνεται,

Λίπος ἐπ' ὀμμάτων αίματοι *ἐμπρέπειν

ἀτίετον' ἐτι σε χρή

στερμέναιι φίλων
tύμμα *τύμματι τίσαι.

ΚΛ.

καὶ τόν ἀκούεις ὀρκίων ἐμῶν θέμιν
μᾶ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην,
"Ἄτην *τ' Ἐρινύν θ', ἀἰσι τόνδ' ἐσφαξ' ἐγώ,
οὔ μοι φόβου μέλαθρον ἐπίς *ἐμπατεῖν,
ἐὼς ἄν αἰθὴ πῦρ ἐφ' ἑστίας ἐμῆς

Αὐγισθος, ὡς τὸ πρόσθεν εὐ φρουῶν ἐμοὶ.

οὗτος γὰρ ἡμῖν ἄσπιος οὔ σμικρὰ θράσους.

κεῖται γυναικὸς τήσει λυμαντήριος
†ἀνήρ, ὁ πασῶν ἐκφανῖς ἰδεῖν στρατῶν
Χρυσῆδων μείλυγμα τῶν ὕπ' Ἡλίῳ

ἡ τ' αἰχμαλώτος ἤδε καὶ τερασκότος,
καὶ κοινόλεκτρος τοῦτο, θεσπισμόσος
πιστῇ ἐξενενος, *ναυτίλους δὲ σελμάτων

*ισοτριβῆς. ἄτιμα δ' οὐκ ἐπραξάτην

ὁ μὲν γὰρ οὔτως: ἥ δὲ τοι, κύκνου δίκην,

τὸν ἕστατον μέλψασα θανάσιμον γόον

κεῖται φιλήτορ *τῶν, ἐμοὶ δ' ἐπηγαγεν

*εὔναις πάροψων ἡμᾶς ἐμῆς χλιδῆς.

ΧΟ.

φεῦ, τίς ἀν ἐν τάχει, μὴ περιώδυνος, στρ. ἀ'.

μηδὲ δεμιουτήρης,

μόλοι τὸν αἰεὶ φέρομοι ἐν ἡμῖν

μοῖρ' ἀπολευτον ὑπνον, δαμέντος
Φύλακος ε' μενεστάτου,
kai *πολύ γε* τλάντος γυναίκος διαί;
πρὸς γυναίκος δ' ἀπέφθισεν βίον.
iδ' iδ' *παράμοιος Ἔλενα*
μία τὰς πολλὰς, τὰς πάνω πολλὰς 1385
ψυχας ὀλέσασ' ὑπὸ Τροίας

νῦν δὲ τελείαν . . .
[desunt versus aliquid]
†καὶ † πολλομαστὸν ἐπηνθίσω [στρ. γ'].
†Πλεισθενιάσθηκα μίασμα† δι' αἷμ' ἀνίππον,
*τάν π' ἔριν ἀ δόμοισιν 1390
τότ' ἦν ἄδματος*, ἀνδρὸς οἰζύς.

ΚΛ. μηδὲν θανάτου μοίραν ἐπεύχου
τοίσδε βαρυνθείς:
μη' εἰς Ἔλενην κότον ἐκτρέψης,
ὡς ἀνδρολέτειρ', ὡς μία πολλῶν
ἀνδρῶν ψυχὰς Δαναῶν ὀλέσασ', 1395
ἀξύστατον ἄγγος ἐπραξέν.

ΧΟ. δαίμον, ὡς ἐμπίπτεις δῶμασι καὶ *διφύι-
οισι Τανταλίδαισιν,
κράτος π' ἴσοψυχον ἐκ γυναίκων
*καρδιόδηκτον ἐμὸν κρατύνεις,
*ιδ' ἐπὶ σῶματος δίκαν
μοι κόρακος ἔχθροοι *σταθεῖσ' ἐκνόμοιοι*
ὔμοιν ὑμεῖν ἐπείχεται *νόμοις.

ΚΛ. νῦν δ' ὁρθώσας στόματος γνώμην,
τὸν τριπάχυν
δαίμονα γέννης τήςδε κυκλήσκων
ἐκ τοῦ γὰρ ἔρως αἰματολοίχος
νείρα τρέφεται, πρὶν καταληξαί
τὸ παλαιὸν ὕχος, νέος ἱγώρ.

ΧΟ. ἦ μέγαν *ἐν μελάθροις*
δαίμονα καὶ βαρύμηννυ αἰνεῖς,
AGAMEMNON.

47

ϕεῦ, ϕεῦ, κακὸν αἶνον ἀτηρᾶς τύχας ἀκορέστου.

ιῶ, ἵ, διαλ Δίως,

παναίτιον, πανεργέτα: 1415

τί γὰρ βροτοῖς ἄνευ Δίως
teleitai; τί τῶν

οὐ θεόκραντόν ἔστιν;

ιῶ ιῶ,  στρ. στ'.

βασιλεὺς, βασιλεὺς, πῶς σε δακρύσω; 1420

ϕρενὸς ἐκ φιλίας τί ποτ' εἴπω;

κεῖσαι δ' ἀράξυς ἐν υφάσματι τῶν

ἀσεβεῖ θανάτῳ βίον ἐκτυφὼν.

ὦ μοι μοι, καίταν τάνδ' ἄνελεύθερον,  στρ. ξ'.

dολίῳ μόρῳ δαμεῖς

ἐκ χερὸς ἀμφιτόμω βελέμνω: γ 1425

ΚΛ. αὖχεϊς εἶναι τὸς τοῦργον ἐμόν.

μὴ δ' ἐπιλεχθῆς

'Aγαμεμνονίαν εἶναι μ' ἄλοχον 1430 (1500)

ϕανταζόμενος δὲ γυναικὶ νεκροῦ

τοῦδ' ὁ παλαιὸς δριμὺς ἀλάστωρ

'Aτρέως, χαλεποῦ θωνατήρος,

τόνδ' ἀπέτεισεν,

tέλεον ψεραῖς ἐπιθύσας.  Ἰμπανού

ΧΘ. ὁς μὲν ἀναίτιος εἶ
toûde φῶνου, τῖς ὁ μαρτυρήσων; 1436

πῶ; πῶ; πατρόδεν δὲ συλλήπτωρ γένοιτ' ἀν ἀλάστωρ.

βιάζεται δ' ὁμοσπόροις

ἐπιρροαίσιν αἰμάτων

μέλας Ἀρης, ὅποι *δίκαν 1440

προβαλὼν* πάχνα

κουροβόρῳ παρέξει.

ιῶ ιῶ,  ἀντ. στ'.

βασιλεὺς, βασιλεὺς, πῶς σε δακρύσω;

ϕρενὸς ἐκ φιλίας τί ποτ' εἴπω; 1445
κεῖσαι δ’ ἀράχυνης ἐν ύφάσματι τῶδ’ ἀσεβεί θανάτῳ βίον ἐκπυνέων.
ὁ μοι μοι, κοίταν τάνδ’ ἀνελεύθερον, ἀντ. ζ’.
dολίῳ μόρῳ δαμεῖς
ἐκ χερῶς ἀμφιτόμω βελέμφῳ.  ἀντ. η’.

ΚΛ.  οὐδὲ γὰρ οὗτος δολίαν ἀτην
οὔκοισιν ἔθηκ’;
ἀλλ’ ἐμὸν ἐκ τοῦ ἔρως ἀερθέν
|| τὴν πολύκλαυτον *ἀνάξια δρασας
|| Ιφιγένειαν, πάσχων ἅξια*
µηδὲν ἐν "Αἴδου μεγαλαυχεῖτω,
εἰσφοδηλήτῳ
θανάτῳ τίσας ἀπερ ἤρξεν.

ΧΩ.  ἀμηχανῶ, φροντίδος στερηθείς
*εὐπαλάμων μερίμναι,*

*δίκην δ’ ἐπ’ ἄλλο πρᾶγμα *θηγάνει βλάβης
πρὸς ἄλλας θηγάναισι Μοῖρα.

ιὼ γὰ, γὰ, εἴθε μ’ ἐδέξω,
πρὶν τὸν ἐπιδεῖν ἀργυροτοῖχον
δρόιτας κατέχουτα χαμεῦναν.
tὸς ὁ θάψων νυ, τὸς ὁ θηρνήσων;
ἡ σὺ τὸδ’ ἔρξαι

τλῆσει, κτείνασ’ ἄνδρα τὸν αὐτῆς
ἀπυκωκύσας, ψυχῇ τ’ ἀχαρίν
χάριν ἀντ’ ἔργων
μεγάλων ἀδίκως ἐπικράναι;

. . . . . . [ἀντ. γ’.]
tὸς δ’ *ἐπιτύμβιον αἰνον* ἐπ’ ἄνδρι θείω  ἀντ. β’.

1476

ξύν δακρύοις ἱάπτων

Post 1451 codd. dant οὗτ’ ἀνελεύθερον ὡμαί θάνατον | τῷ δε γενέσθαι.
ΑΓΑΜΕΜΝΩΝ.

49

αλαθείς φρενῶν πονήσει;

ΚΛ. οὐ σὲ προσήκει τὸ μέλημα λέγειν στρ. ἵ.(1550)

tούτο πρὸς ἡμῶν 1480
cάππεσεν, *ἡμεῖς καὶ καταθάψομεν,

καὶ ὑπὸ κλαυθμῶν τῶν ἐξ οἶκων,

(duo versus desunt)

αλλ’ Ἰφιγένειά νυν ἀσπασίως

θυγατήρ, ὡς χρῆ,

πατέρ’ ἀντιάσασα πρὸς ῥκύπορον

πόρθμευμ’ ἀχέων

περὶ *χείρε βαλοῦσα φιλήσει.

ΧΟ. οὐνειδὸς ἦκει τὸδ’ ἰντ’ ὑνείδουσ,

δύσμαχα δ’ ἐστὶ κρίναι:

θέρει τέρνου’, ἐκτίνει δ’ ὁ καίνων.

*μένει δὲ, μίμοντος ἐν χρόνῳ Δἰός,

παθεῖν τὸν ἔρξαντα· θέσμον γὰρ

τὸς ἄν γοναν *ἀραῖον ἐκβάλοι δόμων;

κεκάληται γενὸς *πρὸς ἀτα.*

ΚΛ. εἰς τόνδ’ ἕνεβης ἐξὺν ἀληθείᾳ 1490

χρησμὸν ἐγὼ δ’ οὖν

ἐθέλω, δαίμον τῷ Πλευσθενίδαν

ὄρκους θεμένη, τάδε μὲν στέργειν,

δύστημα περ ὄνθ’ ὃ ὁ δὲ λοιπόν, ἵντ’

ἐκ τῶν δόμων ἀλλήν γενεὰν

τρίβειν θανάτοις αὐθένταισιν.

κτεάνων τε μέρος

βαινὸν ἐχουσῇ πάν ἀπόχρη μοι

||μανίας μελάθρων

||ἀληθοφόνους ἀφελοῦσῃ. 1505

ΑΙΓΙΣΘΟΣ.

ὁ φέγγος εὑφρον ἡμέρας δικηφόρου

φαίνη ἀν ἦδη νῦν βροτῶν τιμαόρουσ

θεοὺς ἀνωθεν γῆς ἐποπτεύειν ἄχη.
ιδών ὕφαντοις ἐν πέπλοις Ἐρμύων τὸν ἀνδρα τόνδε κείμενον φίλοις ἐμοί,
χερὸς πατρώας ἐκτύνοντα μηχανάς.
'Ατρέως γὰρ ἄρχων τῆς δικής, τούτου πατήρ,
patéra Θυεστὴν τὸν ἐμὸν, ὡς τορῶς φράσας,
*αὐτοῦ δ* ἄδελφον, ἀμφίλεκτος ὦν κράτει,
ἡμερηλάτησεν ἐκ πόλεως τε καὶ δόμων. 1515
καὶ προστράταις ἐστίας μολὼν πάλιν
πλήμων Θυεστῆς μοίραν ἦρετ' ἀσφαλῆ,
τὸ μὴ θανῶν πατρῶν αἰμάξαι πέδων
*αὐτός* ξένων δὲ τοῦτο δύσθεος πατήρ
'Ατρέως προθύμως μᾶλλον ἡ φίλος πατρὶ 1520
τῷ μηφ, κρεοφραγὸν ἡμαρ εὐθύμως ἄγειν
dοκῶν, παρέσχε δαίτα παιδείων κρεών.
τὰ μὲν ποδήρη καὶ χερῶν ἄκρους κτένας
*ἐκρυπτ' ἀνωθεν ἄνδρακας καθήμενος:
ἀσημα δ* αὐτῶν ἕμοιρα τῷ δυσδαίμονι 1525
φαγεῖν ἐπεμψ': ὁ δ* αὐτίκ' ἁγνοία λαβὼν
ἐσθεὶ βορὰν ἄσωτον, ὡς ὀρᾶς, γένει,
καπεὶτ' ἐπιγυνοῦς ἔργον οὐ καταλίσιν,
ὁμωζεν, ἀμπιττει δ* ἀπὸ σφαγής *ἐμῶν* (1600)
μόρον δ* ἄφετον Πελοπίδαις ἐπεύχεται,
λάκτισμα δείπνου ξυνίδικος τυθεὶς *ἀράν,
οὔτος ὀλέσθαι πάν τὸ Πλεισθένους γένος.
ἐκ τῶνδε σοι πεσόντα τόνδ' ἵδειν πάρα,
καγὸ δίκαιος τοῦ τοῦ φύονε ραφεὺς,
τρίτον γὰρ *ἐπὶ τοῦν* ὄντα μ* αὐλῖν πατρὶ
ξυνεξελαύνει τυρθὸν ὄντ' ἐν σπαργάνοις, 1530
τραφέντα δ* αὖθις ἡ δίκη κατήγαγε.
καὶ τοῦτο ταύνδρος ἡψάμην θυραῖς ὦν,
πάσαν ξυνάψας μηχανὴν δυσβουλίας.
οὔτο καλὸν ὅτι καὶ τὸ κατθανεῖν ἐμοὶ
ίδοντι τούτον τῆς δίκης ἐν ἔρκεσιν. 1540
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. Ἀγισθ', ὑβρίζειν ἐν κακοίς οὐ σέβω.

ΑΙ. σὺ ταῦτα φωνεῖς νερτέρα προσήμενον

\[\text{σὺ δὲ ἀνδρὰ τόνδε φῆς ἐκών κατακτανεῖν, μόνος δὲ ἐποικτον τόνδε βουλεύσαι φόνον. ὦ, φημὶ ἀλύκειν ἐν δίκη τὸ σὸν κάρα δημορριφεῖς, σαβ' ἵσθι, λευσίμους ἀράς.} \]

\[\text{δεσμὸς δὲ καὶ τὸ γῆρας αἱ τε νήστιδες} \]

\[\text{δύαι διδάσκειν ἐξοχόταταί φρενῶν ἰατρομάντεις. οὐχ ὅρας ὅρων τάδε; πρὸς κέντρα μὴ λάκτιξε, μὴ *παίσας μογῆς.} \]

\[\text{||*εὐνήν} \]

\[\text{||γυπακικ τοὺς ἥκοντας ἐκ μάχης τρέων*} \]

\[\text{ανδρὶ στρατηγῷ †*τ' αἰσχρὸν ἐρραγὰς φόνον*†.} \]

\[\text{καὶ ταῦτα τάπη κλαμάτων ἀρχηγενή.} \]

\[\text{'Ορφεῖ δὲ γλῶσσαν τὴν ἐναντίαν ἔχεις: ὁ μὲν γὰρ ἦγε πάντ' ἀπὸ φθογγῆς χαρᾶ,} \]

\[\text{σὺ δὲ ἐξορίνας *νηπίοις ὑλάγμασιν} \]

\[\text{ιάρει κρατηθεῖς δἐ ἡμερώτερος φανεῖ.} \]

\[\text{||**εὐνήν} \]

\[\text{||*σοῦ μοι} \]

\[\text{||*οὐδ' ἐπειδὴ} \]

\[\text{||*τὸς ἐβούλευσας μόρων,} \]

\[\text{δράσαι τὸς ἔργον ὅκι ἐτλης αὐτοκτόνως.} \]

\[\text{Τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἣν σαφῶς} \]

\[\text{ἐγὼ δὲ ὑποπτος ἐχθρὸς ἢ παλαιγενής.} \]

\[\text{ἐκ τῶν δὲ τούδε χρημάτων πειράσομαι} \]

\[\text{ἀρχεῖν πολιτῶν τὸν δὲ μὴ πειθάνωρα} \]

\[\text{ζευξῷ βαρελίας ὅτι μὴ σειραφόρον} \]

\[\text{κριθώντα πῶλον, ἀλλ' ὁ δυσφιλῆς *σκότω 1570} \]

\[\text{λιμὸς ἕνυοικος μαλθακὸν σφ' ἐπόφηται.} \]

\[\text{||*σοῦ δὴ τὸν ἀνδρὰ τῶν ἀπὸ ψυχῆς κακῆς} \]

\[\text{οὐκ αὐτὸς ἦνάριξες, ἀλλὰ σὺν γυνῇ,} \]

1545

1550

1555

1560

1565

1570
χώρας μίασμα καὶ θεῶν ἐγχωρίων,
ἐκτειν' Ὅρεστῃς ἄρα ποὺ βλέπει φάος,
ὅπως κατελθὼν δεύρο πρεμυμενεί τύχῃ
ἀμφοὶν γένηται τούνδε παγκράτης φονεύς;
ΑI. ἀλλ' ἐπεὶ δοκεῖς τάδ' ἔρθειν *κού λέγειν, γνώσει τάχα.
ΧO. ὧν γὰρ, εἰ γέροντες ἐσμέν, τοῖς κακοῖς ὑπεί-
      ἔσμεν.† 1579 (1650)
ΑI. εἰα δή, φίλοι λοχίται, τούργοιν οὐχ ἐκάς τόδε.
ΧO. εἰα δή, ξίφος πρόκωπον πᾶς τεις εὐτρπείζετω.
ΑI. ἀλλὰ μὴν κάγω πρόκωπος οὐκ ἀναίνομαι θανείν.
ΧO. δεχομένοις λέγεις θανείν σε τὴν τύχην δ' *αἰρούμεθα.
ΚΛ. μηδαμῶς, ὦ φίλτατ' ἀνδρῶι, ἀλλα δράσωμεν κακίαν,
      ἀλλὰ καὶ τάδ' ἐξαμήσαι πολλὰ δύστηνθον θέρος. 1585
      πημονῆς ἄλις ἡ 'ὑπάρχει' μηδὲν αἰματώμεθα.
*στείχε καὶ σὺ χοί* γέροντες πρὸς δόμους πεπρω-
      μένουσ,

πρὶν παθεῖν ἐρξαντες *ἀρκεῖν χρην τάδ' ὡς ἐπράξαμεν.
εἰ δέ τοι μόχθων γένοιτο τῶνδ' ἄλις, *δεχολμεθ' ἄν,
δαίμονος *χηλῇ βαρεία δυστυχῶς πεπληγμένου.
ὥδ' ἔχει λόγοι γυναικός, εἰ τις ἄξιος μαθεῖν. 1591
ΑI. ἀλλὰ τοῦσ' ἐμοὶ ματαιὰν γλώσσαν ὃδ' ἀπανθίσαι,
      κάκβαλεῖν ἐπὶ τοιαῦτα *δαίμονος πειρωμένους,
      σώφρονος γυνᾶς δ' *ἀμαρτεῖν, τὸν κρατοῦντά ὧθ' ὑβρίσαι.†

ΧO. οὐκ ἄν 'Ἀργείων τόδ' εἴη, φῶτα προσιαῖνει κακον.
ΑI. ἀλλ' ἐγὼ σ' ἐν ὑστέρασιν ἥμεραις μέτειμ' ἔτι.
ΧO. οὐκ, εάν δαίμων Ὅρεστην ἰδὐρ' ἀπενθύνῃ μολεῖν.
ΑI. οἴδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.
ΧO. πρᾶσσε, πιαίνου, μιαίνον ἔν τίκην ἐπέλει πάρα.
ΑI. ἵσθι μοι δῶσων ἁπονα τῆς μιρίας χάριν. 1600
ΧO. κόμπασον θαρσῶν, ἀδέκτωρ *ὡςτε θηλείας πέλας.
ΚΛ. μὴ προτιμήσῃς ματαιῶν τῶνδ' ὑλαγμάτων † ἐγὼ †
      καὶ σὺ θήσομεν κρατοῦντε τῶνδε δωμάτων †καλῶς.†
TRANSLATION

WITH NOTES EXPLANATORY AND ILLUSTRATIVE.
TRANSLATION.

[Enclosed numerals refer to the Greek text.]

AGAMEMNON.

[Scene: the royal palace at Argos: opposite to the central door is the altar of Apollo Agueus: near it, on each side, altars of other deities. On the flat roof of the palace, or, perhaps, on a tower reared above it, is seen a Watchman, in recumbent posture, with head resting on his hands, gazing towards the east. The time is night, but near to morning.]

PROLOGOS.

Watchman.

Still do I ask the gods deliverance from these toils throughout my long year's watch, whereto I lay me down

Prologos. In this prologue the poet has three chief objects in view: a. to announce the capture of Troy by the beacon-blaze and the watchman's outcry; b. to bring Clytemnestra to the notice of his audience as a woman of masculine character and strong will (10); γ. to prepare them for future evil by hinting the misconduct of those who rule the palace in the absence of Agamemnon (18, 19, 36—39).

2. μῆκος, accus. of duration. Some would have it to depend on ἐτελας, taking φρουρᾶς in apposition to πόνων. Others read μῆχος, remedy, in appos. to ἀπαλλαγῆν.

wherefore &c. ἵν κοιμῶμενος, a construction (κοιμᾶσθαι φρουράν) of the cognate or contained accus. The verb has the meaning of κείσθαι only.
upon the Atreidæ's roof, arm-rested, like a dog, and know by heart the congress of the nightly stars, with those which bring to men winter and summer-tide, bright potentates, their sheen conspicuous in the sky beholding, whensoe'ær they set and rise again. and now I'm watching for the signal of a torch, the blaze of fire, that bringeth a report from Troy, a voice announcing capture: for e'en so commands a woman's manly-planning heart in hopeful mood. but whensoe'ær I keep this nightly-restless couch of mine, all drenched with dew, by dreams unvisited—

3. arm-rested, ἀγκαθεν. Hesychius and another grammarian, followed by some editors, consider this to be a form of ἀνέκαθεν, aloft. Some place ἀνέκαθεν in the text. We think Cod. F. and Pal. right in regarding it as= Homeric ἐπ᾽ ἄγκωπος, on the elbow.

5, 6. The watchman, reclining on the palace-roof nightly through the year, and looking eastward, would (as Professor Adams kindly tells us) have the opportunity of studying all the constellations lying not far from the Equator: the most conspicuous being,—among the zodiacal, Taurus, Gemini, Leo, Virgo, Scorpio,—among the extra-zodiacal, Andromeda, Orion, Canis Major and Minor, Aquila. As the constellations so seen would vary according to the seasons, a poet might say that they bring summer and winter. This would not apply to the planets, Jupiter, Venus and Mars, which would also become conspicuous in the course of the year, but not as connected with particular seasons. Some stars more distant from the Equator would also engage the observer's attention, as Capella in Auriga; Arcturus in Bootes, and Vega in Lyra.

6. potentates, δυνάστας. Most explain this of the sun and moon. But the sun would not be seen in the night, and the moon has nothing to do with the change of seasons. It is however possible that Aesch., thinking most of the sun, may have meant to say that the watch, beginning at sunset, and ending at sunrise, would teach the various hours at which these took place. Others refer δυνάστας to larger fixed stars which would in the course of the year come within the watchman's field of view as he lay down with his face towards the east. See these in the last note.

7. On this verse and on verse 17 see Conspectus Lectionum and Notes on Lection.

10. so commands, ὅπε κρατεῖ, Herm., to which version we see no valid objection. One whose will rules or prevails may be said to command.
for terror in the stead of sleep beside me stands, so that in sleep I may not soundly close mine eyes— and when I think to sing a song or hum a tune, providing this one music-antidote to sleep, then do I wail with groans the evils of this house, not, as of yore, in noblest wise administer'd.

but now may't come, my fortunate release from toils, when through the dark with joyous message gleams the fire,
for lucky shall I count the fortunes of our lords, 
ow that this beacon-watch has thrown me triple sice. 

and so, when he, the king who rules the palace, comes, 
my lot be with this hand to hold his well-loved hand. 

35 of all the rest I'm silent: on my tongue hath stepp'd 
a mighty ox; the house itself, if voice it found, 
would give the clearest evidence; since I by choice 
speak to the knowing, to the unknowing I forget.

PARODOS.

[The Watchman leaves the palace roof. An interval of time is now supposed. 

Daylight has arrived. Clytaemnestra, acquainted with the tidings of the 
beacon, has sent messengers commanding incense to be burnt before all the 
shrines of Argos, in token of thanksgiving. The Chorus, consisting of 
the chief councillors of the state, attend at the palace to learn the news. 
Each χορευτής carries a staff (βακτρικά). They enter the orchestra by 
the passage between the stage and the spectators' seats (θέαρπον) on the 
right hand of the latter, and, moving on the circumference of a quadrant, 
ascend the choral platform, which extends from the central thymele (altar 
of Bacchus) to the proscenium. There, standing in their usual order, 
they chant their opening song. The passage by which they enter is called 
Parodos, and the song then sung receives the same technical name. In 
this drama it has three parts, 1. Anapaests; 2. Pro-ode; 3. Ode.]

32, 33. θάρσομαι, I shall reckon or (as Pal.) score. lucky, εὖ πεσώντα, to 
have had a lucky cast: the metaphor is continued in the next verse. triple 
sice, τρίς ξ. The dice (κύβος) of the Greeks were like our own; and, 
when they played with three, the best throw was three sixes, which the 
Romans called Venus. The lowest was τρεῖς κύβοι (three aces), in Latin, 
Canis.

35. to hold, βαστάσας, lit. to lift or bear up. The use of this verb 
seems to shew that the inferior greeted his lord by laying his hand under 
that of the latter, and respectfully pressing it upward.

36. on my tongue &c. The origin of this metaphor, an ox treading on 
the tongue, which expresses enforced silence, is unknown.

37. the house &c. See Luke xix. 40: 'I tell you that, if these 
should hold their peace, the stones would immediately cry out.'

39. I forget, λήθομαι. Ital. non mi ricordo; which, since a famous 
occasion in 1820, has almost passed into a proverb for convenient silence. 
It might be rendered hold my peace here.
PARODOS.

CHORUS.

1. Anapaests.

Now is the tenth year on its passage,
since Priam's great opponent,
king Menelaus with king Agamemnon,
—a stalwart yoke-pair, sons of Atreus, holding
from Zeus the honour of two thrones, two sceptres,—
an Argive armament of thousand vessels
from out this country
despatch'd, a militant reprisal,
a mighty war-cry shouting in their fury,
in mood like vultures,
which in their lonely sorrows for their children
high o'er their eyrie whirl in circles

40. In the anapaestic system (or series of systems, if a versus paroemiacus be regarded as the terminus of a system) with which the Parodos commences, the Chorus says: that ten years have passed since the expedition against Troy sailed out under Agamemnon and Menelaus, whose wrath for the loss of Helen was like that of a pair of vultures robbed of their young: that an avenging deity espoused their cause: that war and bloodshed ensued, of which the end was not reached, but punishment could not fail to visit the unholy performance of sacred rites. The old age of the Chorus, which had kept its members at home, is described as a second childhood. Finally they address Clytaemnestra (who, during their recitative, has probably come out of the palace and begun to light the altars before it), inquiring why the order for burning incense is gone forth, and begging her to relieve the anxiety with which their minds are disturbed.

41. opponent, ἀντίδικος, properly in a suit (δίκη). This is specially applicable to Menelaus, who had been robbed of his wife, and whose name is first mentioned. Agamemnon is then added, as his brother espousing his cause, and as commander-in-chief; but the two continue to be mentioned as forming one yoke-pair, ἥγωος Ἀτρείδας, in apposition with which gen. stands τιμίας and its epithets. The construction is remarkable.

50. lonely, ἐκπαρθεὶς. This is variously explained: the derivation (ἐκ πάτου, out of the usual path) suggests the sense we give.

51. high o'er, ἐπάνω, for ὑπερθεὶς, an unusual expression. Ἐπάνω is a conjecture worthy of consideration, as ἐπάνω follows, 55.
with oary pinions rowing,
since they have lost their labour,
the couch-observing labour of their nestlings.
but hearing from on high, perchance Apollo
or Pan or Zeus, the shrilly-crying bird-wail
of these sky-sojourners,
unto transgressors sendeth
an after-punishing Erinys.
e'en so the mightier Zeus, of guest-law guardian,
sends forth the sons of Atreus,
about a many-suitored woman
appointing limb-subduing struggles countless
of knee that in the dust is planted
and spear-shaft snapping in the onsets
alike for Trojans and for Danaans.
as things are now, so are they, and fulfilled
shall be as Destiny hath willed;
†nor e'er shall any man† by secret soothing
of burnt-oblation or of wine-libation
avert of fireless rites the strong-set indignation.

55. It has been suggested, that Apollo favours the vultures as augural birds; Pan, as birds that hunt; Zeus, as birds of royal nature. 

57. sky-sojourners, μετολκαῖον. The vultures are settlers in the sky, where the gods dwell. Apollo, Pan, Zeus, are their patrons (προστάται). But τῶνε μετολκαῖον may possibly be a gloss.

60. the mightier, δ Κρέοσσων, i.e. Ζεύς ξένως (of guest-law guardian), who is assumed, in that character, to be still mightier than the Zeus (τίς) who favoured the vultures.

62. many-suitored, πολύνιος. Helen had many suitors: and, after the death of Paris, she married Deiphobus.

65. onsets, προτελεῖαι. Hesychius has: προτέλεια, αἰ πρὸ τοῦ γάμου τελούμεναι θυσίαν. Hence the word is used here metaphorically for a skirmish beginning a battle: in 204, for a sacrifice before a voyage.

71. fireless rites. The meaning of ἀπυρων λερῶν has been disputed. There seems to be no safer explanation than this—that the poet thus designates all unholy rites, such as the marriage-rites of Paris and Helen,
but we, by aged frames exempted, 75
left of the force behind which then was mustered,
remain, our child-like strength on staves supporting.
for the young marrow leaping upward
within the bosom,
erest of martial vigour holds its place, is eld-like;
and far-gone eld, what time the foliage withers,
ways triple-footed walketh,
and, than a child no stronger,
a day-seen dream, each old man wanders.
but thou, Tyndareus’ daughter,
queen Clytaemnestra, what is this occasion?
what new thing has befallen?
what hast thou noted, trusted in what tidings,
that thus thou sendest round an incense-stirring message?
for now of all the gods both city-ruling,
supernal, infernal,
and o’er the mart presiding,
the altars are ablaze with offerings:
the torch on this side and on that uplifting
its skyward-reaching stature,
drugged with the soft and guileless suasions

which, being hasty and illegal, took place without the usual burnt-offerings.
The wrath of these will mean the wrath of the deities to whom such offerings were due. The sacrifice of Iphigenia may also be glanced at.

72. exempted, áτίτα. This word áτιτας (á τίω) is explained to mean, not liable to pay a due; here, ‘not fit for military service.’

79. triple-footed, ῥήξωδας. An allusion to the riddle of the Sphinx, solved by Oedipus, ἅστι δίπος ἐπὶ γῆς καὶ τέτραπος...καὶ τρίπος. The biped man, when he crawls as an infant, is four-footed; when he takes a crutch in old age, three-footed.

93. guileless, ἀδόξω. The true contrast implied by this epithet has been generally overlooked. Some poorly render it genuine; others suppose the guile of orators to be glanced at. In our opinion (looking at φαρμ. χρ. ἀγνοῦ) Aeschylus refers to the φαρμακα δόλα of sorceresses (φαρμακευτραί). See Theocr. Id. II. Verg. Ecl. VIII. He means to say that the tidings
of holy ointment,
the clot from out the royal store-room.
of these things what thou canst, and what to utter
is lawful, speak, †show something certain†,
and of this care become a healer,
which now is sometimes evil-boding,
but soon again from sacrifices
hope shining mild drives thought away, that sorrows
insatiate still, a soul-consuming mischief.

2. Pro-ode.

Empowered am I to sing aloud
the lucky might of stalwart heroes,
boded by a wayside omen,
(for still my life, with strength connurtured,
made known by Clytaemnestra’s illumination are true. The queen is no
deceiving sorceress.

95. clot, πέλανος, a soft essential substance, such as butter or lard.
store-room, μυχόδεν, from the μύχα, interior of the palace, where the
store-rooms were, near the ἐστία: lit. ‘the royal clot from the μυχα.’
101. that sorrow, lit. of sorrow, λύπης.
102 (106). On changes made in these Anapaests, glosses omitted (61, 71, 92), additions suggested (69, 101), corrections (67, 83, 97, 106), see
Consp. Lect. and Notes on Lection.
103. Why Clytaemnestra at this moment makes no reply to the Chorus,
is left to conjecture. Engaged with the altars, she may be supposed to have
moved during the recitation of the anapaests, and to be out of sight behind
the right-hand Periacte. The Pro-ode of the Parodos now sung describes
a wayside omen which occurred to Agamemnon and Menelaus on their
march to Chalcis, and its interpretation by the army-seer Calchas, who, knowing by his skill that Artemis was displeased with the Atreidae, invoked
the aid of Apollo to pacify her, and prevent the evil consequences hinted
at in the concluding lines. The omen was that of two eagles (who represent
the Atreidae) devouring a pregnant hare. On wayside omens (ἐνόδια
σύμβολα) see Theophrast. Char. (ὁ δεισιδαίμων) and Hor. C. III. 27.

104. stalwart heroes, ἅρδον ἐπεκλέων. See Notes on Lection.
105. boded by a wayside omen, ὅδιον.
106. for still &c. i.e. though old, I am strong enough to sing with
boldness.
by heavenly favour
upon me breathes the confidence of song),
how the twin-thronèd kingship of the Achaeans,
of Hellad youth a government harmonious,
with spear and hand exacting vengeance
a fiery bird to Teucrian land
conducts, the king of birds to kings of ships
—the black one and the white-tailed—manifest
nigh to the tents, upon the hand that wields the spear,
in a station seen of all,
feeding upon a hare with young ones big,
caught ere its closing race was over.
sing woe! sing woe! but be the good victorious!
Them when the skilful army-seer
beheld, the warlike sons of Atreus
two in number, twain in temper,
he understood the hare-devourers,
their earliest escort:
and thus, interpreting the portent, spake.
'This expedition captures Priam's city
in time: and all the herds before the fortress,
that fed the people with abundance,
shall fate with violence lay waste:

109. *kingship, krátos* (abstract for concrete) = *βασιλέας.* So τάγαν,
leaders.

111. *exacting vengeance, πράκτορι.*

114. Aristotle (H. A. ix.) distinguishes these eagles as *μελανάτερος* and
*πύγαργος.* They symbolise the differing tempers of the two Atreidae,

121. *their earliest escort, πομπᾶς ἀρχοῦς,* i.e. the ominous birds which
first met them, ἐνοδίους ὀρνιθὰς. See Notes on Lectio.
let only from the gods no envy cloud,
forestricken, Troy's great bit in arms encamp'd.
for spiteful to the house is Artemis the pure,
to her father's wingèd hounds,
a timid creature eating, young and all,
er birth: and hates the meal of eagles.  
sing woe! sing woe! but be the good victorious!
So kindly though she be, the Beauteous one,
to dewdrops small of furious lions,
and to the udder-loving cubs
of all land-roaming beasts, she beggeth
the pleasing signs of these birds to fulfil,
visions of happy omen, but not blameless.
I call for aid from healing Paean,
that she may frame no stormful breezes
against the Danaans blowing,
long time the ships detaining,
the while a second sacrifice she speedeth,
135
a lawless one, unbanquetable,
kindred artificer of quarrels,

130. cloud, κυφάσην. 'To cloud a bit' is a confused metaphor; but in tragedy the language of soothsayers is studiously dark. See it parodied by Aristophanes in the Birds. 'The bit' means the Greek army.

133. winged hounds, πτηνοίκόν κυσί. The eagle is called the hound of Zeus, as his constant attendant; and 'winged hound' (by a tragic idiom) to distinguish the metaphorical from the real dog. See Prom. 1042, Δίως δὲ τοι πτηνὸς κύων δαφοῖνυς αετός. Soph. fr. 815, ὁ σκητροβάμων αετός, κύων Δίως. Clytaemnestra is called δίπους λέωνα, 1187. Mr Paley says: 'the eagles and the Atreidae are here viewed as identical, the one being portended by the other; and the anger of Artemis against the birds for killing the hare is indicative of her anger against Agamemnon for some offence which Aeschylus does not expressly mention, but Sophocles (El. 566) describes as the slaughter of a doe in hunting."

134. these birds, στρουθῶν ταύτων. Here στρουθόλ means 'large birds,' i.e. the eagles. See the word in Lexicon.

135. healing Paean. Apollo, as healing god, is named Παίαν. His epithet, Ἰχώς, is variously explained. See it in Lex.
a husband not respecting: for there waiteth
a terrible recoiling anger,
house-guarding, treacherous, mindful, child-avenging.'
such things did Calchas shouting utter
with mighty blessings mingled,
as from the wayside birds predestined
unto the royal houses.
with these in concert
sing woé! sing woé! but be the good victorious!

Ode.

Zeus, whosoe'er he is, if by that title
to be called himself delighteth,
even thus do I address him.
other name I cannot mention,
in the balance weighing all,

158. On the readings in this Ode (108, 121, 123, 136, 139—40) see
Consp. Lect. and Notes on Lection.

159. The Chorus, in this Ode, begin with a profession of religious
faith in Zeus as now the supreme ruler of heaven. Uranus and Kronos
(they say) are past and powerless. It is wise to sing the praise of Zeus the
conqueror, who taught mankind the truth that learning is gained by suffering.
One instance of this is seen in that repentance which is forced on
reluctant minds by the stings of conscious guilt, and which must be viewed
as a blessing from the gods. Such is the case of Agamemnon. At the
time when the Achaean tribes were detained in Chalcis by foul winds, with ruin
to their health, and when Calchas laid before the chiefs the dread demands
of Artemis,—Agamemnon exclaimed: 'terrible is the choice between dis-
obedience and the murder of a child: for how can I leave my troops to
their fate? how can I refuse to my allies the sacrifice they desire and de-
mand?' Thus did he steel his heart to become the slayer of his daughter.
The dire fact is then described with picturesque pathos: and the maxim
repeated, that the fruit of suffering is learning. But how this will be
shown in the Future, none can foretell. A time will come for knowing;
till then, lamentation is premature. May the issue be prosperous, in
accordance with the wishes of her who is now singly guarding this
Apian land.

K. A.
save Zeus, if from my thought the idle burden
I may reject with true decision.  
If one there was in former ages mighty, 
with all-battling prowess teeming, 
proofless now his ancient being: 
and who afterward existed found a conqueror, and is gone. 
but any shouting gladly 'Zeus the victor,' shall gain the full award of wisdom: Him who the way of wisdom showed to mortals, who stablished as a valid maxim, by suffering they must purchase learning.
yea, e'en in slumber o'er the heart sad memory of evil trickles,

168. Aeschylus could not mean that Uranus, one of the μάκαιρες θεοί ζωντες, had ceased to exist. In the Prometheus he says of Uranus and Kronos, ούκ ἐκ τῶν' ἐγώ δισουσι τυράννους ἐκπεσόντας ἄσθομην; What he says in this place is, that Uranus has become a mere tradition, while Kronos has been conquered and expelled.

169 (58). who afterward existed: i.e. Κρόνος (Saturn), the father of Zeus, deposed and expelled from Olympus by his son, according to the Hellenic mythology. In the Eumenides 584 κ.τ.λ., when Apollo, defending Orestes against the Furies, declares that he himself obeyed the command of Zeus in directing Orestes to take vengeance on Clytaemnestra for the murder of Agamemnon, the Furies in reply twit him with this act of Zeus, πατρὸς προτιμᾷ Ζεὺς μόρον, τῷ σῷ λόγῳ: αὐτὸς δ' ἐδησε πατέρα πρεσβύτηρ Κρόνον.

Apolly answers by saying that Zeus did not incur the irretrievable guilt of bloodshed.

170. a conqueror, τριακτήρος. Τριακτήρ, from τριάζειν, to throw thrice in a wrestling-match, which decided the victory.

171. shouting...Zeus the victor, Ζηνα—ἐπινίκια κλάζων, lit. 'shouting victory-songs on Zeus,' κλάζων having the two accusatives of thing and person. Mr Paley cites Aristoph. Ach. 111. τὴνελλα καλλίνικον ἄδουτές σε καὶ τὸν ἄσκον.
and to the unwilling brings discretion; such is the favour of the gods, I ween, who on the sacred bench are seated. 185 (168) And then the elder chief of ships Achaean, Ant. 2. no blame on any prophet casting, conspiring with imperious fortunes, what time the Achaean soldiery with barrel-emptying stress of weather were sorely troubled, occupying the site to Chalcis opposite on tide-reciprocating shores of Aulis— When blasts that from the Strymon came, producing leisure mischievous, with famine, bad anchorages, wanderings of mortals, nor ships nor cables sparing, time after lengthened time protracting, were wasting with delay the flower of Argos— when yet another remedy, 195 more grievous than the bitter wintry-wind, unto the chiefs the prophet shouted, before them casting Artemis, that with their sceptres the sons of Atreus smote upon the earth, 200 (185) and stifled not the tear— 'Twas thus the elder chief exclaim'd: Ant. 3. 'a heavy fate indeed is disobedience, and heavy too, if I my child shall slaughter, my mansion's lovely darling, 205 a father's hands before the altar

178. *brings*: lit. comes.
181. *And then &c.* So far, this Ode has contained a religious and moral digression affecting the crisis which the Chorus had reached at the close of the Pro-ode. In its second antistrophe the story of Agamemnon is now continued.
189. *from the Strymon*, i.e. from the N.E., most unfavourable for the voyage to Troy.
with streaming gore of murdered maid polluting.
of these things, which is void of ill?
a fleet-deserter how can I become,
and fall away from my alliance?
for lawfully may they desire
with rage outrageous
a sacrifice wind-calming, virgin blood.
may all be for the best!'
So, when the harness of necessity
he donned, an impious wind-change blowing,
impure, unholy, from that moment
he chose a new all-daring purpose.
for mortals, by its base monitions,
the wretched madness of first sin emboldens.
and so he had the hardihood
to be a daughter's sacrificer,
auxiliar to a woman-venging warfare,
and to the sailing ships
a rite inaugurating their departure.
Her prayers and invocations of her sire,
her maiden age, as nought they counted,
those war-enamoured arbitrators.
and, when the litany was ended,
the father told the priestly servants,
as lay she prostrate with her robes about her,
with all their heart to lift her high,
prone, as a kid, above the altar,

215. harness, λέπαννον, lit. breast-rein.
216 (197). wind-change, τροπαίαν (αὐραν).
218 (199). μετέγγυο. Μετὰ in composition often implies change.
Μεταγενώσκειν is to adopt a new opinion or purpose (γνώμη) which is de-
scribed as τὸ παντότολομον φρονέων, the having an all-daring mind.
223 (203). auxiliar, ἀρωγάν, in apposition to the clause θυτήρ γενέσθαι
θυγατρός.
225 (204). a rite &c., προτέλεια. See 64.
and, watching o'er her lovely mouth, to stifle
her shriek of execration on the houses.
But, to the earth down-dropping
her saffron-tinctured veil, each sacrifier
she smote with piteous arrow from her eye,
as though 'twere in a picture, seeming
desirous to address them: since full often
in the large-tabled guest-hall of her sire
she sang, and virgin with pure voice did honour
fondly to her fond father's paean,
that ushered in
with happy fate the third libation.
What next—I saw not, speak not:
it was not unfulfill'd, the lore of Calchas.
to them that suffer Justice doth incline
the scale of learning: but the Future

234. If φύλακα were read here, the construction would be simple. 
But Mr Paley, keeping φυλακαν, makes it the subj. of κατασχεῖν, that a
watch &c. should restrain &c. This is possible: but, upon the whole, we
consider φυλακαν a contained accus. depending on κατασχεῖν, which also
governs φθόγγον as object. This is rendered in effect by the English ver-
sion, watching &c.

238. saffron-tinctured veil. The scholiasts say πεπλον, robe or mantle. 
Some believe κρόκον βαφᾶς to mean blood, and use Χέουσα as an argument. 
See Conspr. L.

240. as...in a picture. In a later age, the sacrifice of Iphigenia was
the subject of a famous picture by Timanthes, who crowned his skill by
hiding the face of Agamemnon. See the description by Lucretius.

242. ἀνδρώνας, properly the men's apartments, used here (with εὐτραπέ-
ζουσ) to imply the guest-hall which belonged to them.

243. did honour, ἐτίμα, i.e. took part in. See πλονας, 657.

