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ÆSCHYLI EUMENIDES.
ÆSCHYLI EUMENIDES.

The Greek Text,

WITH ENGLISH
NOTES CRITICAL AND EXPLANATORY;

AN ENGLISH VERSE TRANSLATION;

AND AN INTRODUCTION,

CONTAINING

AN ANALYSIS OF THE DISSERTATIONS OF C. O. MÜLLER.

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"DEMOSTHENES DE CORONA."

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TO

THE REV. C. O. GOODFORD, D.D.

HEAD MASTER OF ETON COLLEGE

This Book is Inscribed

AS A TESTIMONY OF GRATITUDE AND RESPECT

BY

HIS FRIEND AND FORMER PUPIL

THE EDITOR.

March 1853.
P R E F A C E.

In the following Translation, the simple character of the Æschylean Dialogues has generally enabled me to render them without any material deviation from the construction and idioms of the original Greek. But in the Choruses, where the sense is often more obscure, the transitions more rapid, and the repetitions more frequent,—repetitions, it should be remembered, which the musical accompaniment reconciled to the ears of an Athenian audience,—I have been compelled to allow myself a greater latitude; satisfied if I could express the general scope and bearing of a passage, which the rules of our lyrical metres made it impossible for me to translate word for word.

The Greek Text adopted in this Edition is based upon that of Wellauer, which may be said, in general terms, to represent that of the best Manuscripts. But in correcting the Text, and in the Notes, I have freely taken advantage of the suggestions of Hermann, Paley, Linwood, and the other Commentators who have preceded me. A list of the deviations from Wellauer’s Edition, will be found preceding the Greek Text.
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THE FURIES.
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**Escort of Athenian Women.**

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**Scene.**—Delphi, and afterwards Athens.
ACT I.

Scene I.—The outer court of the Temple at Delphi.

Enter the Delphian Priestess.

PRIESTESS.
First of the Deities, in this my prayer
I worship Earth, the mother-prophetess:
Dread Themis next, who took by right of birth
Her mother's office (as tradition saith);
Transferr'd it then to Phoebe; she in turn
Gave it her grandson Phœbus, with the name
From her derived, a birthday offering.
So Phœbus left his native Delian crags,
Sped o'er the seas, and touch'd at Pallas' town;
Whose citizens to do him reverence
Sent mighty pioneers, Hephaestus' sons,
Made the hills low, the stony places plain,
Until he reach'd Parnassus' fruitful vale.
Delphus the prince bade welcome to the God,
And all the people paid him vassalage.
Now therefore Phœbus, delegate inspired
By Zeus his father, fourth upon the throne
Sits, and interprets all his father's will.
Next Pallas comes; and then the nymphs that dwell

(Greek text, v. 1—22.)
Within the haunted grot of Corycum,
The haunted home of nymphae and nightingales,  
Which Bacchus rules by conquest, since he wove  
Meshes of death to snare its rebel king:  
The founts of Pleistus, that Poseidon loves;  
And last I worship Zeus, the lord of all.—  
This done, I take my place upon the throne  
Sacred to Prophecy; and pray the gods  
To bless my entrance, as they ever bless it.  
Draw near who may; Greeks first, then strangers all,  
And let the God to each assign his rank  
By lot determined: for I may not yield  
Answers at random, but as He suggests.  

[Exit, and re-enters in extreme agitation.  
O horrible to tell! O monstrous sight!  
Back from the shrine I reel, with terror crazed,  
Weak as an infant, clutching at support,  
Such fears have paralysed these aged limbs.  

It was an awful vision. Thus it fell:  
Advancing to the tripod, lo! I see  
A man accursed, upon the central stone  
Kneeling in suppliant posture: on his hands  
Were stains of blood, and in his right a sword,  
And in his left an olive's topmost spray,  
Deck'd with a fillet of white glistening wool.  
Thus far I mark'd, and can distinctly speak.  
In front of him, ye gods! a fearful troop  
Of sleeping beldames, perch'd upon the benches:  
Not women they, but Gorgons—Gorgons? No—  
Far uglier than Gorgons—I have seen  
Harpies in pictures, dragging off a feast,  
And such are these—harpies without their wings,  
Of hideous aspect, swart, unnatural.