244—246. Mr Paley says: "the στοονθ and the παιαν were inseparable
adjuncts of a banquet, and the αὐλητρίς was seldom left out." Probably
the paean was sung at the third libation; hence it is called here τριτή-
στομος, and as that libation was sacred to Ζεὺς Σωτήρ, it is also called
eὐποτμος, happy-fated.
thou’lt hear when it is past; till then, farewell to’t:
’tis quite as good as sorrowing ere the time;
for clear ’twill come with day-break: but of these things
the issue be success! so wisheth
of Apia’s land
this nearest and sole-guarding bulwark.

EPEISODION I.

[There is some difficulty in accounting for the silence of Clytaemnestra when
addressed in the anapaests of the Parodos 82—102. Some think that
she had not left the palace at that time; others that she was on the
proscenium at l. 82, but quitted it before 102 without staying to reply,
which is perhaps the truer view. At all events she now comes forward
to the logeion, and is addressed by the Coryphaeus in the words with
which the First Epeisodion begins.]

CHORUS.

Thy power revering, Clytaemnestra, I am come:
for ’tis but justice to respect a ruler’s wife
when the male throne is left without an occupant.
but, whether thou hast learnt some good, or, learning nought,
in hope of happy tidings incense offerest, 261 (239)
fain would I hear: yet shall thy silence not offend.

256. bulwark, ἐρύκος. It is very doubtful whether this expression is
applied by the Chorus to themselves as the Council of State or to Cly-
taemnestra, who now appears on the proscenium. We lean to the latter
view. On the various readings in this Ode (153, 157, 159, 167, 180, 190,
191, 216, 228—9, 231—2 and others) see Consip. L. and Notes on Lecition.

257. In this Epeisodion, Clytaemnestra, replying to the questions of
the Chorus, first describes the succession of beacons by which the news
of the capture of Troy has been transmitted to Argos; and then draws an
imaginary picture of the condition of things in the captured city. Her con-
cluding words, like those of the watchman, are designed by the poet to
prepare the minds of the hearers for evil impending, which here is ascribed
to the possibly aroused displeasure of the deities.

260. thou hast learnt, lit. having learnt, περνυμένη. The Chorus ask
whether the incense is offered in thanksgiving or in supplication.
Clytaemnestra.

With happy tidings, as the proverb is, indeed may Morning from its mother Night arrive to birth! but thou wilt hear a joy too great for hearer's hope; the Argive troops have taken Priam's capital.

Chorus.

What sayest thou? the word is lost for lack of faith.

Clytaemnestra.

That Troy belongs to the Achaeans:—speak I plain?

Chorus.

Joy steals upon my senses, calling forth a tear.

Clytaemnestra.

'Tis true: thine eye declares thy loyal sentiment.

Chorus.

What is't thou trustest? hast thou proof of this event?

Clytaemnestra.

I have: why should I not, unless a god deceived?

Chorus.

Do phantoms seen in dreams convince thy reverent soul?

Clytaemnestra.

I would not earn the credit of a sleepy mind.

264. The name Ἐφρών (which stands to Νῦξ in some such relation as Ἔμενίδες to Ἐρυνος) suggests εὐάγγελα.

271. This verse is usually printed as one question: what trustworthy proof &c.? Others place a first interrogation after γὰρ; how then? hast thou &c.? Clytaemnestra's reply suggests the punctuation in our text. 'I have a τέκμαρ,' she says, and ends her speech by saying τέκμαρ τοιοῦτον ἔμβολον τε σοι λέγω 315 (291).

274. Most editors render this: I would not accept the fancy of a dozing mind. This is unobjectionable in itself, but the tone of the next lines leads us to prefer what appears in our version: I have no wish to be thought a dreamer of dreams.
AGAMEMNON.

CHORUS.
Has then some wingless voice enriched thee with the news? 275

CLYTAEMNESTRA.
My intellect, as some young girl's, thou scornest sore.

CHORUS.
Declare within what time the city has been sack'd.

CLYTAEMNESTRA.
Within this night, I say, that bore the present dawn.

CHORUS.
What messenger is he that could achieve such speed?

CLYTAEMNESTRA.
Hephaestos, forth from Ida sending a bright light. 280 (258)
and beacon ever hitherward from courier fire
sent beacon: Ida first to the Hermaean cliff
of Lemnos: from that isle the mighty faggot-blaze
in order third the Athoan height of Zeus received,
and thence the travelling torch's strength, high-elevate 285
so as to skim the surface of the sea, lay full
before the gladdened view, transmitting, like some sun,
a golden-beaming blaze unto Makistus' towers.
nor did he, dallying, or by heedless sleep o'ercome,
forego the duty that beseems a messenger: 290 (268)

275. wingless voice, ἄπτερος φάτις, a voice conveyed to the mental ear
by no bird, i.e. a kind of presentiment. On omens conveyed by the cry
277. within what time, πολοῦ χρόνου; The gen. has this force.
279. could achieve such speed? Some render, could arrive so soon?
280. Hephaestos, Ἡπαίστος, the fire-god Vulcan. The succession of
beacons is (1) M. Ida in the Troad: (2) M. Hermaeus in Lemnos, west-
ward: (3) M. Athos on the peninsula Acte, westward: (4) M. Makistus
in Euboea, southward: (5) M. Messapius in Boeotia, south of west: (6) M.
Cithaeron in Boeotia, south of west: (7) M. Agipliantucus in Megaris, west
of south: (8) M. Arachnaeus in Argolis, west of south: (9) the palace-roof
at Argos, westward.
EPEISODION I.

but to Euripus' streams far flies the beacon flame, and makes its signal to Messapius' sentinels. they, answering blaze with blaze, the tidings forwarded by lighting up with fire a pile of aged heath. so in its vigour still the torch, not yet bedimmed, across the plain of the Asopus took its leap, like the bright moon, unto Cithaeron's cliff, and there awoke another new relay of missive flame. nor did that watch-post disallow the far-sent light, kindling a larger blaze than any named before. forthwith beyond the lake Gorgopis shot the light, and coming to its point on Aegiplanctus' mount it urged an increase of the established fire-supply, so, lighting up with stintless energy, they send a mighty beard of flame, and one possessing strength so masterful as with its onward-rushing blaze the very headland to surmount that overlooks the gulf Saronic: then it shot, until it reach'd mount Arachnaeus, city-neighbouring beacon-site: and last unto this roof of the Atreidae shoots this light, not undescended from Idaean fire. such are the well-adapted laws of torch-bearers, from one to other in succession due fulfilled. and the first winneth, though 'tis hindmost in the race.

312. laws of torch-bearers. The arrangements of the famous torch-race at Athens present some difficulties. We know two things, (1) that the winner must reach the goal with his torch alight: (2) that racers handed over their lighted torches to other racers under some law of succession, as here διαδοχαί, and in Lucretius, et quasi cursores, vitai lampada tradunt. The contending tribes, therefore, must have provided at least two runners each; the second of whom should receive the lighted torch from the first, perhaps to carry it back to the starting place, if the course was like that of the διαυλός δρόμος. Or there might be several successive runners on parallel straight courses divided at equal intervals.

314. and the first winneth, though 'tis hindmost in the race. This, we doubt not, means that the beacon of Ida, which looks down on the captured city, is on that account the winner. The victory is there.
such is to you the proof and token that I tell,
a message by my husband sent from Troy to me.

Chorus.
The gods hereafter, lady, shall receive my prayers.
but for this tale—I fain would hear again, and crown
my wonder, how thou’lt tell it to the very close.

 Clytaemnestra.
The Achaeans are the occupants of Troy this day.
a noise unmixed, I ween, is in the city heard.
should you pour vinegar and oil within one rim,
a variant you would call them, not a friendly pair.
so of the captives and the capturers distinct
the voices may be heard, a two-fold circumstance.
for on the one side they around the corpses flung
prostrate of husband or of brethren, children some
of aged parents, from a throat no longer free
the destiny bewail of these their dearest ones.
the others night-fatigue ensuing upon fight
sets famished down to breakfasts of whate’er the town
contains, no token placing them in order due,
but just as every man hath drawn the lot of chance.
within the captured habitations now of Troy
they’re dwelling, from the chilly frosts of open sky
and from the dews delivered: thus divinely blest
they’ll slumber all the night without a sentinel.
and, if they worship well the city-keeping gods,
those of the taken land, and shrines of deities,
they, captors, will not be made captive in their turn.
but let no prior lust prevail upon the host
to plunder what they ought not, overcome by greed:
for to their homes they must obtain a safe return,
to round the second member of the double-race.
and, if the army come obnoxious to the gods,
the sufferings of the slain may then be wakened up,
EPEISODION I.

75
e'en if there happen to them no immediate ills. from me, a woman as I am, such thoughts you hear. but may the good prevail in no divided shape; for the delight of many blessings is my choice. 350 (327)

CHORUS.
Sagely thou speakest, lady, like a prudent man; but, after hearing from thy mouth the trusty signs, I now prepare me duly to address the gods. for joy is wrought of worth equivalent to toils.

STASIMON I.

1. Anapaests.

O Zeus the king, O night the friendly,

354. On the readings in Epeisodion I. (265, 281, 283—5, 313, and others) see Conj. Lect. and Notes on Lection.

355. Stas. i. In the Anapaests introducing this Stasimon, the Chorus praises Zeus, who, by the event of the past night, has executed the retribution long prepared against Troy and its people for the guilt of Paris. The Ode begins with reasserting the same truth. Impious is the man who says the gods are indifferent to the conduct of mankind. A sinner's family feel the consequences, when the license of wealth tempts him to guilt. Sinless contentment is true wisdom: for wealth cannot protect the criminal who spurns the altar of justice. He is driven on by mad lust to irretrievable crime and final ruin, which a god inflicts. Such an one was Paris, when he stole Helen from her home. She went, leaving war to her people, and carrying destruction to Troy, while the Achaean prophets deplored the affliction of the deserted and inconsolable husband. This is beautifully depicted in the second strophe and antistrophe. Next are described the miseries arising from war to the Grecian multitudes. Their friends are slain in battle; if they return home at all it is only in the shape of dust within their funereal urns. Hence the leaders of the war, the sons of Atreus, incur popular odium, and the Erinyes exact vengeance for the blood of the slain. Happy they who are exempt from the evils of war, either as conquerors or as conquered. In the Epode the Chorus expresses some doubt as to the certainty of the news. A woman, they say, is liable to believe too readily all tidings of a gratifying kind.
of mighty glories winner,
who flungest on the Trojan fortress
a net so closely meshed
that neither one full-grown
nor any child might overreach
slavery's vast snare of all-subduing ruin!
great Zeus I venerate, of guest-law guardian,
who wrought these issues, long since bending
his bow on Alexander in such wise
that nor before the seasonable moment,
nor yet above the stars
might shoot, without effect, his arrow.

2. Ode.

The stroke of Zeus they have: this truth to tell
is easy, and to trace it out.
they fared as he decreed. there was who said
that gods disdain to take regard of mortals
by whom the grace of things inviolable
is trodden down; but impious he.
'tis shown to the descendants
of such as, daring what may not be dared,
breathe Ares with more might than justice,
their houses overflowing
beyond the measure that is good.
best 'tis not, no, nor free from wrong,
that it can be sufficing
to one of prudent temper.
for what defence are riches to a man,

366. above the stars, ἐν οὐρανῷ, i.e. beside the mark, seemingly a proverbial phrase.
376. breathe Ares, Ἀρης ἀπεδεικτόω, i.e. are inspired with the daring and violent temper ascribed to the influence of the Wargod Ares.
382. for what defence &c. Whether the emendation of the text here adopted be exact or not, the sense of the passage is correctly represented in
who insolently spurneth out of sight
the mighty altar-throne of Justice?
The wretched suasive impulse drives him on,
fore-counselling, resistless child
of fatuous sin: all remedy is vain.
the mischief is not hidden; plain it showeth,
a light of baleful gleam: like ill-mixed copper
if rubbing is applied, the man
black-grained is, when tested;
since, boy-like, he pursues a flying bird,
insufferable tribulation
upon his city bringing:
and to his prayers no god gives ear,
but overthrows the unrighteous man
with things like these familiar.
and such an one was Paris,
what time unto the home of Atreus' sons
he came, and by the stealing of a wife
the hospitable board polluted.
Then, leaving to the citizens
shields clashing, spearmen, sailors arming,
to Ilion taking ruin for a dower,
†of cities twain one migrant curse,†
the Greek and in the translation. To spurn the altar of justice out of sight
means (as Mr Paley says) 'to get rid of all distinction between right and wrong.'

386. fore-counselling, resistless child of fatuous sin, προβουλόπαις ἀφετέρ
áras. Some render προβ. 'devising beforehand woe for children': in which
latter sense (says Pal.) 'the doctrine will be that the consequences of crime
descend to generations unborn: while in the former sense, which is to be preferred, ἄρη is said τίκτευ and to have a child πειθώ,' see 700. Kinds
Weil., Dav., read προβουλός, παῖς, which Mr Paley does not disappoint

391. black-grained, μελαμπαγῆς. "Bronze, when composed of a
proportion of copper and tin, has a green rust (acrugo), and becomes
by friction; whereas, if mixed with zinc, it turns quite black externally
and is liable to become dim and speckled, after being polished." Paley
404. 2. Verg. Aen. II. 573. Troiae et patriae communis Eriny
swiftly through the gates she's gone,
daring a thing undareable;
and thus with many a groan they spake,
the prophets of the dwelling:
“alas! alas!
o palace, palace, and ye chiefs!
alas, o bed and all ye traces
of husband-loving kindness!
silent in his dishonour, unupbraiding
he standeth, all that once was sweetest gone:
and in his longing for the wife o'er sea
a phantom shall appear to rule the palace.
the gracefulness of fine-formed statues
is held in detestation,
and for the husband, in the want of eyes,
all loveliness hath perished.
And pensive fancies dream-displayed
arrive, presenting vain enjoyment.
for vainly—when one seems to look on bliss
thy sweet dreams visited in sleep†—
swiftly-sliding through the hands
c'tis gone, the vision—afterward
attendant with its wings no more
upon the paths of slumber.”
and such indeed
before they, the sorrows that are felt
to reside the palace-hearth and others
for more than these afflictive.
for the masses—them that sailed together

369. silent &c. In attempting to correct a passage so corrupt as this, the scholar would venture to suppose he was restoring the exact words of the text.
370. We have been guided, in great measure, by our opinion of the sense in the place requires.
382. In the want of eyes, ὀφθαλμῶν ἐν ἄχναις. We have changed the opinion as to the interpretation of this phrase.
from forth the land of Hellas—in the home
of every one heart-aching grief is seen.
yea, many are the things that touch the heart-core:
some doth a friend full well remember
he sent erewhile to battle,
but to the home of each, instead of men,
come urns and ashes only.
The War-god, who for gold exchangeth bodies,
and holds the scales in combat of the spear,
burnt dust for friends to mourn with heavy tears
from Ilion sendeth, freighting
the jars, in place of men, with well-stowed ashes.
so they bemoan their heroes, praising each:
this one, for being skilled in warfare,
and that, for having nobly fall'n
in bloodshed through another's wife.
such is their secret fretting;
and grudging grief steals silent on
against the wrong-redressing sons of Atreus.
but others on the spot, around the fortress,
in their own forms hold tombs of Ilian land,
yet, holding, by the foeman's soil are hidden.
The talk of spiteful citizens is noisome,
and worketh as a people-sanctioned curse.
my care expects some night-wrapt thing to hear:
for of the many-slaying

451. wrong-redressing, προδίκησις, plaintiffs or champions in δίκη; i.e. principals and leaders in the Trojan war, a war of veng-
453. in their own forms, ευμορφοί in codd. The word certainly stands in contradistinction to the burnt ashes of other slain; hence we suspect that Aesch. wrote ευμορφοί, in their own forms, i.e. unburnt.
456. people-sanctioned curse, δημοκράτιον ἄρας. Mr Paley says: “the
custom of execrating the public enemies of the Athenians in their assemblies
is well known. Demost. 270 οἷς ὃν ἐτύχειν ἤν, ἀλλ' ὁὶ ὁ δὲ μοι κα-
tarāται.”
the deities are never unobservant, and in due time the black Erinyes one who was lucky without justice by luck-reversing brunt of life make dark, and when among the unknown he lies, no succour waits him. renown o'er-great is perilous: for by the eyes of Zeus a bolt is darted. my choice is happiness devoid of envy: neither a city-sacker may I be, nor see the light of life, to others captive. By the good tidings of the fire a quick report has travelled through the city. who knows if truly told, or if it be some fallacy divine? yet who so childish or so shorn of sense, as, by the new-sent beacon-message inflamed in heart, through variant news to be dejected afterward? it suits a woman's eager mind before the evident assurance to welcome a delight. the feminine decision on its march too credulously trustful

466. by the eyes of Zeus, ὀσοῦς διόθεν. So we render with Mr Paley. (thers make ὀσοῦς = against the eyes (of the many-slaying).

478. eager mind, αἰξοῦ. Of this word Mr Paley says on Prom. 412, "in Aesch. it appears to signify inchoes, from ἄτοσω, like θυμός from θῶμω, in both the notion of impulse prevailing, according to the natural temperament of the Greeks."

481—3. Our old version followed Donaldson, who shews (New Crat. 174) that ἐπινεύομαι can be used passively. But this use seems excluded here by ταξινόμησε, which suits the deponent sense encroaching (by an invading army or epidemic) but not the passive, encroached on. 'The female limit' is a metaphor, implying 'the sentiment determining the mind of woman.'
goes swiftly; but swift-fated too
a woman-bruited glory perisheth.

EPEISODION II.

CHORUS.

Soon shall we know the things by torches carrying light transmitted, and by beacon-watches and by fire, whether indeed they’re true, or whether dream-like came this blaze, and with its pleasantness beguiled our minds.
yon herald I behold approaching from the shore with olive-boughs o’ershaded, while the thirsty dust, \(490\) (454) brother of mud, and closely bordering, attests

\[484.\] For the emendations in this ch.ode (which corruption in some parts renders necessary, as in \(346\), \(355–353\), \(383–4\), \(388–9\), \(397–8\), \(402\), \(427\), and others) and on the additions suggested after \(376\), \(392\), see Consp., Lect., and Notes on Lection.

\[485.\] In this Epeisodion the Chorus notices the arrival of the herald Talthybius, who, on entering, salutes his native city, its deities, edifices and statues. He notifies the approaching return of Agamemnon, and extols the greatness of his victory. A conversation (στιχομουθία, line for line) ensues between him and the Chorus, in which they hint the disquietude of feeling in Argos. The herald then recounts the sufferings of the army at Troy during the war, which are now compensated by brilliant results, for which thanksgivings are due to the gods. Clytaemnestra then approaches and claims credit for the confidence she placed in the beacon-message. She sends a hypocritical greeting to Agamemnon, declaring her own fidelity during his absence: and then probably retires. The Chorus enquire about Menelaus. In his replies, Talthybius is obliged to confess that the Grecian fleet has been shattered and dispersed by a storm, and that the ship of Menelaus has disappeared. He speaks, however, with confident hope of his safe return ere long; and now goes into the palace.

\[489.\] from the shore. The herald comes in therefore by the entrance of the stage to the left of the spectators.

\[490.\] the thirsty dust, brother of mud, and closely bordering &c.
A strange mode of intimating that the herald’s boots &c. are covered with mud, and his other garments with dust.

K. A.
that neither mute, nor lighting flame of mountain wood,
will he give signal unto thee by smoke of fire;
but rather, he will either speak and utter joy,
or—but the word opposed to this my soul abhors:
for to the good displayed be each addition good!
who for this city offers prayer of other kind,
be his, himself to reap the error of his heart.

Herald.

O thou paternal threshold of the Argive land,
to thee in this tenth yearly sunlight I am come,
now, after many hopes were wreck'd, of one possess'd.
for ne'er was I expecting in this Argive land
to be in death the sharer of a blessed tomb.
now do I give thee greeting, land, now, sunlight, thee,
and Zeus the country's highest, and the Pythian king,
no longer aiming arrows at us with his bow.

enough upon Scamander's banks wast thou unkind:
in other mood a saviour now and healer be,
o king Apollo; and the gods address I all
o'er games presiding: Hermes too, my champion,
dear herald, and by heralds all a name revered,
and heroes who despatch'd us, that in kindliness
they will receive the host surviving from the war.
o thou the dwelling of our kings, belov'd roof,
and holy seats, and ye, sun-facing deities,
if e'er of old, with these your eyes of happy cheer
in order due receive ye the long absent king.
for, bringing light in darkness equally to you
and to all present here, king Agamemnon's come.
salute him duly then, for so it well beseems,
since with the spade of justice-righting Zeus—whereby
the champaign hath been tilled—he has uprooted Troy.
the altars are extinct, and shrines of deities,
and perisheth at once the seed of all the land.
on Troy’s neck has he thrown such yoke, and now he's come—
the royal elder-son of Atreus, happy man;
and worthiest to be honoured of all mortals he
that live: for neither Paris nor his citizens
can boast their doing greater than their suffering.
for, worsted in a suit of rapine and of theft,
he lost his ravished pledge, and mowed unto the ground
his father's house in utter ruin, land and all.
doubly did Priam's children pay the price of sin.

CHORUS.
Joy to thee, herald of the Achaeans from the host.

HERALD.
I do rejoice: now may the gods decree my death.

CHORUS.
Desire of this thy fatherland hath harassed thee?

HERALD.
Ay, so that tears are in mine eyes from this delight.

CHORUS.
Then ye too were infected with that sweet disease.

HERALD.
How so? by teaching I shall master this thy speech.

528. συντελής πόλις seems to mean no more than the city to which he
belonged, i.e. his fellow-citizens.

531. ravished pledge, ἄρσιον, what is violently taken, properly as a
pledge, to be restored on conditions. Here it can only mean a booty wrong-
fully taken, i.e. Helen and her wealth.

mowed, ἑρισέως for ἑρισάεως from θερίζω.

534. from the host, τῶν ἀπὸ στρατοῦ, an extremely daring ‘praegnans
locutio,’ for τῶν ἐν στρατῷ, αὐτὸς ἀπὸ στρατοῦ μολὼν.

535. now may the gods &c. τεθνάναι δ’ οὐκέτ’ ἀντερῶθεοῖς, a bold
expression, incapable of literal rendering in a few words: ‘(as to) dying,
I will no longer debate against it with the gods.’

6—2
AGAMEMNON.

Chorus.
Smitten with love of those who answered you with love.

Herald.
This land, you mean, was longing for the longing host. 541 (504)

Chorus.
Yea! so that oft I groaned aloud in gloom of heart.

Herald.
Whence came that sullen gloom upon the citizens?

Chorus.
Silence I long have held an antidote to harm.

Herald.
How? were there any that you feared, the kings away?

Chorus.
As you were saying, e’en to die were great delight.

Herald.
Yes, we have been successful: but in lengthened time of these things one may say some fell out happily, while others were not free from fault; but who, save gods, is unafflicted through a whole eternity? 550 (513)

our labours were we to recite, and lodgings vile, our scanty spaces, poorly strown—when were we not groaning and shouting any fraction of a day?

then to our land-life even more disgust attached:

543. upon the citizens, πόλει, as we read here for στρατῷ (codd.), which we regard as a senseless gloss.

547. What moved Aesch. to assign to the herald a style so disjointed as we find in some places? Perhaps the heraldic office, sacrosanct as it was, had, like that of modern beadles and town-cryers, a comic side in popular regard: and, while it was the function of heralds to recite grand words put into their mouths by authority, they were not supposed to be fluent expounders of their own thoughts.

552. spaces, παρηξῖσις, which, Mr Paley says, “seem to mean the narrow passages along the deck between the rowers.”

553. shouting, λάσκοντες, our conjecture for the unmeaning λαχυτες.
for near the foemen's fortress-walls our couches lay, and rains from heaven, and meadow-dews that rose from earth, were drenching us, a constant mischief of our clothes, our hair like that of wild-beasts making: and if one should tell the tale of bird-destroying winter-time, like that which Ida's snow made unendurable, or heat, what time upon the windless couch of noon the sea without a billow sank and went to sleep—these things what boots it to lament? 'tis past and gone, the labour; first for those who've died 'tis past and gone, so that they will not care to come to life anew. why need one make a calculation of the slain? why should the living grieve for adverse fortune's chance? and to misfortunes I commend a long farewell. but to ourselves, survivors of the Argive host, gain hath the vantage, loss presents no counterpoise, and fitly to this present sunlight may we boast, while over sea and over land our flight we take: "Troy having captured now at last, the Argive host these spoils unto the gods that are adored in Greece nailed in their temples, to remain an antique joy." our city and its captains ought you to extol, such actions hearing, and the grace of Zeus that wrought these things shall have its honour. All my words are said.

556. rains, understood from δρόσου by zeugma.
566. make a calculation, ἐν ψήφῳ λέγειν, lit. to tell on the pebble (calcus), i.e. by counters.
567. After this line, before καλ, it is evident that a verse is lost.
574. adored in Greece. On their way home, and after their return, the several chiefs would dedicate spoils to the gods with inscriptions of this nature. Probably Virgil, a student of the Greek drama, had this passage in view when he makes Aeneas dedicate Grecian spoils at Actium with the inscription, 'Aeneas haec de Danais victoribus arma,' Aen. III. 288.
AGAMEMNON.

CHORUS.

Defeat by force of argument I do not grudge:
for useful learning to the old is ever young. 580 (543)
but justly for this house and Clytaemnestra chief
these things have interest, and impart to me their joy.

CLYTAEMNESTRA.

Long since indeed I shouted loud a joyous cry,
when the first nightly messenger of fire arrived,
telling of Ilion’s capture and its ruined fate,
and some one spake and censured me:—‘relying then
on beacon-watchers, now thou deemest Troy is sacked?
how like a woman, to be thus elate of heart!’
such language clearly meant that I was led astray:
yet sacrifice I rendered, and in female strain 590 (553)
one here, one there, a shout of joy the city through
with pious words uplifted, while they lulled to rest
in shrines of gods the incense-preying odorous flame.
and now why needest thou prolong to me thy tale?
from the king’s self I shall obtain a full account. 595
but I will haste with every honour possible
to greet my venerated lord on his return:

579. defeat I do not grudge, νικῶμενος οὐκ ἀναλυομαι. The latter verb, like αἰσχύλουμαι, has various constructions, the participle, as here, being one.
582. and impart to me their joy; lit. “and (it is fit) that along with them (ἐν) they (ταῦτα) should enrich (=gladden) me.” Such is Klausen’s view of the construction, which seems correct.
583. Here Clytaemnestra advances to the λογεῖον and takes part in the dialogue.
590. in female strain, γυναικεῖον φήμη. The ἀλογομάς was mostly the cry of women, but men might take part in it.
592. lulled to rest, i.e. extinguished by pouring wine on them, as Mr Paley says, though nothing is known of the custom.
595. from the king’s self &c. Thus again the poet escapes tedious repetition, giving the first touch of that hypocrisy which the queen carries on to the full in the next lines. On these see Notes on Lection.
for what light can a woman see more sweet than this, when heaven has brought her husband safe from his campaign, the gates to open? take this message to my lord: 600 (563) say to the city he is come supremely dear, seeing that first of all in Argos he will find a people† faithful when he comes, at home a wife such as he left her, watch-dog of his royal house, gentle to him, a foe to such as wish him ill, and in all other points alike, no sacred seal having in this long interval of time disturbed pleasure from other man, nay, scandalous report I know no more of than the art of dyeing brass. such is my boast, and, laden to the full with truth, no shameful one for any noble lady’s mouth. 605

CHORUS.

To you, a learner, thus indeed she makes her speech, to those who thoroughly interpret, speciously. but, herald, say—of Menelaus 'tis I ask— if on his homeward voyage safe returning back he will arrive with you, this country’s much-loved lord. 610 (573)

HERALD.

I could not possibly by speech make false news good, that friends should reap the joy for long-continued time.

608. the art of dyeing brass, χαλκοῦ βαφάς. This seems to be a proverbial expression for unattainable knowledge.

611—12. These words are studiously obscure, for the Chorus could not tell the herald plainly that Clyt. was not speaking truly.

616—17. I could not possibly, οὐκ εἴσων ὅπως λέξαιμι. Mr Paley cites appositely: οὐκ ἐστιν ὅτω μελζονα μοδραν νελμαιμ’ ἦ σοι Prom. 299. οὐκ ἐστιν ὅστις πλὴν ἐμὸν κελρατό νῦν, Cho. 164. Peile justly ascribes this idiom of the opt. to ‘indefinite generality,’ and Mr Paley with equal justice observes that this character especially belongs to negative propositions.

The constructions τὰ ψευδὴ καλὰ in 616 and κεδνα ταληθῆ in 618 claim particular attention. Here we think Mr Paley mistaken when he says
CHORUS.

How much I wish your speech could make true tidings good. but these things severed are not easily concealed.

HERALD.

The chief hath disappear'd from the Achaean fleet; his vessel and himself; I tell you no untruth.

CHORUS.

Had he set sail from Ilion in your sight, or did a storm, a common trouble, snatch him from the host?

HERALD.

E'en as a first-rate archer, you have hit the mark, and of a long woe given a concise report.

CHORUS.

Was it as living or as dead there went about a rumour of him by the other mariners?

HERALD.

None knoweth so as clearly to declare the fact save him—the Sun—that nourisheth the growths of earth.

"there is no grammatical objection to taking κεδνα τα ἀληθη=καλα τα μη ψευδη (οντα), opposed to τα ψευδη καλα preceding (which he has rendered 'good news which is false'): 'would then you could tell us good news which is true.'" We admit that τα ψευδη καλα is capable of being rendered 'false good-news,' treating καλα as a subst. and ψευδη as its attribute: and if 1. 618 did not follow (with κεδνα ταληθη), we might well be satisfied with that rendering. But the parallel of κεδνα ταληθη is a trait of light, proving at once that καλα is not to be treated as the subst. The subst. is τα ψευδη, opposed to ταληθη, and καλα=κεδνα, each being predicative in position and adverbial (or proleptic) in sense. We disapprove also the view taken of 618 by Herm. Pei. Well. πως δητ' ον, ειπων κεδνα, ταληθη τύχοις (ειπων). Our view is, 616 ουκ εσθ' δπως λέξαιμε τα ψευδη (οσ δοντα) καλα, 'I could not speak false news (as) good' (which is equivalent to 'false good news'): 618 πως δητ' ουν τυχοις ειπων ταληθη (οσ δοντα) κεδνα; how I wish you could succeed in speaking true news (as) good' (equivalent to 'true good news').
Chorus.

Will you then tell me, to the naval host how came a storm by rancour of the gods, and ended how?

Herald.

A day for words well-omened it beseemeth not to desecrate by tongue that telleth evil news: divided is the honour of the deities. but when a sad-faced messenger to any town brings of a smitten host abhor'd calamities— saying that one, the public wound, hath struck the state, while many men from many a home are victims gone devoted by the two-thong'd scourge, that Ares loves,— a double-spearèd curse, a bloody pair of ills;— when one is laden with a heap of woes like these, 'tis fit to sing this paean of the Erinyes.

but when a joyful bearer of victorious news has reach'd a city gladdened with felicity— how shall I mingle good with ill, the while I tell the Achaean's storm not unarous'd by wrath of gods? for Fire and Sea, the greatest enemies before, conspired together, and showed pledges of their faith by the destruction of the hapless Argive host.

ills of a billowy sea had risen in the night, for Thracian storm-blasts still against each other crushed the vessels, and they, butted with this violence by furious hurricane and rush of beating rain, had gone, by evil shepherd driven, out of view. but, when the sun's bright light returned, the Aegean deep we see with corpses blooming of Achaean men, and naval wrecks: ourselves however and our ship,

637. the public, τὸ δῆμον. Aesch. here dwells on the distinction of public and private calamities. In a former passage (396 τὰ μὲν καὶ' οἵκους ...τὸ πῶν δὲ &c.) he had compared those of the great families and the popular masses.
an unscathed hull, did some one stealthily withdraw, 
or beg us off, some god, not man, that grasp'd the helm. 
and saviour Fortune on the ship perch'd willingly: 660 (623) 
that neither did we feel the beating of the surge 
at anchor, nor were stranded on a rock-bound coast. 
but after we had thus escaped a watery grave, 
in the white daylight, little confident of fate, 
we in our thoughts were brooding o'er the late mishap 665 
of our afflicted and unkindly shattered fleet. 
and now if any one of them is breathing still, 
they speak of us as having perish'd: for why not? 670 (633) 
and we imagine them to suffer the same fate. 
but may things issue for the best! yea, first of all 
and chief, expect that Menelaus will arrive. 
at least if any sunbeam knoweth aught of him 
living and seeing light by the design of Zeus, 
whose will it is not yet to extirpate the race, 
some hope there is that he will reach his home again. 675 
so much you've heard, and be assured you hear the truth.

STASIMON II.

CHORUS.

1. Ode.

Who was it that with truth so perfect— Str. 1.

676. On the corrections in Epeisodion II. (506, 516, 564—5) and on the 
proposed additions after 530, 564 see Consp. Lect. and Notes on Lection.

677. As Stasimon I. depicted the character and crime of Paris with its 
causes, its circumstances and fatal consequences, so Stasimon II. deals 
with the same general subject, the elopement, but with special reference to 
the character and the sin of Helen. The Chorus begin by saying that she 
is justly called Ἐλείν (the capturer, from ἐλείν), seeing that through her were 
captured ships and men and a city. Her marriage with Paris marred the 
city of Priam and the lives of its citizens. As a young lion reared in a 
house, tame and gentle at first, becomes afterwards ravenous and blood-
was it not one we do not see, with thoughts forecasting destiny
the tongue directing happily?—
gave name to her, the war-bride, the debated, the captivating Helen?
since verily ship-captivating,
men-captivating, city-captivating,
from forth her richly-sumptuous curtains
she with the breeze of land-born Zephyr sailed,
and many shield-accoutred huntsmen
were on the track of those
who brought to land the disappearing oar
upon the coast of Simois leaf-bestrown,
for her, the cause of bloody strife.
But wrath accomplishing its purpose
on Ilion a marriage forced
of name too true, in after time
exacting vengeance for the scorn

thirsty, such was Helen at Troy, lovely and charming when she came, at the last a curse and a destroying fury. The ode concludes with moral reflections probably suggested by the chequered character and fortunes of the race of Pelops. Excessive wealth, it is said, results in woe: but the Chorus deems it more important to observe that one crime is wont to produce another: insolence grows out of insolence, and engenders arrogance and audacity. Justice abhors the mansions of vicious wealth, and loves to dwell with the pious poor.

681. the captivating Helen. The epithet ‘captivating’ (not in the Greek) is introduced to favour the rendering of the adjectives drawn from the name 'Ελένη. Our learned and ingenious friend Miss Swanwick, in her able translation, has employed the same artifice: ‘Helen, the captor.’ A play upon names and words is adopted often by the tragic poets: Ἄλας in Soph. Ἀη., Πενθέας in Eurip. Βακχ. (also in Theocritus) are among the instances. In this drama we find κηδός ὀρθώνυμον 653; Ἀπόλλων ἐμός, ἀπώλεσας γὰρ 1011.

688. before κατ’ έχυος und. ἐπέλευσαν.

693. κηδός has two meanings, (1) affinity by marriage, (2) woe.
done to the table and to Zeus hearth-sharing,
from them that honoured loudly
the spousal-celebrating music,
that novel hymen, which for bridesmen
the moment then was drawing on to sing.
but, learning a new dirgeful hymn,
Priam's old town, I ween,
with groanings loud its Paris ill-wived calls,
yea, having first a dirgeful life endured
for the sad blood of citizens.
E'en so some man hath nourished in his house
reft of its mother's milk
yet udder-loving still, a lion's cub,
in life's primeval season
tame, unto the children kindly,
and to the aged an amusement.
so in the arms it oft was carried,
like to a new-rear'd infant child,
smiling upon the hand, and fawning
in stress of appetite.
But in the course of time the character
from parent stock derived
it showed; for paying fees to nurturers
by truculent sheep-slaughter,
it procured a feast unbidden;
and all the house with blood was spattered,
indomitable grief to servants,
a many-slaying mischief huge.
and thus 'twas bred within the mansion

699. We have, with some boldness, ventured to read νέον ὑμέν' for ὑμέναιον, in order to lengthen the final syllable in τινας, to which corresponds πρεπόντως in the strophe. The words ὑμην and ὑμέναιον are equally good for the song and for the deity; and the quantity of ὑ (in the former at least) is 'doubtful,' ὑμην ὑ ὑμέναιο. The epithet νέον is suitable to a second wedding. Some may prefer ὑμυνον to ὑμέν'.

700 (659)

705 Str. 2.

710 (669)

715 Ant. 2.

720 (676)
a priest of bale divine. 725
These things resembling I should say Str. 3.
there came to Ilion's city
a temper of unruffled calm,
a gentle ornament of wealth,
a softly-darted eye-glance, 730 (683)
a flower of love heart-stinging.
but swerving from such state she wrought
a bitter end of marriage,
sent forth to be for Priam's race
ill-seated, ill-associated,
by mission of the guestlaw-guarding Zeus 735
a bride-deplored Erinys.
From ancient lore among mankind Ant. 3.
is framed an aged maxim:
that, grown to fulness, a man's wealth 740 (689)
begets, and does not childless die;
but from good fortune sprouteth
woe to the race, unsated.
but I from others differing
am lone in my opinion. 745
an impious deed engenders more
succeeding, and their stock resembling:
but righteous families at all times have
a happy fate in children.
And Insolence when old is wont to bear Str. 4. 750 (698)
a youthful Insolence
in evil men displayed at this or that time
whene'er the destined season comes.
the young one genders Arrogance,
and that uncombatted, unwarr'd, 755
unholy fiend Audacity,
black curses both for dwellings, like their parents.
But Justice shines in houses dark with smoke, Ant. 4.
and honours virtuous life;
while gold-bespangled seats, where hands are filthy, she leaveth with averted eyes, and unto pious homes repairs, revering not the power of wealth with spurious commendation stamp'd: and each thing to its proper end she guideth.

[At the close of this ode, Agamemnon and his suite enter the orchestra through the Parodos on the left of the spectators. He is seated on a mule-car, in which is also his prisoner Cassandra. The car approaches the steps which on that side connect the orchestra with the proscenium; and the coryphaeus then addresses the king in the anapaests which follow.]

2. Anapaests.

Now tell me, king, Troy's sacker, son of Atreus, how I am to address thee, how revere thee, not overstepping nor yet resting short of the proper line of salutation? for many, after violating justice, prize more the seeming than the being: and every one is prompt to give the ill-fated a groan of pity: but the sting of sorrow in no case penetrateth to the heart-core:

766. These Anapaests introduce the Third Epeisodion, and might almost be said to form a part of it. The Chorus march on their platform towards the left-hand Parodos to greet the king and his train. In welcoming him they express a fear lest they should say too much in the way of flattery, or too little in the direction of joyful commendation. The prosperous have many insincere flatterers: but a good judge of character will distinguish the true from the false. They own that their feeling was once unfavourable to Agam., when he led so many forth to die, and sought to embolden them by a cruel sacrifice. Now, as all's well that ends well, they congratulate sincerely. In time (they add by way of warning) the king will learn to discriminate wisely between loyal citizens and dangerous persons.

769. *proper line*, καυρός, lit. season; i.e. just medium.
and to the semblance of congratulators 775
suiting themselves by straining smileless faces,
†they cheat the undiscerning.†
but whoso is a clever judge of cattle,
from such a person’s eyes can ne’er be hidden
the natures that with water-mingled friendship
appear to fawn in loyalty of spirit.
and in those former days, when thou wast launching
an expedition for the sake of Helen,
by me thou wast depicted, I’ll not hide it,
in colours most ill-favoured, as not wielding
the mental rudder well, from sacrifices
for men to death devoted
obtaining courage.
now therefore, with no feigned feeling
nor any lack of love †I praise thee, saying,†
‘all’s well with toilers, when their toil’s well ended.’ 790 (734)
in time thou wilt distinguish by inquiry
the citizen who justly guarded
the city †in thine absence†,
and one of inconvenient conduct.

EPEISODION III.

Agamemnon.

Argos in first place and the country’s deities 795

775. to the semblance &c. ἐνγκαλρουσιν ὑμοιοπρετεῖς, the former word being dat. plur. of partic. συγκαλρον.
788. with no feigned feeling, οὐκ ἀπ’ ἀκρας φρενός, not from the mere surface of the mind.
790. all’s well &c., lit. ‘labour is cheerful to them that have ended it well’: the play being on the double εὖ. Perhaps it is proverbial.
794. For corrections in Stasimon II. and the Anapaests following (658, 664, 666, 679, 699—704, 707—9, 712, 714, 716, 731) and for additions suggested at 722, 733, 735, see Conspl. Lect. and Notes on Lection.
Epeisodion III. In reply to the anapaestic address of the Chorus,
AGAMEMNON.

'tis right that I salute, who help'd to win for me return, and such reprisals as I justly took

Agamemnon begins by saluting his royal city and the gods who had given him victory: next, referring to what the coryphaeus had said, he dwells on the doubtful affection of friends, naming Ulixes as the only comrade on whose support he could always rely: thirdly, he declares his intention to settle affairs of state in a public council; and then prepares to leave the car, enter the palace, and worship his domestic deities: concluding with a prayer for continued success. Clytaemnestra, now advancing to the logeion, and addressing the Chorus, states at some length 'the painful tenour of her life' during Agamemnon's absence. She had been disturbed by evil rumours. She had sent the young Orestes away to Phokis from fear of popular commotion: she had suffered in health from watching for the beacons, and from restless and anxious nights. She welcomes her husband's return in a series of far-fetched similes: inviting him to descend from the chariot and enter the palace on a pathway laid down with purple embroideries. Replying to her, Agamemnon deprecates any such slavish homage and ostentatious splendour as Eastern despots were accustomed to: this, he says, will displease the gods. Fame speaks for itself: prudence is man's best endowment: and no man can be declared happy before the hour of death. For himself, he would be of good cheer if he could always prosper as now. A dialogue (in στιχομυθία) follows, in which Clytaemnestra, by dexterous cross-examination, prevails on the king to accept the honour of a tapestried pathway: 'Give me a sincere answer' (she says) 'to one question.'—'My answer shall certainly be sincere.' 'In any fearful crisis, would you have made a vow to do what I now ask?'—'Yes, no man knew better than myself the time to announce that purpose.'—'And what do you think Priam would have done if he had achieved such success?'—'I am very sure he would have walked on embroideries.'—'Then do not dread public censure.' Agamemnon yields to his wife's insidious persuasion, and, after recommending Cassandra to her care, stripping off his sandals he prepares to descend from the chariot, and walk over the purple carpets to the palace. The queen meanwhile says to him, that the sea is large enough to supply any quantity of purple dye, and the royal house is rich enough to buy it. She would have vowed tapestry without stint, at the suggestion of an oracle, to obtain the assurance of his safety. A husband's return was like warmth in the frosts of winter, or cool in the heats of the vintage-time. She ends with an ambiguous prayer to Zeus the all-fulfiller, that he will fulfil her present vow.
from Priam's city: for the gods our claim adjudged by no tongue-sentence—ruin with the death of men for Ilion—but into a bloody urn they cast their votes without dissent, while to the opposing rim hope of a hand drew ever near, but filled it not. by smoke e'en yet the captured town is signalized: alive are Ate's altar-steams; the dying ash commingled with them sendeth forth fat reek of wealth. unto the gods for these things it behoves to pay thanks long remembered; since in fact we fortified snares of relentless hate, and for a woman's sake an Argive monster laid their city in the dust, foal of a horse, a troop shield-brandishing, that took its leap about the setting of the Pleiades: yea, 'twas a bloody lion, that o'ersprang the wall, and lapp'd to full content a draught of royal blood. unto the gods my lengthened prelude is address'd: but, for your feelings—all you said I bear in mind, and now repeat it, and your views I advocate. few men indeed have this implanted quality, unenviously to regard a prosperous friend. for surly venom, taking at the heart its seat, doubleth his load who suffers from some fell disease: sore laden is he with his own calamities, and groaneth when he sees a neighbour's happiness.

798. adjudged, κλωντες, our reading for κλυντες, the corruptness of which we do not doubt. See Notes on Lection.

802. hope of a hand, ἐλπὶς χεῖρις, from which Mr Paley says 'no intelligible sense can be extracted.' This is not just. Surely, if a voter holding a ballot, goes up to two urns and seems for a moment to pause before he drops it, we can quite understand what is meant by saying that hope of a hand approached the urn which did not receive the ballot.

811. about the setting of the Pleiades: i.e. the end of autumn, a stormy time which, as Klausen says, accounts for the tempest.

K. A.
from knowledge I can speak, for well indeed I know
† that of the men who sailed with me some showed themselves†
a glass of friendship merely, shadow of a shade,
the while they seem’d to be my very loyal friends.
Ulixes only, who was voyaging against his will,
when yoked was wont to be my ready seconder,
whether I speak of one that’s dead or living yet.
for all things else belonging to the state and gods,
in common council we shall institute debates, 830 (773)
and so determine, and the policy that’s good,
how it may long last happily, we must advise:
but whatsoe’er has need of healing remedies,
by caustic or by kind appliance of the knife
we shall endeavour to avert diseaseful harm. 835
now to my palace and domestic hearth I’ll go,
and first pay greeting homage to the deities,
who sent me forth and now have brought me home again.
may victory, since it followed me, for aye remain!

CLYTAEMNESTRA.

Men of the city, Argive elders present here, 840 (783)
my husband-loving habits it will shame me not
to speak before you; for in time fear fades away
from human natures: taught of none besides myself,
I shall avow the painful tenour of my life
as long as under Ilion’s walls this prince abode. 845
first, for a woman, from her husband separate,
lone in the house to sit, is an enormous ill,
untoward rumours manifold compelled to hear;
now ’tis—that one man has arrived with evil news—

823—5. On the necessity of supplying τυάς here to complete the Greek construction see Notes on Lection.
827. σεηραφόρος properly means a horse attached by a rope to help the yoked horses. But as Ulixes is spoken of ἕυξθελς, yoked, it is used merely to express a staunch assistant, as our paraphrase expresses.
and next another, bearer of a worse account,
o'er all the palace publishing: and if indeed
this man had been receiver of as many wounds
as by report were ever dribbling to his house,
more numerous are his wounds than meshes of a net.
or had he died as many times as stories told,
a Geryon the Second he, three-bodied man,
a triple cloak of earth had boasted to obtain,
if in each form he had endured a single death.
by reason of untoward rumours such as these,
have others taken hold of me by violence,
and loosened many a halter fastened o' er my neck.
hence comes it that our son is not beside us here,
pledge of the mutual troth betwixt myself and thee,
Orestes, as was fit: and wonder not at this:
a war-friend well-affect ed to us nurtures him,
Strophius of Phokis, doubtful mischiefs unto me
foretelling, first thy peril under Ilion's walls,
and then the chance, if people-shouted anarchy
should hurl the council down, so natural it is
in men to give the fallen one a further spurn.
these reasons, trust me, carry with them no deceit.
to me however all the gushing founts of tears
are dried up at the source, and not a drop remains.
mine eyes, retiring late to bed, have taken harm,
the while I wept the beacon-watches set for thee
continually neglected: ever in my dreams
by the light buzzings of the swiftly-darting gnat
was I awakened, seeing still concerning thee
more woes than all the minutes of my sleeping time.

867. ἀμφιδεκτα, i.e. questionable; they might be this or that.
870. As at Paris in September, 1870, after the disaster of Sedan.
877. neglected, i.e. never lighted.
878. by the light &c., lit. by the mosquito darting with its light
buzzings.
all this I bore: and now with sorrow-lightened mind
I can pronounce this man a watchdog of the stall,
a vessel's saving forestay, of a lofty roof
a strong-based pillar, of a father only child,
and land beyond their hope to mariners disclosed,
after a storm a day most beautiful to view,
to wayfarer athirst a fountain's gushing flow.
delightful is it to escape from any stress.
such greetings is he worthy of in my esteem:
and far be envy: many are the former woes
we were enduring. now at my desire, dear lord,
step from this mule-car forth, not setting on the earth
this foot, o king, that devastated Ilion.
why lag ye, maids, to whom the office is assigned
of strewing all the pathway's floor with tapestries?
a road forthwith be made with purple carpeting,
that Justice to his home unhoped may guide his steps.
what next ensues shall thought, not overcome by sleep,
as destined with the blessing of the gods, arrange.

DAUGHTER OF LEDA.

In keeping with my absence hast thou made thy speech:
for long was it extended: but in manner just
to praise, this meed from others it befits to come.
and, for the rest, with luxury do not pamper me
in woman's fashion, nor fall down and open-mouth'd
salute me with a shout, as some barbarian chief:

924. with luxury &c. In this episode we cannot doubt that Aesch.
bore in mind the startling events which had happened a few years before
he wrote it—the ambitious folly and tragic fate of Pausanias, the conqueror
at Plataea, whose open adoption of oriental pomp and luxury was the pre-
lude to the treason meditated by him against Sparta and Hellas. The trap
laid by Clytaemnestra for her husband, with a view to draw down on him
the envy of gods and men, and so to make her crime easier, could not be
better chosen.
nor make my path, by strewing it with tapestries, invidious: so 'tis right to venerate the gods; but that a mortal upon splendid broderies should walk, is in my judgment not exempt from fear. 910 (852) as man I bid you do me reverence, not as god. without foot-scraping carpets and embroidered shows Fame cries aloud, and not to be unwise of heart is God's chief gift: but happy must we call a man who hath attain'd the close of life in blissful state. if thus in all things I shall fare, my cheer is strong.

Clytaemnestra.

Well now: thy true thought not evading, answer me.

Agamemnon.

My true thought be assured I shall not falsify.

914. happy &c. This maxim is often repeated in Greek tragedy. Thus Sophocles concludes his Oedipus Rex with the warning—

μηδέν' ὀλβίζειν πρὶν ἄν
térmα τοῦ βίου πέραση μηδέν ἀλγείνων παθὼν.

916 (858). Whether πράσσωμι ἄν or πράσσουμεν (Dind. Franz) is the true reading may be questionable. Mr Paley takes πράσσουμι in the sense of acting—if in all things I shall act as discreetly as in this. Perhaps he is right; and we leave this to the reader's judgment. Yet there is no impropriety in supposing that, having said 'no man can be deemed happy till after death,' Agamemnon might add, 'if in all respects I were to fare (i.e. succeed) as I have done in this instance, I should have good reason to confide in the continuance of prosperity to the hour of death.' And this sentiment of confidence would be more telling in its dramatic effect at a moment when his death was immediately to ensue.

917—920 (859—862). Our view of these lines is widely different from that in Mr Paley's notes. We have given reasons at large in the Journal of Philology, and we must in candour say that they are fully convincing to us. Our view is supported by the entire context, especially by comparison of 861 (Greek text) with 891. We believe εἰκτείνων to be the true reading in 862, but the change does not affect our general interpretation. See Notes on Lection.
Clytaemnestra.
Would'st thou in fear have vowed unto the gods such act?

Agamemnon.
Yes: skilled as well as any man to speak this vow. 920 (862)

Clytaemnestra.
What think'st thou Priam would have done, had he prevailed?

Agamemnon.
I think he surely would have walk'd on broideries.

Clytaemnestra.
Then do not stand in any dread of human blame.

Agamemnon.
And yet a people's loud report has mighty strength.

Clytaemnestra.
Ay, but the unenvied is unemulated too.

925

Agamemnon.
To covet war is not a woman's attribute.

Clytaemnestra.
But such as prosper may with grace accept defeat.

Agamemnon.
And dost thou really care for conquest in this strife?

Clytaemnestra.
Give way; consent at least to leave the power with me.

Agamemnon.
If such thy pleasure, then let some one instantly 930 (872) pull off the sandals trodden slave-like by the foot: lest, while with these I walk upon the seagrown dyes, some envious eye of gods should strike me from afar, for to waste substance is a grievous shame, with feet

921. had he prevailed; lit. had he achieved these things.
destroying wealth and woven work of sumptuous price. of this enough:—yon stranger woman kindly bring within our house: the merciful in victory with favouring eye the god beholdeth from afar: for none with willing mind accepts a slavish yoke. but she, the very flower select of mighty wealth, the army's present, came a follower in my train. now, since in this I'm subjugate to thy behest, unto the palace I shall walk on purple floor.

Clytaemnestra.

There is a sea—and who shall ever extinguish it?—producing plenteous purple ooze for dyeing cloth, precious as silver, constantly renewable. of such things by the favour of the gods, o king, our house hath ample store: it knows not penury. the trampling of full many a cloth would I have vowed, had this been to our house proposed in oracles, contriving of thy life the ransom requisite. for foliage, while the root exists, comes to a house, spreading a shade against the dogstar Seirius. and so, when thou returnest to thy palace hearth, thou signifiest warmth is come in winter-time: and from the bitter grape when Zeus createth wine, then cool existeth in a house, and not till then, when to his home returns an all-fulfilling man. Zeus, Zeus the all-fulfiller, o fulfil my vows, and be thy care the things thou meanest to fulfil. [Agamemnon enters the palace, followed by the queen.]

960 (902). On the readings at 742, 747, 751, 759, 766, 767, 778, 791, 797, 799, 800, 831, 858, 862, 871, 876, 887, 889, 893, 897, 898, see Conspectus Lect. and Notes on Lecion.
Why doth this horror evermore
flit o'er my boding heart, a present power,
and prophesy with song
unbidden, unrewarded:
while these, like undecyphered dreams, to spurn
persuasive boldness hath no seat
upon the dear throne of my heart?
time long hath left behind its youthfulness,
since cables from each ship together

Stasimon III. In the first strophe and antistrophe the Chorus avow that
an unconquerable presentiment of coming evil disturbs their minds. In
spite of the return of the army from Troy they cannot overcome their terror.
In the next passages they say that, although the danger attending excessive
prosperity may be averted by wise sacrifice of wealth, lifeblood once shed
cannot be recalled: Zeus smote Asclepios, to hinder him from raising the
dead. In the concluding lines they declare that their tongues are tied:
they are not free to utter the alarm which afflicts their hearts.

961. horror, δεώμα, so in F.: but in Fl. δεώμα, phantom; which Mr
Paley and some others prefer.

964. unrewarded, ἀμεσοδ, lit. unhired, in allusion to the fees which
poets like Pindar, the contemporary of Aeschylus, received for epinician
odes, and those which dramatic poets, like himself, or dithyrambic like
Simonides, obtained from the tribes competing in the Dionysiac contests.
The meaning of the passage is that, when the return of Agamemnon
and the army seems to call for a strain of jubilee, which would deserve reward,
they find themselves enforced to sing a song of evil foreboding, which no
one calls for (ἀκελευστος) and no one will reward (ἀμεσοδ).

965—967. These words, simply rendered, mean: ‘I have not the
courage to dismiss this feeling, as if it were a vague dream.’

968. time &c. In this strangely expressed passage (χρ. παρήθησεν
time has outgone its youth, ἐπι ξυνεμβολαὶς after the castings-together, πρωμ.
ησιών of the cables, ψαμμίας ἀκάτας of the vessel on the sands) we may
suspect some corruption: but there is nothing to suggest emendation unless it
be ψαμμίαν ἀκατάν for ψαμμίας ἀκάτας, which is not essential.
ἐπι, after; see 1308 ἐπ' ἔξειργασμένοις.
were flung upon the sand, as 'neath the walls of Ilion advanced the naval army.

And now, from teaching of the eyes, I know, myself a witness, their return.

but still my soul within me self-taught is chanting lyreless the dirge of an Erinys, having not hope's happy courage to the full.

my inmost feelings are not vain, my heart, that on its truthful circlet beats in eddies that suggest fulfilment.

yet do I pray such cares may turn out false beyond my hope, and come not to completion.

The limit of excessive health is truly most unsatisfied:

and still against it leans disease, a neighbour with a party-wall:

and a man's fate, a straight course steering across the waves of life, oft on a hidden rock has struck.

yet if in fear a house o'erboard from sling well-measured

980. We have transposed the Greek words, being convinced that the concurrence of four dative cases is neither elegant nor perspicuous, but just what a misjudging transcriber would be likely to favour. See 1253-4.

\( \phi \rho \varepsilon \alpha \nu. \ \phi \rho \varepsilon \nu \) or \( \phi \rho \varepsilon \nu \) physically means the midriph (\( \delta \iota \alpha \pi \rho \alpha \gamma \mu \alpha \)), the muscle which separates the heart and lungs from the abdominal viscera. The three lines imply: 'the beating of my heart is not unmeaning: it bodes something, against which I must pray.'

985. health (meaning here prosperity), \( \upsilon \gamma \varepsilon \tau \alpha \) for \( \upsilon \gamma \varepsilon \lambda \iota \alpha \) or \( \upsilon \gamma \varepsilon \lambda \alpha \).

987. and still, lit. for still. Mr Paley says: 'the \( \gamma \alpha \rho \) depends (as is so often the case) on some suppressed sentiment. Men never think they have prosperity enough (regardless of the danger they incur): for &c.'
has flung a portion of its hoarded wealth,
it hath not wholly sunk,
though laden deep with woe,
nor whelm'd its hull beneath the sea.
and truly gifts abundant
from Zeus and year-supplying furrows
have brought diseaseful famine to an end.
But the black blood before a man
that once upon the earth is spilt,
death-working—who may call back this
by incantation? did not Zeus
strike down and silence for precaution
him who had rightly learned
the art of raising from the dead?
if now a pre-establish'd fate
had not forbidden
a fate arising from the gods to gain
the larger power, my heart
would have outstript my tongue,

993. Τὸ μὲν means some part. Πρά. . . . . . . βάλων is a tmesis for προβάλων.
This casting overboard of a portion of the freight to lighten a vessel in time of peril was called in Latin iactura. 'The house,' δόμος, is spoken of in the character of a vessel, as πόρμος in 930. The metaphor is pushed very far, when in 937 the house is said not to sink its hull (σκάφος) within the deep. But the epithet κτησίων shows that no other word (as στόλος) must here take the place of δόμος.

1005. Respecting Asclepios struck by the bolt of Zeus, Mr Paley cites Ov. Fast. vi. 780,
Iuppiter exemplum veritus direxit in illum
fulmina, qui nimiae moverat artis opem.

1006. Mr Paley's version "if the appointed law of fate did not hinder fate from getting further assistance from the gods &c." is to us unintelligible.
By τεταγμένα μοῖρα we understand, as he does, that 'superior destiny which even gods obey,' but we take ἐκ θεῶν as dependent on μοῖραν, and understand the 'fate from the gods' to imply the δεῖμα spoken of in the beginning of this song (see note there) and regarded as a τέρας sent by divine power. πλέον φέρειν means to prevail, to get the better.
and these things 'twould be pouring forth,
but darkly now it mutters,
soul-vex'd, and not expecting ever
aught to unravel from a breast on fire.

EPEISODION IV.

[Cassandra remains in the mule-car while the Chorus are singing the
last Stasimon. Now the queen comes forth again, and summons Cas-
sandra to the palace. The prophetess keeps her seat in obstinate silence:
and Clytaemnestra, full of indignation, after l. 1048 leaves the stage.
Cassandra, now complying with the advice of the coryphaeus, passes from
the car to the proscenium; and her interview with the Chorus fills up
the remainder of this Epeisodion.]

Clytaemnestra.
Thou too (Cassandra 'tis I mean) convey thyself
within: since Zeus hath made thee by a gentle doom
to be a sharer in our home of lustral bowls,
standing with many slaves the household altar nigh,
come from this mule-car forth, and be not overproud.
they say, d'ye mind, in old days even Alcmena's son 1020 (961)
bore to be sold, and underwent the yoke perforce.
if to such lot the stress of fortune's scale incline,
great blessing will be found in lords of antique wealth.
but they that reap rich harvest unexpectedly

1014. On the readings at 904, 906, 907, 909, 910, 911, 913—14, 917,
921, 930—1, 924, 927—34, 941—46 see Conspt. Lect. and Notes on Lection.
1016. by a gentle doom, ἀμηνήτας, lit. without wrath.
1017. lustral bowls, χερυβαόν. "The χερυψ (Eum. 628) was the con-
secrated water dispensed to all" (Pal.) before the sacrifice to Ζεὸς κτήσιος,
the guardian of the family κτήματα, among which slaves are included.
Virtually, therefore, as Mr Paley observes, a taunt is conveyed in mention-
ing this privilege of Cassandra.
1020. even Alcmena's son, Heracles, sold as a slave to Omphale, queen
of Lydia.
are ever cruel to their slaves and out of rule: from us thou gettest all the customary dues.

**Chorus.**

To thee it is she thus hath spoken a clear speech: and since thou'rt caught within the toils of destiny, obey thou wilt, if such thy will: perchance 'tis not.

**Clytaemnestra.**

Nay, if she doth not, swallow-like, possess a tongue barbarian, knowing none beside, I speak within her comprehension, trying to prevail on her.

**Chorus.**

Attend: she tells thee what is best in present case; do as she bids, and leave this seat within the car.

**Clytaemnestra.**

I have no time, you see, to waste in converse here outside the door: for of the central palace-hearth completed are our sanctities, and from the flocks sheep stand even now for sacrifice of fire, as we

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1027. *To thee &c.*, lit. 'to thee indeed she ceases to speak a clear word,' i.e. the speech *she has made* is clear.

1029. *perchance 'tis not*: lit. 'perchance thou wilt disobey.' αὖ is carried on to ἄπειθόης from πελθο' αὖ.


1032. *trying to prevail on her, πελθω νω λόγω*, lit. '(try to) persuade her by speech.' The verb does not express effectual persuasion, but the endeavour to gain over by argument.

1033. *Attend, ἔπου*, lit. follow (with the mind what she says), a sense of ἐπεσθαί frequent in Plato.

1035. On the whole of this speech of Clyt., which is corrupt, and on 969, 992, see ConsP. Lect. and Notes on Lection.

1037. *as we could order best*. Such is the force of ὡς (ἡμιν). The mean-
could order best, who ne’er had hoped to taste this joy.  
if aught I tell thee thou wilt do, make no delay.  
but if, for lack of knowledge, thou repliest not, \( 1040 (981) \)
give sign at least with foreign hand, instead of voice.  

**CHORUS.**

This stranger seems to need a clear interpreter:
as of a newly-taken wild-beast, such her mood.  

** Clytaemnestra.**

Sure she is mad, and hearkens to an evil mind,  
who from a lately captured town is _hither_ come,  
and knows not how to bear _the necessary_ curb,  
until her bloody violence be foam’d away.  
howbeit I will not waste more words, and _thus_ be scorn’d.  

\[ Exit Clytaemnestra. \]

**CHORUS.**

But I will not be angry, for I pity her.  
come, _ô_ unhappy _woman_, leave this chariot;  
\( 1050 (991) \)
yield to the present stress and bear the novel yoke.  

** Cassandra.**

_Alas, alas, ye gods and earth!_  
_ô_ Apollo, _ô_ Apollo!  

_ing_ is that, being taken by surprise, they got the sheep as well and as soon  
as they could.  

\( 1040. \) _thou repliest not_. Such is the full force of _ô_ δέχει λόγον_,  
a phrase used in dialectic discussion. Its correlative is _δούναι λόγον_.  

\( 1052. \) After (as we surmise) reaching the logeion, Cassandra bursts  
forth into a series of wild outcries, partly prophetic, partly lamentative. She  
first invokes Apollo with shrieks of horror, then sketches her dreadful visions  
of the crimes heretofore perpetrated, and of those which now impend in the  
palace of the Atreidae. Especially she foresees and in a series of dark outlines  
describes the murder of Agamemnon by his cruel wife. She next foretells  
her own coming death, bewails her sad fate, and with it that of her family  
and fatherland. Alternately with the cries of the prophetess, the Chorus  
utter their own feelings of terrified astonishment and sympathy. The  
metres are for the most part lyric, but sometimes iambic.
AGAMEMNON.

Chorus.

Why dost thou cry Alas concerning Loxias?
he is not one to need the chanter of a dirge.  

Cassandra.

Alas, alas, ye gods and earth!
o Apollo, o Apollo!

Chorus.

Again with evil cries she calleth on the god, 
who is not suited to attend at wailing times.

Cassandra.

Apollo, Apollo!
o street-god, my Apollo!
not scantily hast thou ruined me, the second time.

Chorus.

Of her own woes she seems about to prophesy. 
the power divine abides, though in a mind enslaved.

Cassandra.

Apollo, Apollo!
o street-god, my Apollo!
o whither is it thou hast brought me? to what roof?

Chorus.

To that of the Atreidae: if thou know'st it not, 
I tell thee this, nor wilt thou say 'tis falsity.

Cassandra.

Woe, woe! 

to a god-hating one: conscious of many soul

1054. cry Alas, ἀνωτοτύχας. ἀνωτοτύχω is one of the many verbs derived from interjections: like ὤχω, ὀλυστής, ἀλήθης, φεύς (1237), ὀλοκληρώ and others. Loxias is the title of Apollo as the god of prophecy.

1061—2. ἀπόλλων ἐμὸς | ἀπέλεσας γάρ κ.τ.λ. This play on the name Apollo cannot be maintained in translation. See above 644. The final syllable in ἐμὸς is lengthened in the interjctional construction.
family murders and halters and
a slaughter-house that sprinkles blood of men.

CHORUS.
Keen-scented as a hound the stranger woman seems
to be: she searches those, whose blood she will detect. 1075

CASSANDRA.
Woe, woe!
y! for the evidence which I believe is this:
babes for their slaughter who weep and wail,
and roasted flesh on which a father feeds.

CHORUS.
Ay, we had heard and known thy fame oracular: 1080 (1021)
but we are not in quest of any soothsayers.

CASSANDRA.
Alas, ye gods! what doth she meditate?
what is this novel sorrow now?

1078. babes, βρέφη, the murdered children of Thyestes. See 1580 &c. The disjointed construction is due to the speaker's phrensy. With Karsten we reject both τάδε and τά. The scenes depicted (from 1065) are (1) Cassandra scents the blood shed in the palace: (2) she beholds in vision the murderous banquet of Atreus: (3) she views Clytemnestra meditating and preparing her crime: (4) she sees her busied with the bath for Agamemnon: (5) she sees her enveloping him with a treacherous ensnaring robe: horror-stricken she calls the wife herself the snare, the accomplice of destruction (λαγοῦ), and invokes the Furies to raise their howl of exultation over a sacrifice fit to be expiated by stoning (language anticipating a murder but not yet expressly declaring it): (6) she beholds the perpetration of the bloody deed, describing it under the image of a bull gored by an enraged cow. The μελάγκερων μηχάνημα means the 'bipennis,' the double axe, of which the two edges answer to the horns: with this she now smites him, and he falls within the rim of a bath filled with water. This she declares to be a δολοφόνος λέβης. That the Chorus do not yet fully understand a picture thus vividly exhibited must be ascribed to Cassandra's destiny—not to be believed. Their doubts they politely veil in generalities: and she goes on to foretell her own fate.
she meditates a mighty evil in this house, to friends unbearable, and hard to cure: and help stands far aloof.

**Chorus.**

Nought know I of these oracles: the former facts I recognised: for with them all the city rings.

**Cassandra.**

Ah, wretched one! so wilt thou finish it? the lord, the partner of thy bed, with bath-streams cheering—how relate the end? for speedily 'twill come: hand after hand extends its stretchings forth.

**Chorus.**

As yet I comprehend not: after riddling hints I'm now perplexed by prophecies of import dark.

**Cassandra.**

Ah, ah! alas, alas! what is this thing that appears? is't not some net of Hades? nay, but the bed-mate is the snare, the accomplice of destruction: let a gang insatiate to the clan loud o'er a victim shout to be avenged by stoning.

**Chorus.**

What dire Erinys this thou biddest o'er the house to cry aloud? not cheering is the speech to me. it rushes to my heart, the drop of ruddy dye, which, welling from a mortal wound,

1103—5. This sentence, which appears to mean generally 'the life-blood rushes to my heart,' is in literal expression, 'and to my heart rushed the saffron-dyed drop, which falling with mortal effect (καρπία πτώσιμος) comes to its close together with the rays of setting life.' From the terrible presentiment thus inspired by Cassandra's pictures (see 904 τίπτε κ.τ.λ., and 921 σπλάγχνα κ.τ.λ.) the Chorus is led to say that 'woe cometh swift.'
ends with the rays of sinking life, speedily cometh woe.

CASSANDRA.

Ah, ah! behold, behold! keep from the heifer apart the bull! in robèd raiment she taketh, and with black-horn'd cunning instrument she smiteth: he in water-holding vessel falls. a treacherously-slaying laver's hap I tell thee.

CHORUS.

A first-rate judge of oracles I cannot boast to be: but, this I liken to some evil thing, for when is any good report from oracles to mortals sent? through ills it is such wordy lore to learner brings terrors of boding song.

CASSANDRA.

Alas, alas! a wretched woman's ill-starred lot! for my own woe, commingling, tell I loud: o wherefore didst thou bring me wretched hither? for nought, except to die with thee: what else?

CHORUS.

Soul-maddened one god-rapt thou art, and on thyself thou singest music unmusical, most like some nightingale, of delicate voice unsated, that with sad heart, alas, moans Itys, Itys, through a life in woes abounding.

_1108—1110 (1049, 1050)._ It is questionable whether λαβοῦσα should have for its object τοῦ ταῦτα, which gives a rendering _having caught him in his robe-dress, she &c.,_ or μηχάνημα, which will be _she takes a dark-horned instrument and slays him with it in his robe-dress._ The latter is favoured by the position of λαβοῦσα, the former by the superior sense acquired, and the idleness of _en πέπλοισιν_ unsustained by _λαβοῦσα._ This therefore we adopt as logically better, though grammatically less probable.
AGAMEMNON.

CASSANDRA.

Alas, alas! the fate of tuneful nightingale! for with a wingèd body did the gods enwrap her, and a sweet life void of weeping: me waiteth rending with a two-edged spear.

CHORUS.

Whence on thee rushing hast thou these vain griefs of inspiration, and thy terrific melodies framest in dismal shriek with loud notes blending? whence gainest thou the evil-worded limits of a strain divinely guided?

CASSANDRA.

Alas, o spousals, spousals of Paris, the destruction of friends! alas, o thou paternal water of Scamander! then on thy brink indeed, unhappy maiden, in nurture I was reared: now near Cocytus and the shores of Acheron eftsoons, it seemeth, I shall sing my fateful lays.

CHORUS.

What is this too clear word which thou hast uttered now? even one new-born might learn the meaning. stricken am I beneath with bloody sting, while in distressful case thou mutterest low amazing words for me to hear.

CASSANDRA.

Alas, o troubles, troubles that wholly whelm in ruin a town! alas, before the towers a father’s sacrifices,

1131. *two-edged spear, ἀμφήκει δοπλ.* This means ‘an axe.’
slayers of numerous herbage-grazing cattle!
yet they supplied no cure
to save the city from enduring all it doth:
and I my glowing ear on earth shall quickly lay.

CHORUS.
Suited to those before are thy new-spoken words: Ant. 10.
an evil-minded demon makes thee,
heavily falling on thee from above,
to set to music doleful deadly woes,
the bounds of which I cannot guess.

CASSANDRA.
Now shall the oracle no more from out a veil
be looking, in the manner of a new-wed bride.

1156 (1097). Canter's emendation, followed by Hermann, \( \theta \epsilon \rho \mu \delta \nu \, o \iota \gamma \) for vulg. \( \theta \epsilon \rho \mu \omega \nu \o\nu \o\nu \) we defended at some length in our first edition. We regard it now as so certain (all other suggestions being untenable and Madvig's reading \( \phi a \iota \delta \rho \delta \nu \, o \iota \gamma \) 1154 bringing support) that we spare the repetition of our note.

1161. On the readings from 1052 (in 1005, 1012—24, 1034, 1038, 1040, 1045, 1051, 1060—1, 1065—6, 1087, 1097—1102) see Consp. Lect. and Notes on Lection.

1162. Cassandra, now becoming calmer, tells the Chorus that her oracle shall be declared to them in plainer terms. She does not, however, speak with distinctness before 1. 1229 (1171). She says now that a choir of Furies, drunk with human blood, inhabit the Argive palace, and point with abhorrence to the crime committed against a brother's marriage-bed. Judging that this allusion to the feud of Atreus and Thyestes would be understood by the Chorus, she challenges them to say whether she is familiar or not with the legendary lore of Argos. When they admit her knowledge with surprise, she tells them in a brief dialogue (\( \sigma \tau \iota \chi \omega \mu \nu \beta \lambda \alpha \) how she came to be endowed with the power of prophecy by Apollo, and to utter predictions which obtain no credit from the hearers. The Chorus express their own belief in her veracity. Her first words 1162—66 (1103—07) say that the oracle shall no longer peep from behind a veil, but shall be like a strong morning wind, blowing in upon their minds brightly, and rolling onward billows of woe ever greater and greater: meaning that the murder of Agamemnon would surpass all their previous experience of melancholy crime.
but, as it seems, to greet the rising of the sun
'twill come a brisk gale blowing, so that like a wave 1165
a woe still greater than this woe shall roll at dawn.
but I will teach your mind no more in riddling words.
and bear ye witness running by my side that I
scent out the trail of ills enacted long ago.
this roof there never quitteth an harmonious choir 1170(1111)
but not melodious; for its words are far from sweet.
and after quaffing human blood, so as to be
the more audacious, in the halls a revelling troop
of sister Furies, hard to be expelled, abides:
who crouching in the mansion chant a song that speaks 1175
a curse original, and each in turn abhors
a brother's couches hostile to the trampler's guilt.
erred I, or, like some archer, do I hit the mark?
or am I some door-rapping cheat predicting lies?
bear witness with a previous oath that well I know 1180 (1121)
this dwelling's deeds of sin by ancient story told.

CHORUS.

What virtue could an oath, a pledge that honour gives,
possess? but thee I marvel at, that, bred o'er sea,
yet of a town that speaks another tongue thou dost
as truly talk, as if thou hadst been present there. 1185

CASSANDRA.

The seer Apollo made me mistress of this skill.

1178. erred I? The reason why Cassandra is made to put these ques-
tions, and to desire an oath from the Chorus testifying the truth of her
allusions to past history, is this. Apollo had, as a punishment, condemned
her to public discredit. She seeks therefore to bind the Chorus down by a
solemn declaration to receive what she says as the very truth. They avoid
such a pledge, asking what service it could do, while they recognize the
accuracy of her information.

1180. ἐκμαρτύρησον προφήτας. This expression in some degree resem-
bles that in English law, 'testify on affidavit.'

1186. In codd. the lines marked in our Greek text 1127 and 1129 are
Chorus.
Was it that he with love was smitten, though a god?

Cassandra.
Of these things 'twas a shame to me before to speak.

Chorus.
Yes, every one while prospering is more delicate.

Cassandra.
He was a suitor, and he made strong love to me. 1190(1131)

Chorus.
And to his wishes didst thou yield in lawful wise?

Cassandra.
Consent I promised, but defrauded Loxias.

Chorus.
Already with the arts of inspiration seized?

Cassandra.
All woes I was foretelling to the citizens.

Chorus.
How then? wast thou unscathed by wrath of Loxias? 1195

Cassandra.
I gained belief from no one, after sinning thus.

Chorus.
To us however seem thy bodings credible.

Cassandra.
Alas, alas: oh, oh, ye miseries!

continuously placed in the mouth of Cassandra, and 1128 and 1130 are similarly assigned to the Chorus. Hermann rightly distributed them.

1195. We have preferred the reception of Canter's ἀναφερεῖν for ἀνάκτος to Wieseler's conjectural ἔρθαι.

1196. ὑστεροςε = ex quo, from the time when.

1198 &c. Cassandra is again rapt with prophetic inspiration. She sees in vision the monstrous crime of Atreus, the stealthy vengeance of
again the dreadful labour of true prophecy
whirls and disturbs my soul with preludes [rushing on].

\[1200 (1141)\]

do ye behold these infants seated at the house
like dream-discovered figures, children as it were
who by their friends were murdered? and their hands seem full
of their own flesh for viands, while a piteous load
they carry, vital mixed with entrails, upon which

\[1205\]
a father feasted. consequent on these events,
I say some dastard lion tossing in a bed,
house-guarding, plots revenge, alas, on him that's come,
my master, for one must abide the slavish yoke.

he, the fleet's captain, Ilion's wasting conqueror,
\[1210 (1152)\]
knows not the nature of a wanton hell-hound's tongue,
that licking first and stretching forth a jocund ear
shall, as some secret Ate, bite with soul success.
such deeds she dareth: murderess of a male is she,
a female—what abominable monster shall

\[1215\]
I fitly call her? ugly snake or one that dwells

Aegisthus, the approaching perpetration of Agamemnon's murder. The first
of these facts is recognized by the Chorus, the two latter are not understood.
Then Cassandra plainly says they will behold the death of Agamemnon.
Horrorstruck, they withhold belief, yet ask about the supposed perpetrator.
Cassandra taunts them with their slow comprehension of her language; and
then, once more subject to Apollo's influence, she breaks forth into a wild
disjointed speech of many lines, anticipating her own death at the hands of
Clytaemnestra. Apollo, she says, is preparing her for it: she sees him in
vision stripping off her official decorations. The Chorus behold this done
by her own hands alone. She looks forward to a day when her murder
will be avenged. And now (she says) she will enter the palace and die
there: for why should she survive her ruined country? only she prays for a
rapid and easy death.

\[1205\]. vital mixed with entrails. \(\sigma\pi\lambda\gamma\chi\nu\alpha\) are the heart, liver and
lungs, \(\varepsilon\nu\tau\varepsilon\rho\alpha\) the bowels &c.

\[1211—1213\]. See Notes on Lection.

\[1216\]. ugly snake, \(\alpha\mu\phi\iota\sigma\beta\alpha\nu\alpha\), the double-walker, a harmless creature,
but uncanny to the eye.
in rocks, a Scylla, mischievous to mariners,
Death's raging mother, one that breathes a truceless war
 to friends? how loud a shout she raised, the all-daring one,
as if 'twere in the crisis of the battle's rout.  

she seems to be rejoicing at the safe return.
'tis all the same, if none of this convince; for why?
the future will arrive: and, witnessing ere long,
you'll say in pity that I am too true a seer.

CHORUS.
The banquet of Thyestes on his children's flesh
I understood and shudder at, with terror thrill'd
to hear the tale told in its dread reality.
but, like a racer off the course, I heard the rest.

CASSANDRA.
I say that you will look on Agamemnon's death.

CHORUS.
To words well-omened, wretched woman, lull thy tongue.

1217. Scylla. See Hom. Od. xii. 85, Verg. Ecl. vi. Mr Paley refers
this superstitious legend to the existence of huge cuttle-fish in the Straits
of Messina.

1219—21. What a grandly terrible figure is Clytaemnestra here, raising
over her slaughtered husband a shout of triumph, like the battle-cry of an
excited warrior, and actually rejoicing in his safe return from Troy, because
it has given her the luxury of killing him. To refer this ὄλον γῆ to 1. 548
and the μάχης τροπή to the fall of Troy, rendering δοκεῖ χαρεῖν, 'she pre-
tends to rejoice,' seems to us absolutely to destroy the beauty of one of the
most splendid passages in this drama, one of the noblest samples of the poet's
genius.

1221. in its dread reality, οὐδὲν ἐξικασμένα, lit. not in mere resem-
blances.

1228. like a racer off the course, ἐκ δρόμου πεσόν τρέχω, lit. having
heard the rest I run as a strayer from the course: that is, I heard the
words but missed the sense, like a racer who has run off the course—has
lost the right track.

1230. εὐφημοῦν. Proleptic use of adj.
AGAMEMNON.

Cassandra.
Ah, but no healing god presideth o'er this speech.

Chorus.
Not if it is to come: but may it ne'er befall!

Cassandra.
You turn to praying: but their business is to kill.

Chorus.
What is the man by whom this grief is brought to pass?

Cassandra.
You quite o'erlooked the purport of my oracles.

Chorus.
The worker's plan it is I do not understand.

Cassandra.
Yet I am well acquainted with the Hellenic tongue.

Chorus.
So are the Pythian oracles, yet hard to guess.

Cassandra.
Alas, what fire there is! and 'tis approaching me.
woe, woe! Apollo, God Lyceian! ah me, me! 1240 (1182)
this lioness, two-footed one, cohabiting,
in absence of the noble lion, with a wolf,
will slay me wretched: as a woman who prepares
a poison, she will mingle too my recompense.

1243—46. We agree with Mr Paley that this place contains corruption:
but we are disposed to find it in 1187 rather than in 1186 with Cod. F
(i.e. Demetrius Triclinius) and Mr Paley. We suggest ἐπεύχεται δὲ, φωλ
θῆγονος ξίφος. The reading of Auratus, πότῳ for κότῳ, specious as it is, we
do not adopt, deeming it less suitable to the place. Φῶνων is the contained
accus. with ἀντιλειασθαί, the object αὐτῶν (φῶτα) being understood. See
Eurip. Med. 259 πόσων δικήν ἀντιλειασθαί, Heracl. 852 ἀποτίλειασθαί δίκην
ἔχθρούς.
in her resentment: whetting for a man the sword, she vows with murder to revenge his bringing me.

why wear I these things still, a mockery of myself? this staff, this chaplet round my throat oracular?

before my fate will I destroy you both. lie there to ruin fallen: I shall follow close behind; some other in my stead enrich with cursed woes.

lo, here! Apollo's self is stripping off from me the dress prophetic: yet even in these ornaments he bore to look upon me ridiculed by friends and foes with undivided minds, yet erringly.

like to some female conjuror, such terms I bore as tramper, beggar, miserable half-starved wretch.

and now the seer-god, after making me a seer, has led me forth to meet the doom of such a death. yea, for the altar of my father's fate, a block awaits me, smitten down with hot blood-spilling stroke.

yet shall I die not unregarded of the gods.

another in his turn shall come, redressing me, a matricidal shoot, avenger of a sire.

an exiled wanderer, from this land a distant guest, he shall return to crown these cursed woes for friends:

for of the deities is sworn a mighty oath, that his slain father's prostrate form shall bring him back.

1249. you, σφώ (for vulg. σε), you twain, i.e. the staff and the chaplet.

1250. Mr Paley's suggested ἄγ' δ' as addressed to an imaginary executioner, seems to us impossible here. He asks how the corrupt reading of codd. ἄγαθ' δ' is to be accounted for. The state of these codd. hardly justifies such a challenge: yet here it seems evident that the antecedent in corruption of ἄγαθ' must have been ἄγεθ' in imaginary sequence to τέτε. We follow Hermann's emendation.

1260. altar of my father's fate, βωμὸν πατρίου. We now deem it most probable that Cassandra refers here to the slaughter of Priam at his domestic altar by Neoptolemus. See Verg. Aen. ii. 663, patrem qui obtruncat ad aras.
why am I groaning thus aloud in piteous wise, since Ilion’s city in the first place I beheld faring as it did fare, and they who took the town are in the judgment of the gods thus coming off? I go to meet my fate, I will abide my death. these as the gates of Hades greet I now by name. and my petition is to meet a mortal stroke, that without palpitating struggle, while the blood streams forth to easy dying, I may close this eye.

CHORUS.
O woman greatly wretched, also greatly wise, thy speech hath been a long one: but if thine own end thou truly knowest, to the altar how canst thou, like an ox driven by a god, thus boldly walk?

CASSANDRA.
Escape is none, o strangers, for a longer time.

CHORUS.
But the last moments left of time are valued most.

CASSANDRA.
The day is come: ’tis little I shall gain by flight.

CHORUS.
Full sure thy patience testifies a valiant soul.

CASSANDRA.
This commendation none of them that prosper hear.

1278. The Chorus express their astonishment that Cassandra, looking for immediate death, could walk to meet it with so much determination. She says that delay is useless. After a brief dialogue, she starts with horror from the palace door, through which comes the scent of blood. Then resuming courage, and about to enter, she bids them remember her words when later events occur. She prays before her last sunlight, that the avengers, whose advent she looks for, may require atonement for her blood with that of Agamemnon. Finally, before departure, she speaks of the instability of human life. Prosperity is easily changed to adversity: and that is wiped out by death.
Yet glorious dying gratifies a mortal mind.

Woe for thee, father, and thy noble progeny!

What is the matter? what the alarm that makes thee shrink?

Alas, alas!

Whence came that sob? 'twas sure some horror of the heart.

Blood-dripping murder from the house is steaming out.

How cometh such a smell from incense on the hearth?

It showeth even as a vapour from a tomb.

Thou claimest for the house no Syrian luxury.

Well, I will go and mourn within the palace too my own and Agamemnon's fate: enough of life! alas, o strangers!

not with vain terror do I shudder, as a bird doth at a bush: such witness bear this death of mine when'er a woman shall for me a woman die, and for a man ill-wived another man shall fall. this friendly part in dying hour I claim from you.

Sad sufferer, for thy doom foretold I pity thee.

1293. how cometh &c. Another punctuation gives the rendering—'how so? the smell is that of incense on the hearth.' What we have given seems the better view.
Cassandra.

One saying more, no dirge of mine, I wish to speak. unto the sun, in presence of his final light, I pray, that to the friend-avenging murderers foes at the same time may with blood the blood atone of a slave-woman, easy conquest, done to death. alas the lot of mortals! to a sketch one might, well-fortuned, liken it: but if ill fortune come, a wetted sponge applied obliterates the draft: and the first state far more I pity than the last.

ANAPAESTS.

Chorus.

Good fortune is insatiate in all mortals: from finger-pointed mansions none excludes it, crying, 'come here no more,' in words forbidding. unto this prince to capture Priam's city the blest ones granted; and home he comes god-honoured: but if he now shall expiate former bloodshed, and render to the dead by dying, aloof from other deaths, full retribution, what man of mortal nature can ever boast, such downfall hearing, that he was born with scatheless fortune?

1311. liken, πρέψεων. Photius has, 'πρέψαι, τδ ὄνομα] Αesch.' Conington explained this passage of a sketch (σχῆμα): the sense, says Mr Paley, is 'that prosperity is as easily changed as the outline or cartoon of a picture, while adversity may be wiped out by one stroke, i.e. by death.'

1313. Cassandra pities 'the change from prosperity to adversity more than the sudden extinction of misery by death.' Pal. Here (as Ast, cited by Mr Paley, says) οὗτος refers to the more distant object, ἐκείνος to the nearer. This, though contrary to the general rule, is not infrequent.

EPEISODION V.

EPEISODION 5.

The cry of Agamemnon, murderously wounded by Clytaemnestra, is heard in the orchestra once and again. The coryphaeus calls on the choreutae for their opinions on the course to be taken: these are delivered, and by him briefly summed up. At this moment, by means of the stage-machine called eccyclema, the palace is opened and Clytaemnestra is disclosed standing beside the veiled bodies of Agamemnon and Cassandra. She addresses the Chorus, declares her deed, describes, and exults in it. The remainder of this Epeisodion consists of the reproaches, complaints and lamentations of the Chorus on the one side, and the self-justifying replies of the queen on the other, partly in iambic measure, but chiefly in lyric metres. At the close Clytaemnestra expresses a desire to make peace with the Council.

AGAMEMNON (from within).

Alas me! smitten am I by a mortal blow.

CHORUS (Coryphaeus).

Silence! who is this that crieth, wounded by a mortal stroke?

1326. blow. We have not rendered the word ἡσω which codd. place at the close of this line, being displeased with each of the interpretations given to it. That Aesch. should make Agamemnon say, 'I am mortally wounded inside the house,' or 'I am mortally wounded inside my body,' seems hardly credible, though Schneidewin defends the latter, taking ἡσω = 'ictu valido, deeply.' Conjectures are: (1) εἰςω for ἡσω, with comma after πέπληγμα, but we have not placed this in the text, as we would rather have the single verb πέπληγμα for evident reasons: (2) ἐγὼ for ἡσω. We think this might be defended as an emphatic pronoun, loudly uttered to draw attention. See Aristoph. Ax. 406, Δικαιόπολις καλεί σε Χολλίδης, ἐγὼ.

1327. Hermann and K. O. Müller were at issue respecting the number of choreutae in this play: and the controversy turned chiefly on the distribution of speeches to the several members in this scene. Hermann considered the whole number to be 15, assigning one trochaic line to each of the first three speakers, and two iambic lines to each of the others, the last being the coryphaeus. The other view (which we follow) assigns to the coryphaeus all the trochaic lines, and the two last iambic: he is therefore the Χο. 18 of our text, as well as the Χο. of (1269, 1271—2).
AGAMEMNON.

AGAMEMNON.

Alas once more! I’m smitten by a second blow.

CHORUS (Coryphaeus).

I suppose the deed is ended from the outcry of the king.

but let us, by common counsel settle whatsoever is safe.

CHOREUTES 1.

I tell you my advice: that hither to the house

we notify the citizens to come with aid.

CHOREUTES 2.

I think that with our utmost speed we should rush in,

and sift the matter while the sword is reeking fresh.

CHOREUTES 3.

And I, too, sharing an opinion of this kind,

vote we do something: ’tis no crisis for delay.

CHOREUTES 4.

’Tis clear to see: the prelude of their action shows

they are preparing for the town a tyranny.

CHOREUTES 5.

Ay, we are lingering: while they, trampling in the dust

restraining honour’s scruples, ply the sleepless hand.

1340 (1282)

1330. whatsoever &c. The reading we take, ἀν πῶς for ἀν πῶς (γ),

whatever may be—and the other, ἀν πῶς (κοινωσαμένα), if we possibly can—

express much the same sense.

1332. notify...to come with aid, κηρύσσεω βοη, lit. to proclaim a cry, the

word βοη, cry, having here the force of βοηθεια, i.e. a cry for aid—as in

English, help! murder! &c.; in French, au voleur! à l’assassin!

1334. while the sword is reeking fresh, ἔων νεόπρίφω ἕφει, lit. with

(the help of) the fresh-streaming sword, taking the criminal red-hand, as it

was once said.