(v. 23—52.)
Loudly they snore, and may not be approach'd,
So poisonous their breath; while from their eyes
Issues a dripping tide of filthy rheum:
And then their dress—it was not fit to wear,
Nor in God's temple, nor in haunts of men.
So foul a company I never knew;
And whatsoever country rear'd a brood
So pestilent, shall one day rue its pains.
I can no more—let great Apollo heed
The sequel;—wisest of physicians he,
The Lord of prophets, and of miracles.—
Cleanser of temples! purify thine own.—

[Exit Priestess.

Scene II.—Interior of the Temple.—The Furies are discovered asleep on the seats: Orestes on the Omphalus: Apollo near him; and Hermes in the background.

APOLLO.

Unhappy youth! I will not give thee up:
True to thy cause, a watchful sentinel,
Though far away, I'll still be near to thee,
And still do battle with thine enemies.
Look at these rabid creatures: mark how sleep
Hath overcast their senses, where they lie
A band of loathly and detested hags,
Ancient virginities, with whom nor god
Nor man nor beast will ever deign to mate;
For evil were they born, and in the womb
Of earth they dwell, 'mid horrid Stygian caves,
Hated by mortals, damn'd by gods above.
Yet though they sleep, betake thee swift to flight,
And courage! thou hast many a weary mile

(v. 53—75.)
THE FURIES.

Of ground to tread in thy lone pilgrimage,
While they from continent to continent
Shall urge thee forward, and from sea to sea,
Across the wave-bound cities of the deep.
Faint not in spirit, brooding o'er the toil;
But hie thee straight to Pallas' citadel,
And clasp her ancient image in thine arms:
There in good time, so thou despairest not,
I'll get thee judges and an advocate,
And find the means of thy deliverance.
'Twas my advice that wrought thy mother's death;
And I will shield thee from the punishment.

ORESTES.
Divine Apollo, thou dost know the right;
And since thou know'st it, deal aright with me;
And oh! be kind, as thou art powerful.

APOLLO.
Remember! let not fear thy spirits quell.
Hermes, my brother, be it thine to watch,
And be, as thou art call'd, the God of guidance,
Tending my suppliant: holy privilege,
To guard the weak, that Zeus hath granted thee,
And made thee bringer of good speed to men.

[Exit Orestes, conducted by Hermes.

Enter the Ghost of Clytemnestra.

GHOST.
Sleep on there, ho! and pray what need of sleepers?
So is it ever with you—woe is me!
I, that did murder, wander unannail'd;
Departed spirits shun me like a plague,
Or else with foul reproaches torture me:
But no avenging deity is wroth
On my behalf, though I was foully slain.

(v. 76—102.)
THE FURIES.

You, too, neglect me, and betray my cause.
Your hearts, I trow, can see this bleeding breast:
Though slumber hath seal'd up the natural eyesight,
It brighteneth the vision of the mind,
And darkness maketh plain what daylight veils.
Ungrateful hags! full many a time and oft
Ye lapp'd your fill from my rich offerings,
When at the hour of midnight I stole forth
To heap my gifts upon your glowing altars,
And feed you with the incense that ye love.
O base return! O vile forgetfulness!
Look where the murderer, laughing you to scorn,
Bursts from the bonds your hands have knit for him,
As bounds the hart from out the hunter's snare.
Hear it, ye Furies! hear me plead my cause:
I make appeal to your eternal laws:
Oh! let not this an idle vision seem:
'Tis Clytemnestra calls you in a dream.

[The Furies mutter in sleep.]

GHOST.

What! do ye mutter? Up, and to the chase:
He has found patrons and a resting-place.

[The Furies mutter.]

GHOST.

Too much you sleep, and take no thought for me:
The slain is punish'd, but the slayer free.

[The Furies groan.]

GHOST.

Dost groan? dost slumber? Rise, and do thy will:
Thou art not forward, save in working ill.

[The Furies groan.]

GHOST.

When sleep and toil conspire to close the eyes,
Sapp'd of her might the fell she-dragon lies.

(v. 103—124.)
[The Furies mutter loudly, as if waking: the Leader calls out, “Take heed,” and the Chorus, “Seize him,” several times in rapid succession, giving tongue as hounds.]