1337. ’tis clear to see: ὅποτε πάρεστι, lit. it is possible to see. See πάρα,

980.
Choreutes 6.
What happy counsel I can give I do not know.
the doer should have also plann'd the thing to do.

Choreutes 7.
Such is my mind too, since I lack ability
to bring a dead man back again to life by words.

Choreutes 8.
And shall we thus then, eking out our lives, submit 1345
to these for leaders, who pollute the family?

Choreutes 9.
No, that is not to be endured: 'twere best to die:
the stroke of fate is milder than a tyranny.

Choreutes 10.
And shall we upon evidence derived from groans
pronounce with seer-like certainty the man is dead? 1350 (1292)

Choreutes 11.
From thorough knowledge of the facts we ought to speak:
for guessing and assurance are two different things.

Choreutes 12 (Coryphaeus).
Most votes from all sides bid me recommend this course,
clearly to learn the present case of Atreus' son.

[Clytaemnestra and the two veiled corpses are now disclosed by the ecyclema.]

1342. the doer &c. lit. the doer's part is also the advising about (the thing to be done).
1345. eking out our lives, fiov velvovres, i.e. in the endeavour to extend our lives—for the sake of lengthened life.
1348. milder, πεπατέρα, lit. 'softer,' πεπων expressing the softness of ripe fruit.
1353. most votes &c., lit. 'I am supplied with numbers (πληθύνομαι) from all sides to commend this (γνώμην) ': i.e. 'the majority of opinions from every side bid me' &c.
1354. to learn the present case of Atreus' son, 'Ατρείδην εἶδεναι κυροῦνο'
Clytaemnestra.

Much though I said erewhile adapted to the time, the contrary I shall not be ashamed to say. for how, preparing hostile things for hostile men, who seem as friends, shall any one erect a snare of harm unto a height that cannot be o'erleapt? not without thought long brooding o'er an ancient vow this contest found me, though 'twas after lengthened time. now where I struck I stand, upon a finished work. so did I manage, and the fact I'll not deny, that he should neither flee, nor guard himself from fate. a casting-net, as that of fishes, issueless, I fasten round him, evil wealthiness of dress. twice do I strike him; he with groaning outcries twain his limbs relaxed; and on him, prostrate as he lay, yet a third stroke I add, the votive gift of thanks to Hades under earth, the saviour of the dead.  

\[ \delta \pi\omega \] (= \( \delta \pi\omega \; k\nu\pi\epsilon \)). This pregnant brachylogy results from the idiomatic construction of \( \sigma\iota\delta\alpha \) with participles.

At this point the palace opens by the action of the eccyclema, bringing out Clytaemnestra and the two corpses. It is thought by some scholars that the Chorus have at this time, while chanting the anapaests, left the orchestral platform for the proscenium, and that on Clytaemnestra's appearance they group themselves in two semicircles, as though about to surround her. These scholars hold that choral anapaests are always accompanied by a marching evolution of the chorus. If this be true in tragedy, which seems doubtful, it could not be so in comedy. For, although the Parabasis was preceded by a choral movement, it was chanted by a coryphaeus in station, addressing the spectators.

1359. unto a height, \( \upsilon\varsigma\omega\varsigma \), 'a height,' really in apposition to \( \delta\kappa\upsilon\omega\tau\alpha\). See Consp. L.

1368. Mr Paley reads \( \alpha\upsilon\varrho\nu \), on the spot (implying, he says, 'at once').

1370. to Hades...saviour of the dead, \"\( \Lambda\iota\delta\upsilon\nu\; \nu\epsilon\kappa\rho\omega\nu \; \sigma\omega\tau\iota\rho\upsilon\alpha\). Some editors for \"\( \Lambda\iota\delta\upsilon\nu \) read \( \Delta\iota\varsigma \) with much plausibility. As the third libation at a banquet was sacred to \( \Ζ\epsilon\upsilon\varsigma \; \sigma\omega\tau\iota\rho\alpha \), Clytaemnestra, with horrible irony, says that the third blow of the axe dealt by her to Agamemnon was the votive honour of him (Hades or \( \Ζ\epsilon\upsilon\varsigma \)?) who beneath the earth is 'the saviour of the dead.'
EPEISODION V.

thus having fallen, pants he forth his fretting soul, and, breathing out of blood a rapid slaughter-tide, he strikes me with a darksome drop of gory dew, nor gladdens less than when, parturient of the bud, the seed rejoiceth in the sky-descending rain. so stands the case; and ye, old men of Argos here, be joyful, if ye will be joyful: I exult.

had it been fit to pour libation o'er the dead, this had been justly, yea, 'twere more than justly, done: so large a cup of cursed evils for his house had this man filled, and drains it, coming home, himself.

CHORUS.

We marvel at thy tongue, so daring-mouth'd it is, that o'er a husband utterest this vaunting speech.

CLYTAEMNESTRA.

My powers ye're trying, as a woman's void of sense: but I with heart undaunted say to knowing men: whether your pleasure be to praise me or to blame, it is no matter: this is Agamemnon, who lies here, my husband, and the corpse of this right-hand, work of a just artificer. The facts are so.

CHORUS.

Woman, what baleful edible earth-nourish'd, Str. 1390 (1332) or drink that issued from the liquid sea

1371. pants he forth his fretting soul, τὸν αὐτὸν θυμὸν ὀρμαλνεῖ. Mr Paley's rendering, 'he chafes in his mind,' is not commendable. Θυμός, meaning life, is frequent in the Homeric poems.

1388. The punctuation which connects χερὸς with νεκρὸς, not with ἐργὼν, is by far the more vigorous and Aeschylean. Mr Paley adopts it.

1390. (1236). The horrified Chorus ask Clytaemnestra, what baleful drug she has eaten or drunk, that she has committed a crime which is only to be expiated by her death as a murderess, with incense laid on her as on an atoning sacrifice, accompanied by a form of public execration.

K. A.
hast tasted, that upon thyself thou placedst this incense, with loud curses of the people? *pitiless* didst thou fling and cleave:

and citiless thou shalt be, to citizens a hateful monster.

**Clytaemnestra.**

Now from the city thou adjudgest banishment and hatred of the citizens for me to bear, and execrations of the public voice; although thou didst not then make opposition to this man, *1400 (1341)* who—caring for her fate as little as a beast's, where sheep are most abundant in their fleecy flocks—his own child, dearest offspring of my mother-throes, did sacrifice, to disenchant the winds of Thrace. ought you not this man to have banish'd from the land *1405* in payment of his foul misdeeds? but hearing of my acts, thou art a stern judge: well—I bid thee speak such threats, as deeming me prepared on equal terms

*iiriBov.* Middle voice in double sense, (1) of indirect agency; (2) reflexive; *didst cause to be laid on thyself.*

*1394.* *άπεδίκες.* Some (as Pal.) place the question here, making *άρα* object of *άπεδίκες* (didst set at nought). We cannot concur: the three compounds with *άπο* are, we think, connected, the first two suggesting the third, as a *jeu de mots.* This we have tried to represent by introducing the word *pitiless,* to precede *citiless.* The verbs express Clytaemnestra's murderous deed: having enveloped Agamemnon in the *cul-de-sac* bath-dress, she suddenly flings him from her, seizes the axe, and cleaves him down (*άποτέμει*) with two blows.

*1397.* Clyt. in reply reproaches the Chorus with their indifference to the guilt of Agamemnon in sacrificing his daughter, and answers their menace with a counter-threat.

*1408.* *as deeming &c.* *ώς κ.τ.λ.* The construction is somewhat involved: *έμοι,* coming last, seems to have a triple power; (1) as absolute with *παρεσκευασμένης*; (2) as suggesting the object of *νικήσαντα* (*έμε*); (3) as indicating the object of *άρχειν* (*έμοι*): *i.e.* *ώς* (*έμοι*) *παρεσκευασμένης ἐκ τῶν δμοίων (σέ) νικήσαντα (έμε) ἀρχειν ἐμοί.* The words
for thee to govern when by force thou hast vanquish'd me.
but if the god should bring the contrary to pass, thou'lt learn discretion, though the lesson be too late.

**Chorus.**

Mighty art thou of counsel: haughty language is this which thou hast uttered (since indeed thy heart as with blood-dripping fortune raves distraught), that o'er thine eyes conspicuous showeth a smear of blood still unavenged.
yet must thou stroke with stroke atone, of all thy friends forsaken.

**Clytaemnestra.**

This righteous sanction of my oaths thou too must hear:
I swear by the fulfilling Justice of my child, by Ate and Erinys, unto whom I slew this man, I ne'er expect to tread the hall of Fear, so long as on my hearth Aegisthus burneth fire, loyal in feeling to myself, as heretofore.
for he is no slight shield of confidence to me.
low lies this woman's wife-insulting husband, whom

\[\text{ek tων ὄμων suggest καὶ ἔμε νικήσασάν σε ἄρξειν σου, to express τοῦμαλων (the converse in l. 1351).}\]

1413—16. The Chorus notice the blood-stain acknowledged by the queen, and renew their threat. She 1419 defies them, expressing her reliance on Aegisthus. Again she exults in the death of Agamemnon, also in that of Cassandra, whom she loads with revolting imputations.

1422. This is a difficult line to interpret. Codd. have ἐμπατεῖ, which Dind. and Franz keep: 'my hope treads not in the hall of fear,' i.e. is not mingled with fear. Mr Paley makes φόβου depend on ἐλπὶς, meaning, 'I have no expectation of fear, that it tread my hall.' too harshly, we think. Hermann reads οὐ μοι φόβον μέλαθρ' ἄν ἐλπὶς ἐμπατεῖν, 'I have no expectation that fear will tread in my halls.' With some hesitation, reading ἐμπατεῖν, we render 'I have no expectation of setting my foot in the hall of Fear,' a bold metaphor: but we see nothing better.

1426. whom his staring army saw, ὃ ἐκφανῆς ἵδεω στρατῷ, lit. 'who (was) distinctly visible to the army.'
his staring army saw† the fondled favourite of † all † Chryseis-girls in Ilion’s neighbourhood: and she, this captive woman, sign-interpreter and paramour of this man, telling oracles in faithful converse, wearing out in company with sailor mates the benches. worthy their reward: for he is—what ye see: she—mark me—like a swan, after that she had sung her last funereal dirge, his sweetheart, lieth here, and by this union brings an added relish to my feast of luxury.

CHORUS.
Alas! I would some fate not over-painful

1432. like a swan. On the ‘cyclus musicus’ as distinct from the common swan, see Mr Paley’s note.

1434. Hermann takes φιλήτρωρ as an adj. and reads τῶδ’ for τοῦδ’ of codd. We follow him, as Mr Paley has done.

1435. Here by reading εὖναίς, we are glad to rescue Clytaemnestra from the opprobrium of applying τής εὖναίς χάλωνς to her own union with Aegisthus. Wicked as she is, we have no right to ascribe to a proud queen language from which the lowest and worst of her sex would refrain. The ‘luxury’ she vaunts is that of gratified revenge and ambition, though it includes the legal recognition of her second marriage.

1436. The Chorus declare their wish to die: and apostrophise Helen as the fatal cause of many woes. Clytaemnestra finds fault with these sentiments. They address the demon of the house of Tantalus: and she agrees with them in ascribing the blood shed in the family to his influence. The Chorus suggest however that this influence is directed by Zeus 1473, without whom nothing is fulfilled. Then they break into a new lamentation of Agamemnon 1477 &c., which they repeat at 1501 &c. Clytaemnestra says 1485 &c. that the evil genius of Atreus has taken her form to execute vengeance for the murdered children. The Chorus will only admit to her that this evil spirit might be her aider and abettor. Kindred bloodshed would excite Ares to inflict vengeance. Clyt. declares 1511 &c. that Agamemnon has expiated the crime committed by him against his daughter Iphigeneia. The Chorus 1517 &c. express fresh doubts and anticipate greater calamities. Wishing they had died before seeing this deed, they ask who shall bury and lament Agamemnon. Will she, the murderous wife, dare to do this? Who will
nor couch-confining would arrive
and bring with speed amongst us
the everlasting endless sleep,
our kindest guardian being slain,
who through a woman much endured,
and by a woman lost his life.

ah, woe to thee, distracted Helen!
who singly didst those many,
those very many lives 'neath Trojan walls destroy.

[a memorable †stain for the Pleisthenidae†
[a memorable †stain for the Pleisthenidae†
to blossom thou didst bring through blood uncleaned,
and strife that in the palace
was then unquelled, a husband's sorrow.]

Clytaemnestra.

The fate of death be not invoking,
distressed by these things;
nor yet on Helen turn thine anger;
that she, a manslayer, that she singly
destroying lives of many Danaans,
wrought unexampled anguish.

pronounce the eulogy over his tomb? The queen tells them not to trouble
themselves with these matters 1537 &c.: they who slew will bury him
without domestic lamentation: his daughter Iphigeneia will meet and
embrace him on the shores of Acheron. The Chorus draw moral infer-
ences from these sad events 1546, and declare that the family is linked to
woe by an irretrievable destiny. Clytaemnestra concludes the dialogue by
an expression of desire for peace 1554 &c. She begs the evil genius to
quit their house in search of other victims, and would gladly resign much of
her wealth to escape future miseries of kindred murder. Her speeches are
all in anapaests; those of the Chorus chiefly lyric, sometimes anapaestic.

1446—9. Mr Paley justly says: "the text here is so corrupt that it
seems quite a vain attempt to explain or restore it." We have, like him,
offered a suggestion, which does not assume to be a restoration.

1455. unexampled, αξιόστατος, an απαξ λεγόμενον of which the sense is
rather guessed from the context than ascertained from authority.
AGAMEMNON.

CHORUS.
O demon, who art perching on the mansion
and double-raced Tantalidae,
and power of equal spirit
through women stablishest, to me heart-stinging,
behold, where on the body stationed
she boasteth, like some odious crow,
to chant a strain unmusical.

Clytaemnestra.
Thy mouth's intent thou now correctest,
that thrice-huge monster
the demon of this race invoking.
yea, 'tis from him a thirst blood-lapping
preys on the belly, gore renewing
er the old grief is ended.

CHORUS.
Ay, thou art citing a great demon,
whose home is this, whose wrath is heavy:
 alas, alas! an ill citation
of fortune cursèd and insatiate,
woe, woe! through Zeus all-causing, all-effecting:

1457. double-raced, ὑφιστός, Hermann's reading. The word is a rare one.
1458. of equal spirit, ἴσαρρυχός, i.e. with that of men. See ἄνδροβολον, II.
1460. σταθέω (Herm. Dind. Blomf.), applied to Clytaemnestra, seems
a more probable reading here than σταθέλ; applied to the demon. In sup-
port of this it may be observed that she first adopts a strain not iambic in
her speech at 1450 (1392), to which the Chorus probably allude.
1464. thrice-huge, τριπάχυος, another ἀπαξ λεγήμενον. Peile explains,
over-gorged or overgrown, which Mr Paley approves.
1467. belly, veipq, Casaubon's restoration for codd. velpe. It is for
velειρα = νεάτη (γαστήρ).
1470. whose home is this, ἐν μελάθροις, an emendation for the corrupt
οἶκος τοίσδε of codd.
for what without Zeus is fulfilled
to mortals? which of these things is not
by rule divine accomplished?
   Alas, alas!  
Str. 6.
o king, o king, how shall I weep thee?
what can I say with friendly spirit?
within this spider's web thou liest,
by impious death thy life exhaling,
(o me, me for this couch illiberal!)
by treacherous fate laid low
with two-edged wielded weapon.

Clytaemnestra.
That this is my deed thou maintainest:
but ne'er imagine
that I'm the wife of Agamemnon:
not so! this dead man's spouse resembling
the old and bitter evil genius
of Atreus, cruel feast-provider,
paid this man off by sacrificing
his full-grown life to infants.

Chorus.
That of this murder thou art guiltless
who is it that shall bear thee witness?
ah, who? but from thy sires might come
an evil spirit thine abettor.
by streaming gore of kindred is black Ares
forc'd thither, where advancing he
to blood congealed of eaten children
shall grant a righteous vengeance.
   Alas, alas!
Str. 7.
o king, o king, how shall I weep thee?

1486. imagine, ἐπιλέχθης (=ἐπιλέγομαι) a rare aorist form from ἐπιλέγομαι, to calculate, assume.
1489. evil genius, ἄλαστωρ. See Introduction.
what can I say with friendly spirit?
within this spider’s web thou liest,
by impious death thy life exhaling
(o me, me for this couch illiberal!)
by treacherous fate laid low
with two-edged wielded weapon.

[Two spurious verses are here omitted.]

Clytaemnestra.

And brought not this man to the dwelling
decietful mischief?
suffering the worthy fruit of acts unworthy
done to a scion that from him I nurtured,
the much-bewailed Iphigenia,
let him not highly vaunt in Hades,
by sword-inflicted death atoning
the deeds he first ensampled.

Chorus.

Perplexed am I—bereft of thought’s
ingenious speculations—
which way to turn myself, while sinks the dwelling.
I shudder at the bloody clattering shower
that shaketh the foundation:
for now the soft drip ceaseth;
and for another deed of mischief
on other whetstones Fate is sharpening Justice.
o earth, earth, would thou hadst received me
before I saw this prince possessing
a silver-sided bath for mattress!
who is to bury, who to mourn him?
wilt thou have hardihood to do it,
to kill thy spouse, and then bewail him?
unto his spirit to perform
a thankless favour,
unjust return for mighty actions?
who for a godlike man upon his tomb
the praise with tears proclaiming
in truthfulness of heart shall labour?

Clytaemnestra.

'Tis no concern of thine to mention
this solemn duty:
by us he fell, and we shall bury,
not with domestic lamentation:

but him his daughter, as begetteth,
with loving looks, Iphigeneia,
greeting her father at the ferry
of woes swift-travers'd,
shall fondly fling her arms around, and kiss him.

Chorus.

Reproach is answered by reproach,
and hard the interpretation.
she spoils the spoiler, he who slew pays forfeit;
while Zeus abides, the rule abideth always,
that one who wrought must suffer:
'tis lawful: from a dwelling
the brood of curses who can banish?
the race is firmly glued to cursed evil.

Clytaemnestra.

This oracle with truth thou touchest,
and I am willing—
oaths interchanging with the demon
of the Pleisthenid race—in these things
to rest content, though hard to suffer:
but that hereafter,

1544. of woes, ἀχών, i.e. Ἀχέρωνος.
departing from this house, he harass another clan with kindred murders.

me a small share of wealth sufficeth, if deeds infuriate of mutual bloodshed from our halls I banish.

EXODOS.

[Aegisthus, the accomplice and paramour of Clytaemnestra, now enters the proscenium by the door on the (spectator's) right hand of the central one, leading from the city. Whether he is accompanied by guards cannot be certainly determined: but his words at line 1636 imply that he has an armed force within call.]

AEGISTHUS.

O cheerful sunlight of a day that brings redress!

Exodos. Aegisthus begins and ends his first and longest speech with language of fierce exultation over the slain Agamemnon. He recounts the wrongs and cruelties which his father Thyestes and himself had received from Atreus, the father of Agamemnon, and relies on these as justifying the plot, of which he avows himself the author, to circumvent and kill the son of Atreus, Agamemnon himself. The Chorus threaten him with a public sentence of stoning to death. He replies in language of defiance and counter-menace. The Chorus renew their upbraiding, and are again met by threatening words from Aegisthus. When they taunt him with cowardice in not executing the deed himself, he tells them that circumvention was evidently the woman’s part: and once more he threatens them with bonds and starvation. They continue their reproaches, and anticipate the return of Orestes to take vengeance for his father’s murder. The calmer iambic metre is now superseded,—to the end of the drama—by the more vehement and rapid rhythm of the Trochaic Tetrameter. Aegisthus calls to his guards: the Chorus to the citizens of their party: but Clytaemnestra interferes, and forbidding further bloodshed, advises a pacific compromise. Nevertheless Aegisthus and the Chorus do not at once desist from mutual recriminations: and the play ends with two lines, in which the queen entreats Aegisthus to disregard the anger of the old men, for that they themselves, as sovereigns, would have the entire management of affairs.

Mr Paley justly remarks that the cowardly selfishness of Aegisthus, with his invectives and threats, places his character on a lower level than that of the ruthlessly revengeful, but deeply injured Clytaemnestra.
now can I say at last that gods avenging men
from realms supernal look upon the woes of earth,
since in the woven robes of the Erinyes
this man laid prostrate I behold to my delight,
atoning of his father’s hand the subtle deeds.
for Atreus this man’s sire, when ruler of this land, drove from his country and his home to banishment
Thyestes (to relate the simple fact) my sire
and his own brother, wrangling with him for the sway.
but coming back again a suppliant of the hearth,
the poor Thyestes earned a lot so far secure
as with his own blood not to stain his native ground:
but Atreus, this man’s godless father, to my sire
professing hospitable acts more prompt than kind,
a joyous feast-day celebrating seemingly,
served up to him a banquet of his children’s flesh.
seated himself in higher place apart, the toes
and fingers he was hiding; to that hapless one†
the undistinguishable parts he sent to eat,
which he‡ forthwith received in ignorance, and ate
a meal destructive to his race, as you behold.
soon as he learned the abominable truth, aloud
he shrieked, and fell back sickened from the murder-feast;
then on the sons of Pelops calling down a fate
unbearable, the spurnèd board he justly made

1573 (20). wrangling. Aegisthus suppresses the graver charge against
his father Thyestes. See 1177.
1576 (23). We prefer Blomfield’s reading advòs, himself, to the vulg.
advòi, on the spot.
1579 (26). feast-day, kropuvyov ἡμαρ, “a day on which meat (kρέας) was
distributed after a solemn sacrifice.” Pal.
1582 (29). he was hiding, ἐκρυπτε. We have fully concurred with Mr
Paley and other editors in adopting this emendation of Casaubon for ἐθρυπτε,
the reading of Codd.
1588 (35). the spurnèd board, λάκτισμα δέλπνου, kicking-over of the
banquet (i.e. of the table on which it was laid). We follow Hermann and
Mr Paley in adopting ἀφαν for ἀφη.
his curse—'thus perish all the race of Pleisthenes!' from hence it cometh that you see this man laid low: 1590(1532) and I with justice am the planner of his death.

for with my wretched father me, third after these, an infant in my cradle, drove he forth from home; but justice brought me back again, to manhood grown.

so, while I dwelt at distance, yet I reached this man, contriving a full scheme of mischievous intent: 1596 and now were even death to me a glorious thing, looking on this man in the snares of justice caught.

**CHORUS.**

Aegisthus, I respect not insult after ill: this man thou slewest (such thy tale) with full intent, 1600 (1542) and singly didst contrive this piteous deed of blood.

I ween thou canst not righteously (be sure) escape the execrations of a people stoning thee.

**AEGISTHUS.**

These words dost thou speak, sitting at the lowest oar, while those upon the middle bench control the ship? 1605 old as thou art, thou'lt find how painful 'tis to learn such lessons at that age, when told to be discreet.

best mediciners of wisdom e'en to teach the old

1589. **race of Pleisthenes.** Mr Paley says: "the commentators have remarked that the Pelopidae, Tantalidae, and Pleisthenidae are synonyms by which the poet describes the family of the Atreidae: but who Pleisthenes was, is not recorded." The conjectures are so baseless that we give it up as one of the unsolved problems of history.

1592. **third after these, τρίτον ἐπὶ τοῖνδα.** We adopt this reading for ἐπὶ δέκα, because the notion of twelve children served up seems too monstrous for even Greek fable.

1604—5. In a Greek trireme, the lowest of the three ranks of rowers were called θαλαμίται, those above them ἱππίται, the highest ἀραβίται. We know that the θαλαμίται had the poorest pay: and this place seems to prove that the ἱππίται were the most dignified class. See Boeckh's *Public Econ. of Athens*, p. 383 &c. (Transl.).
are bonds and hunger: see'st not, having eyes, this truth—
'kick not against the goads, lest striking cost thee woe?'

Chorus.
Thou, keeping this man's dwelling, didst defile his bed,
and with his wife, in dread of those from war returned,
for husband and for army-chief foul murder plan.

Aegisthus.
These words again will gender bitter penalties:
the tongue of Orpheus was the opposite of thine:
he all things dragged behind his voice for very joy;
thou rousing us with silly barkings wilt be dragged:
a tamer creature, thus o'erpowered, thou'lt show thyself.

Chorus.
As if forsooth our Argive sovereign thou shalt be,
who hadst not, even after scheming this man's death,
courage to do the deed by killing him thyself! 1621(1564)

Aegisthus.
No: to deceive him plainly was a woman's part:
I stood suspected as an old familiar foe.
but I'll endeavour with the aid of this man's wealth
the citizens to rule: and one that hearkeneth not
I'll yoke with heavy collar, not a high-fed colt,
nor by light traces pulling: him to mildness tamed
shall hateful hunger, that with darkness dwells, behold.

Chorus.
'Twas from thy base-soul'd cowardice thou didst not kill
this man thyself, but him a woman with thee slew, 1630(1573)
pollution of her country and her country's gods.
doeth not Orestes somewhere see the light of day,
that hither he with favouring fortune may return,
and of this pair become the slaying conqueror?
AGAMEMNON.

AEGISTHUS

Since not words but acts thou meanest, speedy shall thy lesson be. 1635

CHORUS.

†Aged as we are, yet will we to the wicked ne'er submit.†

AEGISTHUS.

Ho! what ho! my friendly guardsmen; not far off this work of ours.

CHORUS.

Ho! what ho! let each have ready to his hand the hilted sword.

AEGISTHUS.

I too verily refuse not hand upon the hilt to die.

CHORUS.

‘Die’ thou say’st: we take the omen; fortune’s doom it is we choose. 1640 (1583)

CLYTAEMNESTRA.

Let us not, o my beloved, further evils execute: surely to have reaped so many makes a doleful harvest now. large enough our crop of mischief; let us keep ourselves from blood. go thyself, and ye too, elders, unto your appointed homes, ere ye suffer for your actions: what is done should satisfy: 1645 if your share of these afflictions be sufficient, we’re content, thus unfortunately smitten by the heavy hoof of fate. such the counsels of a woman, if there be that deign to learn.

AEGISTHUS.

And are these to fling upon me flowers of an unbridled tongue, language of this sort to sputter, putting fortune to the test, and from wise discretion erring, offer insult to the prince? 1651 (1594)
EXODOS.

CHORUS.
This were not the mood of Argives, on a wicked man to fawn.

AEGISTHUS.
Yet will I o'ertake thee with my vengeance in the days to come.

CHORUS.
Not if fate direct Orestes hither safely to arrive.

AEGISTHUS.
Well I know that men in exile feed upon the fare of hope.

CHORUS.
Play thy part: grow fat, polluting justice, since thou hast the power.

AEGISTHUS.
of this folly thou shalt pay me—be assured—the penalty.

CHORUS.
Vaunt with confident defiance, as a cock beside his hen.

CLYTAEMNESTRA.
Of these senseless howlings take not any notice: you and I, being rulers of this palace, shall arrange its duties well.

1660 (1603)

1654. Aegisthus speaks from his own experience: see ll. 1592—4.
1658. A Greek tragedy usually concludes with a gnomic speech of the Chorus, as the moderating party: but their quarrel with Aegisthus gives that character and office here to Clytaemnestra.

On the corrections in Epeisodion v. and Exodos see Cons. Lect. and Notes on Lection.
CONSPECTUS LECTIONUM.

De Conspectus usu quae sequuntur animadvertenda sunt

i. (a) codicum textum designat, qui, si siglis caret, vulgaris est, i.e. communis omnium in quibus exstat locus codicum:

(β) lectionem designat, quae in nostrae editionis textum recepta est. Post lectionem ipsam sequitur fontis, unde prodiit, sive codicis, sive critici, nomen vel siglum.

ii. Sigla codicum sunt:

B. Bessarionis. G. Guelpherbyt anus.
F. Farnesianus. M. Mediceus.
Fl. Florentinus. V. Venetus.

iii. Sigla virorum, qui Aeschylis fabulas vel ediderunt, vel notis illustrarunt, haec sunt:

Abr. Abresch.
Ahr. Ahrens (H. L.)
Ald. Aldi.
Aur. Auratus.
Bam. Bamberger.
Bl. Blomfield.
Bo. Bothe.
Bu. Butler.
Cas. Casaubon.
Con. Conington.
Dav. Davies.
Dind. Dindorf.
Do. Dobree.
Ed. Editor.
Elm. Elmsley.
Eng. Enger.
Erf. Erfurdt.
Fr. Franz.
Gro. Grotius.
Halm. Halm.
Hart. Hartung.
Haupt. Haupt.
Heath. Heath.
7 (a) ἀστέρας (β) ἄθρων Ed.
(a) ἀντολάς τε τῶν (β) ἀντέλλωσι τ’ αὖ Ed.

17 (a) ἐντέμνων M. F., ἐκτέμνων V. Fl. (β) ἐν τέμνων Ed.

NOTES ON LECTION.

7. Val. and after him Pors. Bl. Pal. have judged this v. spurious. Herm. keeps it. We deem it not spurious but corrupt. ἀστέρας here is certainly a gloss, probably also the inelegant ἀντολάς τε τῶν. Our corrections ἄθρων...ἀντέλλωσι τ’ αὖ give a suitable sense, and are not too far removed from the vulg.

14. Hermann's conj. τι μήν; for ἐμήν is neither good nor required. The emphatic position of ἐμήν, followed by γάρ, is quite defensible: compare 1150—1, οἶκουρον, εἶμι, τῷ μολὼντι δεσπότη | ἐμήν γέρεω γάρ χρή τὸ δούλιον ξυγνόν.

17. In estimating the value of the reading ἐν τέμνων for vulg. ἐντέμνον, it must be observed: (1) In an uncial cod. the verses appear without break between the words: and this line would be

ὙΠΝΟΥΤΟΔΑΝΤΙΜΟΛΙΠΟΝΕΝΤΕΜΝΩΝΑΚΟΣ.
CONSEPTUS LECTIONUM.

25 (a) ιού ιοῦ (β) ιοῦ ιοῦ Herm.
26 (a) σημανῶ V. Fl. F. B. Herm. (β) σημαῖνω M.

The division of words made by a scribe copying them in cursive letters would be at the mercy of that scribe. And the oldest Cod. M. gives the line thus

\[ \text{ὑπὲρ ὁ ὕποδι \ ἀντὶ μολὼν εὐτέμων ὅν ἄκος.} \]

The accents and breathings are, it will be seen, correct, on the assumption of εὐτέμων being the right division: but whether these are by the first copier or by a later, there is nothing to prove: and, while we doubt not that scribes believed in the participle, we cannot trust the judgment of any. It was their habit to join ἔν with the following word. Having thus got εὐτέμων, which happens to be a Greek word, they, in their ignorance of critical interpretation, received it as the participle of εὐτέμων. The other scribes of the Medicean group naturally followed in the wake. But those of codd. Fl. and Ven. appear to have seen that the compound εὐτέμων has no just meaning here, and they adopted a various reading ἐκτέμων, which does not, however, improve the sense. This reading Mr Paley has not cited. It will be found in our Conspexitus Lectionum: and it proves that those who introduced it, saw no sense in εὐτέμων. Thus εὐτέμων has no true support from ms. authority.

(2) Mr Paley says in his note ‘the compound εὐτέμων properly refers to the shredding in of herbs in preparing a potion &c. But this cannot be proved from any passage of any author. The verb εὐτέμων has two classical senses, (a) to carve ou, to engrave, to make incision, whence ἐντομον, insectum, an insect: (b) to sacrifice a victim by bending its head to the ground and decapitating it, in offerings to the ἀἱ ἱσσερι, or to heroes (ἰσσερια). See Thuc. v. 11, Herod. ii. 119, vii. 191, Arr. Ind. 20. ‘Shredding in’ is a mere guess invented to account for the word in this place.

(3) On the other hand, τέμειν φάρμακον (or ἄκος) to prepare a medicine by chopping its ingredients, is a recognised medical term, used also metaphorically in the sense of providing a remedy for any evil. It occurs in Plato several times in this sense. Leg. viii. 336, τι τεμέων φάρμακον τούτων ἐκάστων τοῦ τοιοῦτον κυνέων διαφυγὴν εὐρήσει; XI. 919, τούτων...χρῆ φάρμακον ἀδί τέμειν τῶν ποροβέτην. Epist. viii. 353, τούτων δὲ χρῆ πάση προσβλητα πάντας τοὺς Ἑλλήνας τέμειν φάρμακον. See Eurip. Andr. 121 ἄκος τῶν δυσλύτων πόνω τεμείν, where Schol. ἀπὸ τῶν μισοτομοῦντων γε μεταφορὰ τεμείν οὖν ἀντὶ τοῦ εὐρέσθαι: and in Pindar Pyth. iv. 394, we find φάρμακωδάια—ἀντίστοια στερεῶν ὀδυνῶν. The use of ἐν is a well-known idiom. The two modes of chanting (ἀείδειν ἤ μουρέσθαι) form one music-antidote to sleep (ἐν ἄκος ἀντιμολὼν ὕπνου), distinguished from others not
40 (a) Πριάμω M. (β) Πριάμου V. Fl. F.
61 (a) ἐπὶ 'Αλεξάνδρος (β) omisit ut glossema (vid. 341) Ed.

musical, such as walking up and down. See Eum. 559, εὖ μὲν τὸδ' ἡδη τῶν τρίων παλαισμάτων.

25. τὸ λοῦ λιὸν ἀραδάς, Suidas, citatus ab Hcrm. qui hunc v. post 21 monit.

40—106 (Anapaests of the Parodos). In criticising the text of anapaests, it must be kept in mind that, on account of their peculiar and easy rhythm (consisting, in the main, of a series of monometers, chiefly in pairs, but sometimes single; composed of anapaests, dactylys and spondees, which may be combined anyhow, except that anapaest must not follow dactyl), they are specially liable to be corrupted by omission or intrusion of such monometers. Again, as an anapaestic system, closed by a dimeter ca
talectic (called 'versus paroemiaccus'), has no defined length, but consists of any number of lines, more or fewer, we sometimes find mss. trying to lessen the number of systems by changing paroemiac lines into dimeters. Further: it is an ordinary practice, but not a necessary rule, that a paroemiac is preceded by a monometer, and this variable custom also leads to corruption, often shown, it would seem, in neglecting the monometer, than in maintaining it, though the latter mistake is not impossible: and, on this point, it must be owned that modern criticism finds difficulty, and may sometimes err. The anapaests before us contain 9 systems, keeping θωρακινεῖς 89. Long and oft-resumed consideration has finally led us to believe (1) that each of these 9 systems should have a monometric base before its paroemiac; (2) that in the ms. text of these lines occur 3 spurious monometers at 61, 71, 92, possibly another at 57; (3) that two monometers have fallen out, one at 69, supplying a subject to παραθελεῖ ζε 72, another at 101, filling up the grammatical lacuna between λέξαρι 98 and παίων τε γενοῦ 101.

57. τῶν δὲ μετολκων. Pauw, Schü. Bl. make this gen. depend on Ἐρμύν, not on γόνων, referring the phrase to the captured nestlings. Such was our former view also. We now refer it, if genuine, to the old birds, joining it to γόνων. It may be spurious; and in that case it must have been added by some one who wished to join a gen. to Ὑμύρασ, but without necessity. Were it removed, we should arrange vv. 56—7 as monom. and dim. ἦ Πώλ ἦ Ζεὺς | ol. γ. οἰ.ξ.

61. ἐπὶ 'Αλεξάνδρος, mss. In our intimate conviction, this is a spurious gloss here, borrowed from 339—41, Δία τοι ἕξιον μέγαν αἰδοθύμαι | τὸν τάδε πράξαν | ἐπὶ 'Αλεξάνδρος τείνοντα πάλαι τόξων. This recurrence
alone is a presumptive argument for our opinion; but scholars of taste who examine the question will find it strengthened by the consideration that the mention of Paris here is, aesthetically, premature and uncalled for. His guilt and that of his countrymen (συντελής πόλις), with the dire consequences, are a theme reserved for Stasimon I. The mustering of the Grecian host under the Atreidae, the events on its march, the prophecy of Calchas, the sacrifice of Iphigeneia, the dark forecast of their issues—these are the topics of the Parodos. Evidently, in our view, the ms. commentator who suggested the addition ἐπ' Ἀλεξάνδρῳ after πέμπει here was stimulated to do so by πέμπει παραβάσαιν in 59. We do not draw any argument on our side from the difference between the pure dative after ἔπις and the dative with ἐπί, for, though we know of one only parallel, viz. Hom. II. ii. 6 πέμψαι ἐπ' Ἀτρείδῃ Ἀγαμέμνονι οὐλον οὐναν, we think this—added to the places where, as in 341, ἔπι with dat. means against, to the damage of—sufficient to sustain ἐπ' Ἀλεξάνδρῳ grammatically. Therefore we condemn it on aesthetical grounds alone. See 69.

65—67. Codd. write here:

διακαναμένης τ' ἐν προτελελοίς
κάμακος θήσων Δαναοίσιν
Τρωσὶ θ' ὀμοίωσ.

Hermann, in his Treatise on Metres (Lib. ii. Cap. xxxii., ii.) states the general rule, that a paroemiac verse, in concluding an anapaestic system, concludes at the same time a sentence and a thought. After noticing some rare instances to the contrary in the Suppliants, the earliest and most corrupt Aeschylean drama, he calls special attention to the place before us, defending the vulgate text as follows:

'Plena est et absoluta sententia versu paroemiaco, sed egregie, quasi nunc demum Trojani in mentem veniant, hi in principio novi systematis commemorantur. Est enim praecripa quaedam vis in horum commemoratione. Perderet omnem hujus loci virtutem, qui versus sic vellet distinguere:

κάμακος θήσων
Δαναοίσιν Τρωσὶ θ' ὀμοίωσ.'

Being at issue with this view, we have noted by italics the logical contradiction existing in it. The ‘chief force’ of the passage, says Herm.
69 (α) πεπρωμένον οὐθ’ (β) intercidisse videtur (post πεπρωμένον) οὐδέ τις ἀνδρῶν Ed.

'lies in the mention of the Trojans.' Yet he says just above that the poet superadds this mention of the Trojans, 'as if they were not in his mind before,' as if it were a mere afterthought. Which of these counter-statements are we to accept? That the Trojans are a mere afterthought, or that the chief force lies in the mention of them? Doubtless the latter rather than the former; yet not quite so decisively as Hermann suggests. The Trojans are the 'παραβάντες, the transgressors,' in the simile of the foregoing system, 58, as the Atreidae and their host are 'the after-punishing Erinys,' 59. In the 'παλαίσματα, the struggles' waged 'for a many-suited woman,' no 'praecipua vis, chief force,' can be ascribed to either party of equally matched combatants; but perhaps the Hellenic poet, speaking by an Hellenic chorus, may be supposed to dwell most on the retribution suffered by the wrong-doers, that is, to think more of 'the dust-biting knees and snapping spears' of the Trojans than of the same trials endured by his own people; and if so, surely this would cause him to name the Trojans first as sufferers by the will of Zeus, and to superadd, as a sighing afterthought—'ay and for Danaans also.' If the argument rested here, we should consider it proved; but the lines of Homer, which Pal. cites and which Herm. had overlooked, being manifestly followed by Aeschylus, come in to place it beyond the reach of doubt. These are, II. ii. 39

\[ \theta'σευν γὰρ ἐτ' ἐμελλεν ἐπ' ἀλγεὰ τε στοιχαξάς τε \\
\text{Tρωσὶ τε καὶ Δαναόις διὰ κρατερᾶς ὑσμίνας.} \]

Here is Zeus, the same agent, \( \theta'σευν \), the same verb, \( \text{Tρωσὶ τε καὶ Δαναόις} \), the same sufferers, \( \text{ἀλγεὰ τε στοιχαξάς τε διὰ κρατερᾶς ὑσμίνας} \) parallel to the \( \piαλαίσματα γυνοβαρη \) described by Aeschylus. All this proves decisively that \( \text{Tρωσὶν Δαναοῖς δ’ ὀμολογεῖ} \) is the true reading in this system, and that this paroemiaic has κάμακος \( \theta'σευν \) for its antecedent base. Erroneous inversion of words is a frequent error in the codd. Thus we find 5 βροτοῖς θέρος, 1077 ἄδονος μόρον, and other instances. Finally, by this change the solemn words \( \varepsilon\sigma\tau\nu\delta’\ Ϝη\ νῦν \varepsilon\στι, \ τελείται \delta’ \| \varepsilon\tauο\ πεπρωμένον \) begin with far more power the next system, which now stands alone in its religious grandeur.

69—72. We have suggested here the insertion in 69 of a monometer οὐδέ τις ἀνδρῶν, containing a suitable subject for the verb \( \piαραβάλεξει \) in 72. Agamemnon cannot be the subject meant; for we see, looking back, that since the chorus came to its platform, it has said nothing of Agamemnon, beyond naming him as one of the two Atreidae (Μενέλαος ἀναξ ἦδ’ Αγα-
μέμνων); and we see, looking onward through the tragedy to the place where Clytaemnestra speaks her mind (1342) that the chorus nowhere indicates any knowledge of the resentment felt by the queen against her husband (which Pal. understands by ὅργας ἄτενεῖς here). And though they report the prophetic words of Calchas respecting it (144—6), they are not supposed to interpret them (226—30). Nor is it much more reasonable to make Paris the unnamed subject of παραθέλετε. The Schol. and Herm. undoubtedly have truth in view, when they call τοι as (understood) the subject here. The sentiment is general, though Aesch. meant to glance at the special cases of Agamemnon and his unholy sacrifice, of Paris and his unlawful marriage rites, the ὅργας ἄτενεῖς of which imply the wrath of deities injured by the neglect of their just dues, and the adoption of impious substitutes. But the ellipsis of τοι as subject of a verb is a grammatical tour de force, which we would not admit in Aeschylus except upon the strength of examples adduced from other parts of his writings. We are therefore glad to obviate it by supplying a good subject in a place where it is very satisfactory, by the οὐδὲ before the double οὔτε, and by the support given to the metre after casting out, as we do with Herm. and Pal., the idle gloss οὔτε δακρύων. These things being done, the five anaepastic lines stand forth distinct and complete, a fine specimen of Greek religious sentiment.

70, 71. Recte censuit Cas., ὑποκαλών legens, victimarum mentionem omitti non posse: Herm. autem illud οὔτε δακρύων delevit, ut glossema ad lectionem ὑποκαλῶν.


83. For οὖν ὅτι we venture to read οὐ τοι, thus escaping the disagreeable synesis of masc. ἁρεῖν, referred to τῷ ὑπέργηρων. Οὐ τοι ἁρεῖν παῖς is a well-known brachylogy = τοι (i.e. πᾶς τοι γέρων) οὐκ ἁρεῖν παῖς, any (or every) old man, no stronger than a child. For an analogous brachylogy, see 370—372. λείαν δ' ἀκούει μὲν οὔτε θεός, τῶν δ' ἐπιστροφῶν τῶν θεῶν φω' ἄδικον καθαιρεῖ (i.e. πᾶς τοι). In this place we may say that οὐ is confined to a single word in the sentence, i.e. ἁρεῖν, the boldness lying in the fact that for this purpose it is sundered from its natural companion τοι.
89 (a) πυθοῖ Fl. (β) codd. cet. πειθοῖ.
89 (a) τῶν ἀστυνόμων (β) τῶν τ' ἀστυνόμων Ed.
92 (a) τῶν τ' οὐρανίων (β) omissit ut glossema Ed.
97 (a) φαρμασσομένη (β) traiecit a n. 94 Ed.
100 (a) αἰνεῖν (β) aliquid excidisse videtur, quale δείξοι τι σαφές, Ed.
104 (a) ἀγανᾶ φαίνεις Μ. (β) ἀγανᾶ φαίνονο' Fl. F. Herm.
106 (a) τὴν θυμοφθόρον λύπης φρένα Μ. Β., τὴν θυμοβόρον λύπης φρένα Fl., τὴν θυμοβόρον λυπόφρενα F.
(β) λύπης, θυμοφθόρον ἀτην Ahr.


θυοσκεῖσ habent codd., pro quo sunt quibus θυοσκεῖσ placet, aliis θυοσκεῖσ. In re incerta nihil mutandum est.

92. We have expunged τῶν τ' οὐρανίων, as a superfluous gloss on ὕπάτων, reading τῶν τ' ἀστυνόμων alone, of which ὕπάτων, χθονίων are subdivisions. Weil's conj. ἁγρονήμων for οὐρανίων, adopted by Mr. Paley, we cannot receive, as we consider the rural deities out of place here.

97. We have transposed φαρμασσομένη from 94, to form a monometric base here, where we think it stands better in all respects.

99—101. The lacuna in grammar here is defended by several scholars, as Herm. and Pal.: but not so as to satisfy us. Fl. for λέξαισ' reads λέξην θ', Hartung λέξας, which we formerly received. Now we believe that the loss of a monometer should be assumed. This cannot be supplied with assurance that the lost words are found. We suggest the most simple phrase, δείξοι τι σαφές, though such words as δὸς χάρων ἡμῖν are quite possible.

106. We now, without a shade of doubt, read, with H. L. Ahrens,

λύπης, θυμοφθόρον ἀτην.

We had hit upon this correction before we discovered (from Mr. Paley's note) that Ahr. had anticipated us. We elicited it (as probably he did) from the Medicean distortion τὴν θυμοφθόρον λύπης φρένα. As φρένα now appears to us a manifest gloss, growing out of κακόφρων and φρωτής, and contained in a marginal explanation of θυμοφθόρον, we find that, after removing the syllable φρέν from the Medicean line, there remain exactly all the letters (disjecta membra) which make up the excellent reading above
given, and first discerned by Ahr. Quid apertius? Thus the version becomes ‘hope...dispels thought insatiate of sorrow, a soul-consuming curse.’ It may be observed that the dislocation of τῆς in Cod. M. led later scribes (Fl. F.) to conj. θυμοβόρον, as favouring anapaestic rhythm, just as in 1017 (1059) αὐτοφόνα was substituted for αὐτοκτόνα.

108. We adopt the conj. of Aur., ἐντελέων, as perhaps, more probable than the vulg. ἐκτελέων. If ἐντελέως can be accepted as = στ ἐν τελει (of which we lack adequate proof) then ἄνδρες ἐντελέως will mean chieftains or captains. If not, it (or ἀ. ἐκτελέως) may be taken for ‘those who have attained the full strength of manhood,’ stalwart heroes, as we have rendered the phrase. Mr Paley would make ἐκτελέων a participle, ‘declaring the full purport of,’ but he adduces nothing which can justify such an extension of sense in the verb ἐκτελέων. to fulfil, complete. The reading ἐκ τελεών, favoured by Herm. and Kl., has no probability.

121—123. The spondee κεδός in 121, answering to the dactyl κύριος in the strophe 107, violates that law of metrical agreement, which we firmly believe to be maintained in this drama (see Preface). We therefore deem it highly probable that Aeschylus wrote τῷ δὲ (referred to the δύο following) with an epithet for στρατόμαντις, such as ἀγαθὸς or σωφός, and that the change was afterwards made by a scribe who did not recognize the use of τῶ, which improves the emphasis, and so substituted the epithet κεδός, which seemed to him suitable and sufficient. For κεδός the fitter substitute of the two adjectives named would be ἀγαθὸς: comp. ἀγαθὸς προβατογυνῶν 723. We therefore read τῷ δ’ ἀγαθὸς στρατόμαντις. This suggests a pause after ἵδων, “them twain when the good army-seer beheld, two sons of Atreus, warriors of diverse tempers.” Plato (Conviv. p. 274),
123 (a) πομπούς τ’ (β) πομπᾶς Ed.
   (a) ἀρχᾶς M. (β) ἀρχοῦς Fl. F.
124 (a) τεραζόν (β) τεραζών Herm. (ex Etymol. M.)
125 (a) ἀγρεῖ (β) αἱρεῖ Elm.
127 (a) δημιουπληθῇ (β) δημιουπληθέα Mül.
128 (a) μοῖρ’ ἀλαπάξει M. Fl. Pal.
   (β) μοῖρα λαπάξει F. Herm.
129 (a) ἅτα (β) ἅγα Herm.
135 (a) τόσσων M. R., τόσον Fl. F. (β) τόσον Vict.
   — (a) εὐφρον καλὰ M. R. (β) εὐφρων ἁ καλὰ Fl. F.
136 (a) δρόσοισιν ἀέπτοισ M.
   (β) δρόσοις ἀέπτοις Fl. Herm.

alluding to Hom. II. 11. 579, xvii. 588, says ποιήσας γὰρ τὸν Ἀγαμέμνονα διαφερόντως ἀγαθὸν ἀνδρα τὰ πολεμικά, τὸν δὲ Μενέλαον μαλθακὸν αἰχμητήν ...ἐκλητον ἐποιήσαν ἐλθόντα τὸν Μενέλαον ἐπὶ τὴν θόλην, χείρῳ δύνα ἐπὶ τὴν τοῦ ἀμέλινων. Δισσώς καὶ δισσοῖς would be equivalent in sense, but perhaps δισσοῖς is preferable on account of the accus. μαχίμους.

Admitting the correction τῷ ὅ’ ἀγαθόν above, and δημιουπληθέα in 127, comparison of the strophe at 104 with its antistrophe will happily illustrate the fact on which so much of our criticism is based—that in this play an exact correspondence of syllables between str. and antistr. is maintained, with a few definite exceptions. Even final short syllables correspond to short finals, as 114 αἶνων to 118 βλαύων; 117 ἔδρασι to 131 πατρόξ, after each of which final consonants the next line begins with a vowel. Herm. and Pal. have been so inattentive to this circumstance that they read ἔδρασιν with Cod. M.; but Cod. B. ἔδρασι, and this cod. shews metrical knowledge by having θυμένουσι before στ, while the rest add an unnecessary ν.

123. We have never felt satisfied with the version given to the prevalent reading ἔδάῃ λαγοδατάς πομποῦς τ’ ἀρχᾶς, ‘he understood the hare-devouring eagles and the conducting chieftains (to be identified).’ We have now adopted ἀρχοῦς from Fl. F. Vict. and ventured, for πομποὺς τ’, to read πομπᾶς, the sense being: ‘he understood the hare-devouring leaders of the escort’ (the two eagles who first appeared and escorted, as it were, the marching host): in other words, he understood the omen which they conveyed as representing the Atreidae.

136. If the difficulty of gender could be overcome, we would gladly read δρόσοις λεπτοῖς with Wellauer, rather than accept the doubtful ἀέπτοις which Herm. and Dind. receive from Cod. Fl.
CONSPECTUS LECTIONUM. 155

136 (a) μαλερῶν ὄντων M., μαλερῶν Fl.
 (β) μαλερῶν λεόντων St.

139, 140 (a) τούτων αἰτεῖ ἡμιβολα κρᾶναι,
 (β) στροφή των αἰ. Ἐ. τούτων δ. μ. κ. ἕφ. κρᾶναι. Ed.

141 (a) δὲ καλέω (β) δ' ἐκκαλέω Keck.

153 (a) προσενέπω. (β) punctum delevit Ed.

154 (a) οὐκ ἔχω προσεικάσαι
 (β) τοῦνομ' ἄλλο δ' οὐκ ἔχω Ed.

157 (a) οὐδ' ὅστις (β) εἴ δ' εἶς τις Ed.

159 (a) οὐδὲν λέξαι (β) οὐδ' ἑλέγξεται Ed.

138—140. The corruption in this epode has been for the most part successfully corrected by scholars, though without antistrophic lines to aid them. Τερπνά cannot, we think, be referred as fem. to Artemis. We therefore take it, as neuter, with ἡμιβολα. That φάσματα στροφής is corrupt, there can be no doubt. We have adopted transposition as the least violent correction.

153, 154. We think corruption here certain for three reasons: one, the use of προσεικάσαι for εἰκάσαι or ἐπεικάσαι; another, that, although the preceding line τούτῳ νῦν προσενέπω, and τόδε before, can dispense with τοῦνομα, yet what follows, πάντες ἐπισταθμῶμενος πλῆν Διός, cannot do without it; thirdly, the hiatus of -ο | οὐκ is not pleasing. We therefore believe that Aesch. wrote in 154 τοῦνομ' ἄλλο δ' οὐκ ἔχω κ.τ.λ., without stop at προσενέπω. Προσεικάσαι cannot mean ‘to refer’: it means ‘to liken’ or ‘compare,’ and is evidently the gloss of a scribe, who thought ἔχω required a following infinitive. Mr Paley seems to mistake the tenour of this digressive passage from Ζέυς to ἥμενων. As far as the words κυρλως ἔχειν the poet pursues one sole inquiry: Is Ζέυς the true name of the reigning king of heaven? This question is the ἄχθος φροντίδος, the weight on the mind. Yes, he says, Ζέυς is the true name. There were two before him: but one is obsolete and forgotten, the other defeated and expelled. All who covet wisdom must glorify Ζέυς. He gives wisdom by the way of suffering. Criminality brings painful remorse, and with it repentant discretion (σαφροσύνη), which must be regarded as a blessing (χάρη), from the deities who sit on the sacred bench. These are general maxims of religion and morality, which the poet brings forward as applicable to the whole history of the Pelopidae, from Tantalus to Orestes.

157. 159. That οὐδ' ὅστις and οὐδὲν λέξαι are corrupt, is not doubtful.
But the right corrections cannot be certainly determined. We feel no hesitation in refusing to accept Hermann's \( \text{o} \upsilon \lambda \epsilon \lambda \epsilon \zeta \tau \varepsilon \tau a i \) in 159, for which Mr Paley writes \( \nu i \nu \lambda \epsilon \lambda \epsilon \zeta \tau \varepsilon \tau a i \). We prefer our own suggestions \( \varepsilon \delta \varepsilon \varepsilon \tau i s \) in 157, followed by \( \upsilon \delta \varepsilon \varepsilon \varepsilon \tau a i \) in 159 'if some one was &c., he will not be even proved to have once existed,' i.e. the pre-antique Uranus.

167. \( \beta \eta \alpha i o s \) does not correspond metrically with the antistrophic \( \pi \alpha \lambda \iota \rho r o . \) —Hence Ahr. conjectured \( \pi \alpha \lambda \iota \rho r \alpha \chi \theta o i s \) 173 for \( \pi \alpha \lambda \iota \rho r \alpha \theta o i s . \) In our view the corruption lies in the word \( \beta \eta \alpha i o s \) here, which we regard as a spurious gloss founded on \( \acute {a} \kappa o \nu \tau a s \) above. We have ventured to substitute for it \( \tau o i \acute {a} \delta e \), 'such is the favour of the deities;' i.e. they send in mercy this reminiscence of evil, which leads to repentant discretion \( (\sigma \omega \phi \rho r o \nu e i n) \). Herm. condemns the view of Bl. and Pal. that \( \chi \acute {a} r i s \ \delta a i \mu \acute {a} \nu o n \) here means 'reverence of the gods.' We agree with him. To our mind the Greek use of \( \chi \acute {a} r i s \) is comprised in the line \( \chi \acute {a} r i s \ \chi \acute {a} r i s \ \gamma \acute {a} \r o \ \acute {e} \acute {s} t \nu \ \eta \ \tau i k t o u s \ \acute {a} \acute {e} l . \) It means (1) 'favour or kindness graciously conferred (hence in secondary sense, kindness, joy, blessing) (2) favour or kindness due in return for that received, or returned as due (hence in secondary sense, grateful return, grateful feeling, gratitude). The idea of reverence which appears in a few passages, as \( \alpha \delta \kappa t o w n \ \chi \acute {a} r i s \) is only a particular modification of this latter meaning, grateful respect due for blessings received. This is illustrated by the words at 540, \( \chi ^{\prime} \chi \acute {a} r i s \ \tau i m \acute {h} \acute {e} s t a i \ \Delta \acute {o} s \ \tau a \acute {d} \acute {o} \ \acute {e} \kappa \tau r \acute {a} \acute {z} a s a , \) where it would be possible to regard \( \chi \acute {a} r i s \) as possessing sense 2 but for \( \tau a \acute {d} \acute {o} \ \acute {e} \kappa \tau r \acute {a} \acute {z} a s a \) which determines it to sense 1. And what \( \chi \acute {a} r i s \ \Delta \acute {o} s \) is there, we believe \( \chi \acute {a} r i s \ \delta a i \mu \acute {a} \nu o n \) to be here; therefore we treat \( \beta \eta \alpha i o s \) as the gloss of a misjudging scribe substituted for \( \tau o i \acute {a} \delta e . \)

173—180. 189—191. In order that our corrections may be fully and fairly estimated, we exhibit here the 3 strophic lines 178—180 in comparison with the antistrophic 189—191 (a) as they stand in codd. (b) as they are emended in our text.

(a) The lines in codd. stand thus:

Stroph. 178 \( \nu a \acute {o} w n \ \kappa a l \ \pi e i o s m \acute {a} t o w n \ \acute {a} f e i d e i s \)
\( \pi a l i m \mu \acute {h} \kappa \chi \rho \acute {o} n o n \ \tau i d e i s a i \)
\( \tau r i \acute {b} \acute {w} \ \kappa a t e \acute {z} a i a o n \ \acute {a} n t h o s \ \acute {a} \rho r g e i o n . \)
CONSPECTUS LECTIONUM.

190 (a) μαινὼν (β) βεέθροις Ed.
191 (a) βεέθροις (β) μαινὼν Ed.
— (a) πατρῷος (β) πατρὸς Ed.
201 (a) βροτός (β) βροτοὺς Schü. Bl. Herm. Dind.
207 (a) παρθένειον (β) παρθένειον τ' Pea.
216 (a) χέουσα (β) χέουσ' εἰτ' Ed.

Antistr. 189 τέκνον δαίξω δόμων ἄγαλμα
μαίνων παρθένοσφάγοις
βεέθροις πατρὖος χέρας βωμοῦ πέλας.

(β) In our edition they are printed as follows:

Stroph. νέων τε καὶ πεισμάτων ἀφείδεις
παλιμμήχη χρόνον τιθεία
κατέξανον ἀνθοῖς 'Αργεῖων τρίβυν.

Antistr. τέκνον δαίξω δόμων ἄγαλμα
βεέθροις παρθένοσφάγοις
μαίνων πατρὸς χέρας βωμοῦ πέλας.

Neōn te is Porson's correction for ναῦν in 178. In 180 'Αργεῖων is both
unmetrical in itself, and at variance with the antistrophic βωμοῦ πέλας.
This blot is obviously removed by transposing τρίβυν to the end of the verse,
whence it had been displaced by a scribe who mistook its construction.
In the antistrophic lines three blots exist, (a) the short final in ἄγαλμα,
compared with the strophic ἀφείδεις; (β) the presence of 12 syllables
in 191, as compared with 180 which has only 11; (γ) the use of πατρῷος
in a sense for which no authority can be found in Greek literature,
of me a father. The first blot is removed by transposing μαινὼν and
βεέθροις, for thus the final α of ἄγαλμα obtains long quantity. Blots
β and γ are both removed by simply reading πατρὸς for πατρῷος. And
these effective changes make absolutely no difference in the sense of the
passage, nor even in its translation. Mr Paley, indifferent to blots α and γ,
seeks to remove β by reading with Kl. and Pei. βεέθροις for βεέθροις,
thus introducing a new metrical discrepancy, and a contracted form which
would not be used in lyrics by Aesch. who has adopted the form βεέθρον
even in dialogue, Pers. 489 βέεθρον ἄγνοον Στρύμονος. It may be added
that the passage is grammatically and poetically improved by the transposi-
tion of βεέθροις and μαινὼν.

216. Herm. justly refuses to believe that Aesch. would write χέουσα
at the close of a verse before a vowel beginning the next. He therefore
reads χέουσ' ὥσ'. We read χέουσ' εἰτ' which is in effect the same. But
we think it not improbable that the poet wrote μεθυείων, and that χέονσα is the gloss of some annotator who fancied κρόκων βάφας meant blood.


232. It seems to us that the reading ἦ πτὲ justifies πραξίς, which after τἀπὶ is utterly superfluous. 'Ἡ ἐπεὶ τούτους πραξίς πέλατο εὖ = τὸ δ' εὖ νικάτω above, and τὸ δ' εὖ κρασολῆ 326. See also 464.

265. By the easy substitution of προὔκειτο for πεὐκητο these bald, unconstricted words immediately become lucid and beautiful.

(1) The place (263—265) is manifestly in want of a finite verb, and deformed by the presence of the worse than useless noun πεὐκητο. Here then a verb must take the place of the noun, clearing up the sense, and supported by the adverbial phrase πρὸς ἥδονην. We had thought of προὑβη, but further consideration showed the idleness of the article τὸ, and led to the perception of προὔκειτο, as the true word. (2) Palaeographic critics will at once see that the 'ductus litterarum' in uncial writing shows almost exact corre-
spondece. (3) Mr Paley objects, without a shadow of reason, that a verb of motion is wanted. Let us translate the lines. High-reaching, so as to skim the sea, the strength of the travelling torch lay forth to full delight, and transmitted, like some sun, a blaze of golden light to the watchmen of Makistus. A torch which travels in its strength, skimming the sea, and transmitting light, needs no other verb of motion, while the simile ὃς τις ἡλεος amply proves that the verb required is one which, as προβείετο, shall express the continuous stream of radiated light between the beacon on Athos and the watchmen on Makistus. And what business has the noun πεύκη here when its synonym λαμμάδος stands just before it? The site of the Euboean mountain Makistus is not clearly known: but it must have been somewhere near Cape Koumi, from which point a great beacon lighted on Mt. Athos (Monte Santo) might possibly be descried in a direction due north, at a distance of 90 miles. The word ὑπερτείης, and still more the simile ὃς τις ἡλεος, distinctly prove that in the ἵσχυς πορευοῦ λαμμάδος Aesch. meant to include the source of light, the beacon on Athos itself. Whoever, like ourselves, has spent the autumn and winter months on an eastward-looking beach, and faced, morning after morning, the golden path of rays streaming over the sea between his own eyes and the newly risen sun, will understand the perfect fitness and beauty of the verb προβείετο here. The fitness derives further force from the application of the verb προκείσται to headlands such as Athos (ἐν τῇ θαλάτη προκείμενον χωρίων, Xen. An. vi. 4), and to arranged signals, as προκείμενα σημεία in Herod. (See Soph. O.T. 865, νόμοι πρόκεινται.) ‘To full delight’ is a neutral rendering of πρὸς ἡδονή. It is open to question whether this phrase refers to the light itself (at its own sweet will) or means (as we suggest) to the delight of beholders, especially the watchmen of Makistus. So Prom. 503, δαλμοσιν πρὸς ἡδ.ν.ν."

281. This is one of the places in which all we can do is to choose that reading which seems, on the whole, to have the fewest disadvantages, though we cannot be satisfied, as we were in the preceding note, that it restores the original. On one point we feel confidence: viz.: that the duty urgently suggested to the watchmen of Aegiplanctus is, to enlarge and strengthen their beacon blaze, in order to surmount a headland on the opposite coast of the Sinus Saronicus. This premise excludes the conjecture (of Martin) μὴ χρωιζεσθαι which Mr Paley edits, and implies the inadequacy of all which keep the vulgate χαρίζεσθαι. Мὴ χαρίζεσθαι
283 (a) πωγῶνα (β) excidisse videtur aliquid quale
    καὶ κεκτημένον | ἵσχὺν τοσσάτην ὤστε Ed.
284 (a) κάτοπτρον (β) κάτοπτρον Can.
285 (a) εἰτ’ ἀφίκετο (β) ἐς τ’ ἀφίκετο St.
299 (a) ἐκχέασ (β) ἐγχέασ Can.
300 (a) φίλως (β) φίλω St.
308 (a) νῆστις Fl. (β) νῆστες F.

(Heath), is a reading which tends to convey (though hardly with enough
strength) the sense required; but we doubt its fitness as Greek. Kl.
with St. reads μὴχαρ ἡσθθαί, and supposes θεσμὸν to mean the watch-
men, which we cannot admit, because the translation resulting appears to
us impossible. We have no doubt that θεσμὸν πυρὸς (if indeed πυρὸς is
certainly genuine) means τὸ τεθειμένον πῦρ ‘the established fire-supply’
τὸν φρυκτὸν as at present laid down. This view has naturally led us
to accept Wellauer’s conjecture, adopted by Schoef. and Pei., μηχαρ-
ἴσθοι, a supposed derivative of μηχαρ a remedy. This gives the meaning
shewn in our version ‘it urged the improvement (or enlargement) of the
established fire-supply.’ With θεσμὸν πυρὸς compare σφαγὰς πυρὸς 978.
As here the fuel laid down to be fired is called ‘the constitution of fire,’
so the slaughter of sheep to be burnt is called ‘the slaughter of fire.’
If we were disposed to adopt any conjecture less near to the ms. text, it
would be μείζων αἰθεσθαί for μὴ χαρίζεσθαί, or θεσμὸν μὴχαρ αἰθεσθαί.

283—285. Abandoning our former conjectures and that of Schü.
(ὑπερβάλλει) in this passage, we now avoid the ugly construction of the
vulgate text by assuming a loss of words, such as we have printed, after
πωγῶνα. The recurrence of καὶ in the same foot would help to account for
the omission.

296. We maintain the ms. reading λέγεις, which must not be changed
to λέγεις. The chorus cannot possibly say they wish Clyt. to repeat what
she has said. They do say they wish to hear her tale continued to the
very close (διηρκῶς). We think with Mr Paley that ὡς is not to be ren-
dered as, but to be taken in its rarer yet well-established sense, for ὡς
however. Herod. vii. 161. ὡς δὲ στρατηγήσεις γλίξατε. Xen. Cyr. 1, 2, 3
ὡς καλῶς ἔξει τὰ υμέτερα, ἣν φίλου γένησθε, ἐμοὶ μελῆσει. The mood of
λέγεις (for λέγεις) we refer to the attraction of βῆλοµ’ ἄν. Πάλιν is not
bound to λέγεις, but free to modify the infinitive ἀκοῦσαι. The meaning
of the compound verb ἀποθαυμάσαι is given in the following translation:
‘But I should like to hear again and so crown my wonder, how you tell
this story to its close.’
313 (a) ὡς δυσδαίμονες (β) ὡς δ' εὐδαίμονες St. Ed.
317 (a) οὐκ ἂν γ' (β) οὐτάν Herm.
— (a) αὖ θάνοιεν Fl. F. Vict., ἄν θάνοιεν B.
(β) ἀνθαλοῖεν Aur.
322 (a) θεοῖς δ' ἀναμπλάκητος B. F. Vict.
(β) θεοῖς δ' ἄν ἀμπλάκητος Fl.
323 (a) ἐγρήγορον (β) ἐγρήγορος Pors.
325 (a) κλύοις (β) κλύεις B.
345 (a) ἐχουσιν εἰπεῖν (β) ἐχουσιν εἰπεῖν Bl.

313. Receiving Stanley's emendation for the unsuitable ὡς δυσδαίμονες of codd., we are disposed to modify it by accentuating the particle, ὡς δ' εὐδαίμονες 'and thus blest of heaven,' &c. So 858, εἷ πάντα δ' ὡς πράσσομεν. Hermann's suggestion, ὡς δ' δαιμόνες, may possibly be true.

345—359. In this Stasimon, strophe α', Str. β', and antistr. β' are full of corruption, the rest is comparatively pure.

In the first two lines of Str. α', we do not hesitate to place a colon after ἐχουσιν, connecting εἰπεῖν with πάρεστιν, and adding τ' after ἐξιχυσθαί. We then take Hermann's readings to 354 ὑπέρφευ. The next three lines are manifestly corrupt, and corruption continues, we doubt not, to the close of the Strophe (ἀφάνειαν). The text of Codd. is

υπὲρ τὸ βέλτιστον' ἐστω δ' ἀπ'—
μαντον, ὥστ' ἀπαρκεῖν (F. ὡστε καπαρκεῖν)
εὖ πραπίδων λαχόντα'?
οὐ γάρ ἐστιν ἐπαλξίσ
πλοῦτον πρὸς κόρον ἀνδρὶ
λακτίσαντι μεγάλα Δίκας βωμὸν εἰς ἀφάνειαν.

F. has ἐκλακτίσαντι.

which becomes, with our emendations,

τὸ δ' οὖ τὲ βέλτιστῶν ἐστ', οὖδ' ἀπ'—
μαντον, ὥστ' ἀπαρκεῖν ἅν εὖ πραπίδων λαχόντε'
πλοῦτον γάρ τίς ἐπαλξίσ
φωτὶ πρὸς κόρον ἐξω
λακτίζωντι μέγαν Δίκας βωμὸν εἰς ἀφάνειαν;

the corresponding antistrophic lines are,

λετᾶν δ' ἀκούει μὲν οὔτες θεῶν,
τὸν δ' ἐπιστροφον τώνδε φῶτ' ἀδικον καθαίρει?.
ὀσος καὶ Πάρις ἐλθὼν

K. A.
346. (a) πάρεστι τούτ' ἐξιχνεύσαι Fl., τ. τούτο γ' ἐ. F.  
(β) πάρεστιν τούτο γ' ἐξιχνεύσαι τ'. Ed.
347 (a) ὥσ ἐπραξέν (β) ἐπραξαν (ejecto ὥσ) Herm.
351 (a) ἐγγόνους (β) ἐγγόνοις Herm.
352 (a) ἀτολμήτων (β) ἀτολμήτως Bam. Herm.
355 (a) ὑπὲρ τὸ (β) τὸ δ' οὖ τε Ed.  
— (α) ἐστο δ' (β) ἐστ' οὖδ' Ed.
356 (a) ὁσ' ἀπαρκεῖν Fl., ὡστε κάπαρκεῖν F.  
(β) ὁστ' ἀπαρκεῖν ἂν Weil.
— (α) λαχόντα (β) λαχόντι Schüt.
357 (a) οὐ γάρ ἐστιν (β) πλούτου γὰρ τίς Ed.
358 (a) πλούτου (β) φωτ' Ed.  
— (α) ἀνδρὶ (β) ἔξω Ed.

eis ódōn tòn 'Atrētān

(ἀ) ὑπὲρ τὸ β. in codd. is a manifest gloss interpreting the adv. ὑπὲρφευ (over-well) which immediately precedes, but βέλτιστον is probably genuine. Τὸ δ' οὖ τε is a guess, suiting the sense of the place. (β) Απήμαντον is certainly genuine, and, as the context shews, it means free from wrong, or harmless. (γ) After ὁστ' ἀπαρκεῖν we supply, with Weil, the syllable wanted, ἂν. Triclinius, seeing that want, wrote κάπαρκεν badly in F. Λαχόντα seems a little better Greek than the accus. λαχόντα. (δ) In the three next lines corruption appears in οὐ following final α of preceding line; in οὐ γάρ, πλούτου, and ἀνδρὶ, which do not agree with antistr.; in λακτίσαντι which does not correspond with antistr. (ὥσχυνε ἔκε.); and in μεγάλα. The reading of F. ἐκλακτίσαντι hints the omission of such a word as ἔξω. As to correction—μέγαν is the obvious and accepted substitute for μεγάλα, φωτί for ἀνδρὶ is a good exchange: the substitution of τίς for οὐκ ἐστιν leaves the general sense unimpaired, and the transposition of πλούτου not only supports the final i of λαχόντι, but adds much to the vigour of the sentence.

The translation of the lines becomes:

'But this is not the best thing, nor even free from wrong, so that it can suffice one who is wise of heart; for what defence is wealth to a man who insolently spurns into outer darkness the mighty altar of Justice?'

That everything here is exactly what Aeschylus wrote, we dare not affirm: that the general sense is that of Aeschylus we are sure: we think also that it is good poetic Greek.
359 (a) λακτίσαντι Fl., ἐκλακτίσαντι F.  
(β) λακτίζοντι Ed.  
— (a) μεγάλα (β) μέγαν Can.
361 (a) προβουλότας (β) πρόβουλος, παῖς Weil.  
362 (a) παμμάταιον (β) πᾶν μάταιον Well.  
368 (a) πτανόν (β) πτανὸν Pors. Schü.
376 (a) λογχύμους τε καὶ (β) τε καὶ λογχύμους Ahr.
377 Post ἄνθος, intercیدisse videtur versus, qualis ὑπεὶν μι" Ἄτα πολέων μέτοικος Ed.
379 (a) πολὺ δ' ἀνέστενον Fl.  
(β) πολλὰ δ' ἔστενον F. Pauw, Herm.
383 (a) σὺγὰς ἄτιμος ἀλοίδορος  
(β) σὺγ' ἄτιμως ἀλοϊδόρως Ed.
384 (a) ἄδιστος ἀφεμένων ἰδεῖν.  
(β) ἄδισθ' ὅσ' ἵν ἀφεμένων. Ed.

377. Our suggestion of assuming a verse lost after ἄνθος grows out of the necessity we find of supposing a similar loss in the antistrophe after ὑπεὶν 392. When we became convinced of this necessity, we looked back to the strophe to see what would happen there if the antistrophe were increased by a verse. On seeing this place, the words in Virgil concerning Helen, 'Troiae et patriae communis Erinys' sprang to our mind, and we said to ourselves 'here was the original of that clause.' The form of rendering it was not far to seek: for, remembering that in another place Aesch. had called Helen νημφόκλαυτος Ἐρινύς (688), we felt sure he would not repeat this term; while Virgil not having latinised Ἔτη, would naturally render it here by the term he had latinised, Eriny. We have therefore suggested ὑπεὶν μι" Ἄτα πολέων μέτοικος. Helen, having come from Sparta to Argos, afterwards flying from Argos to Troy, might well be called a μέτοικος of the two cities, and of both μι" Ἄτα, 'communis Eriny.'

383, 384. No scholar can be sure that he has restored these two corrupt lines as Aesch. wrote them. We had written the former thus πάρειτι σιγ' ἄτιμος ὃς ἀλοίδορος δ' and the antistrophic, τὸ πᾶν δὲ γὰς ἀφ' Ἐλλάδος ἐνυφρικόν, but we now think the following more probable: str. πάρειτι σιγ' ἄτιμως, ἀλοιδόρως antistr. τὸ πᾶν δ' ἀφ' Ἐλλάδος γὰς ἐνυφρικόν, the metre being anacrusis + bini troch. trihem. Cf. Choerib. 90, σιγ' ἄτιμως.
388 (α) ἀνδρί, (β) ἔρρει δ' Ed.
389 (α) ὅμματος δ' (β) ὁφθαλμῶν Ed.
— (α) ἔρρει (β) ἀνδρί Ed.
392 Post ὑπὶ intercidisse videtur versus, qualis

The restoration of 384 is still more uncertain, on account of ἰδεὼν, which may be a gloss, or may not be. We have now adopted a correction which excludes it, ἀδισοθ' ὅσ' ὑν ἀφειμένων, 'all that was sweetest being gone.' Mr Paley reads ἀλγιστ' ἀφειμέναν ἰδὼν, each word being an emendation. But we want examples of the form ἀλγιστα, and ἀφ. ἰδών we little like here, though not unexampld.

388, 389. These lines are in Fl. and F.

We restore agreement by facile corrections, which in every way improve the place without any change of sense.
The antistrophic lines are (402)

οἴδειν, ἀντὶ δὲ φωτῶν
tεῦχη καὶ σποδὸς εἰς ἐκάστοι δόμους ἀφικνεῖται.

392. ἐν' ἀν—δοκῶν ὑπὶ. Hermann's attempt to explain this Greek by an ellipse of ὑπὶ, though adopted by Mr Paley, seems to us futile. What is the sense of 'When one seeming to see (or, thinking he sees) sees?' Our own conjecture δοκῶν ὑπὶ 'in fancy sees,' is a better resource in point of sense, but, as a Greek idiom, it lacks support. We therefore think a line is here lost, the nature of which we have ventured to suggest. If our conjecture is just, we surmise that the strophic line at 377 was the first loss, and the removal of the antistrophic a later consequence.

393. Herm. reads παραλλαγάσι for παραλλάξασα, to preserve correspondence with the strophic βέβακε βίμφα. Conversely F. Vict. and Mr Paley read βέβακεν to make the strophe harmonize with the antistr. Neither expedient pleases us. The rapid rhythm βέβακε | βίμφα διὰ πυλῶν (παραλλάξε | αρα διὰ χερῶν) ought certainly not to be clogged by the added ν, while on the other hand Hermann's substantive is clumsy and improbable. We had almost adopted παραλλαγέισα, in spite of the want of authority for the passive forms of παραλλάσσω in earlier Greek; but we now keep both βέβακε and παραλλάξασα, because the initial β in βίμφα seems to satisfy correspondence, and to give the rhythm βέβακεριμφα answering to παραλλάξασα, the voice in each verse laying stress on the second syllable, and gliding over the third as if it were a short one.
395. (a) ὀπαδοῖς (β) ὀπαδοὺσ' Do. Herm.
396. (a) ἐφ' ἐστιάς (β) ἐφεστίους St.
397. (a) ὑπερβατώτερα. (β) ὑπερβολὴν ἔχει. Ed.
398. (a) αἰας (β) γὰς Ed.
402. (a) οὖς μὲν γὰρ πέμψεν F. (β) τοὺς μὲν γὰρ ποτὲ πέμψας Ed.
404. (a) εἰσαφικνεῖται (β) ἀφικνεῖται Pors. Herm.
413. (a) διὰ (β) διαλ Herm.
414. (a) τἀδε (β) τὰ δὲ Herm.
419. (a) εὐμορφοι (β) ἐμμορφοι innuente Herm. Ed.
421. (a) δημοκράτου (β) δημοκράτων Pors.
426. (a) παλιντυχὴ (β) παλιντυχεῖ Scal. Pors.
427. (a) τιθείσ' (β) κτίζονο' Ed.

395. We receive without hesitation Dobree's emendation ὀπαδοὺσ' for ὀπαδοῖς, as Hermann does. We think that Mr Paley errs in translating οὐ μεθώστερον forthwith, and joining it with βέβακε. Good taste as well as the Greek language forbids this. οὐ μεθώστερον means at no later time, i.e. never again, and belongs to ὀπαδοῦσ'. The vision is gone, never to return.

397. ὑπερβατώτερα is spurious, as appears not merely from the final a, which does not correspond with the strophe, but also from the fact that ὑπέρβατος means what is, or can be, transcended, not what transcends.

402. It is evident that οὖς μὲν γὰρ πέμψεν F. is corrupt: and all editors have written ἐπεμψεν, inserting before it, with Porson, τὶς. But to the disagreement of ἦπαρ with strophic ἀνάσσεων, and of ἐπεμψεν with καλοσσών they have remained callous. That οὖς μὲν ought to be τοὺς μὲν is manifest from its antithesis οἱ δὲ 417. The τοὺς μὲν are those whose bodies were burnt, and the dust sent home, the οἱ δὲ are those buried before Troy. This correction involves πέμψας for πέμψεν, and τὶς ποτὲ or γὰρ ποτὲ, for perhaps, after ἐκάστου, τὶς is not essential.

419. We have ventured, somewhat boldly, to edit ἐμμορφοῖ (as suggested by Herm.), for vulg. ἐμμορφοῖ, not being able to believe that Aesch. would describe buried corpses by this latter epithet. Ἐμμορφοῖς is not cited earlier than Plutarch, but the analogical words ἐμμετρός, ἐμμυρός, ἐμμυχθός, ἐμμαχός, are classical; and in Aesch. Ἀπαξ λεγόμενα are frequent. A scribe would very glibly change the form for one with which he was familiar.

427. We venture to edit κτίζονο' here for τιθείσ', thus preserving corre-
AGAMEMNON.

429 (a) ὑπερκότως (β) ὑπερκόπως Gro.
438 (a) ἦτοι (β) εἶτε Ahr.
— (a) μὴ (β) τι Ed.
440 (a) παραγγέλμασι (β) παραγγέλμασιν Pors.
470 (a) ἤλθες (ηλθὲ Fl. pr. m.)
(β) ἤσθε Bl. ex marg. Asken.
471 (a) καὶ παγώνιος Fl., καταγώνιος F.
(β) καὶ παγώνιος Do.
479 (a) ἣ που (β) εἰ που Aur.
502 (a) τῶς ὁ δὴ διδαχθεῖς (β) τῶς ὁ; διδαχθεῖς Schü.
503 (a) πεπληγμένος (β) πεπληγμένοι Tyr.
505 (a) ἀναστένειν (β) μ’ ἀναστένειν Scal.
506 (a) στρατῷ (β) πόλει Ed.
508 (a) καὶ πῶς ἀπόντων (β) καὶ πῶς; ἀπόντων St.
— (a) τυράννων Fl. Vict. (β) κυράνων F. Can.
509 (a) δὲν (β) ὦς Scal.
511 (a) εὗ λέξειν (β) ἄν λέξειν Aur.
516 (a) λαχώντες (β) λάσκοντες Ed.
530 (a) παλιγκότου;
(β) hinc excidisse versum credimus, qualis sit
tούτων ἐπαίνῳ μηδὲ φροντίζειν ἐτι Ed.

spondence with the strophic τὸν δ’ ἐν 412. The verb κρίζειν is used by Aesch. in this sense (efficere) almost as often as τιθέναι.

506. We write τόλει here with full conviction that it is the word of Aesch., στρατῷ being either the blunder of a careless copier, or the gloss of a bungling commentator. Πόλει not only makes sense clear, but supplies to ἔπιπῃ the dative which is felt to be wanting.

531. We cannot doubt that a line is lost before καὶ τολλά, such in effect as we suggest.

556. It is possible that κυνόντες for κοιμόντες may be a true conjecture. See θυσικεῖς 89. But we have not adopted it, because it is also not impossible that, as Butler suggested, the ὀλυμπὴ took place when the lights were being extinguished, though we nowhere read of such a custom.

559. Retracting our former acceptance of δὶς as a final conjunction, we render σπεῦσῳ δὶς ἀριστα δέξασθαι, I will haste to receive with all possible honour.
564 (a) τάχιστ’ (β) μάλιστ’
derin post hunc versum intercidisse alterum putamus, qualis sit
δότις κατ’ αργος πρῶτα μὲν μέλλοι λεών Ed.
565 (a) γυναικά πιστὴν δ’ (β) πιστῶν, γυναικά δ’ Ed
(a) εὐροι (β) εὐρεῖν Ed.
570 (a) οὖδ’ (β) οὐκ Schü. Bl.
577 (a) γε (β) τε Herm.
581 (a) τῦχης (β) τύχοις Pors.
583 (a) ἀνήρ (β) ἀνήρ Herm.
603 (a) σεσαγμένων (β) σεσαγμένου Schü.
608 (a) Ἄχαιῶν...θεῶς
(β) Ἄχαιῶς...θεῶν Do. Herm. Pal.
615 (a) τυφῶ (β) τυφῶ (a ξῦν pendens).
641 (a) προνοιαῖς (β) προνοιαίσι Pauw.
645 (a) ἔλενας (β) ἔλεναυς Bl. Herm.
647 (a) ἐπλευσεν (β) ἐπλευσε Weil.
654 (a) ἀτίμως F., ἀτίμως ἵν’ Fl. Vict. (β) ἀτίμωσιν Can.

564, 565. It is now manifest to us that ἥκειν δέπως τάχιστα is sheer nonsense. Ἦκειν can only mean 'is come' (for had come is not possible here). We read above in the speech of the herald 481, 490, that Agamemnon ἥκει, is come: i.e. he has landed on the Argive coast, and has sent the herald forward to announce his approach. For ὡς τάχιστ must be read therefore ὡς μάλιστ’ (or ὡς μέγιστ’): 'tell my lord, that he is come supremely dear to the city.' As to εὐροῖ which follows in codd., Herm. supposes it to be obliquely constructed: but this cannot be for two reasons; first, it has no conjunction or relative to connect it with ἥκειν; next, it should be fut. opt. not aorist. We therefore hold that a line must be lost here, in effect as follows: ἐπελ (or δότις) κατ’ αργος πρῶτα μὲν μέλλοι λεών (reading then) πιστῶν, γυναικα δ’ ἐν δόμοις εὐρεῖν μολῆν.

575. These two lines are somewhat obscure, perhaps by the poet's design. We would now join no particle to τοροίσων. 'Thus indeed hath she made a speech for you to learn, specious to the minds of thorough-judging interpreters.' The Chorus seem to hint that they know the real truth better than the herald was likely to discern it from the queen's speech.
658. Our correction νέον υμέν' for υμέναιον is somewhat bold, but, in our view, required by the final syllable of τιντάς before it, as compared with the strophic word πρεπόντως.

664. Αἰὼν ἄμφι in the two codd. is manifestly corrupt. We had formerly conjectured for ἄμφι, ἄμα καλ, which we afterwards abandoned for αἰὼν διαλ Dav.

666—679. In this corrupt strophe and antistrophe we have edited several improvements of the text. First, Conington’s excellent λέοντας ἵνα for λέοντα σίνιν. In 667 we have added θ’ after φιλόμαστον, not only sustaining the metre, but usefully contrasting that adj. with ἄγάλακτον, ‘though weaned, yet fond of the teat,’ still an infant lion. The addition of τε in 669 and of ἐν in 676 improve metre without injuring sense. In 673 the bad emendation πρόθε and the untragic form τοκήων are removed: in 674 the excellent reading of F., τοκεῦσιν, is adopted. Mr Paley mentions our conjecture θανάτωσιν in 675, but with a qualifying doubt as to speaking of the deaths (θανάτωι) of sheep. He says: “the only objection seems to be the doubt whether θανάτοι ‘violent death,’ is ever applied to animals.” The objection is futile. A few passages are cited in the Lexicon, where θανάτοι is supposed to imply ‘violent death,’ such as Eur. El. 485 σέ τινς οὐρανίδαι πέμψανσιν θανάτοισι, yet even here it may be suggested that the double deaths of Aegisthus and Clytaemnestra are implied. In Soph. El. 205 τοὺς ἐμὸς τὴν πατήρ θανάτους αἰκεῖς διδύμων χείρον, it is evident that one death by the hands of two murderers is named as if the death were double. In Agam. 1502 θανάτους αὐθενταίοις, not merely violent death is meant, but many murders of various persons by various. In Plat. Rep. 399 εἰς τραχύματα καλ θανάτου may mean a scene of wounds and deaths (a battlefield). Thus it may be questioned whether θανάτοι (in itself) ever carries the sense of a violent death. On the other hand, it does frequently mean ‘deaths’ of various kinds, of various persons, of one person (rhetorically) as Dem. 521 πολλῶν ἄξιοι θανάτων καὶ οἱ χένοι ἤνδ. Hence it is not necessary to reply that the death of sheep in the claws of a lion is ‘a violent death.’ We render with justice ‘the deaths of slaughtered sheep.’ We can cite no examples of θανάτος used of beasts: neither can we adduce one of φόνοι applied to them: but we find no difficulty in joining θανάτουσιν to μηλοφόνωσ
667 (a) φιλόμαστον (β) φιλόμαστον δ' Ed.
669 (a) εὐφιλόπαιδα (β) εὐφιλόπαιδα τε Ed.
673 (a) ἔθος (β) ᾧθος Con.
674 (a) τοκῆςν Fl. Vict. (β) τοκέων F.
—— (a) γὰρ τροφάς Fl. Vict. (β) γὰρ τροφεύσιν F.
675 (a) μηλοφόνοισιν ἁταις Fl., μηλοφόνοισιν ἁταις F.
(β) μηλοφόνοις θανάτοισιν Ed.
676 (a) αἰματι (β) ἐν αἰματι Bothe, ἐν αἰματι Ed.
679 (a) ἐκ θεοῦ δ' (β) θείας ὣδ' Ed.
—— (a) προσετράφη (β) προσετρέφθη Heath.
685 (a) παρακλίνουσ' F. (β) παρακλίνας' Fl.
(α) Πριαμίδαιοι Fl. Vict. (β) Πριαμίδαιοιν F.
695 (a) μετὰ (β) μέτα Herm.
699 (a) ἐν κακοῖς (β) ἐν γε τοῖς κακοῖς Ed.

(compare ἀντιφόνοις θανάτοις, Sept. 785) seeing that death (θάνατος) is a common necessity of beasts as well as of men. Σφάζειν, σφαγή, are applied to the sacrificial slaughter of animals; but also to the murder of human beings.

679. We have no doubt that ἐκ θεοῦ is corrupt, as it does not correspond with stroph. φαιδρωτός, and follows δ' in 678. But, being without a certain clue to correction, we find no substitute more likely than θείας ὣδ', because ἐκ θεοῦ δ' may have crept into the text as a gloss on these words. In this play we have θείον ψύχος, in Sophocles θεία νόσος, θεία μανία. We adopt θείας ὣδ' therefore as exceedingly probable, and certainly a good tragic representation of the meaning which ἐκ θεοῦ contains.

699. In the corrupt strophe δ', comparing this line as it stands in codd. with the antistr. 705, we observe that they differ by two syllables. Viewing their contents, we consider that antistr. τοῦ δ' ἐναλοίμον τίει βίον is unassailably genuine, and that βίον (which Mr Paley would obliterate) cannot be dispensed with. But in str. we are greatly dissatisfied with ἐν κακοῖς βροτῶν, which can only mean 'in human misfortunes,' a sense not suited to the place, which requires 'in bad men.' This at once suggests the insertion γε τοῖς, which gives the sense and the rhythm required. Mr Paley has left this emendation unnoticed, and deals with the words ἐν κακοῖς βροτῶν thus: "it is this ὑβρις which in turn generates a young ὑβρις of a still worse kind, that namely which wantons in the misfortunes of others (ὑβριζειν ἐν κακοῖς inf. 1590, cf. Suppl. 96—7)." Here he refers his readers to places which tell against his teaching. To particularize this second ὑβρις as that
which insults the unfortunate is wide of the purpose of Aeschylus, whose design is general, namely, to show how excessive Prosperity (the first Τῆβης) engenders a second "Τῆβης, which we may call Recklessness, growing up in evil natures (ἐν γε τοῖς κακοῖς βροτῶν), and how this second "Τῆβης engenders two wicked children, Arrogance and Audacity, which resemble their progenitors, and prove fatal curses to the families in which they dwell. Now let us look at his citations. The first is Ag. 1590, υβρίζειν ἐν κακοῖς. But it is not υβρίζειν ἐν κακοῖς which we have here, but νεάξοναν ἐν κακοῖς, 'youthfully growing in'—as the next citation distinctly shows: ἰδέσθω δ' εἰς υβρὶν βροτείον οἷα νεάξει πυθην...τεθαλώ, where Mr Paley himself writes, 'the old stock is here said to bud and blossom anew in the insolence of his sons.' Can any proof be more complete of the truth of our correction, and of the error committed by suppressing it?