GHOST.

What, do ye yelp and whine? Out, noisy pack! Be like stanch bloodhounds, follow up the track. Let my sharp taunts sink deep into your breast; Up, and be doing! Is’t a time for rest? Blow forth the deadly venom of your breath, Waste him with fire and smoke and lingering death.

[Exit Ghost.

LEADER OF THE CHORUS [awaking].

Why, how now, sluggard! Sleeping at your post? Awake, arise—our labours else were lost.

[She wakes the Fury next to her, she the next, and so on, in succession, until they all start up distractedly.]

CHORUS.

Powers of vengeance! we’re undone; Whither, whither hath he run? Much I’ve suffer’d, but in vain; Deep, unutterable pain:— We, the wakeful, shall be blamed, We shall be for ever shamed. From the nets the quarry’s gone, We were sleeping every one. Stole away! Stole away! Sisters, we have miss’d the prey.

[Seeing Apollo.]

Ha, son of Zeus, ’tis thou hast been the thief! ’Tis thou hast snatch’d the victim from mine eyes! What, shall a God to Murder bring relief, And clasp a bloody hand in friendly guise?

(v. 125—145.)
THE FURIES.

Woe, when the stripling tyrant of an hour
Can spurn the adamantine laws of Time;
When licensed felons mock the Furies’ power,
And Purity can stoop to shelter Crime!

A vision hover’d near me where I lay,
Yea, lash’d me to the soul with scourges keen:
Still, still I see it, through the glare of day,
A gory bosom, and a spectral queen.

Behold! the centre of a glorious fane
Is streak’d throughout with dripping gouts of blood;
On hallow’d ground an everlasting stain
Shall mark the spot where foul Pollution stood.

Degenerate God! for this did Heav’n’s command
Yield thee the keys of this time-honour’d pile,
That thou with Guilt shouldst follow hand-in-hand,
And Prophecy’s pure seat with blood defile?

Vain are thine arts, and sure is Fate’s decree:
Vainly thou part’st the culprit from his doom:
We dog his steps o’er earth and air and sea,
And persecute his soul beyond the tomb.

APOLLO.

Aroint ye, beldames! Hence, accursed crew!
Relieve this temple of your noisome presence!
Lest from my golden bowstring I shoot forth
A hissing shaft, and rive your sooty hides,
So that for pain you vomit up the food,
The hateful food, that swells your glutted maws.
It is not meet that you approach these walls;
Go, where the Exécutors of judgment stalk,

(v. 146—177.)
Where heads are sever'd, eyes from out their sockets
Dug piecemeal, limbs disjointed on the rack;
Where men are pounded down to Hell with stones;
Where poor impaled wretches gasp for death
Shrieking with agony. Ha! do ye mark
The horrid banquet, which your company
Doth gloat and revel in? a taste that grows
I' th' outward semblance of your hungry visage.
Seek for your home the grisly lion's den;
Batten with him on bones, lick dripping flesh,
And tarry not to vex this holy shrine.
Go feed, vile flock, without a shepherd's care,
Abhorr'd alike by all the Powers of Air.

CHORUS.
Apollo, thou hast said—now listen: Thou,
Thou art the single cause of all this mischief;
Not an accomplice, but the chief in guilt.

APOLLO.
Aye and indeed? nay, come we to the proof.

CHORUS.
Your oracles induced a mother's death.

APOLLO.
My oracles avenged a father's death.

CHORUS.
Next, you gave refuge to the murderer.

APOLLO.
Yea, in this temple did I harbour him.

CHORUS.
Besides, you have reviled our holy office.

APOLLO.
No: rather your profane intrusion here.

CHORUS.
And yet in this consists our privilege.

(v. 177—190.)
APOLLO.
What privilege? ye boast without your warrant.

CHORUS.
We were ordain'd to punish matricides.

APOLLO.
What, if the woman slain hath kill'd her husband?

CHORUS.
Aye: for a husband's is not kindred blood.