700 (750). ‘Ὅτε, Klausen's correction, is manifestly right. In the next two lines we have adopted Mr Paley's excellent emendations; but we see nothing gained by Donaldson's suggestion μελαῖνα Ἀτας for μελαῖνας Ἀτας, which gives a needless hiatus at the close of the line. In the places cited from Sophocles the presence of δότι is an argument against the proposed reading here. Εἰδομένας for vulg. εἰδομέναν is quite as defensible as εἰδομένα. Hermann's endeavour to reform this strophe (by printing ες τ' ἄν ἐπὶ τὸ κύριον μόλις νέα ῥαφᾶ, and afterwards τὸν ἄμαχον referred to θράσος Ἀτας as = θρασεῖάν Ἀταν) seems a complete failure.

700—759. Codd. have corruptly

παλιντρόπους ὅμμασιν

λιποῦσ' ὅσια προσέβα τοῦ.

For the two last words Herm. supplies προσέμολε, and an easy transposition of our own restores just agreement with the strophe by giving

παλιντρόπους ὅμμασιν

ὁμμασιν ὅσια προσέμολε.
712 (a) ἄγε (β) λέγε Ed.
714 (a) σε σεβίζω (β) δὲ σεβίζω Ed.
716 (a) πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι
     (β) τοῦ τε γὰρ εἶναι πολλοὶ τὸ δοκεῖν Ed.
717 (a) παραβάντες. (β) παραβάντες, Ed.
718 (a) δ' (β) τ' Herm.
722 (a) βιαζόμενοι (β) versus intercidit, qualis est
     τὸν μὴ καθορώντ' ἀπατώσων. Ed.
728 (a) γὰρ ἑπικεύσων, (β) γάρ σ' ἑπικεύσων, Mus.
731 (a) ἐκούσιον (β) ἐκ θυσίων Fr.
733 (a) αἵφιλως (β) versum intercidisse credimus, qualis
     αἰὼν σὲ λέγων Ed.

712. The difference between ἄγε and λέγε in uncial writing is
very slight; and we think λέγε with indirect question following is much
better suited to this place than the interjectional ἄγε with direct question.
In 713 we prefer πῶς δὲ σεβίζω to σε.

716. Deeming this place corrupt on account of τὸ δοκεῖν εἶναι, and also
feeling the strongest conviction that προτίουσι must have a genitive depend-
ent on it, we venture to read

     τοῦ τε γὰρ εἶναι πολλοὶ τὸ δοκεῖν

a comma following after παραβάντες, and τῷ δυσπραγοῦντι τ' afterwards.

721. συγχαίρουσιν (particip. dat. pl.) ὁμοιοπρεπείς 'assuming the sem-
blance of congratulators.'

722. The loss of a line after βιαζόμενοι is manifest, as Hermann says,
from the want of συνάφεια when δόστι follows. Evidently too the lost line
is a paroemiac (dim. cat.) and may well be what we have suggested,

     τὸν μὴ καθορώντ' ἀπατώσων.

728. Not thinking a paroemiac probable here, we adopt Musgrave's
insertion σ'.

731. We accept Franz's reading

     θράσος ἐκ θυσίων for θράσος ἐκούσιον of codd.

732. We have not ventured to edit ἡρησκοσ (superstitions) for ἡρη-
σκουσ, though the sense would be improved by doing so. The adj.
ἡρησκῆς first appears in the Epistle of St James: but the subst. ἡρησκηθη
(=Attic ἡρησκελα) is used by Herodotus.

734. That a line is lost after ἀἵφιλως such as αἰὼν σὲ λέγων, we must
inevitably believe, unless we read in the next line—
736 (a) ἀκαὶρως (β) versum intercidisse credimus cum Herm., qui esse potuerit

σέθεν oiχομένου Ed.

742 (a) κλίνοντες (β) κρίνοντες Ed.

eὐφρων πόνος εὐ τελέσασιν, ἐρῶ.

i.e. but now, without simulation and without unfriendliness, I will say: 'all's well with toilers when their toil's well ended.'

736. Herm. marks a lacuna after ἀκαὶρως suggesting σου ἀφεστῶτος badly. We prefer σέθεν oiχομένου.

The constitution of these concluding anapaests (731—737) is to us one of the most doubtful questions in this drama. Our difficulty turns mainly on the monometric base θράσος ἐκ θυσιῶν, which seems to be the only one in the 7 systems. The first four have the paroemiac (including that supplied after βιαξόμενον) without a base; and the two last are also without base in codices; but these have indications of a lost base. We do not believe that the base of system 5 can have been the only one placed in these anapaests by Aeschylus. But correction has before it two alternatives. (1) Has a monometer been lost, which made that base a dimeter? If so, it could only be an epithet of θυσιῶν (which certainly seems somewhat naked without one), but in that case such epithet must have been one of a strongly marked kind, such as ἀλυμοράντων; and we shrink from suggesting this addition, feeling no assurance that it would justly represent the mind of the poet, who might rather have avoided this strong language, as indelicate in the mouth of the chorus here, while they are striving to say what may soothe and gratify Agamemnon. (2) If θράσος ἐκ θυσιῶν stand as it is, then we would certainly suggest σέθεν oiχομένου as desirable before the closing paroemiac: and (though still doubtful whether the systems should not be reduced to 6 by writing ἐρῶ after τελέσασιν) we incline rather to retain the seven, by suggesting the base αἰνῶ σε λέγων after ἀφίλως. Both these suggested additions are quite colourless, and in no respect at variance with the sense of the existing text. See on 40—106.

741—745. In our first edition we suggested κρίνοντες for κλίνοντες, and, after much subsequent consideration, our opinion in favour of κρίνοντες is stronger than ever. (1) Is κλέειν δικαίας ‘to hear causes (or a cause)’ a recognised phrase? We find no authorities for it cited anywhere, while κρίνειν δικαίν is one of constant use. Mr Paley quotes Suppl. 911 οὗτοι δικάζει ταῦτα μιρτώρων ὑπό | "Ἄρης, and makes μαρτύρων ὑπὸ ἀπὸ γιάλώσῃς. But the verb is δικάζει (κρίνει) not κλέει. Then he cites οὗτος γε ἀπὸ στόματος Plat. Theaet. 142. This is against his view: for there when
asked if he can repeat the dialogue, 'no,' says Euclidean, 'not offhand from memory (word of mouth):' so that this phrase is applied to the mouth of the subject; while, as Mr Paley says, the gods κλώσασιν οὐκ ἄπο γλώσσης, 'not from verbal evidence;' and the phrase is thus applied to the tongues of others, not of the subject. Yet how probable does it seem that ἄπο γλώσσης does refer to the tongue of the gods, when we find it placed in contrast with the silent act of voting by ballot. This argument seems to us very cogent in favour of κρίνοντες δίκας 'giving sentence on our claims:' for δίκαι is used for the process by which the δίκαια (740) were claimed. (2) When we are told, even by Agamemnon, that the gods heard (or judged) the suit of the Greeks, and passed by unanimous vote a sentence of destruction against Troy and its people, we must refer this to the closing events, the entrance of the wooden horse and its fatal consequences. See the following context, 750 etc. We cannot say that the decision of the gods was pronounced by vote at the beginning of the war: for this would be in the strongest contradiction to Homer, the great authority on the whole legend. In the Iliad we see the gods divided against one another, the cause of the Trojans being favoured by Hera, Apollo, Aphrodite, and other deities. But, in the final struggle, that cause was deserted by all, as Virgil represents in Aen. ii.:

Excessere omnes adytis arisque relictis
Di quibus imperium hoc steterat. 351—2.

. . . Divom inclementia, divom
Has evertit opes, sternitque a culmine Troiam. 602.

How then (especially when κλέω δίκας is not a technical Attic phrase) can the gods be said 'to hear' at all a suit on which their minds were made up after much experience and much pleading in Olympus during ten years of war? Nay more: how can anybody be said to hear a suit 'without verbal evidence or pleading'? Being sufficiently informed they might pass their sentence without hearing; and this, we think, is implied: but, as to οὐκ ἄπο γλώσσης, referring to Plato's οὐκ ἄπο στάματος as authority on our side, we suppose it means, 'not by tongue-sentence,' not by delivering their verdict in words,' but by casting ballots silently, unanimously, into 'the bloody urn,' so called because it was the urn of condemnation. So much in proof of the superior claim of κρίνοντες. (3) We pass on to the construction of ἀνδρονύγας Ἰλιου φθόρας. This we take in connection with δίκας κρίνοντες. If we may render δίκας 'righteous claim,' it would be possible to regard φθόρας as in simple apposition to it, for what the Greeks claimed was the destruction of Troy. But if we render κρίνοντες δίκας 'giving sentence in the suit,' then φθόρας is the matter of that sentence, and the construction at full means 'awarding, by their verdict in the case, the
AGAMEMNON.

747 (a) θυέλλαι (β) θυηλαί Herm.
751 (a) ἐπραξάμεσθα (β) ἐφραξάμεσθα Herm.
759 (a) ταῦτα (β) ταύτα Aur.
766 (a) ἐξεπισταμαι, (β) comma delevit Ed.
767 (a) σκιᾶς (β) versum excidisse credimus, qualis sit ἀνδρῶν φανέντας τῶν ἔνορμένων τινὰς Ed.
778 (a) πήματος τρέψαι νόσον.
(β) πήμ. ἀποστρέψαι νόσον. Pors.
791 (a) ήδονάς (β) κληδόνας Aur.
797 (a) ἐπλήθ νυν (β) ἐπλήθ νυν Pors.
799 (a) πολλήν κ.τ.λ. (β) hunc versum expunximus.
800 (a) λαβών (β) λαβείν Ed.
801 (a) τοί νυν (β) τοί νυν Schü.
858 (a) πράσσομι ἀν (β) πράσσομεν Dind.

destruction of Troy with the massacre of its men.’ Mr Paley makes φθοράς to depend on ψῆφον ἔθεντο, which, he says = ἡψηφίασαντο. And he refers to two passages in which he considers a phrase (verb with accus.) as = a transitive verb on which depends an accus. object. Be it observed that in both those places the accus. object follows the phrase supposed to govern it, whereas here ἀνδροθνήτας Ἄριον φθοράς precedes ψῆφον ἔθεντο, and is divided from it by a whole line containing two adjuncts of ψῆφον ἔθεντο. This makes a great difference: the more so as one of the adjuncts is εἰς ἀλματηρον τεῦχος, which hampers Mr Paley’s construction in a very awkward manner, more readily felt than easily described. Ψηφίσασανθι θάνατον εἰς ἀλματηρον τεῦχος would be a startling expression. Mr Paley has here advocated (not, we think, successfully) a construction of the same nature as that which he has rejected at 213, where we maintained it as justly poetic (στόματος φυλακάς κατασχεῖν φόβγγον).

766—768. This passage, as it stands in codd., is ungrammatical, δοκοῦντας having no just construction; and line 766 is absurdly tautological. We can have no doubt that 766 should be written εἰςδώς λέγο; μ’ ἀν’ εὑ γὰρ ἐξεπισταμαι (without comma), and that after 767 a line is lost to this effect, ἀνδρῶν φανέντας τῶν ἔνορμένων τινὰς Angl. ‘I can speak from knowledge: for well do I know that some of the men who sailed with me, seeming to be my very loyal friends, proved to be (φανέρα) a mere image of friendship, the shadow of a shade.’

859—862. On the interpretation of these lines see Translation and Supplementary Notes.
882 (a) ἔξειπτον (β) ἔξειπτεῖν Ed.
871 (a) μέντοι πάρες γ' (β) πάρες γε μην Ed.
876 (a) σωματοφθορεῖν (β) δώματοφθορεῖν Schü.
887 (a) εἰς ἄργυρον (β) ἰσάργυρον Salm.
889 (a) οἶκοις (β) ἀλις Ed.
893 (a) τῆςδὲ (β) σῆς γε. Ed.
897 (a) μολῶν (β) μολὸν Bl.
898 (a) Ζεὺς τ' ἀπ' (β) Ζεὺς ἀπ' Herm.
904 (a) δείγμα Fl. Vict. Pors. (β) δείμα F. Herm. Bl.
906 (a) ἀκέλευστος ἀμισθος αἰώνα,
       (β) ἀκέλευστον ἀμισθον αἰώναν, Ed.
907 (a) ἀποπτύσας Fl. Vict. (β) ἀποπτύσατ F.
909 (a) ζεί (β) ζεί Scal. Pors. Herm.
910 (a) ἐπεί Fl. (β) ἐπὶ F. Herm.
911 (a) ξυνεμβόλοις (β) ξυνεμβόλαις Herm.
913—14 (a) εὐθ' ἕν" Ἰλιον ἔρε ναυβάτας
        (β) εὔε ναυβάτας ἔρο ἕν" Ἰλιον Ed.
917 (a) οὔτως (β) ὤμως St.
— (a) ὦμωδεῖ (β) μονωδεῖ Dav.
921 (a) οὔτοι (β) οὔτε Cas.
922—3 (a) τελεσφόροις | δίναις κυκλούμενον κέαρ
        (β) κυκλούμενον | δίναις κέαρ τελεσφόροις Ed.

889. οἶκοις. This is adopted for ms. οἶκος by Pors. Dind. Bl. Pal. The last translates 'it belongs to the house to have (enough, μέρος τι) of these purple vestments.' Liddell and Scott, 'there is store of these things to the house.' Such a construction is dubious. Later (1586) we find πημονῆς δλις γ' ὑπάρχει. Considering that οἶκος stands in codd., and δὸμος at the close of the next line, we believe οἶκος to be a gloss, or rather a careless corruption, and the true word to be ἄλις.

893. ψυχῆς τῆςδὲ. Τῆςδὲ is defensible, a deictic motion being supposed: yet, as Clyt. addresses her husband before (ἀναξ 889) and after (σοῦ 896), we think Aesch. wrote σῆς γε, the emphasis being suitable.

906. We read ἁδίκα for ἁδίδα. It is quite as good in lyric Greek to say δείμα μαντιπολεῖ ἁοίδαν as to say ἁοίδα μαντιπολεῖ.

913—914. Our simple transposition of the words in this passage removes the discrepancy between Ἰλιῶν and πεσεῖν in the antistr.

922—923. Here also transposition corrects—the discrepancy between
924 (a) ἐξ ἐμᾶς Fl. ἀπ’ ἐμᾶς τοι F.

(β) ἀπ’ ἐμᾶς τουαῦτ’ Ed.

927 (a) μάλα γὰρ τοι τᾶς πολλᾶς υγειας Fl. Vict.

μάλα γέ τοι τᾶς πολλᾶς υγειας F.

(β) μάλα γέ τοι τὸ μεγάλας υγείας Pal.

928 (a) ἀκόρεστον (β) ἀκόρεστον in v. praeced. Ed.

— (a) γὰρ (β) γὰρ ἀεὶ Bl.

931 (a) ἀνδρὸς ἐπαισεν.....ἀφαντὸν ἔρμα.

(β) ἀνδρὸς ὑπὲρ βιότον | κύματ’ ἐπαισεν ἔρμ’ ἀ-φαντον Ed.

κέρας and ἵππομβολάς, and also avoids that jumble of dative cases in 922, which has caused Mr Paley to fall into the error of supposing τελεσφόροις to be an epithet of φρεσίν, whereas it manifestly belongs to δίνας.

924. For the corrupt τοι of F., Herm. conjectures τὸ πᾶν. This Mr Paley edits, but unwise suggests ὅμως, which, being not specially demanded on any ground, is surely to be rejected on account of ἐμᾶς before it. To us τουαῦτ’ (ψυχή) seems in every way preferable.

927—928. Accepting Mr Paley’s constitution so far as υγείας, we read α’ ὀρετον, and add it in 927 to the three foregoing paeons: constituting the next lines either as two dactylic trimeters, τέρμα, νόσος γὰρ ἀεὶ γεὶ | τῶν ὀμότοιχοι ἐρείδει, or as one hexameter.

931—932. Comparison with the antistrophe shews a loss of seven syllables, which attempts have been made to supply. H. L. Ahrens reads ἀνδρὸς ἐπαισεν ἄφων πολλάκις ὡς πρὸς ἀφαντὸν ἔρμα. Mr Paley, citing this, offers ἀνδρὸς ἄν εὐτυχία ναὸς ἐπαισεν ἀφαντὸν ἔρμα, not noticing our conjecture ἀνδρὸς ὑπὲρ βιότον κύματ’ ἐπαισεν ἔρμ’ ἀφαν-τον. In such cases no scholar can pretend that he has certainly restored the phrase of Aeschylus, but we should try to suggest one of a poetic yet colourless character. We have a metaphor already in πότμος, state, voyaging on a straight (i.e. apparently safe) course: to say that this voyage is ‘over the billows of life’ carries on that metaphor naturally: the word εὐθυντορῶν does not require any such addition as that which Mr Paley suggests. Hermann allows no lacuna, but reads ἀνδρὸς ἐπαισεν ἀφαντὸν ἔρμα, cutting down the antistr. to correspond with this:

Zeus δὲ τὸν ὀρθοδαὕη τῶν φθιμένων ἀνάγειν ἐπαισέων.
933—4 (a) ὄκνος βαλὸν | σφενδόνας ἀπ᾽ εὐμέτρου
(β) ἀπ᾽ εὐμέτρου | σφενδόνας ὄκνος βαλὸν Ed.

941 (a) τὸ δ᾽ ἐπὶ γάν (β) ἐπὶ δὲ γάν Ed.
— (α) πεσονθ’ (β) πεσων Pauw.

942 (a) πρόπαρ Fl., προπάροιθ’ F.
(β) τὸ πρόπαρ in v. 941 Ed.

943 (a) πάλιν (β) τουτ’ in v. 942 Ed.
(α) αὖτ’ ἐπανο’ (β) κατέπανο’ Ed.
(α) ἐπ’ ἀβλαβείᾳ γε F.
(β) ἐπ’ εὐλαβείᾳ Fl.

969 (α) ἀν οὕσα (β) ἀλοῦσα Haupt.

933—934. By reading ὄκνος for ὄκνος, and interchanging the places of ἀπ᾽ εὐμέτρου and ὄκνος βαλὸν, this passage is rescued from corruption at small cost.

942—944. We write in the antistrophe, to correspond with strophe:
ἐπὶ δὲ γάν πεσον ἀπαξ θανάσιμον τὸ πρόπαρ ἀν-
δρός μέλαν αἶμα, τίς ἀν τουτ’

Or the two latter lines may form a dactylic hexameter.

Cod. Fl. gives πρόπαρ, which F. has altered to προπάροιθε. Τὸ πρόπαρ ...

945—947. Here we are disposed to read, in a corrupt place,
οὐ δὲ τὸν ὅρθοδαῤῥ
τῶν φθιμένων ἀνάγειν
Ζεὺς κατέπανου ἐπ᾽ εὐλαβείᾳ;

‘Did not Ζεὺς put down and silence for precaution one who possessed the true skill of raising from the dead?’ Compare 1454, οὐδὲ γὰρ οὕτος δολίαν ἀτιν οὐκοσιν θείκε;

969. εἶν τὸ δ᾽ ἀν οὕσα κ.τ.λ. Mr Paley renders, ‘and now that you are within the toils of fate.’ This is ungrammatical: for ἀν οὕσα cannot be written so that οὕσα shall be other than conditional, as Hermann justly says. Mr Paley adds: ‘The ἀν in εἶν τὸ δ᾽ ἀν is used to introduce the hypothetical proposition, and is repeated with the verb as 336—8.’ His citation is not in his favour. It is, δεοις δ᾽ ἀμπλάκητος εἰ μόλοι στρατός ...

K. A.
176 (a) σχολὴ (β) σχολὴν Wies.
977 (a) μεσομφάλου (β) intercidisse versum credimus, qualis sit

ηγισμέν’ ήμῖν ἔστι, ποιμνίων δ’ ἀπὸ Ed.

982 (a) σῦ δ’ (β) ἀλλ’ Ed.

992 (a) ἐκοῦσ’ ἀνάγκη (β) ἐκουσ’ ἀνάγκη R.

1005 (a) παρ’ ἔν M., παρέν Fl., παρὸν F.

(β) περ ἐν Schiū.

1011 (a) α ἀ omittunt Fl. F. (β) inserit M.

1012 (a) χνιστὸρα M., συνιστορα Fl. F. (β) συνιστόρ’ Ed.

1013 (a) αὐτοφόνα (β) αὐ’ τοκτόνα Ed.

(α) κακὰ κάρτάνωι M. R. (β) κακὰ κάρτανας F. Herm.

1014 (a) ἀνδρὸς σφάγιον (β) ἀνδροσφαγεῖον Do.

— (a) καὶ πέδον (β) θ’ αἰμάτων Ed.

1015 (a) εὑρίς (β) εὑρίς Pors.

1016 (a) μαντέυει M. (β) ματεύει Fl. F.

— (a) ὅν ἄν εὑρήσῃ M., ὅν ἐφευρήσεi Fl. F.

(β) ὅν ἀνευρήσει Pors.

1017 (a) lacuna in codd. (β) α α Bl.

1018 (a) μαρτυρίους γὰρ M., μαρτυρίους μὲν γὰρ Fl. V. F.

(β) μαρτυρίουι γὰρ Pauw.

— (a) τοῖσδε πεπείθομαι (β) τοῖσδ’ ἐπιπείθομαι Abr.

1019 (a) τάδε βρέφη M., τὰ βρέφη Fl. F.

(β) βρέφη Kar.

the difference by placing the particle ἄν outside the condition. Not so here, where, as in ἦδει δεῖς ἄν 861 the position of ἄν with the participle binds it under the same condition as the verb, though there it follows, here it precedes the verb. We think Haupt’s conj. ἀλοῦσα true.

976—979. We now simply adopt in 977 Wieseler’s conj. σχολὴν for σχολὴ, rendering (οὐτοι πάρα ἐμοί) ‘it is not in my power, you see, (τρίβειν τὴν ἰδαν σχολὴν) to waste time in this out-door converse.’ And we retain our conviction, that a verse, to the effect above suggested, has been lost after v. 977.

1012, 1013. We now read συνιστορ’ αὐ- τοκτόνα κακὰ κάρτανας, making συνιστορα transitive, conscious of. Our other readings in this part of the drama remain generally the same, and are shown in Conspl. Lect.

1019. Mr Paley, keeping τάδε βρέφη with M., fails to mention that the
other codd. have τὰ βρέφη. We reject both τάδε and τά, of which τά is
impossible, and τάδε a gloss on account of τοίοντα preceding. The app-
osition of accus. to dat. from excited lips in a scene like this is quite
possible.

1022. ἣμεν mss. Pal. ἡμεν Pors. Herm. ἡμεν Cobet. ἡμέν, a gloss
in F. The choice is doubtful. We now take ἡμεν. For μαστεύομεν with
Schütz and Herm. we read μαστεύομεν.

1024. The corruption of μέγα is proved by the μέγ' which follows.
The reading, τὰ τάδε νῦν ἄχος νέον; is a slight and easy correction.

1038. We now read μὴ for ἦ or ἦ.

1041. Φώνον in 1044 is unmetrical, and would be used too soon. We
therefore read λογοῦ, which two parallel passages signalise as the just word
in this place: Suppl. 679, μηδέ τις ἀνδροκυνῆς λογοῦ ἑπελθέτω, and Cho. 402,
βοᾶ γὰρ λογοῦ Ἐρυνός.

1051. We cannot be satisfied to leave the unmetrical word τεῦ-
χει to which γένει corresponds, instead of editing κύτει with Bl. and
Herm.

1061. By writing ἀ ποί here, as in 1008, we enable ἐπεγχέασι to stand
as it ought, in 1061.
1065 (a) ξουθα (β) ξουθας Ed.
1066—67 (a) φρεσιν | Ἰτν | (β) Ἰτν | φρεσιν Ed.
1069 (a) ἀγδόνος μόρων. (β) μόρον ἀγδόνος. Herm.
1070 (a) περεβάλοντο M., περεβαλόντες Fl.
(β) περίβαλον Bl.
1073 (a) θεοφόρους τ’ (β) θεοφόρους Herm.
1087 (a) νεογνὸς ἀνθρώπων μάθοι.
(β) καὶ παῖς νεόγνος ἄν μάθοι Herm. (Ed. καὶ τις).
1097 (a) θερμόνους (β) θερμὸν οὐς Can.
1098 (a) προτέρους ταδ’ ἐφημίσω.
(β) προτέρους ταδ’ ἐπεφημίσω. Pal.
1099 (a) κακοφρονεὶν (β) κακοφρονῶν Schū.
1100 (a) ὑπερβαρῆς Fl., ὑπερβαρὺς F.
(β) ὑπερθεν βαρὺς Pal.
1101 (a) θανατόφορα Fl., θανατήφορα F.
(β) θανάσιμος ὄν Ed.
1102 (a) τέρμα δ’ (β) τέρματ’ Ed.

1065. ξουθας. Codd. have ξουθα. But as there is no doubt that this adj. sometimes signifies clear-voiced or melodious, we venture to write ξουθας. For βοις, used of the nightingale’s voice, needs a qualifying epithet much more than the distant word ἀγδών itself, and in such a position it seems poor to place an epithet merely calling the nightingale ‘yellowish-brown.’ The first meanings, out of many, assigned to ξουθας by Photius are λεπτός, ἀπαλός. And when Aristophanes makes the Bird-chorus say (Αv. 726) δ’ ἐμὴ γένος ξουθης μελέων Παῦλ νόμους ἐρῶν ἀνα-φαίνω, we cannot believe that he meant to ascribe one and the same colour to the γένος of all birds, but rather a delicate utterance of notes.

1087. Mss. have the corrupt νεογνὸς ἀνθρώπων μάθοι. Herm. emends καὶ παῖς νεόγνος ἄν μάθοι, which we follow, but with καὶ τις for καὶ παῖς.

1097. Mss. have θερμόνους. Canter wrote, with the fullest justice, θερμὸν οὐς, which no succeeding editors, save Hermann and ourselves, have had the wisdom to adopt. We wrote a long defence of it in our first edition, which we do not repeat here, satisfied with referring to Madvig’s admirable correction at 1154, φαίδρον οὐς for ms. φαίδρων.

1101, 1102. Our emendation here θανάσιμος’, ὄν τέρματ’ for θανατόφορα, τέρμα δ’ has our full confidence, though Mr Paley has not made it known to his readers. The corruption of θανατόφορα, compared with the strophic θρεμένας, is manifest. The fitness of θανάσιμα in its stead is shown by
CONSPECTUS LECTIONUM.

1107 (a) κλύειν (β) κλύζειν Aur.
1119 (a) τηρῶ (β) κυρῶ Ahr.
1121 (a) τό μ’ εἶδέναι (β) see note below.
1123 (a) πῆμα (β) πῆγμα Aur.
1136 (a) πῶς δῆτ' ανάκτος
(β) πῶς δῆτ' ἀνατος Can.
1137 (a) οὐδέν οὐδέν (β) οὐδέν οὐδέν Can.
1141 (a) φρομίωις ἐφημίως (β) φρ. ἐπισυντοὺς. Ed.
1152 (a) ἀπαρχός (β) ἐπαρχός Can.
1153 (a) οία (β) οία Madv.
(α) μισητῆς (β) μισητής Madv.
1154 (a) λέξασα (β) λεξάσα Tyr.
(α) καὶ κτείνασα Fl. F. V. (β) κάκτεινασα Can.
(α) φαιδρονοὺς (β) φαιδρόν οὺς Madv.
1155 (a) τεῦξεται (β) διήξεται Madv.
1156 (a) τοιάδε (β) τοιάτα Vict.

θανάσιμον γένος 1374, and that of plur. τέρματα (τῶν μελέων) by plur. ὄροις (the same sense) 1077. The attempts of Triclinius and Hermann to emend by correcting the strophic θρομένας are intolerable.

1121. Dobree’s conj. τό μ’ εἶδέναι has been largely received. But we now keep τό μ’ εἶδέναι, thinking that λόγῳ παλαιάς ἀμ., old traditional sins, is sustained by Soph. Oed. T. 1395, τά πάρμα λόγῳ παλαιά δόματα.

1141. The ms. ἐφημίωις (which grew out of ἐφησίνους in next line) is obviously corrupt, and editors have left a lacuna, which may be probably supplied by ἐπισυντοὺς.

1152—55. These stand thus in previous editions:

νεὼν τ’ ἐπαρχός ’Ιλιοῦ τ’ ἀναστάτης
οὔκ οἶδεν οἶα γλῶσσα μισητῆς κυνὸς
λέξασα κάκτεινασα φαιδρόνους, δίκην
’Ατης λαβραίου, τεῦξεται κακῆ τύχη.

where κάκτεινασα is Canter’s certain correction of the ms. καὶ κτείνασα.

In our first edition we failed to suspect the genuineness of these words for the following reasons.

(i) In the application of the term κυνῶ to Clytaemnestrha there is nothing which should lead us to expect an extension of the metaphor to the next word. Shameless women (and men too) are again and again so named: see Liddell and Scott (Lex. in v. κυνῶ); and Aesch. might bear in mind
that Clyt. had called herself κόων in the good sense of a faithful guardian (566), and now from Cassandra's point of view supply the epithet μυσήτη. The context would confirm this notion. Having just before described Aegisthus as a cowardly lion, why should Aesch. call Clyt. κόων in a strictly material sense, and superadd simile within simile, δίκην "Ατης λαβραλου, capping all by giving her other titles, ἀμφισβαίνα, Σκύλλα, "Αιδοὺ μῆτηρ?

(2) Hence we did not suspect λέξασα as referred to γλώσσα. That 'a tongue' should speak, what more natural? 'Εκτελεσάσα in the sense of lengthening speech we took to be a reference to what Agamemnon said, in Cassandra's hearing, to Clytaemnestra (844), μακρὰν γὰρ ἐξέτεινασ, while φαιδρόνους might either express the outward semblance of joy, or that real joy which the designing murderess felt in the prospect of her vengeance.

(3) The phrase τείξεται κακὴ τύχη, though poor as English, is not so in Greek idiom, the emphasis falling entirely on the epithet κακὴ. See 1413, αἴνεις ... καδῶν αἶνον. We saw some difficulty in the accus. οῖα, but as this case sometimes occurs with τυγχάνειν in Homer, considering also the distance from its verb, the objection seemed not insuperable.

The lines, as read by Tyrwhitt and Madvig, are as follows, their changes being marked by asterisks: λείξασα is Tyrwhitt's conj., the rest are Madvig's.

\[
\begin{align*}
\nuεὼν \tau' \ έπαρχος \ 'Ιλιού \ τ' \ ἀναστάτης \\
οὐκ \ οἶδεν \ *οῖα \ γλώσσα \ *μυσήτης \ κυνὸς \\
*λείξασα \ κάκτελνασα \ *φαιδρὸν \ οὐς,*) \ δικήν \\
"Ατης λαβραλοῦ, \ *δήξεται \ κακὴ \ τύχη. \\
\end{align*}
\]

In English:

'he, the fleet's captain, Ilion's wasting conqueror, 
knows not the nature of a wanton hellhound's tongue, 
which licking first and stretching out a jocund ear 
shall, as some lurking Ate, bite with dire success'.

These ingenious, and, it must be owned, probable readings, exhibit Clyt. as a treacherous dog, which, after receiving its master with apparent joy, 
by licking his hand and pricking up its ears, takes the first opportunity 
to attack and bite him.

That 'a tongue' should lick is in rule: that it should 'stretch out an 
ear' and 'bite' are crotchets in language, which may have for their apology 
that a wild prophetess speaks, from whom the 'tongue of a dog' may be 
taken for the dog itself. Equally strange is the parenthetic simile, by which 
Aesch. seems to embody an Ate lying in wait to injure as a dog that goes 
mad and bites its master.
Nevertheless, after much thought, we believe that these emendations are right. And what determines this opinion is, that φαίδρος ως (the admission of which would involve λείξασα at least) obtains an all but decisive support from Aristoph. Pax. 150—3:

αλλ’ ἄγε, Πήγασε, χώρει χαίρων,
χρυσοχάλινον πάταγον ψαλίων
διακινήσας φαίδρος ὤσιν.

That the comic poet imitates tragedy here would be obvious, even without the words before, 135,

οὐκόν εἰρήν σε Πηγάσου ζευξαί πτερόν,
ὅπως ἑφαίνου τοῖς θεοῖς τραγικώτερος;

Whence, then, did he take his φαίδρος ὤσιν jocund ears (so strange an expression), if not from this passage of Aeschylus? We can hardly suppose it occurs elsewhere; and the unmerciful parodist would seize such an ἀπαξ λεγόμενον as he seized Ἰπταλέκτρων Ἀν. 800 (see Ἰπποκάνουρος, Pax 1581), ἄξιστατος, Nub. 1367, and others in the Frogs. Οία and δήξεται are somewhat less strongly supported, but, when the signs of joy are admitted, the picture is more justly and vigorously completed by the act of biting than by such an expression as τεῦξεται.

1177. We dislike all the old readings (including our own) of this troublesome verse which take a gen. χρησμῶν with παρεκάκτεις. But we like almost anything better than what Mr Paley gives in his new edition, ἦ κάρτ’ ἄραλων παρεκάκτης χρησμῶν ἐμών. Hartung, he says, has happily restored παρεκάκτης, ‘you have missed.’ Whence is this meaning obtained, which, if we mistake not, may truly be called παρακεκομμένον, a spurious coinage, though its learned inventor may not be παράκοπος, like Io (Prom. 596)? Mr Paley says: ‘for ἄραλων, the same as ἄραν, the fatal import, see inf. 1369.’ Thus he renders: ‘you have missed the fatal import of my oracles,’ ἄραλων becoming virtually a substantive. We deem this notion erroneous, based upon a groundless croquet of Herm. The place to which he refers is 1338, in our text 1322—3, which he edits τοσοῦνδε κρατήρ’ ἐν δόμῳ κακῶν δος | πλῆσας ἄραλων αὐτὸς ἐκτίνες μολὼν, where Blomf. reads, rightly, τοσοῦνδε. Herm. here is pleased to say: ‘πλῆσας, ἄραλων per se constant. Male jungunt κακῶν πλῆσας ἄραλων.’ No reason does he assign for this dictum. Mr Paley comes to his support by writing ‘ἄραλων does not go with κακῶν but stands for ἄραν...the poet would
rather have said τοῦσων' ἀραίων οὕτος ἐν δόμοις κακῶν | κρατήρα πλήσας.' We can accept the reason as little as the dictum. 'Ἀραίων is a very emphatic epithet exaggerating the force of κακῶν, and if so, its position is better after, than before, its substantive. Mr Paley translates: 'so huge a bowl of evils in the house has this man filled with curses.' He reads τοῦσων (a bowl of so many evils) and yet he renders (as if he read τοῦσων) 'so huge a bowl!' But, in either case his version contains its own confutation, and overthrows Hermann's dictum. What is 'a bowl of evils?' Is it, like a teapot or a water-jug, a vessel specially destined and kept in the house to hold 'evils?' The idea is too grotesque to be received. A 'bowl of evils' must mean a 'bowl full of evils.' How then could Agamemnon fill with 'curses' (or 'fatal imports') a bowl already full of 'evils?' Undoubtedly the right translation of 1322—3 is 'so huge a bowl in the house had this man filled with accursed evils.' For the adj. ἀραίως, see 214, 1494. Coming back to 1177, we read with Dindorf ἦ κάρθ' δρον παρεσκόπεις χρησμῶν ἔμων, 'verily you quite misconceived the purport of my oracles.'

1186—1188. These lines are difficult. Herm. and Mr Paley follow F., reading ἐνθήσεων for ἐνθήσει without period after κέτω. We prefer the old reading, with some correction in 1188. Cassandra seems to speak here as if her death preceded that of Agamemnon, and there is nothing to determine the order of these acts. But probably it is implied that Clytaemnestra committed the execution of Cassandra to Aegisthus or some other agent, while she was engaged in the murder of Agamemnon. Οὐ δὲ... 'like a woman preparing a poison she will infuse into her wrath a requital of me also:' i.e. while she requites Agam. for the slaughter of Iphigeneia, she will requite him also for the introduction of me, his paramour, into the house. In the next line probably φάσγανον is a gloss for ἔφος, and the line should be ἐπευχέτας δὲ, φωτὶ θήγουσα ἔφος. A scribe altered it who did not see the length of a before ξ.
CONSPECTUS LECTIONUM. 185

1195 (a) δὲ με (β) δ' ὀμως Ed.
1196 (a) μέτα (β) μ' ἔτλη Ed.
1197 (a) ἐχθρῶν οὖ (β) ἐχθρῶν τ' οὖ Ed.
1203 (a) κοπείσης (β) *κοπείση
di
1211 (a) κάτοικος (β) κάτοικος Scal.
1213 (a) εἴχον (β) εἶδον Musgrave.
1216 (a) τὰς λέγω (β) τάσο' ἐγὼ Aur. Can.
1224 (a) χρόνως πλέω. (β) χρόνων πλέω. Herm.
1234 (a) φόβον (β) φόνον Aur. Can.
1242 (a) ἀλλ' ὡς θανόντη (β) ἀλλως' θανόντη Herm.
1247 (a) ἦ (β) οὖ Herm.
1249 (a) ἐμοῖς (β) φίλων Ed.
1250 (a) ἐχθροῖς—τοῖς ἐμοῖς.
(β) ἐχθροῖς—τοῖν φόνον Ed.

1195—1197. All attempts to construe the uncorrected codd. are merely absurd: ἐποττεύοντας δὲ has no construction, and μετὰ | φίλων is monstrous. For μετὰ Hermann badly reads μέγα, and for μάτην the amazing word ματηρ. Our corrections are very slight and give excellent sense.

1191. σφω μὲν. We now read σφω, the dual accus. of σφ', rather than σὲ, which we much dislike after such words as καὶ σκῆπτρα καὶ μαντεία περὶ δέρη στέφη.

1249—1251. We have restored this text to its original purity from a state of foul corruption. The words in codd. are:

ηλιω δ' ἐπεύχομαι
πρὸς ὑστατον φῶς, τοῖς ἐμοῖς τιμαροῖς
ἐχθροῖς φονεύοι τοῖς ἐμοῖς τίνειν ὄμοι
dούλης θανούσης εὐμαροῦς χειρώματος.

Our restoration is

ηλιω δ' ἐπεύχομαι
πρὸς ὑστατον φῶς, τοῖς φίλων τιμαροῖς
ἐχθροῖς φονεύοι τὸν φῶν τίνειν ὄμοι
dούλης θανούσης εὐμαροῦς χειρώματος.

The emendation of this passage is founded on a logical process, which to our own mind is conclusive. Assuming the corruptness (which is obvious), and then looking for the words in which this lies, our attention is first drawn to the repeated pronoun τοῖς ἐμοῖς, and we see that the scribes, misled by dwelling altogether on 1. 1251, imagined
that Cassandra speaks throughout of her own murderers and her own avengers. Hence they thrust in the pronouns, and then, having obscured the meaning of \( \varepsilon \chi \theta \rho \omega \varsigma \), they changed it into \( \varepsilon \chi \theta \rho \omega \varsigma \), as an epithet of \( \varphi \omega \varepsilon \iota \varsigma \). Thus they succeeded in depriving \( \tau \iota \nu \varepsilon \iota \nu \) of an object, \( \delta \omega \mu \omega \) and the gen. \( \delta \omega \upsilon \varsigma \) of all propriety, and the whole passage of a construction. When we come to the work of restoration, we observe these things: (1) the presence of \( \delta \omega \mu \omega \) and of I. 1251 prove that the avengers are, as Herm. perceived, in the first instance, those of Agamemnon, in the second only, of Cassandra: (2) we see that \( \tau \iota \nu \varepsilon \iota \nu \) must have a subject, and that the only way to give it one is to take \( \varepsilon \chi \theta \rho \omega \varsigma \) for that purpose, instead of using the adj. as a stupid epithet to \( \varphi \omega \varepsilon \iota \varsigma \). (3) We see that \( \tau \iota \nu \varepsilon \iota \nu \) must have an object, and that this object must take the place of \( \tau \omega \iota \varepsilon \ \varepsilon \mu \omega \varsigma \), while the nature of the case determines it to be either \( \tau \omega \iota \varepsilon \ \varphi \omicron \nu \chi \varsigma \) or \( \alpha \mu \iota \varepsilon \ \varepsilon \mu \omega \varsigma \), either of which would be suitable, though we prefer the former. (4) Finally the presence of \( \varepsilon \chi \theta \rho \omega \varsigma \) is sufficient to convince us that its antithetic word \( \phi \lambda \omega \nu \) must take the place of the corrupt \( \varepsilon \mu \omega \varsigma \) in 1250. Compare 1208, \( \alpha \tau \varsigma \ \tau \alpha \sigma \omega \ \delta \rho \iota \gamma \kappa \omega \omega \nu \ \phi \lambda \omega \nu \). By these three emendations we gain a perfect construction and an admirable sense. ‘I pray that to the slayers avenging friends (i.e. to Orestes and Electra avenging their father), foes (i.e. Clytaemnestra and Aegisthus) may at the same time a lone for the slaughter of a female slave who died an easy conquest.’

For comparison with this reasoned commentary, thoughtful scholars may compare the guesses of Hermann, and the note of Mr Paley, which roams from surmise to surmise without any conclusion.

1253 (a) \( \sigma \kappa \iota \alpha \ \tau \iota \varsigma \ \alpha \nu \tau \rho \varepsilon \iota \varsigma \epsilon \iota \nu \), (b) \( \sigma \kappa \iota \alpha \ \tau \iota \varsigma \ \alpha \nu \ \pi \tau \rho \varepsilon \iota \varsigma \epsilon \iota \nu \), Con.

1257 (a) \( \beta \rho \rho \omega \iota \varsigma \), (b) \( \beta \rho \rho \omega \iota \omega \iota \nu \), Pauw.

(a) \( \delta \alpha \kappa \tau \upsilon \omega \delta \epsilon \iota \kappa \tau \iota \omega \varsigma \) (b) \( \delta \alpha \kappa \tau \upsilon \omega \delta \epsilon \iota \kappa \tau \iota \omega \varsigma \) Schü.

1259 (a) \( \mu \kappa \kappa \epsilon \iota \delta \epsilon \varepsilon \omega \sigma \epsilon \rho \theta \varsigma \) (b) \( \mu \kappa \kappa \epsilon \iota \delta \varepsilon \sigma \varepsilon \theta \varsigma \) Herm.

1265 (a) \( \epsilon \pi \kappa \rho \alpha \nu \epsilon \iota \ Fl., \ \alpha \gamma \nu \ \epsilon \pi \kappa \rho \alpha \nu \epsilon \iota \ F. \)

(b) \( \alpha \pi \alpha \nu \nu \nu \ \kappa \rho \alpha \nu \epsilon \iota \ Ed. \)

1265—1266. The constitution of this place is difficult. Of the three codd. containing it F. has \( \alpha \gamma \nu \ \epsilon \pi \kappa \rho \alpha \nu \epsilon \iota \), V., Fl. have \( \epsilon \pi \kappa \rho \alpha \nu \epsilon \iota \) without \( \alpha \gamma \nu \). Herm. thinks \( \alpha \gamma \nu \) was added by Triclinius, in order to form a dimeter, which it does not effect. On the other hand Fl. is very prone to omit words, perhaps V. also. Voss conjectured \( \alpha \tau \nu \nu \ \tau \epsilon \ \kappa \rho \alpha \nu \epsilon \iota \), which Bl. adopted, thinking that \( \alpha \gamma \nu \) represented something. Herm. reads \( \epsilon \pi \kappa \rho \alpha \nu \epsilon \iota \), and says that \( \alpha \lambda \lambda \nu \ \theta \alpha \alpha \alpha \alpha \ \tau \tau \nu \alpha \varsigma \) means ‘retribution consisting of other deaths,’ i.e. his own death. Mr Paley says the same, but includes
CONSPECTUS LECTIONUM. 187

1266 (a) τίς ἀν (β) τίς ποτ' ἀν Ed.
1272 (a) ἀν ποις (β) ἀν ποις Herm.
1281 (a) τῆς μελλούσης Fl. V., μελλούσης F.
(β) τῆς μελλούσης Herm.
1282 (a) πέδον (β) πεδοῖ Herm.

also the (future) death of Clytaemnestra (why does he not add that of Aegisthus?). This view seems to us very harsh and questionable, when we see that a gen. dependent on ποιῆς or ποιᾶς universally expresses that of which the penalty is paid, not that of which it consists. We are therefore unwilling to accept this view if it can be avoided. Besides which θανῶν already expresses Agamemnon’s death and makes ἄλλων θανάτων the merest tautology. Again, we do not see why the future ἀπότοις (1263) should here have passed into a present ἐπικράνει, when the death of Agamemnon is not only a future contingency, but one which the Chorus cannot at this moment picture to itself as present. Cassandra, indeed, had said, 'Αγαμέμνονος σε φημ' ἐπόψεσθαι μόρον, but Cassandra was a prophetess doomed to be disbelieved, and the Chorus repel her prophecy with horror. In these anapaests, therefore, though they express a disturbed and anxious mind, which entertains the possibility (on the point of being realised) of the king’s death, we nevertheless regard the future κρανεῖ of codd. as far more suitable, and therefore more probable than the present κραῖνει. These combined considerations lead us to entertain a conjecture which (if it can be received) will avoid all the objections above stated. The reading which occurs to us as possible, and well worth considering, is

ποιᾶς
ἄλλων θανάτων ἀπόκενεθε κρανεῖ,

This gives, as a translation of the words from νῦν δ’ to κρανεῖ, ‘but now, if he is to repay the blood of former victims, and for the dead by dying to complete retribution without other deaths,’ i.e. without being himself guilty of murder: for the Chorus do not here regard the sacrifice of Iphigeneia as a crime demanding retribution. The adverbial preposition ἀπόκενεθε (=ἀκε, as ἀπάρεπθε =ἀπερ) is an Homeric word, but no doubt Aesch. could use it in anapaests. This supposes that ἀπόκενεθε κρανεῖ had been corrupted into ἀγαν ἐπικρανεῖ, and that the transposition of ἄλλων and ποιᾶς was the result of a false conception of the sense at a later time.

1266. We are now satisfied to correct this verse by merely inserting ποτ’,

τίς ποτ’ ἀν εὔξαίτο βροτῶν ἀσυνεί

the rhythm corresponding to that of 1265.
1287 (a) κτείνοντες (β) τείνοντες Can.
1293 (a) μυθοῦσθαι (β) μυθεῖσθαι Pal.
1300 (a) πημονήν ἀρκύόστατον
(β) πημονής ἀρκύστατ’ ἀν Aur. Elm.
1303 (a) νίκης. νείκης Heath. (β) εὐχής Ed.
1306 (a) ἀμύνασθαι (β) ἀμύνεσθαι V.
1308 (a) περιστοιχίζων, Fl. (β) περιστιχίζω, F.
1309 (a) οἰμώγμασιν (β) οἰμωγμάτων Elm.
1310 (a) αὐτοῦ (β) αὐτοῦ Schü. (?).
1316—17 (a) Δίος νὸτῳ | γὰν εἰ
(β) διοσδότῳ | γάνει Pors.
1322 (a) τοσσώνδε (β) τοσσόνδε Bl.
1336 (a) ἀπέταμες (β) ἀπέταμες τ’ Ed.
1337 (a) ἀπολις (β) ἀπόπολις Seid.
1341 (a) τόδ’ (β) τότ’ Voss.
1345 (a) θρηκίων τε λημμάτων.
(β) θρηκίων ἄημάτων. Can.
1346 (a) χρή (β) χρήν Pors.
1356—7 (a) εὐ πρέπει | ἀντίετον Fl., εὐπρέπειαν | τίετον
V., εὐ πρέπει | ἀτίετον F.
(β) ἐμπρέπειν | ἀτίετον Herm. al.
1359 (a) τύμμα τύμμα τίσαί.

1303. νικῆς. This ms. reading is kept by Mr Paley. He explains 'the victory as that which Agamemnon gained over Clytaemnestra by the sacrifice of their daughter Iphigeneia.' Those who have read the first Ode in this play, belonging to the Parodos, will hardly wish to call that event a victory gained by Agamemnon. Therefore νείκης, quarrel, is a better reading, though not thoroughly satisfactory. We suspect that Aesch. wrote εὐχής, vow—meaning a vow which Clyt. made ten years before, to avenge her daughter's death. See 1459—1460.

1320. We now read with Stanley εἰ τ’ ἕν, πρεπόντως ὅστ’ ἐπισπένδειν νεκρο, 'were it possible to pour libations over a dead man with decency.'

1332—3. See note above on 1177 respecting ἄραλων.

1336, 1337. ἀπέδικες. Mr Paley accepts the notion of those who remove the interrogation after ἄρας and place it after ἀπέδικες. We cannot follow him.—The triple ἀπό in composition convinces us that ἀπέδικες, ἀπέταμες, ἀπόπολις, are closely joined, supplying a 'lusus verborum.'
That corruption exists here appears from the adj. λυμαντήρως, which has no masc. substantive to agree with. We would not conjecture λυμαντήρῳ ὅδε, which after τῆσδε would be inelegant. We therefore think a line is lost, such as we have suggested.

We kept ναυτίλων in our first edition. But now we cannot resist the superior claim of Hermann's conjecture ναυτίλοις.

Mr Paley justly says that it is hardly worth while to try to emend lines so corrupt and so devoid of context as this nominal strophe γ'. He has however made an attempt to do so, which we cannot accept, as it proposes ἄμπος in correspondence with ἱππον. We should also wish to keep the phrase δ' ἀλ' ἄμπτον, before which we suppose something lost. The following may be suggested as possible:

καὶ ἀπολύματον ἐπηρθίων
Πλεισθενίδιοι μίασμα δ' ἀλ' ἄμπτον,
τὰν τ' ἔρθη, ὥ ἄμπος ἱππος,
τὸτ' ἂν ἄμπτος, ἄνδρος οἷς.

This implies that in antistr. γ' a lost line must be indicated, answering to καὶ πολύματον ἐπηρθίων. The other three severally correspond.

For ἐπὶ δ' we suggest ἰδ' ἐπὶ with comma at κρατύνεις.
1403 (a) σταθεῖς (β) σταθεῖσ' Herm.
(a) ἐνώμος Fl. V., ἐκνύμως F. (β) ἐκνύμως Ed.
1404 (a) lacuna (β) νόμοις Ed.
1409 (a) νείρει (β) νείρας Cas.
1411 (a) οἴκοις τοῖσδε (β) ἐν μελάθροις Ed.
1440 (a) δὲ καὶ (β) δίκαν Bu.
1441 (a) προσβαίνων (β) προσβαίνων Can.
1456—7 (a) τὴν πολυκλαύτνων τ'}} ἑψυγενειαν

ἀνάξια δράσας

(β) τὴν πολυκλαύτνων ἀνάξια δράσας

'Ἑψυγενειαν Weise.
1457 (a) ἀξία πᾶσχων (β) πᾶσχων ἀξία Ed.
1462 (a) εὐπάλαμνον μέριμναν

(β) εὐπαλάμνων μεριμνῶν Eng.
1465 (a) ψεχᾶς (β) ψαχας Bl.
1466 (β) δίκη (δίκα) (β) δίκην (δίκαν) Bl.
(a) θήγει (β) θηγάνει Herm.
1477 (a) ἐπιτύμβιος αἴνως (β) ἐπιτύμβιοι αἴνων St.
1482 (a) κάππεσε, κάπθανε (β) κάππεσεν, ἤμεις Pal.
1484 (a) 'Ἅψυγενειαν ἦν (β) 'Ἱψυγενεια νῦν Jac.
1488 (a) χείρα (β) χείρε Pors.
1492 (a) μύμει (β) μένει Ed.
1494 (a) ρᾶον (β) ἀραῖον Herm.
1495 (a) προσάψαι. (β) πρὸς ἄτα. Bl.
1496 (a) ἐνέβη (β) ἐνέβης Can.

In the following line ἐκνύμως for ἐνώμος, and νόμοις to fill up the antistrophe. 'O demon, that fallest heavy on the houses and double-raced children of Tantalus, and by dint of women exercisest an equal-souled sway, heart-stinging to me, behold, perched on the corpse before me like a hateful crow, she boasts to chant a hymn in ill-tuned strains?'

1411. It is clear that οἴκοις τοῖσδε comes from a marginal gloss: and the metre of antistr. ὃς μὲν ἀνάλιτος εἶ suggests either οἴκονύμον, which we wrote in the first edition, or ἐν μελάθροις, perhaps better.

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CONSPECTUS LECTIONUM.

1504—6 (a) μοι δ' ἄλληλοφόνους | μανίας μελάθρων
(β) μοι | μανίας μελάθρων | ἄλλ. Erf.

1515 (a) αὐτοῦ τ' | (β) αὐτοῦ δ' Elm.

1519 (a) αὐτοῦ | (β) αὐτὸς Bl.

1524 (a) έκρυπτ' | (β) ἐκρυπτ' Tyr.

1525 (a) ἀσημα δ' αὐτῶν | (β) hic excitisse videtur aliquid huiusmodi;

μόρια τῶ δυσδαίμονι | φαγεῖν ἐπεμψ' | δ' δ' Ed.

1528 (a) ἀν. πίπτεi | (β) ἀμπίπτει Can.

(a) ἐρῶν, | (β) ἐμῶν, Aur.

1530 (a) ἄρα | (β) ἄραν Abr. Herm.

1504—6. Here codd. give

βαίνει ἐχούση πᾶν ἀπόχρη μοι δ'

ἄλληλοφόνους

μανίας μελάθρων ἀφελοῦσα.

It is manifest that the scribes, knowing the law of anapaestic rhythm (συνάφεια) which precludes the hiatus μοι—ἄλληλοφόνους, foisted in the unmeaning δ' to save the metre. Herm. for μοι δ' reads τῶ δ', which weakens the expression. We, casting out δ', transpose, as Erf., μανίας μελάθρων and ἄλληλοφόνους, observing how often in the mss. of Aesch. words are dislocated. Canter's reading κάλληλοφόνους, edited by Klausen, must not be forgotten. It is specious, and so tenable that, were it in codd., we would not alter it. But we prefer the transposition, as giving the hypothetical sense, 'I am content with less wealth, if I shall have removed' &c.

1519. We are not fully satisfied with αὐτοῦ, which seems superfluous, while αὐτός, Blomfield's reading, stands in effective contrast to the children whose blood was spilt.

1525—6. The obscure manner in which Thyestes here becomes the subject, without name or pronoun to mark the change from Atreus, as well as the jingling concurrence αὐτῶν αὐτίκ', assures us that words are lost. Aesch. may have written to this effect:

ἀσημα δ' αὐτῶν ἀμύρια τῶ δυσδαίμονι

φαγεῖν ἐπεμψ' δ' δ' ἀμύρα ἄρων λαβών κ.τ.λ.

1530. We now agree with Hermann and Paley in reading ἄραν, and we take συνδίκωs to be an Aeschylean adverb for σῶ δικη, which he may have written: 'making, with full justice, his kicking-down of the dinner-table (the symbol of) a curse, that even so &c.'
192

AGAMEMNON.

1534 (a) ὄντα μ' ἐπὶ δέκ' (β) ἐπὶ τοῦν ὄντα μ' Ed.
1550 (a) δεσμὸν Fl. V. (β) δεσμὸς F. Vict.
1553 (a) πῆςας (β) πταῖσας Bu., παισας Pal.
1554—5 (a) γύναι, σὺ τοὺς ἡκοντας ἐκ μάχης νέον
οἰκουρὸς εὑνην ἀνδρὸς αἰσχύνουσ' ἁμα
(β) εὑνην σὺ τοῦδ' οἰκουρὸς αἰσχύνας ἁμα
γνωικὶ τοὺς ἡκοντας ἐκ μάχης τρέων Ed.
1556 (a) τόνδ' ἐβούλευσας μόρον.
(β) τ' αἰσχρὸν ἐρραψας φόνον Ed.
1560 (a) ἤπιος (β) νηπιός Jac.
1563 (a) οὐκ (β) οὐδ' Pal.
1566 (a) ἦ (β) ἦ Pors.
1570 (a) νότω (β) σκότῳ Aur.
1572 (a) τί (β) σὺ Ed.
1578 (a) καὶ (β) κοῦ Herm.
1579 (a) lacuna.
(β) οὐ γάρ, εἰ γέροντες ἔσμεν, τοὺς κακοῖς ὑπεξέσμεν Ed.
1582 (a) κἀγω μὴν (β) μὴν κἀγω Pors.
1583 (a) ἐρούμεθα. (β) αἰροῦμεθα. Aur.
1584 (a) δράσωμεν (β) δράσωμεν Vict.
1585 (a) ὁ ἔρος (β) θέρος Schü.
1586 (a) δ' ἀλις γ' (β) ἀλις γ' Ed.
(α) ὑπαρχε—ὑματώμεθα.
(β) ὑπάρχει—αἰματώμεθα Aur.
1587 (a) στείχετε δ' οἱ γέροντες

1534. We read for this line, believing ἐπὶ δέκ' to be corrupt,

τρέων γὰρ ἐπὶ τοῦν ὄντα μ' ἀθλίω πατρί

1554—1556. Our reading of this passage contains, in the first two lines, all the ms. words, emended and replaced, but with τοῦδε for ἀνδρὸς and τρέων for νέον, ἀνδρὸς and νέον being manifestly corrupt. In 1556 we have suggested τ' αἰσχρὸν ἐρραψας φόνον chiefly to avoid the recurrence of the same phrase within a few lines. See 1563.

1579. The line, which we have suggested in the place where a verse is lost, represents, we believe unobjectionably, what Aeschylus might have written.
CONSPECTUS LECTIONUM.

1588 (a) καταρν χρῆν (β) ἀρκεῖν χρῆν Herm.
1589 (a) τῶν δ' ἄλις γ' ἐχοίμεθ' αὖ
(β) τῶν δ' ἄλις, δεχοίμεθ' αὖ Mar.
1593 (a) δαίμονας (β) δαίμονος Cas.
1594 (a) ἀμαρτήτων κρατοῦντα
(β) ἀμαρτεῖν, τῶν κρατοῦντα Cas.
1601 (a) θαρρῶν (β) θαρσῶν Pors.
(α) ὃσπερ (β) ὃστε Scal.
1602 (a) deest pes in fine. (β) ἢγω suppl. Heath
1603 (a) deest pes in fine. (β) καλῶς suppl. Can.

1603. This Conspectus shows that the editor has received about 286 corrections of the ms. text made by other scholars, and 134 for which his own judgment is responsible; the latter including 16 suggested additions which supply good poetic sense in places manifestly defective. These additions are in the text itself carefully distinguished from the adjoining context. The editor admits that many of his emendations are of an unusually bold character in places which seemed to him to require the ἄκος τομαίων. If he is censured, as by some he probably will be, for undue audacity, he can only reply, ἀλλ' εἰ τὸ κάλλος ἔξεσω' σοι μοι μέλει. His endeavour has been to exhibit such a text of this noblest Greek drama, as the scholar may read or the actor recite without having to flounder through many a puddle of grammatical, logical and metrical corruption. If he has done this, he is content: if he has failed to do it, his failure is complete.

K. Α. 13
APPENDED NOTES ON INTERPRETATION.

80. Τὸ θ' ἐπέργησον. Mr Paley (Ed. 4, l. 79), editing ο' ἐπέργησον, the conjecture of Franz, says in his note: 'the preservation of the termination in ος is in favour of Franz's emendation': alluding to the corrupt readings of most codd. τε-θεπέργησον, τοθεπερ γήρως, while Cod. F. has τόθ' ἐπέργησον. But it is not surprising that scribes should corrupt γήρως into γήρως, being familiar with the words γῆρας, γήρας, γήρως. The τ with which all begin would be very surprising, if it did not represent an original reading τό. There could be nothing else suggestive of that letter at the beginning of their corrupt word. This argument is decisive in favour of τό θ' ἐπέργησον. See also note on Consf. Lect.

542. Νικώμενος λόγουςιν οὐκ ἀναίνομαι. Mr Paley's note here (566) by rendering 'I do not reject or disdain the feeling of joy,' seems to suggest that ἀναίνομαι requires an accus. object to be mentally supplied. This would be an error. The verb, like αἰσχύνομαι, admits three constructions (1) accus., (2) infin. as 1582, (3) participle, as here, οὐκ ἀναίνομαι νικώμενος. So Bl. Gloss. 'cum participio loquentis construitur. Eurip. Iphig. A. 1512, θανοῦσα δ' οὐκ ἀναίνομαι. Herc. F. 1235, εὖ δράσας δὲ σ' οὐκ ἀναίνομαι.'

859—862. We regret, on every ground, that in his 4th edition (904—907) Mr Paley should persist in combating the

1 We also think that the abstract expression τό θ' ἐπέργησον comes in sequence to οὐ τε γὰρ νεάρδος μυελὸς with far more fitness and probability than the concrete οὐ θ' ἐπέργησον. Our emendation οὐ τις ἀρεῖων for οὐδὲν ἀρεῖων, gets rid of the only grave objection to τό θ' ἐπέργησον.
interpretation of these lines, which we gave in the *Journal of Philology*, and repeat in this edition; and that he should substitute a version, which the logic and context of the place, the laws of language and taste, and the facts of Greek archaeology concur in rebutting. A thoughtful student of the Greek drama cannot suppose that Clytaemnestra in this ἄνευ ἐμφάνια merely resumes an entreaty which she had made already (ἐκβαυ’ ἀπῆνης τῆσε k.t.l. 834), and which Agamemnon had answered with a reasoned denial, 846 k.t.l. She returns indeed to the charge, but it is by a questioning ἐλεγχος that she now tries to carry her point, and this change of form is introduced and indicated by the transitional particles καὶ μὴν¹, well now. Mr Paley renders τόδε εἰπὲ μὴ παρὰ γνῶμην ἐμοὶ, ‘do speak on this matter not contrary to my will’—wrongly in all but μὴ παρὰ. Εἰπὲ τόδε cannot mean what he gives, nor anything but (with ἐμοὶ) ‘tell me this (which I am going to ask),’ i.e. ‘answer me this question.’ Γνῶμην ought not to be rendered ‘will’: it means ‘opinion’ or ‘judgment.’ Again μὴ παρὰ γνῶμην ἐμοὶ is bad Greek in the sense ‘not against my opinion.’ Aesch. had already given the true Greek for this phrase, as well as the true sense of γνῶμην, in *Suppl.* 448, γῆνοιτο δ’ εὖ παρὰ γνῶμην ἐμὴν, ‘may it turn out well contrary to my opinion.’

Evidently Clytaemnestra says: well now (καὶ μὴν) εἰπὲ τόδε ἐμοὶ tell me this μὴ παρὰ γνῶμην not contrary to your opinion, i.e. give me a sincere answer to this question: or, as it stands in our verse translation,

‘Well now, thy true thought not evading, answer me.’

Coming to the next line, we have Agamemnon replying

γνῶμην μὲν ἵσθι μὴ διαφθεροῦντ’ ἐμὲ.

¹ We find καὶ μὴν 20 times used by Aeschylus; here alone with an imperative; and we doubt whether all Greek literature will supply a second example of such use. It is manifestly due here to nothing but the necessity of στιχομνθία, which required an introductory line before the actual question.
AGAMEMNON.

Which Mr Paley renders: 'as for will, be assured that I am not the man to alter mine for the worse.' We could proceed on his lines here, only correcting his renderings of γνώμην and διαφθερωντα. We could write: 'as for opinion, be assured that I am not the man to misstate mine.' Διαφθείρω can take the sense given by Mr Paley: it can equally well take the sense we give. And ours is right, because we cannot suppose that Aesch. means Agamemnon simply and brutally to reply here: 'I am not the man to change my will, I can tell you.' His language is the sentiment of a true gentleman: 'be sure I will say what I really think.' Mr Paley seems to suppose he has found an argument against our view when he says 'the pronoun (ἐμε) is clearly emphatic.' But it is used with exactly as much emphasis in our rendering as in his. In our verse translation it stands:

'My true thought be assured I shall not falsify.'

Then Clyt, puts her first question:

ηὖξω θεῶς δείσας ἄν ὑδ' ἔρδεων ῥάδε;

Mr Paley does not edit this as a question. He prints it with a full stop, though it finds a manifest reply (εἰδῶς γε) from Agam., and is followed up by an undoubted question in the next speech of Clyt. Yet he himself gives the question-form as an alternative in his note; thereby showing that the right

1 Let us say a few words here about the pronominal forms ἐμοῦ, ἐμοί, ἐμε. It seems to be often assumed (because there exist μοι, μον, με, which as enclitics are, co nomine, less emphatic) that ἐμοῦ, ἐμοί. ἐμε are therefore always essentially emphatic. This is an error: and the proof is, that they gain emphasis by an appended γε. They are no more emphatic than their first person ἐγὼ or their congeneres σοῦ, σολ. σε. In short their more or less emphasis, or indifference, depends on their position relatively to other words: and a poet, swayed by the claims of metre, will often place them for convenience where some may suppose an emphasis to be designed. Such we believe to be the case with ἐμοὶ in 859. Aesch. would willingly have written εἰπέ μοι τάδε. 'Ἐμοί falling to the close gains some force and goes near to represent our idiomatic 'please,' or 'pray.'
version to his mind is doubtful. To our mind it is not doubtful in the smallest particular. But let us hear Mr Paley.

906. 'You would have vowed to the gods to act thus in a time of fear,' i.e. you are pursuing a course more like one in peril than a victor....Or interrogatively: 'Did you make a vow to the gods that you would so act (ὅτι ὑδὲ ἔροις ἄν) in a time of fear?'

Of these two widely divergent renderings we could not have been 'happy with either' were the other away. They both imply something novel in archaeology, that a Greek warrior in a dangerous crisis of battle could make a vow to some god or gods, that, if rescued and victorious, he would not on returning home walk on purple tapestry to his palace. What? Are we anywhere told that Greek warriors in time of danger vowed to the gods that they would refrain from doing something? Do we not read everywhere, that their vows were to do something involving expenditure, to offer victims, to build shrines, or, as here, to walk on purple embroideries in honour of the propitious deity? This certainty sets aside both Mr Paley's suggestions. The former, if made interrogative, by writing 'Would you' instead of 'you would,' becomes correct. The second is on every ground wrong. (1) That the words ἐν δεῖσας are to be taken together is certain (see ἄν ἐν δεῖσαι 891). (2) The nature of the question suggested by Mr Paley carries its own confutation with it. Could any one be supposed to make a vow, that, if a dangerous crisis occurred, he would not walk on purple after being saved? We render in our verse translation:

'Would'st thou in fear have vowed unto the gods such act?'

i.e. 'would you in some fearful crisis have vowed that you would do the thing I am now inviting you to do?' Clyt. herself afterwards says (891) 'I would have vowed the treading under foot of many a brodered cloth, if an oracle had declared such expenditure to be the necessary ransom of your life.'
Agamemnon’s reply stands in codd. thus:

εἴπερ τις εἶδώς γ' εὖ τόδε ἐξεῖπον τέλος,

where τόδε τέλος, ‘this performance,’ means ‘this vow,’ my future execution of what I promised. We have, without hesitation, edited ἐξεῖπεῖν for ἐξεῖπον, and our verse translation is

‘Yes, skilled as well as any man to speak this vow,’
i.e. ‘nobody knew better than I, as an experienced commander, when the time was come to proclaim aloud a vow such as this.’ Mr Paley edits ἐξεῖπεῖν and annotates thus:

907. εἴπερ τις—γε must, it seems, stand for εἴπερ γέ τις, the γε having no other meaning in this position. It follows that for ἐξεῖπον we must read ἐξεῖπεῖν, ‘if any one ever did make this vow with a knowledge of what would befall him.’ He means that he did not make such a vow, because a knowledge of the future was impossible; a sentiment very appropriate to the present position.

This remarkable note might perhaps be left to the judgment of most Greek scholars without further notice. As we write, however, for learners of every grade, we will simply observe:

(1) γε emphasises the word which it follows, and may happen to stand in almost any part of the sentence. It is habitually used in replies, emphasising the word to which it is joined as important in such reply. Thus in Plato, φής ἢ ω; πάνυ γε. Eurip. Hec. 246. H. ἢψω δὲ γυνάτων τῶν ἐμῶν ταπεινῶς οὖν; Ul. ὡστε ἐνθανεῖν γε σοῖς πέπλουσι χεῖρ' ἐμὴν. Thus, if the answer is affirmative, γε is properly rendered ‘yes’. So we render it here; and its right place is after εἶδώς. Εἴπερ τις is an adverbial phrase further strengthening the affirmation εἶδώς γ' εὖ, ‘knowing well, if anybody (does know well) = knowing as well as anybody. This phrase might naturally stand after εἶδώς γ' εὖ, but, as metre required it to precede, Aesch. so placed it with perfect right.

(2) As to the suggestion that εἴπερ γέ τις is the true construction, we read it with surprise; but we merely reply
that in no place of any Greek author (as we firmly believe) will
the phrase εἰπερ τις be found so divided by γε. Obviously our
version implies that ἡπεκάμην ἄν is to be mentally supplied as
the principal verb of this sentence. Clyt. had asked, 'Would
you have vowed' &c. Agam. replies, 'Yes, I would have
vowed, knowing as well as any man how to do so.' As to
Mr Paley's final words, 'He means' &c., we leave them to the
consideration of logical interpreters. They make Agam. to
say, 'He did not address a vow to the gods, that he would not
walk on purple, because a knowledge of the future was im-
possible!' And 'that sentiment' Mr Paley considers 'very
appropriate to the present position.' We cannot agree.

Quitting this painful discussion, which nothing but the
regard due to our younger readers would have prevailed on us
to insert, we refer them, for the just view of this στιχομηθία,
to the analysis of Epeisodion III., which they will find on p. 96.

1554—1556. Admitting that our restoration of this mar-
vellously corrupt passage is extensive and apparently bold, we
firmly believe it to be correct in the main (as regards 1554,
1555), allowing the final words of 1556 to be a purely conjet-
tural improvement. As to γίναι with which codd. start, we
say that it is simply ridiculous to suppose that the queen is
here addressed. She cannot be supposed present before the
place where she speaks.

1557—1561.
καὶ ταῦτα τὰπη κλαυμάτων ἀρχηγενή'
'Ὀρφεὶ δὲ γλώσσαν τὴν ἐναντίαν ἔχεις
ὁ μὲν γὰρ ἦγε πάντ' ἀπὸ φθογγῆς χαρῆ,
σὺ δὲ ἐξορίνας νηπίους ὠλάγμασιν
ἀξεῖ· κρατηθεῖς δ' ἠμερώτερος φανεῖ.

In this speech Aegisthus replies to the upbraiding of the
Chorus thus: 'For these words again you will smart hereafter.
The tongue of Orpheus is the converse of yours. He dragged
all things in the wake of his song for joy; you for the provo-
cation of your silly howlings will be dragged (to prison): and under that control you will show yourself a tamer creature.'

Here Mr Paley annotates:

1609. ἄξει appears to be the middle voice,—'You forsooth, after irritating people by your senseless barkings, think to lead them to your own purposes.' But Prof. Kennedy, with Peile and Butler, supposes the antithesis to be this,—'he led captive by his songs, you shall be led captive (δεσμός, v. 1599) in consequence of your insolence.' The poet however merely speaks of the γλώσσα ἐννοία, or two opposite kinds of eloquence, viz. that which soothed and that which irritated. The object of both was the same, but the latter was a mistaken way to effect it.

When Mr Paley cites Butler and Peile along with ourselves as taking ἄξει for a middle-passive, you will be dragged, he has omitted to say that Pauw, Voss, Conington, Plumptre, Nägelsbach, Jenisch, Enger, Linwood, &c., do the same: while Hermann, Blomfield, Scholesfield, Bothe, Dindorf, Weil, Karsten, Keck, Van Heusde, who are silent about ἄξει, must be ranked on the same side. For, if they had taken the view of Klausen and Mr Paley, they must have said so, and have written in its defence. Few scholars will for a moment doubt, that the 'iusta interpretatio,' declared rightly by Karsten to be 'fundamentum critices,' points with unerring finger to the fact, that ἄξει, middle future, is here used in a passive sense. Ανάγειν in Attic procedure was the technical word for 'arresting or committing to prison:' and ἄξει here = ἄναξει or ἄναχθησε. The word ἡμερότερος is used in allusion to the wild beasts tamed by Orpheus: 'mulcentem tigres' Verg.

1569. θεύξω βαρείας, und. θεύγλας. οὖτι μὴ σειραφόρον κριθώντα πῶλον, far from being a trace-harnessed high-fed colt. The σειραᾶς or σειραφόρος ἵππος of a chariot resembled the leader in a modern 'tandem.' It was attached by traces to the chariot, and would often be a young and spirited animal, whose function was to pull on and quicken the yoked pair. Hence it is spoken of as κριθώντα (κριθῶ), barley-fed, i.e. high-fed.
CONSPECTUS METRORUM CHORICORUM.

1. For general information on this subject, the student is referred to Linwood’s ‘Greek Tragic Metres.’ There, or in any equivalent treatise on the subject, he will find an explanation of the names of the so-called ‘Feet,’ the laws of Arsis, Thesis and Ictus, as constituting the Rhythm of Verse, those of Metre in general, and of the particular metres used in Greek tragic composition. With this knowledge, he will have no difficulty in reading and comprehending the subjoined metrical exposition of the choric verses in the Agamemnon, with their appended names.

2. As the terms Anacrusis and Basis (Base) often occur, let it be observed that Anacrusis is a syllable, usually short (υ), prefixed to a rhythm of which it does not constitute a part. Anacrusis may also be a long syllable or resolved into two short (υω); but either instance is comparatively rare. In

\[ i\omega \gamma e\nu e i \beta r o t \omega \]

\( i \) is an anacrusis.

A Base is a disyllabic foot, spondee (\(-\)), iambus (\(\omega -\)) or trochee (\( - \omega \)), prefixed to a rhythm of which it does not constitute a part. Two feet so prefixed are called a double base. The long syllable of a base may be resolved into two short:

\[ \delta i \ \epsilon r u \ \varepsilon i \\mu a t \omega \varepsilon o s o a n \]

\( \delta i \ \epsilon r u \) is a trochaic base with first syllable resolved.
A verse may have anacrusis and base.

\[ \text{\textcircled{\textdegree}} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \text{\textcircled{\textdegree}} \mid \lambda i m u \dot{\nu} \mid \kappa \eta \chi r o n o v \ \tau i \theta e i s a i \]

3. Trihemimeris (trihem.) means \(1\frac{1}{2}\) foot (3 half feet).
   Penthemimeris (penthem.) ,, \(2\frac{1}{2}\) feet (5 ,, ).
   Hephthemimeris (hephthem.) ,, \(3\frac{1}{2}\) ,, (7 ,, ).
   The trochaic hephthemimer is a verse of frequent occurrence in this play.

The Cretic foot \((-\text{--})\) is a trochaic trihemimer.

4. Dipodia (2 feet), tripodia (3 feet), pentapodia (5 feet), are used to express recurrence of the same foot: thus pentapod. troch. means a sequence of 5 trochees.

A spondee at the close of a line is treated as equivalent to a trochee in verses to which the latter foot properly belongs, but such a trochaic verse is called impure.

5. Conspectus.

PARODOS.

Anapaestorum systemata novem; 40—106.

Pro-ode, 107—150.

\[\sigma \tau r o f \dot{\nu}, \text{ 107—20.} \ \dot{\alpha} n t i o t r p. 121—34.\]

1. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
2. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
3. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
4. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
5. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
6. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
7. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
8. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
9. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
10. \(-\text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \mid \text{--} \)
CONSPECTUS METRORUM CHORICORUM. 203

11. --- 00 0
12. 00 00 00 00 00 00 00 0
13. 00 00 00 0
14. 00 00 00 00 00 00 00 0

1 (12). dact. hexam.
2. dact. pentam.
3. spond. dim.
4. bas. spond. † dact. dim.
5 (10). bas. dupl. iamb. † dact. tetram.
6. dact. dim.
7. dact. tetram.
8. dact. tetram. cat.
9. bini dact. tetram.
11. dact. dim. cat.
13. iamb. dim.
14. dact. pentam.


et te | saepe vocanti (pherecr.)
duram | difficilis mane (glycon.)

Not. 2. V. 13 disponi potest ut sit anacr. br. † troch. hephthem.

βλαβέντα λοισθίων δρόμων.

ἐπισισισ, 135—152.

1. --- 00 0
2. 00 00 | 00 00 0
3. --- 00 00 00 0
4. --- | 00 00 00 0
5. --- 00 00 00 0
6. 00 00 00 00 00 00 0
7. 00 00 00 00 00 00 0
8. 00 00 00 00 00 00 | 00 00 00 0
9. --- 00 00 00 00 | 00 00 00 0
10. --- 00 00 00 00 00 00 00 0
11. --- 00 00 00 00 00 00 0
12. --- 00 00 00 00 00 00 0
AGAMEMNON.

13. \[ \text{- - - - - - - - - - -} \]
14. \[ \text{- - - - - - - - - -} \]
15. \[ \text{- - - -} \]
16. \[ \text{- - - - - - - - - -} \]

1. iamb. dim.
2. bas. dupl. iamb. † dact. c. dipodia troch. impur.
3 (5). dact. tetram.
4. bas. sp. † dact. c. dipodia troch. impur.
6. dact. pentam. cat.
7. bas. dupl. iamb. † dact. trim. cat.
8 (9). dact. tetram. † dact. trim.
10 (12, 13, 14). dact. hexam.
11. dact. trim. cat.
15. dact. c. troch.
16. dact. pentam.

ODE, 151—234.

\[ \text{στροφή} \ a', 151—156. \ \text{άντιστρ.} \ a', 157—162. \]

1. \[ \text{- - | - - - - -} \]
2. \[ \text{- - - - - - -} \]
3. \[ \text{- - - - - - -} \]
4. \[ \text{- - - - - - - | - - - - - - -} \]
5. \[ \text{- - - - - - - - - -} \]
6. \[ \text{- - - - - -} \]

1. bas. spond. † troch. hephthem.
2 (3, 6). troch. hephthem.
4. bini troch. hephthem.
5. dact. pentam.

\[ \text{στροφή} \ b', 163—168. \ \text{άντιστρ.} \ b', 169—174. \]

1. \[ \text{- - - - - - - - | - - - - - - -} \]
2. \[ \text{- - - - - - - - -} \]
3. \[ \text{- - | - - - - - -} \]
4. \[ \text{- - - - - - - - | - - - - - - -} \]
5. \[ \text{- - - - - - - - -} \]
6. \[ \text{- - - - - - -} \]
CONSPECTUS METRORUM CHORICORUM. 205

1. bini troch. hephem.
2 (6). troch. hephem.
3. bas. spond. † troch. hephem.
4. trini troch. trihem. † troch. hephem.
5. pentapodia troch.

στροφή γ', 175—185. ἀντιστρ. γ', 186—195.
1. ετετε- | ετετε-
2. ετετε- | ετετε-
3. ετετε-
4. ετετε- | ετετε-
5. η- | η- | η- η-
6. έ- έ- | έ- έ- έ-
7. έ- έ- έ- (or η- | η- η-
8. έ- έ- έ-
9. έ-έ- έ-
10. έ-έ- | έ-έ-έ-
11. έ-έ- έ- έ- έ- έ- έ- έ- | έ-έ- έ-

1 (2, 4). dochm. dupl. (ex bin. iamb. penthem)
3. dipod. iamb.
5. anacr. br. † bas. sp. † tripod. troch.
6. antispastus † troch. hephem.
7. tripod. iamb. (= anacr. br. † troch. penthem.)
8 (9). dact. c. dipod. troch.
10. chioriamb. dim.
11. chioriamb. tetram. † dact. c. dipod. troch.
Not. in v. 6. antispastus exemplo rariori basis duplex est.

στροφή δ', 197—205. ἀντιστρ. δ', 206—214.
1. έ-έ- | έ-έ- έ-
2. έ-έ- | έ-έ- έ-
3. η- | έ- έ- έ-
4. έ- έ- | έ- έ-
5. έ- έ- | έ- έ-
6. έ- | έ- έ- έ- | έ-
7. έ- | έ- έ-
8. \[\text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
9. \[\text{---} - \text{---} - \text{---}\]

1 (2, 4, 5). dochm. dupl. (ex bin. iamb. penthem.)
3. anacr. br. † troch. hephthem. (secund. p. solut.)
6. anacr. br. † troch. penthem. † dipod. troch. impur.
7. bas. iamb. † troch. penthem.
8. dact. c. troch. penthem. † dact. c. dipod. troch. impur.
10. dact. c. dipod. troch. impur.

\[\sigma\tau\rho\omega\phi\gamma \epsilon', 215-224. \ \dot{\alpha}ντιστρ. \epsilon', 225-234.\]

1. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
2. \[\circ - \circ - - | \circ - \circ - - \]
3. \[\circ - \circ - | \circ - \circ - - \]
4. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
5. \[\circ - \circ - | \circ - \circ - - \]
6. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
7. \[\circ - \circ - - | \circ - \circ - - \]
8. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
9. \[\circ - \circ - - | \circ - \circ - - \]
10. \[\text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]

1. anacr. br. † trini troch. trihem.
2 (7, 9). dochm. dupl. (ex bin. iamb. penthem.)
3. dipod. iamb. † dipod. troch. impur. (qui versus periodicus est).
4. anacr. br. † troch. dim.
5. bas. dupl. iamb. † troch. hephth.
6. anacr. br. † bini troch. trihem.
8. anacr. br. † quaterni troch. trihem.
10. dact. c. dipod. troch. impur.

Anapaestorum systemata tria, 332—344.

STASIMON I. 345—447.

\[\sigma\tau\rho\omega\phi\gamma \alpha', 345-359. \ \dot{\alpha}ντιστρ. \alpha', 360-374.\]

1. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
2. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
3. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
4. \[\circ | \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---} - \text{---}\]
CONSPECTUS METRORUM CHORICORUM. 207

5. ♩|--|--|--
6. ♩|--|--|--
7. ♩|--|--|--
8. ♩|--|--|--
9. ♩|--|--|--
10. ♩|--|--|--
11. ♩|--|--|--
12. —||--|--|--
13. --|--|--
14. --|--|--
15. --|--|--|--|--|--|--|--

1 (2, 9, 10). anacr. br. † bas. spond. † tripod. troch. impur.
3. anacr. br. † pentapodia troch. impur.
4 (11). anacr. br. † trini troch. trihem.
5 (6). anacr. br. † bini troch. trihem.
7 (8). anacr. br. † bas. spond. † troch. trihem.
12. troch. penthem. † bas. troch. † dact. c. dipod. troch. impur.
13. bas. spond. † dact. c. troch. } pherecr.
14. bas. troch. † dact. c. troch. } pherecr.
15. bas. spond. † dact. c. troch. trihem. † bas. troch. † dact. c. troch.
Not. v. 15 = glyconeus † pherecrateus. Tribus his vv. 13, 14, 15 similes sunt tres ultimi in stroph. β' et γ'.


1. ♩|--|--|--|--|--
2. ♩|--|--|--|--|--|--|--
3. ♩|--|--|--|--|--|--|--
†|--|--|--|--|--|--|--
4. ♩|--|--|--|--|--|--|--|--
5. ♩|--|--|--|--|--|--|--|--
6. ♩|--|--|--|--|--|--|--|--
7. ♩|--|--|--|--|--|--|--|--|--|--
8. ♩|--|--|--|--|--|--|--|--|--|--
9. ♩|--|--|--|--|--|--|--|--|--|--|--
10. --|--|--|--|--|--|--|--|--|--|--
11. ♩|--|--|--|--|--|--|--|--|--|--|--
12. \( \text{anacr. br.} \uparrow \text{trini troch. trihem.} \)
13. \( \text{anacr. br.} \uparrow \text{bini troch. trihem.} \uparrow \text{tripod. troch. impur.} \)
14. \( \text{iamb. trim. (puri).} \)
15. \( \text{anacr. br.} \uparrow \text{bas. spond.} \uparrow \text{trocch. penthem. (altero pede soluto).} \)

\[ \sigma\tau\rhoο\phi\nu \gamma', 405-419. \quad \delta\nu\tauιο\sigmaτρ. \gamma', 420-434. \]

1. \( \text{iamb.} \uparrow \text{trihem.} \)
2. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
3. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
4. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
5. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
6. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
7. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
8. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
9. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
10. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
11. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
12. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
13. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
14. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)
15. \( \text{trich. trihem.} \uparrow \text{trich. impur.} \)

1. \( \text{anacr. br.} \uparrow \text{trini troch. trihem.} \)
2. \( \text{trocch. trihem.} \uparrow \text{trocch. hephthem.} \)
CONSPECTUS METRORUM CHORICORUM. 2c9

3 (4). anacr. br. † bini troch. trihem.
5. trini troch. hepthem.
6 (7). anacr. br. † troch. hepthem.
8. anacr. long. † troch. dim.
9 (10, 11). anacr. soluta † tripod. troch. impur.
12. anacr. soluta † dipod. troch. impur.
13 (14). bas. spond. † dact. c. troch.
15. bas. sp. † dact. c. troch. trihem. † bas. tr. † dact. c. troch.

\[ \dot{\epsilon} \phi \delta \dot{o}, \ 435-447. \]

1. \( \ddash \ | \ -e- \ e- \ e- \)
2. \( \ddash \ | \ -e- \ e- \ e- \)
3. \( -e- \ e- \ e- \)
4. \( -e- \ e- \ e- \ e- \ e- \ e- \ e- \)
5. \( -e- \ e- \ e- \ e- \ e- \ e- \ e- \)
6. \( \ddash \ | \ -e- \ e- \ e- \)
7. \( -e- \ e- \ | \ -e- \ e- \ e- \)
8. \( -e- \ e- \ e- \)
9. \( \ddash \ | \ -e- \ e- \ e- \)
10. \( -e- \ e- \ | \ -e- \ e- \ e- \)
11. \( \ddash \ddash \ e- \ e- \ e- \ e- \ e- \ e- \)
12. \( \ddash \ddash \ e- \ e- \ e- \ e- \ e- \ e- \)
13. \( -e- \ e- \ | \ -e- \ e- \ e- \ e- \)

1 (2, 6, 9). anacr. br. † bini troch. trihem.
3 (8). troch. hepthem.
4 (5). iamb. trim. (puri).
7 (10, 13). bas. dupl. iamb. † troch. hepthem.
11. iamb. trim. (tribus ped. solutis).
12. iamb. dim. (duob. ped. solutis).

STASIMON II. 640.

στροφή α’, 640—652. ἀντιστρ. α’, 653—665

1. \( -e- \ e- \ e- \ e- \ | \ -e- \ e- \ e- \)
2. \( -e- \ e- \ e- \ e- \ | \ -e- \ | \ -e- \ e- \ e- \)
3. \( -e- \ e- \ e- \)
4. \( - \ | \ e- \ e- \ e- \ e- \)

K. A. 14
AGAMEMNON.

5. \[\cdots\cdots\cdots\cdots\cdots\cdots\]
6. \[\cdots|\cdots|\cdots|\cdots\cdots\cdots\]
7. \[\cdots|\cdots\cdots\cdots\cdots\]
8. \[\cdots|\cdots|\cdots\cdots\cdots\]
9. \[\cdots|\cdots|\cdots\cdots\cdots\]
10. \[\cdots|\cdots|\cdots|\cdots\cdots\cdots\]
11. \[\cdots|\cdots|\cdots\cdots\cdots\]
12. \[\cdots|\cdots\cdots\cdots\cdots\cdots\cdots\]
13. \[\cdots|\cdots|\cdots\cdots\cdots\cdots\]

1. bin. troch. hephem.
2. troch. hephem. † troch. trihem. † troch. hephem.
3. troch. hephem.
4. anacr. l. † ion. a min. dim. (cum anaclasi).
5 (8, 9, 11). ion. a min. dim. (cum anaclasi).
6. anacr. sol. † bas. tr. † dact. dim.
7. bas. sp. † ion. a min. mon.
10. ion. a min. trim. (cum anaclasi).
12. bas. sp. † dact. c. troch. trihem. † dact. c. dipod. troch. impur.
13. bas. tr. soluta † dact. c. troch.

Not. vv. 1 † 2 ita fieri possunt quattuor:

1 a. troch. hephem.
1 β. troch. hephem.
2 a. troch. hephem.
2 β. troch. trihem. † troch. hephem.

\[\sigma \rho ρ \varphi \gamma \beta', \ 666-672. \ \alpha \nu \tau \iota \pi \tau \beta', \ 673-679.\]

1. \[\cdots|\cdots|\cdots\cdots\cdots\cdots\]
2. \[\cdots|\cdots|\cdots|\cdots\cdots\cdots\]
3. \[\cdots|\cdots|\cdots\cdots\cdots\]
4. \[\cdots|\cdots|\cdots|\cdots|\cdots\cdots\cdots\]
5. \[\cdots|\cdots|\cdots\cdots\cdots\]
6. \[\cdots|\cdots|\cdots\cdots\cdots\]
7. \[\cdots|\cdots|\cdots|\cdots|\cdots\cdots\cdots\]

1. bas. iamb. † dact. c. troch. trihem.
2. bas. troch. † dact. c. troch. trihem. † bas. troch. † dact. c. troch.
3. dact. trim.
CONSPECTUS METRORUM CHORICORUM. 211

4. dact. hexam.
5 (6). troch. hephem. (prim. pede soluto).
7. bas. sp. ♦ dact. c. troch. trihem. ♦ bas. troch. ♦ dact. c. troch.