APOLLO.
O monstrous reasoning, that turns to scorn
The nuptial pledges of Imperial Zeus,
And makes a cipher of the Queen of Love,
To whom all human passions minister:—
Know that the marriage contract, rightly kept
With full observance, knits a stricter bond
Than any other form of earthly duty.
Wherefore, if murder of a wedded lord
Be counted blameless, and your anger sleeps,
By your own laws I claim Orestes' quittance:
Or else what justice, if you scourge the one,
And let the other triumph unrebuked?
I'll meet you on this question by-and-by:
Immortal Pallas shall the issue try.

CHORUS.
Think not that I will c'er the chase forego.

APOLLO.
Chase on: heap toil on toil, add woe to woe.

CHORUS.
What, do you scoff, and flout my sovereign sway?

APOLLO.
Were I thus king'd, I would not reign a day.

CHORUS.
Nay, without this, thou'rt mighty in the skies.—
Now to my task: an injured spectre cries:—

(v. 200—221.)
THE FURIES.

Come, ye Furies, far and wide
We must chase the Matricide;
Over mountain, over lea,
Over ocean, follow me.

APOLLO.

Follow one, and follow all—
Open to the suppliant's call
Are mine ears, and swift to aid,—
Shall the friendless be betray'd?
Then a clinging curse would be
On the perjured Deity.

[Exeunt.

(v. 222—225.)

END OF THE FIRST ACT.
ACT II.

Athens—the Temple of Pallas.

[A considerable interval of time is supposed to have elapsed between the foregoing and following parts of the Drama.]

SCENE I.

Enter Orestes.

ORESTES.

By Phoebus’ order, Pallas, I am here:
Vouchsafe kind welcome to the homicide,
No longer unredeem’d, nor black with guilt,
Nor spreading quick infection by the touch;
By intercourse with men, my crime hath lost
The keenness of its edge, and is effaced.
Yet not the less I’ve traversed land and sea
Led by the dictates of the Prophet-Lord,
Guiding my steps to reach this happy city,
Mine arms to clasp thine image.—Here I stand,
And trust the sequel of my fate to thee.

[He embraces the image of the Goddess.]

Enter Chorus.

LEADER.

Soho:—we’ve open’d on his trail anew:

(v. 226—235.)
THE FURIES.

Blood, blood, I smell 't:—follow the voiceless clew.
As hounds a wounded roebuck in a wood,
So hunt we out our prey by scent of blood.

Pants my bosom with fatigue:
Over many a weary league
Have I sped with wingless motion,
Like a ship that skims the ocean:
For hither hath the victim flown,
And somewhere here is crouching down.
I smell the blood of mortal man.

Search and look
In every nook,
Peep and pry and closely scan
Every place, about, around,
In the air and underground,
Till the Matricide be found.

[Seeing Orestes.]

See! to Pallas' holy fane
Hath he brought his evil deeds:
Clasps her image, but in vain:
Vainly for a trial pleads.

Trial or penance shall he none;
Unabsolved shall murderers kneel:—
Wounds that with the lifeblood run,
Art of man can never heal.

Blood for blood—my crooked lip
Shall from thy fast-flowing veins
Drops of gory nectar sip:
Vengeance for a mother's pains.

Slowly, slowly, waste away,
Gnaw'd by my relentless fangs;

(v. 236—257.)
Quit the blessed light of day,
Doom'd to everlasting pangs.

Whoso doeth wilful sin,
Sacrilegious act or word,
Wrongeth guest, or friend, or kin,
Lo! above him hangs the sword.

Under earth grim judges sit,
Searchers of the inmost soul:
Lightest thought of man is writ
Deep in their recording scroll.

ORESTES.
Taught in the school of stern adversity,
I know, methinks, each purifying rite;
Where it is best to speak, and where keep silence.
Wherefore, in this extremity, the counsel
Of a wise teacher prompteth me to speak:
For sleeps the blood, and wanes from off my hand;
Its dark pollution hath been wash'd away.—
I stood before the altar, while the God
Fulfill'd the sacrifice of slaughter'd swine;
The blood of victims innocently shed
Absorb'd the guilty stain—and I am free.
'Twere long to tell how many mortal hands
I since have press'd in harmless intercourse;
For Sin grows old, and Time can purge the soul.
Now with pure lips to Pallas can I pray,
Queen of this land, to come and succour me;
So without help of battle she shall gain
Myself, my people, and the Argive race
To be her trusty and deserved allies.
Now, whether at her home in Libyan wilds,
Watching the eddies of her native brook,
She plants her foot erect, in act to march,
Or, sitting, veils it o'er with drapery;
Or, having view'd the broad Phlegræan plains,
Like a brave leader marshalling the van,
Cries, *Pallas to the rescue!* may she come:—
Her ears, I wot, can hear my voice afar:—
Oh may she come, and bring deliverance.

**CHORUS.**

Neither Apollo, nor the mighty Pallas
Will save thee from perdition: thou shalt lie
Deep in Hell's prison-house, a joyless ghost,
A bloodless bait of devils, and a shadow.
What, art too proud to answer? dost defy
My vengeful threats, thou who wert born and rear'd
A scapegoat for my altar? Aye, and quick,
Not sacrificed, I'll tear thy quivering limbs:
Now hear the spell that binds thy soul to me.

**LEADER.** [Recitative.]

Come, let us weave the dance—and, sisters, choose
The dark outpourings of a baleful muse:
So by our strains shall sceptic mortals know
That Retribution follows Crime below.
He who hath walk'd in Virtue's quiet ways,
In peace shall live, in peace shall end his days;
But if a wretch with murder dyes his hand,
Close at his heels the fierce Avengers stand.

**CHORUS.**

Mother Night, from whom I spring,
A curse to every guilty thing
On the earth or in the grave,
Hear me, Mother! hear, and save.

(v. 283—313.)
Justice sleepeth, when a God
Snatches from my hand the rod,
Breaks the bond my spells have tied,
Steals from me the Matricide!

Against the Devoted
We mutter a spell,
Shall bar him from heaven,
Shall bind him to hell:
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

From the primal laws of Fate
Comes my office and estate:
Strife, that channels kindred blood,
And violated brotherhood,
Unavenged shall never be,
While the trust is held by me:
I haunt the path of the guilty one
Every where beneath the sun
Till his race of life be run;
When his eyelids close in death,
Penal torture followeth;
Passeth not with passing breath.

Against the Devoted
We mutter a spell,
Shall bar him from heaven,
Shall bind him to hell;
We lash him to frenzy
By dissonant hymns,
And harrow his spirit,
And wither his limbs;
And blight him, and scorch him
With soul-killing fires,
Till the last ray of life
In the socket expires.

When first we arose from the womb of Night,
Our lot was portion'd by fix'd birthright:
We reign unenvied and alone;
Nor lives the God that would care to own
A place at our revels, a seat on our throne.
We wear not robes of snowy sheen,
But the shadowy cloak of the sable Queen;
The nectar-feasts we may not shai'e;
We fix'd our habitation there,
Where Malice prowls, and hungry Lust,
Where Strife and Murder find a home;
But when the fulness of time is come,
We strike, and crumble them to dust.

Never will I from my duty swerve:
Be it a care to the Lords I serve
That deprecating cries and tears
Be cheek'd before they reach mine ears:
For Zeus expels our loathèd rites
Far from the ken of his satellites,
And holds his majesty too high
To mingle words with such as I.
Yet wary must the victim be
That doubles from the fatal snare,

(v. 326—346.)
When I leap like a torrent through the air
With headlong speed and fiendish glee,
And fasten on the fainting prey,
And hale him to his doom away.

All human pomp, all high renown,
Must to a shadow dwindle down,
When we, the black-cowl'd sisters, meet,
And circle round the child of Sin,
Nearer and nearer closing in,
With clamour wild and weird-like feet:
Torture and madness are then his lot,
But he stands still, and knows it not,
So dark a mist his vision veils;
And scandal's softly whisper'd tales
Enfold his kindred like a pall;
For one man's guilt attains them all.

Ever watchful, swift to wrath,
Dwelling in our sunless bowers,
We must tread a hated path,
Closed to other feet than ours.

We judge the quick, we judge the dead;
Mortals! who absolved would be,
Worship with a holy dread
Our time-honour'd ministry.
THE FURIES

SCENE II.

Enter Pallas.

Pallas.