στροφή γ', 685—688. ἀντιστρ. γ', 689—697.

1. — — — — — — — — — —
2. — — — — — — — — — —
3. — — — — — — — — — —
4. — — — — — — — — — —
5. — — — — — — — — — —
6. — — — — — — — — — —
7. — — — — — — — — — —
8. — — — — — — — — — —
9. — — — — — — — — — —

1. bas. dupl. iamb. ♦ pentapodia troch. impur.
2. bas. dupl. iamb. ♦ tripod. troch. impur.
3. anacr. br. ♦ bas. sp. ♦ tripod. troch. impur.
4. dact. c. penthem. troch.
5. bas. tr. ♦ dact. c. dipod. troch. impur.
6. ion. a min. tetram. (cum anaclasi).
7. ion. a min. tetram.
8. anacr. 1. ♦ bas. tr. ♦ dact. c. syll.
9. bas. tr. ♦ dact. c. troch.

Not. De ἀνακλάσει in Ion. a min. rhythmo vid. Linwood (Trag. M.)
p. 87.

στροφή δ', 698—704. ἀντιστρ. δ', 705—711.

1. — — — — — — — — — —
2. — — — — — — — — — —
3. — — — — — — — — — —
4. — — — — — — — — — —
5. — — — — — — — — — —
6. — — — — — — — — — —
7. — — — — — — — — — —

1. bas. dupl. iamb. ♦ trini troch. trihem.
2. bas. tr. ♦ troch. hephem.
3. iamb. trim. ( tert. pede soluto).
4. anacr. br. † bini troch. trihem.
5. anacr. l. † tres troch. soluti.
7. dact. c. dipod. troch.

Anapaestorum systemata septem, 712—737.

STASIMON III. 903.

στροφὴ α', 903—914. ἀντιστρ. α', 915—926.

1. — — — — — —
2. — — — — — —
3. — — — — — — — —
4. — — — — — — — — — —
5. — — — — — — — —
6. — — — — — — — —
7. — — | — — — —
8. — — — — — — — — — —
9. — | — — — — —
10. — — | — — — — —
11. — — — — — — — —
12. — — — — — — — —

1 (2, 5, 6, 11, 12). troch. hephthem.
2. pentapod. troch. impur.
3. dact. pentam.
4. bas. tr. † dact. c. troch.
5. pentapod. iamb.
6. anacr. l. † troch. hephthem.
7. bas. tr. † dact. c. troch. trihem

στροφὴ β', 927—940. ἀντιστρ. β', 941—955.

1. — — — — — — — — — —
2. — — — — — — — —
3. — — — — — — — —
4. — — — — — — — —
† — — — — — — — — †
CONSPECTUS METRORUM CHORICORUM. 213

5. —·—·—·—·—
6. —·—·—·—
7. —·—·—·—
8. —·—·—·—
9. —·—·—·—
10. —·—·—·—
11. —·—·—·—
12. —·—·—
13. —·—·—·—·—·—·—·—·—·—
14. —·—·—·—

1. paeon. tetram.
2 (3). dactyl. trim.
4 (†). dact. penthem.
5. dact. c. troch. tripod.
6 (7, 8, 9, 10, 11, 14). troch. hephthem.
12. dact. dim. (pr. p. spond.)
13. dact. hexam.

Commatica, 993.

στροφὴ α', 993—994. ἀντιστρ. α', 997—998.
1. ··—·—·—·
2. —·—·—

1. bacchiac. dim. (pr. p. solut.)
2. palimbacchiac. dim.

στροφὴ β', 1001—1003. ἀντιστρ. β', 1016—1018.
1. ·—·—·—·
2. ·—·—·—·—·—
3. ·—·—·—·—·—·—·—·—

1. bacchiac. dim.
2. bacchiac. trim. cat.
3. iamb. trim. (purus).

στροφὴ γ', 1011—1014. ἀντιστρ. γ', 1017—1020.
1. —·—·
2. —·—·—·—·—·—·—·—·—·—
AGAMEMNON.

3. \( \text{---} \text{---} \text{---} \text{---} \)
4. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)

1. spondeus.
2. dochm. dupl. (syll. secund. solut.)
3. troch. hephthem. (ped. sec. solut.)
4. iamb. trim.

\( \sigma \rho \o \phi \eta \delta ', 1023-1027. \) \( \delta ', 1030-1034. \)

1. \( \text{---} \text{---} | \text{---} \text{---} \text{---} \)
2. \( \text{---} \text{---} \text{---} \text{---} \)
3. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
4. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
5. \( \text{---} \text{---} \text{---} \text{---} \)

1. bas. iamb. † troch. penthem. (pr. p. solut.)
2. troch. hephthem. (pr. p. solut.)
3. iamb. trim. (purus).
4. bacchiac. tetram.
5. troch. penthem. (pr. p. solut.)

\( \sigma \rho \o \phi \eta \epsilon ', 1037-1041. \) \( \epsilon ', 1048-1052. \)

1. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
2. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
3. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
4. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
5. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)

1. dochm. dupl. (ex duob. troch. penthem. pr. p. sol.)
2. iamb. hephthem.
3. iamb. trim. (pr. spond.)
4. bas. dupl. † dochm. (troch. penthem.)
5. dochm. (troch. penthem.) † bini troch trihem.

\( \sigma \rho \o \phi \eta \sigma \tau ', 1042-1047. \) \( \sigma \tau ', 1053-1058. \)

1 (2). iambici trimetri quibus non respondent antistrophici.

3. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
4. \( \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \text{---} \)
5. 〇〇〇〇〇〇〇〇〇〇
6. 〇〇〇〇〇〇〇〇〇〇

3. dochm. dupl. (strophico ἀρκο- respondet antistr. θά).
4. dochm. dupl.
5. bacchiac. trim. (pr. p. solut.)
6. anacr. br. † bini troch. trihem.

στροφή ζ', 1059—1062. ἀντιστρ. ζ, 1069—1072.
1. 〇〇〇〇〇〇〇〇〇〇
2. 〇〇〇〇〇〇〇〇〇〇

1. bas. iamb. † dochm. dupl.
2. dochm. dupl.
3 (4). iamb. trim. (non respondent antistrophici).

στροφή η', 1063—1068. ἀντιστρ. η', 1073—1078.
1. 〇〇〇〇〇〇〇〇〇〇
2. 〇〇〇〇〇〇〇〇〇〇

1. dochm. dupl.
2 (6). dochm.
3. anacr. sol. † troch. penthem. † spond.
4. dochm. † bini troch. trihem.
5. dochm. dupl.

στροφή θ', 1079—1085. ἀντιστρ. θ', 1091—1097.
1. 〇〇〇〇〇〇〇〇〇〇
2. 〇〇〇〇〇〇〇〇〇〇

1. dochm. dupl.
2. dochm.
3. anacr. sol. † troch. penthem. † spond.
4. dochm. † bini troch. trihem.
5. dochm. dupl.
AGAMEMNON.

1. tripod. iamb. (vel anacr. br. † troch. penthem.)
2. troch. hephthem.
3. bas. iamb. † dochm.
4. dochm. dupl.
5. dochm.
6 (7). bini iamb. trim.

στροφή ἰ', 1086—1090. ἀντιστρ. ἰ', 1107—1111.

1. 
2. 
3. 
4. 
5. 

Anapaestorum systemata tria, 1256—1267.

Commatica, 1332.

στροφή, 1332—1338. ἀντιστρ. 1353—1359.

1. 
2. 
3. 
4. 
5. 
6. 
7. 

1. dochm.
2. anacr. br. † troch. hephthem.
3 (4). dochm. dupl.
CONSPECTUS METRORUM CHORICORUM. 217

5. anacr. br. † troch. penthem.
6. dochm.
7. bas. tr. † dact. c. troch.

\[\sigma \tau \rho \omega \phi \nu \alpha, 1377-1383. \ \dot{a} \nu \tau \iota \sigma \tau \rho \nu \alpha, 1398-1404.\]

1. \[\text{-}-\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
2. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
3. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
4. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
5. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
6. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
7. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]

1. dochm. dupl.
2. bas. tr. † dact. c. troch.
3. dochm. dupl.
4. bin. dact. c. dipod. troch.
5. troch. hephthem.
6. dochm. dupl.
7. troch. trihem. † troch. hephthem.

\[\sigma \tau \rho \omega \phi \nu \beta, 1384. \ \dot{a} \nu \tau \iota \sigma \tau \rho \nu \beta, 1466-1474 \text{ faciunt anapaest. system. duo, sed in stropha perierunt vv. aliquot.}\]

\[\sigma \tau \rho \omega \phi \nu \gamma, 1388, \ \dot{a} \nu \tau \iota \sigma \tau \rho \nu \gamma, 1475, \text{ corruptae sunt.}\]

\[\sigma \tau \rho \omega \phi \nu \delta, 1392-1397. \ \dot{a} \nu \tau \iota \sigma \tau \rho \nu \delta, 1405-1410 \text{ faciunt anapaestorum systemata duo.}\]

\[\sigma \tau \rho \omega \phi \nu \epsilon, 1411-18. \ \dot{a} \nu \tau \iota \sigma \tau \rho \nu \epsilon, 1435-42.\]

1. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
2. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
3. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
4. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
5. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
6. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
7. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
8. \[\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\text{-}\]
1. dact. penthem.
2. bin. dact. c. dipod. troch. impur.
3. anacr. 1. † dact. c. dipod. troch. † bas. tr. † dact. c. troch.
4 (5, 6). iamb. dim. (puri).
7. dochm.
8. dact. c. dipod. troch.

στροφη στ', I419—I423. ἀνωτιστρ. στ', I443—I447 faciunt anapaestorum systemata duo.

στροφη ζ', I424—I426. ἀνωτιστρ. ζ', I448—1450.

1. ——— — | ——— — —
2. ——— — | ——— — — — —
3. ——— — — — — — — — —

1. dochm. dupl.
2. anacr. sol. † troch. penthem,
3. bin. dact. c. dipod. troch.

στροφη η', I427—1434. ἀνωτιστρ. η', I451—1458 faciunt anapaestorum systema.

στροφη θ', I459—1465. ἀνωτιστρ. θ', I488—1494.

1. ——— — | ——— — —
2. ——— — — — —
3. ——— — — — — — —
4. ——— — — — — — — — —
5. ——— — — — — — — — —
6. ——— — — — — — — — — — —
7. ——— — — — — — — — — — — — —

1 (3, 5). dochm. dupl. (ex bin. iamb. penthem.)
2. dact. c. dipod. troch. impur.
4. bas. dupl. iamb. † troch. penthem.
6. iamb. trim. (purus).
7. anacr. br. † bas. sp. † tripod. troch.

στροφη γ', I479. ἀνωτιστρ. γ', I495—1505 faciunt anapaestorum systema: in stropha perierunt duo vv.
INDEX.

[Numerals refer to the lines in our Greek text: but after p. to page.]

'Aγάλακτος, weaned 667
άγαλμα, ornament, pride, darling 189, 682
άγη, jealousy 129
άγκαθεν, on the arms or elbows 3, note p. 56
άγλαίσμα, embellishment, luxury 1237
άγνώς, ignorant 972
άγοραίος θεός, gods of the market-place 92
άγνώρισμα, she-mendicant or conjurer 1198
άγω, bring, lead, drag, midd. fut. used_passively, ἄξωμα (so Linwood with comm. generally) 1561
άγωγή, conveyance, ἐφίς ἀγωγής, for my being brought 1188
άγων, contest 1302, assembly 773
άγώνιος θεός, deities presiding over contests 472
ἄδολος, guiltless 96, note p. 61
ἄπτωτος (?), note p. 154
ἄδικτων χάρις, the grace of holy things 349
"Αἴδης, Hades, hell, Pluto: ἐν Ἄιδου, "Ἄιδου πῦλα, "Αἴδης μεκρὼν σωτήρ, "Ἄιδον μήτηρ, hell-dam, fatal mother 1160
άλνος, cry of woe 120
άλνσν, mention, relate, praise 100, 1412
άλνος, tale, citation, praise 1413, 1477
άλπν, raise, lift, undertake 47, 551
ἄλτος, well-omened, lucky 286
άλτος, forgotten, destroyed 486
αλχή, spear, point, rule, temper 443
αλών, time, age; τὸν δὲ αὐλον χρόνον, for ever 513
άκάτη, boat, vessel (ἀπαξ λεγόμενον, ἀκάτος being usual form) 912
άκομ建设, point, moment 1278
άκόρεστος, ἀκόρεστος, insatiate 693, 917, 1044, 1066, 1256, 1413
άκος, cure, remedy 1094, τέμνειν ἄκος 17, see note p. 147
άκρος, first-rate 587, superficial 733, tyrannos, extreme 1523
ἄλαω, wander, dote 82
ἄλαστωρ, avenger, evil genius 1431, 1437
ἄλη, wandering (πυναί βροτῶν ἄλαι) 177
ἄλοιπωρος, without reproaching 383, see note p. 163
ἄλώναι, be taken, captured 316, 969
ἄλωσιμος βάξις, report of capture 10
ἀμάξηρης βρόνος, carriage-seat 975
ἀμάρτιον, reward of crime 496
ἀμαυρός, dark, dismal, secret 427, 505
ἀμήριτος, without wrath, ὅκ ᾧμήριτος θέων, not without divine anger 608
ἀμηρῆς, without wrath, graciously 957
ἄμικτος, unmingled, 298
ἄμπλάκτος, under a charge of guilt.
Bl. reads ἀναπλάκτος 322
ἀμφί (prep. with 3 cases); gen. concerning 62, 995, 1004, 1064; dat. around, about; acc. around 1082
—3
ἀμφιλέκτος, disputable, doubtful 809, disputing 1520
ἀν (potential particle), see note p. 226
AGAMEMNON.

ἀναλύωμαι, refuse 542, see note p. 194
ἀφόρολή, with death of men 742
ἀνδροφάγεων, human - slaughter - house 1014
ἀνιαλῶναι, be taken in return 317
ἀνθέω, bloom, abound 618
ἀνυμος νόμος, music unmusical 1065
ἀντέλλω, to rise (of stars) 7
ἀντέρω, will refuse 498
ἀντίφωρ, instead of a man 409
ἀντὶ (prep. with gen.) instead, against 14, 403, 982, 1193, 1203, 1473, 1488
ἀντιμοπον ἀκός ὑπνοι, musical remedy for sleep 17
ἀντιρρέω, to counterpoise 533
ἀντίτελεσια φόνον 1188
ἀνυπομαι, grow up 1083
ἀξίω, dignify 831; ἀξίωμαι, deign 348
ἀξιόστατος, unexampled (?) 1397
ἀπαλάσσω, come off 1214
ἀπανθίζω γλῶσσαν ματάλαν, shed the flowers of a rash tongue 1592
ἀπαρέκκλεω, suffice 356
ἀπεικονίζω, forbid 1248
ἀπίθανος, free from harm (or wrong) 355
ἀπό (prep. with gen.), from; ἀπὸ γλῶσσαν, by word of mouth 741, ἀπ’ ἐμᾶς ἐπίλος, contrary to my expectation 924, ἀπὸ ψυχῆς κακῆς, through cowardice 1572, ἀπὸ φθογγοῦ γῆς 1559, see note p. 199
ἀποθανάμα, admire fully 295
ἀπεκτείνω, foible 253
ἀπροπλακώ,ardless voice (not conveyed by a bird) 253
ἀπορα λεπά, fireless rites 71, note p. 150
Ἀρης, mainly vigour 79; Ἀρη πνεῦν to breathe war 352
ἀρκόστατα (pl.), space between nets, toils 1300
ἄτη, madness, crime, curse, see Introduction
ἄπολμίτως, in a way not to be dared 352
ἀθάν, at another time 294, ἀυτοκτόνος, mutually slaying 1013
ἀυτότοκος, young and all 132
ἀυτόχθων, land and all 499
Ἀφροδίτη, loveliness 389
ἀχύρλα, destitution, want 389

Barós, heavy, dangerous, sullen, painfull 187, 408, 420, 1548; βαρέλας (ἐτύλαις) 1569
βαφή, stain, dye, κρόκον βαφαί, saffron-dyed veil 216, χαλκοῦ βαφαί, dyeing of brass 571
βαίνομαι, force, constrain (midd.) 722, (pass.) 1438
βιάσωμαι, constrain 360
βλαβέως (βλάπτομε), hindered, stopped, with gen. 119
βοήν (= βοήθειαν) κηρύσσειν, to cry for aid 1274
βουκολέω, mitigate, console 628
βοῦς ἐκ γλώσσας (proverb) 35
βραβεύω, umpire, chief 208
Γάρ, for 10, 14 &c.1
γε ε (emphatic particle)

1 Aesch. often places one γάρ in close sequence to another, as Prom. 333, πάνω γάρ οὐ πελάτες νῦν, οὐ γάρ εὐπιθής. Two such instances in the Agam. are well explained by Linwood (Lex.) (1) 517: τά δ’ αὖτε χέρσω, καλ προσήν πλέον στύγος εὖναλ γάρ ἦσαν δῆτων πρὸς τείχεσιν εξ οὕρανοι γάρ κ.τ.λ. The first γάρ, he says, refers to the first clause, τά δ’ αὖτε χέρσω, and explains why they were on the land; the second shows why this condition was one of more odious annoyance (πλέον στύγος). (2) 694 τά δυσσεβῶς γάρ ἔργων μετὰ μὲν πλεόνα τίκτεται....όκων γάρ εὐθύδικον καλλιτατιν τότιμος αἰε. The first γάρ declares why the Chorus does not agree with an old proverb: ‘for,’ they say, ‘one crime gives birth to many,’ then adding ‘(crime, we say) for as to righteous houses, their lot is to have virtuous offspring.’

2 The simpler character of Aeschylean style, as compared with that of Sophocles, appears, for instance, in his more sparing use of the expressive
particle γέ, which is used in the Agam. about 20 times only, while in the Oedipus Τ., a shorter play, we find it in about 90 places. As it is specially suited to the tone of lively and disputative dialogue, Aesch. uses it five times in the short stichomithia which we have discussed in pp. 194—199. (1) Affirmatively with εἰδός, 'yes, knowing well;' (as in answer to the question, 'were you harassed by the desire of your fatherland?' the herald replies, ὅστε ἐνδικτρίων γ' οὕμαιν χαράς ὑπ' ὑμῖν, 'yes, so that tears are in my eyes for joy,' 500): (2) the three next examples show γε throwing emphasis on nouns: φήμη γε μέντοι—ὁ δ' ἀφθονητός γε—τοῖς δ' ὀλβίοις γε—ὁ δ' ὤπτατος γε. So ἀλλὰ γε. In that which follows it modifies a verb, πάρει γε μήν, give up at least. In a few places it has its frequent use of emphasising pronouns, τοῦτο γε, ἡμῖν γε, ἔγωγε, and others. Finally it follows other particles with a word between, to which the emphasis belongs; as ἡ μαλεϊταί γε, καὶ μήν πεπωκὼς γε, καὶ μήν ἀγαν γε, οὐκ εἰ παρέσται γε, μὴ δικτυών τι γ' Ἀδον; In one place we have confidently introduced it (ἐν γε τοῖς 701) with a preposition: and it stands in two other emendations, σής γε 893 and καὶ πολὺ γε 1382; but, though we think these probable, we should not insist on them, against any who may prefer τῷ δὲ and καὶ πολέα.
after hand 1033; ἐκ αὐνιγμάτων, after riddles; ἐκ θυσίων 103, 731; ἐκ τῶν ὁμολών, on equal terms 1350
ἐκμάτιος, out of the path, lonely (?) 49
ἐκπράσσω, accomplish, make 1200;
Peile and Linwood take it to mean here, unmake. This view deserves consideration: but we are not convinced of its truth.
ἐκφάτως, distinctly, loudly 657
ἐλέναυς, ἑλανδρος, ἑλπολος, see p. 91
ἐλεύθερος, free, οὐκέτα ἐλευθέρον
ἐδηφηθή, with neck no longer free 305
Ἑλλάς (subst.), Greece: (adj. fem.)
Grecian 111, 398
ἐμμάθως, that in which we tread; ἀρ-βύλας πρόδολον ἐμμάθαν πόδος, shoes, the foot's slave-like walking-dress 873
ἐκμισόφους, in their own forms. See notes on pp. 79, 105
ἐν (prep. with abl.) in, on, among; ἐν μέρει 309; ἐν Ἀιδών 1456
ἐν τέμνων ἄκος, pp. 146—7
ἐνδρίκρω 500
ἐνι ἐν ἑνεστὶ 79
ἐξεκάστῳ, liken; οὐδὲν ἐξηκασμένα, not mere semblances 1169
ἐπει, from the time when 40, 197;
when 181, 229, 617; since 220, 367, 644
ἐπὶ (prep. with three cases): gen.
ἐπὶ ἰπον 1356, 1364, 1402; dat. ἐπὶ 36, 76, ἐπὶ ἐξηγερασμένος, on a finished work 1304; against 341;
after 232; for 946; over 1476; acc. towards, to, against 114
ἐπενένυμαι, advance, encroach 445.
See note at 80
ἐπίκενούμαι, claim kindness (as a stranger) 1245
ἐπιπρέπον, incline to, devolve on 228, 658
ἐρυκύμων, pregnant 118
ἐφ+, well; τὸ ἐφ+, the good 120; ἐφ' ἐν-σώρα, successful: note p. 58
ἐφυγήσαμος, giving easy death 1218
ἐπίστηθις, persuasive 251
ἐπιστήθης, easily persuaded 909
ἐπιστήθης 315
ἐπιφημεῖν, use auspicious words 28, 555
ἐφημίος, of good omen, auspicious 595, 1172
ἐφορς, cheerful, favourable 240, 744
矰γυμνος, to yoke 1569
ζεύγος Ἀτρείδων, the two sons of
Alteus 44
ζωκτήρας, yoke 488
Ζεὺς 151; χεινος 61; σωτήρ 1312
ζύγως, central bench (in a vessel)
containing the ἄγαρος or middle
rovers, the most active: meaning
Aegisthus and Clytemnestra 1547
"H, surely 985, (or interrog. particle)
245, &c.
ἠδονή, delight; πρὸς ἡδονή 264
ἡκω, am come 564
"Ἡφαίστως, fire-god (Vulcan) 258
Θανάσσως, deathful 931, 1101, 1201, 1374
θάνατος, death 1392, 1423, 1460, pl.
675, 1265, 1501
θεῖος, divine, heaven-sent 438, 678, 1005
θέμις, right, justice, lawful 100, 196, 1360
θερμοῶν οῖς 1097
θυμος, life 1313
νυσκινέω, promote incense-burning
89
νυαίσ, outside, foreign 763, 976, 1537
Ἰατρομάντως, medical seer, mediciner
1552
Ἰας (with accus.), sit on 99
Ἰας, son, cub 666
Ἰάφγυρος, worth silver 887
Ἰάπταις, childlike 76
Ἰάπτρασσις, like an old man 79
Ἰαστριθής, wearing out together 1372
Ἰαψυχος, equal in spirit 1400
Καυλίζω, handset 992
καίρος, seasonable 954; mortal
1045, 1217, 1268; καιριως 1269
καλλίσταις, having noble children
697
καλλήρωφος, fair-visaged, beautiful
213
INDEX.

kalós, well, nobly; το μή καλός ἔχων, what is not good 774
κάμνω, to be weary, to faint 442; καμώ, worn out 629
κάρα, head; φίλον κάρα, dear one 833
κάρσαννος, foreign, barbarous 982
καρπόσωμι, enjoy 580
κάρτα, very, exceedingly 254, 551, 1177, &c.
κασίγνης, brother 304; κάως ἕννοι-ρος 453
κατά (prep.) with accus. κατ’ ἄνδρα, as a man 328, 853; κατ’ ἡμαρ, in the day-time 627; κατ’ ἤχον, on the track: with gen. but not in Ag.
κεκομμένος φρενῶν, deprived of reason, insane 439
κήδος, marriage (care, mourning, p. 91) 653
κηδών, invocation 206; report 791, 802; fame 855
κομμαν ὕδα, to extinguish flame 556
κομμάθαι φρουρᾶν 2
κομίστρα (pl.), price of recovery, ransom 893
κόρος, arrogance, insolence 368, 701
κρεμαγρῶν ἡμᾶρ, feast-day 1521
κρῆθα, be high-fed (with barley) 1570
κρῆν, to select 432
κτήσιος, in possession 333; κτήσιος βωμῶς, altar of Zeus κτήσιος 959
κτίζω, found, make 427
κύριος, empowered, entitled 107, 806; το κύριον, the appointed time 700; κυρίως, with full power, fully
κύρω, κυρέω, obtain, hit 1119; κυ-ρέω, be 1126, 1296 (κυροῦνθ’ δέως)
κύτος, saucer, urn, vessel (shallow) 299, 744, 1051
Λάκτισμα δελτίου 1530
λαμπαδόφρον νῦν 289
λαμπτήρα 22
λαμπτηροχλα, beacon-watch 818.
We cannot agree with those who strive to explain this as meaning the 'chamber-lights.' See 22
λαπάζω (or ἀλαπάζω), lay waste 128
λᾶσκω, cry out 516, 555, 793. We now find that our conjecture at 516 (λάσκοντες for λαχάντες) had been anticipated by Linwood
λέγως 296
λείχω, lack 756, 1154
λευ, melodious 1069
λογός, destruction 1040
λυμακτηρίος 1367
Μεθύστερον, at a later time, afterward 394
μελλύμα, darling 1368
μείρω, allot; εἰμαρένος, allotted, fixed 841
με.ω, care for, mind 348; μελευ, impers. 528, 544, 1075
μετά (prep.) with acc. after 209; gen. with 959; dat. not in Ag. In comp. means (1) change, (2) shar- ing, (3) pursuit
μεταγγυώσκω, change the mind 200
μεταίνοισ, cause in part 739
μεταμανθάνω 660
μέτειμ, pursue 1596
μέτοικος 57
μή, not (subjective negative) 182
μήχαρα, remedy 182
μηχαρίσμα, provide, enlarge 281
(conditional reading)

1 Μή, with its compounds μηδέ, μήτε, μηκέτι, μηδαμώς, μηδέν, &c., is found in Ag. as follows:—

(1) With opt. verb expressing wish, 433, 1174, 1377: (2) with imperative of prohibition, 840, 850, 960, 980, 1553, and with participle after imperative, 469, 714, 834: (3) with subjunctive of prohibition, 129 (ὁν μή), 142 (ἐκκαλέω μή), 318, 807, 848, 1259, 1584, 1586; μή lest, 1553: (4) with conjunction (εἰ, εἰσερ, ὅπως), 238, 324, 971, 981, 342; with participle (=εἰ with verb) 250: (5) with infinit. 326, 691, (after τό) 187, 528, (after ὦσε, ὦς) 185, 335, 624, 1303: (6) with abstract adj. το μή τελέσιφ-ρον, 926.
AGAMEMNON.

μήνω (μη-μήνω = μήνω), remain, await 144, 1072
μήνυωμαι, hum a tune 18
μισθός, hateful; μίσθος, lascivious 1153

χειροπατής, night-wrapt 423
χειροπατής, nightly-restless 12
νυφόκλαιτος, bride-depleted 688
νυφόκλαιτος, bridal-honouring 656
νυμφά, direct 711
νατθω, skin 263

Ελθός, hospitable 374; Zeus ξένος,
guardian of guest-law 61
ξένος, (pl.) hospitable entertainment 1520
ξυμβοδίλητος, sword-destroying 1457
ξοῦθος, brown, melodious 1065

Οἰκουρός, house-guard 1150, 1555
οὖν, only 129
ομοπρεπής, taking semblance 721
ομότοχος, having a party wall 929
ονερ 84; ονευρον 13, 25, 1149; (ονε-ραπ) -ατος 450, 819, 908, dream.
ονη, as 68; οντα, whither 1440;
οπος, how 110, 775, 1296, with
superl. 559, 564, 632, 1285; οὐκ
εσθ' οπος with opt. 579; οπος,
in order that 1570; οπος ἄν (with
opt. rare) 342
ορμαίων θηρών, pant for life 1313
ὀρος, limit, boundary, definition
1077, 1177; ο ὄρος ὄρος 445 we
have rendered ‘the feminine deci-
sion,’ making πιθανός credulous.
Linwood and Schütz render it,
the opinion laid down by a
woman, and πιθανός persuasive,
making επινεμαται deponent, as
we do. This is favoured by
the context which follows, not by that
which precedes. See note at p. 80
οὐ, οὐκ, οὐχί, not (objective negative)
ὀφέλει δίκηρ, to be condemned in a
suit 493

Παγκαλώτας, ever renewable 888
παγκράτης, victorious 1577
Παιάν, Παιών, healer, healing god
(Apollo) 141, 1173
παιάν, hymn 223, 604
πάλαι, long ago (with past) 546, 1110,
(with pres.) 507
παλαισθής, wrestler, savior 1131
παλαιφατός, spoken of old 689
παλλυκτός, hostile, odious 797, 802
παλμιχής, doubly long 179
παλλινοπς, returning, recoiling 145
παλλινοτός, averted 705
παλλινυχις, reversed 425
παλληροδός, tide-reciprocating 173
πάλμπροθε, long before 664
πανδυώνως, all-capturing 338
παπδ (prep. takes 3 cases: not dat.
in Ag.): with gen. from (pers.
usually) 242, 290: with acc. to
666: beside, beyond, against 827,
859: παρ' οὐδὲν θεᾶνα, to make no
account of, disregard 208
πάρα, for πάρεστι, it is possible 976,
1532, 1599
παραθέλω, soothe away 72
παραλίκυμο, turn aside 685
παρακοτή, madness 202
παραλλάσσω, pass away 449
παράνοια, distracted 1430
παρασκοκέω, overlook 1177
παραπατά, in like manner 680
παρέστη, shall come to pass 1174
παρεστῶτα (τὰ), present conditions
974
παρηγάζω, leave youth behind, decline
912
παραγορία, suasion 96
πάρηξις, putting to land 513
παρηθήμ, omit, neglect 268
παρουσία, side-dish, relish 1376
πᾶς, all; τὸ πᾶ, the whole 162; ἐς τὸ
πᾶν, on the whole
πατέω, walk 1227, trample 350, 885,
1118, 1282
πάτρος, of one’s country 1081
πατρίδος, of father, of fathers 1202,
see note on 191
πάχυς, (hoar-frost) clotted blood 1441
πάδον, ground; πάδον πατέω, tread to
the ground 1282
παράκλημα, attempt (with inf.) 1567,
try (with gen.) 1593
πένωμα, be poor 890
πεπαίτερος, softer, milder 1290
πεπαμένος (πάπαμένα), possessing 763
πεπρωμένος, appointed 1592; τὸ πε-
πρωμένον, destiny 69
INDEX.

225.

πέρ, although 135, καὶ—πέρ 1128
πέραν (prep.), beyond 1125; as subst. 
Χαλκίδος πέραν, coast opposite to 
Chalcis 173
περ (prep. with 3 cases); acc. a-
round 417; gen. concerning 771, 
1284 (und. τού δραστέου); dat. not 
in Ag. In comos. means (1) 
around, (2) exceeding
περιπετεία, to send round 
orders to burn incense 89
περιπεθη πέπλος, lying wrapt in 
her robes 211
περίφρον, haughty 1354
πνεύμ, to breathe: Ἄρης, ἱερ 353; ἥρων, 
love 1131; τροπαλαῖο, change of 
wind (i.e. of mind) 198
ποιήμα στόλος, column reaching to 
the foundation 826; τὰ ποίημα, 
loes 1523
πεδίον, whence? ποί, whither? 1008,
1073
ποιον χρόνον; within what time? 255
πολιάνδρον κυναγόλ, many huntsmen 
649
πομπή, escort 122
πότερον, πότερα (interrog. prop. ask-
ing a choice of two) 251, 585, 589
που (enclitic), anywhere, methinks, 
perchance 662, 1575; 479
πράσων, do, perform, fare 510, 858,
1123; πράσσε, on, play thy 
part 1599; εὖ (καλῶς, κακῶς) πρά-
σεων, to fare well (ill); πράσσομαι, 
exact vengeance 657, 740
πρέπεω, be conspicuous 219, 363; 
liken 1253
πρωί ὥν 159
πρὸ (prep. with gen.), before 132, 1191;
πρὸ καίρου 342, πρὸ τοῦ φανέρος 
444, προτο, heretofore 1129
προβασιογυμνῶν, judge of sheep (j. of 
character) 723
πρόβουλος, fore-counselling 361
πρόδουλος, slave-like 873
πρὸς (prep. with 3 cases): acc. to 260, 
401, 672, 1327, πρὸς τὸ βίαιον, vio-
lently 128; πρὸς κόρον, arrogantly; 
πρὸς ἦδον 263; πρὸς όδηγεν τεκ-
μήρον: ἃτ, πρὸς αὐξάνα 1105; πρὸς 
ὑπατον φῶς 1249; gen. in the cha-
ter of, like, πρὸς γυναῖκος 551, 
1565, πρὸς, on the part of 571,
590, 1020, 1480; dat. at 308, 
against 613, 922, in addition to
459, 1405
προτέλεια (pl.) 65, 205, 668
προϊστήρ 265

'Ρέθρου 190, note p. 191
ρόσιον, body 494

Σειραφόρος 1569
σίσος, mischief 360, 520, 678
σκήπτω, shoot, glance 279, 285—6,
344
σπλάγχνα (pl.), vitals 921, 1150
στάσις, company 1040
στέργυμ, be content 1499
στροφός 139
συμφόρα 18, 24, 302, 531
σῦ (prep. with dat.), with 113, &c., 
with the aid of 1276, σῦν χρόνῳ, 
in process of time 1303
συνίστωρ, conscious of (with acc.) 
1012
συντελής 491
σχολή 976, 980

Τελνός βλεν 1287
τέμνειν φάρμακον (άκος) 17. See 
Consp. L.
τίθημι, place, cause, make 66, 179,
773, 980, &c., τίθεμαι (in phrases) 
τίθεσθαι χήραν, ὀρκοῦ, ὑπαται χάριν 
744, 1498. See θήσομαι, I will 
count 32
τίνα, ray, perform 421, alone for 1250 
tis 83
τίνω, honor, ray 236, 490, 496, &c.
τίλημι with partic. 1196, 962
τριάκτηρ, conqueror 160
τρίβειν σχολήν 976
τρίβος, delay 180
τριπάχυος 1406
τό ἐξ 33
τριτόστοιος 233
τροπαία 198

"Ττρατος 51

υπέρ (prep. with acc. and gen.), above, 
over 279, 344

υπέργειος 80

υπέρφειω 354

Κ. A.
υπό (prep. with 3 cases): gen. under, by, attended with 434—5, 1482; dat. under, by 788, 952; acc. under 914, υπ’ ἄγος ἐρπεί by tmesis for ἄγος ὕφερπε. Other examples of tmesis are περὶ χειρε βαλοῦντα 1487, πρὸ...βαλὸν 932; υπό...στροβεῖ 1141, υπαλ...λυσ 873 υποκαλω, ὑπολείβω 70

υπτίσαμα κειμένον πατρός, 1210, seems to mean πατέρα κειμένον υπτίον, his father lying on his back, i.e. prostrate in death, as Clyt. slung him (ἀποσταμοῦ’ ἀπέδεικε 1340). The mental image of the crime shall prey on the mind of Orestes by divine judgment, until it obliges him to return and avenge.

Φαίδρος, bright, cheerful, jovial 479; ἄνοδόν ωσ 1154

φαινω 104

φέρειν πλέων, prevail 949

φέρω, cry feew 1233

φιλήτρωρ, darling 1375

φόβοι μέλαθρον 1393

φρύν, φρένες 922

ϕιλακών κατασχείν 213

Χάρις διαμόνων, a blessing from the gods 167 (see note in Cons. L.);

χάρις Δίως 340; εὐμόρφων κολοσσῶν χάρις 387; χάριν ματαιαν 391; see 964.—χάριν ἐξαινείσαι 444; πνεύμ χαριν 1131;—‘Αἰδον εὐκταλαν χάριν 1312; ἀδικτων χάρις 549; χαρισ χάρις 1472; καυρον χάριτος 715;—χαριν τίνειν 749; χάρις οὐχ ἀτιμον πόνων 331; χάριν προφειδεύον ἀμείβουν 674

χαριν, on account of 24

χέ. νψ, lustful water 658

χλιδῆ, luxury 1376

χρόν, occasion 87, office 421

Ψύδος, falsehood 438

'Ως, (1) as, passim; accented after the word it modifies, τοξοτης τις ωσ 1119; idiomatic with abs. particip., ωσ ωδ’ ἔχωντων, such being the facts 1318; intensifying adjectives and adverbs, positive or superl., ωσ τάχος 27; γενοστο δ’ ωσ ἀριστα 633; see ὅπως: abs. with infin. ωσ εἰσίν, ὁ τοιοσ φρασαι 1513. (2) for ὅστε, so as, so that, with infin. 335, 624. 1306. (3) how, ωσ λέγοις 296. (4) that 455. (5) ωσ ἃν (see ἃν). (6) from the time when, ωσ τάδ’ ἡμίπλακον 1137. (7) Note ωσ ἃν as if forsooth 1562.

1 The potential particle ἃν, when (not in junction with a relative) it modifies a verb, is used (1) with opt. (pres. or aor.), infin. (pres. or aor.), and, in past sense, with indic. (aor. or imperf.); as λέγουμι ἃν, I would say, δοκεῖ ἃν ᾠδαν, he seems likely to have walked ἡνδέκα ἃν, I would have vowed. As ἃν in these uses is (normally) the apodosis of a conditional sentence, it has a protasis if expressed or supposed, and, when the verb is past, that protasis is always apparent, either as ἐλ or as contained in a participle, as ἐνείῳ ἃν δελτάς; would you have vowed if you had been alarmed? But ἃν with the opt. is often used as a modest or modified future, where no protasis appears: as λέγουμι ἃν, I would (or will) say. This idiom is more frequent than any other use of ἃν in this play: see 252, 257, 296, 511, 581, 680, 766, 824, 1063, 1087, 1123, 1437, 1158, 1253, 1300, 1379, 1493, 1507, 1595. The regular protasis (ἐλ with opt.) is rare: see 38, 970, 1319, 1589. "Ἀν is used before and again after a protasis with ἐλ 324, and doubled (after a present with ἐλ) 317. At 229 (if the reading is true) ἐτρεί with opt. forms the protasis. A participial protasis is shown 900, 941, 1266. "Ἀν with infin. occurs 864, and in the previous line an infin. (ὁδέσαυ) is to be mentally supplied with ἃν. See also 356, where ἃν is a conjectural insertion. With a past indic. ἃν occurs five times: four of
these places have the regular protasis, εἰ with past indic. 800, 891, 951, 1321: one (cited above) has a participial protasis 861.

Αν compounded with relative particles takes subjunctive: of such use we find these instances: ὅταν five times, 7, 16, 507, 898, 1493; εἰ δὲ αὖ twice, 12, 392; ὡς αὖ 829; ἐκὼς αὖ 1364. The reading αὖ=ἀ αὖ 1364, cannot be relied on as certain. The construction of αὖ ἐκήψετε following ὅταν, 344, is peculiar: and αὖ must not be regarded as in composition with ὅταν.
POSTSCRIPT.

Since this Edition was printed, I have received from Mr Munro a valuable note, containing a new conjectural reading and interpretation of the lines at p. 39, 1153—1155 (1228—1230). His words are:

"The following would be, I think, a simple restoration of this much disputed passage:

οὐκ ὁδεν οτα γλῶσσα μυσήτης κυνός,
λέξασα κάκτείνασα φαινόνουσ δοκήν
ἀτης λαθραίουν. τεῦξεται κακῇ τύχῃ.

'Knows not what the tongue of a lustful she-hound, speaking as it spoke and lengthening out with a gay heart the ambush of dark crime, will achieve—with foul success.' The correction is of the slightest, ι for ο, the substitution of a very uncommon for a very common word. The neut. plur. accus. of a pronoun after τεῦξεται is quite idiomatic: Aeschylus, Euripides and Sophocles all supply more than one example: Ellendt gives at least 4 instances from Sophocles: (Phil. 506 πύων ἀθλά δόσα μηδεις τῶν ἐμῶν τὺχοι φιλών). ἐκτείνασα calls for an accus. as μακρὰν μὲν ἐξέτεινας, and in Eurip. μακρὰν δ' ἔτεινας = μακρὰν ῥησον. Then 'like dark Ate' is manifestly out of place in such a context. For δοκήν comp. Hesych. δοκαὶ ἐνέδραι, παρατηρήσεις; and again ἐν δοκῇ ἐν ἐπιβουλῇ. The word therefore meant 'ambush,' 'hostile watching for,' 'deliberate plot,' 'insidious conduct,' 'any form of dark secret treachery' like the Latin insidiae, the

K. A.


**AGAMEMNON.**

French *guet-aperis*, which comes from our *wait*, laying a *wait*. Plato and Demosthenes both use ἐνέδρα in the same sense as ὄκη has here: Plat. Laws x, p. 908 D, εὐφυὴς δὲ ἐπικαλομένος, δόλου δὲ καὶ ἐνέδρας πλήρης. Homer has ἐν προδοκήσαι, and is fond of ὄκη, the verb of ὄκη, using it of a hound watching by what part to seize an animal; of a warrior spying out another’s weak point; of a charioteer waiting to jockey the man in front of him: Euripides uses this verb in the Bacchae. I would not personify Ate, but take ἄτης λαθραῖον for the murder of Agamemnon, just as in 1427 δολαν ἄτην refers to the death of Iphigenia.

The above reading depicts well, I think, the appalling equanimity of Clytaemnestra, the long-protracted dissimulation, through hundreds of verses, of her never-wavering tongue. And 1156—1159 thus perhaps afford a more symmetrical and Greek-like parallel to the four lines preceding: it was Clytaemnestra’s tongue that led Agamemnon slowly on from his chariot to the bath and shirt of death. See Jerem. 9. v. 8: Their tongue is an arrow shot out; it speaketh deceit: one speaketh peaceably to his neighbour with his mouth, but in heart he layeth his wait.”

H. A. J. M.

Mr Munro adds many examples of compounds like φαίδρονος, as κουφόνος, ταχίνον, κρυφίνον and others: but on this point no doubt exists.

My own impression in favour of the Tyrwhitt and Madvig readings οὐα, λεξασα, φαίδρον οὐς, δῆξεται, was caused to a great extent by the apparent likelihood that the jocular φαίδροις ὑσιν of Aristophanes was drawn from the φαίδρον οὖς suggested here. But in another note Mr Munro argues that Euripides, not Aeschylus, was the tragic poet parodied in that passage of the Pax. He says:

“"The scholiast on Aristoph. Pax 154—156 ἄλλῳ ἄγε, Πηγασε..., λοῖς ὑσιν, distinctively informs us that the poet is quoting from, or closely parodying, the Bellerophon of Euripides; and this we might have inferred from the term Πηγασε applied to the κάνθαρος. The φαίδροις ὑσιν therefore may be the actual words of Euripides: ‘playful,’ ‘frisking ears’ (? ‘glancing in the sunshine’); or ὑσιν may be a parody of a different substantive in the original. Xenoph. Apol. 27 εἰτών δὲ ταῦτα μάλα ὠμολογομένως δῆ τοῖς εἰρημένοις ἀπήκι καὶ ὄμμασι καὶ σχήματι καὶ βαδισματί φαιδρός. The scholiast of Aristophanes refers to the Agamemnon oftener than to any other extant play of Aeschylus. His silence here is perhaps a proof that he, or his authorities, did not refer φαίδροις ὑσιν to the Agamemnon.”

That Aristophanes parodies the Bellerophon is quite clear: but there was nothing to prevent him from parodying Euripides and Aeschylus in one passage—two birds with one stone. And have not the lines χρυσοχαλίνων πάταγον ψαλίων | διακυψάς φαίδροις ὑσιν the ring of Aeschylus more than of Euripides? And does the silence of the scholiast about the Agamemnon prove anything but that φαίδρονος was written in the MS. which he used?
POSTSCRIPT.

Whatever the final judgment of criticism may be, it is remarkable that so many words (γλῶσσα, κυνός, λέξασα, φαιδρόνους, and even τεῦχε-ται) should have concurred in leading Madvig to conjectures so nearly coherent as those received in my text. But Mr Munro justly says (what I have always felt) that 'like dark Ate' is out of place. I ask then whether his fine conjecture δοκήν may not be received along with λείξασα and φαιδρόν οίς, as an accusative apposition. Admirable as I confess Mr Munro's defence of λέξασα to be, I find a painful hitch in the word φαιδρόνους. Such terrible dissimulation must be a heavy burden to the worst mind, not a cheerful stimulant.

If my suggestion holds, the three lines become—

οὐκ οἴδεν ὁδ γλῶσσα μισύτης κυνός,
λείξασα, κακτε νασα φαιδρόν ως, δοκήν
ἀνής λωθαλον, τεῦχεται καλὴν τυχη.

knows not what issues a lascivious she-hound's tongue, licking with playful ear outstretched—a wily snare of secret mischief—will achieve with foul success.

This I could gladly accept.
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