From lone Sigeum and Scamander's banks
I heard, methought, a supplicating cry:
Whilst eager to forestal usurping claims
I took possession of the conquer'd shore,
Which at the fall of Troy, the warrior-kings
Gave as my portion of the hard-won spoil
By seizure in fee-simple: I in turn
Convey it as a gift to Theseus' heirs.
Thence have I plied my never-wearied feet,
Oar'd by this flapping shield in lieu of wings:
No other car, no other steeds have I.
Now when I view these settlers in the land,
I fear them not, but marvel whence they came,
And fain would ask, what this assemblage means?
Who is the Man that kneels before mine image,
Who these strange Beings, different in shape
From Gods above, and denizens of earth?
No worse of them I'll say: it is not meet
To slander others, though oneself be pure.

CHORUS.

Daughter of Zeus, concisely will I speak:
We are the children of eternal Night,
Called "Arae" in our subterrene abodes.

Pallas.

I know your race, and whence the name's derived.

CHORUS.

Then you shall briefly learn our office too.

(v. 375—397.)
PALLAS.
Gladly I'd learn it—be it yours to tell.

CHORUS.
We chase the man that spills his fellow's blood.

PALLAS.
Good:—and what limit to your victim's flight?

CHORUS.
None, save where joy is nowise entertain'd.

PALLAS.
And is it thus you persecute this stranger?

CHORUS.
Aye, even thus: because he slew his mother.

PALLAS.
Urged by no fears, no impulse from without?

CHORUS.
What impulse can excuse a deed so foul?

PALLAS.
Two parties are at issue—one hath spoken.

CHORUS.
He neither will accept, nor tender oath.

PALLAS.
You love the name, but not the works of Justice.

CHORUS.
How so? instruct me, an' your wisdom likes.

PALLAS.
Oaths cannot change the merits of a cause.

CHORUS.
Well—hear the evidence, and judge yourself.

PALLAS.
To me, then, you refer this arbitration?

CHORUS.
Aye; for we hold you worthy of the office,
And coming from a worthy parentage.

(v. 398—413.)
PALLAS [to Orestes].
What will you answer, Stranger, to their charge?
Tell me your lineage and your country first,
Relate the chance that brought you hither-ward,
Then quit yourself of this imputed guilt;
If trusting to the justice of your cause
You fly for refuge to my altar-seat
Ixion-wise, a noble suppliant:—
To each of these demands make clear reply.

ORESTES.
From thy last words, Athene, I'll begin,
And clear myself of one momentous charge.
The curse of blood no longer clings to me;
Nor doth mine hand infect thine image now:
Be this the proof:—by immemorial law
The murderer's lips are seal'd, until such time
As by the blood of slaughter'd swine his hands
Are purged from sin; this done, he is absolved.
These rites have I perform'd,—the sacrifice,
The lustral water, and the intercourse
With human dwellings—all hath been observed:
Nor doth this matter still affect the case.
My name and lineage are quickly told.
I am an Argive; and thou know'st my sire,
The captain of the fleet, great Agamemnon,
Whom thou didst aid to sack the walls of Troy.
When to his native city he return'd,
Basely he perish'd:—my black-hearted mother
Snared him to death in many-twisted toils;
Witness the fatal chamber, and the bath.
I was an exile then: at my return
I stabb'd my mother—I admit the fact—
In retribution for a father's blood.
The guilt of this, if guilt indeed there be,

(r. 414—442.)
Apollo shares: his oracles foretold
That horrid pangs should rack my craven soul,
Unless I slew the slayers.—I have done:
On thy decision doth the issue hang;
In thy decision I will acquiesce.

PALLAS.
The matter is too great for mortal judge;
And hardly doth my Godhead warrant me
In sitting to adjudicate a suit
Of murder, that from fierce resentment springs.
Yet, since thou comest absolute in all
The needful rites of expiation,
I may not overlook thy suppliant prayer,
But bid thee welcome to this friendly city.
For these—they have an awful duty too:
And should my verdict baffle their revenge,
The venom of a dark unsated spirit
Falls on the ground, and festers there for aye,
A noisome and intolerable plague.
Hence my dilemma:—go they, or remain,
Victors or vanquish'd, each alternative
Is fraught with much embarrassment to me.
Yet since the matter hath devolved on us,
A jury bound by oath will I empanel,
And frame an everlasting ordinance.

[To the Furies.]
Summon your witnesses, adduce the proofs,
True evidence that simplifies the case;
And I will meet you, having chosen first
The worthiest of my people, who shall swear
To judge the issue well and righteously.

[Exit Pallas.

CHORUS.
Now faction turns to nought the ancient laws:

(r. 443—468.)
Now foul is fair—and Murder wins the cause.
Clear'd is the path to each felonious deed;
Children shall lightly stab, and parents bleed.
No more the vengeful Sisterhood maintain
A watch on crime: appeal to us is vain;
Henceforth, no guilt so darkly dyed shall be,
But it will meet immunity from me.

He that relates his neighbours' ills, shall know
Himself involved in deeper gulfs of woe:
Certain the pain, uncertain the relief:
Care shall soothe Care, and Sorrow comfort Grief.

Fathers, by your sons betray'd,
Mothers, by your offspring slain,
Call no more on us for aid
With a solemn, plaintive strain:
"Oh, where is Justice? where the Furies' throne?"
Justice is exiled, and her temple gone.

Well for him whose earthly lust
Limits, conscience-set, restrain;
Well for him who gleans with trust
Wisdom out of suffer'd pain:
But how shall they, who steel their hearts from fear,
The sacred majesty of Law revere?

Not in extremes can truth exist:
Approved by me hath never been
The Outlaw, nor the Formalist:
But God hath bless'd the golden mean.

Pride is the first-born child of Sin;
But Piety, and Self-control,
A heart well disciplined within,
Lead all men to the wish'd-for goal.
THE FURIES.

Thou that aright wouldst guide thy feet,  
Oh, worship Justice; never spurn,  
With godless scorn, her altar-seat;  
For Vengeance cometh in its turn,

And certain doom the sinner waits:  
Honour thy parents, and protect  
The stranger that is in thy gates:  
Be watchful, wise, and circumspect.

Live virtuously without constraint;  
Be just without the hope of meed:  
Come woe, thy spirit shall not faint;  
Come weal, thou shalt be blest indeed.

The wicked for awhile may glide  
Athwart the quiet waves—anon  
The storm-blast roaring far and wide  
Whelms his frail bark—and it is gone:

Then battling with the crested flood  
He calls on Gods that will not save:—  
Heaven laughs to see th' impetuous blood  
Grow chill beneath the stifling wave;

And all the wealth, by which his soul  
To hedge herself made vain endeavour,  
Is wreck'd on Justice' hidden shoal,  
And, unregretted, sinks for ever.

(v. 510—535.)

END OF THE SECOND ACT.
ACT III.

SCENE I.

Enter PALLAS (conducting the Twelve Areopagites, who take their seats), ORESTES, and CHORUS.

PALLAS.

Make proclamation, herald, and convene
The people. Let the loud Tyrrhenian trumpet,
Fill'd with the breath of man, cleave the wide air,
And speak shrill treble to the citizens.
While that this Court is sitting, it is best
To keep a solemn silence, and receive
My ordinance: for thus the general state
Shall reap a harvest of eternal good,
And, specially, the long-contending claims
Of these our litigants be judged aright.

[Trumpet sounds.

To them enter APOLLO.

CHORUS.

My lord Apollo, pr'ythee rule thine own.
Resolve the Court what makes your presence here.

APOLLO.

First, I am here as witness; (the defendant

(v. 536—546.)
Was suppliant in my temple, and 'twas I
That purified him from the stains of blood);
And then as advocate, I come prepared
To justify the murder of his mother:
Wherefore, let some one introduce the suit,
To whom this office rightly appertains.

PALLAS.
I introduce the suit; [to the Furies] it rests with you,
The plaintiffs, to speak first, and state the facts
From their commencement, to the jury here.

CHORUS.
Though we are many, we will speak as one:
(To Orestes) Do you reply alternate word for word.
First, did you slay your mother—aye or no?

ORESTES.
I slew her: I will not deny the fact.

CHORUS.
Then in the wrestling-bout one fall is mine.

ORESTES.
Nay, crow not thus, until your foe is floor'd.

CHORUS.
 Nathless you own that you did murder her.

ORESTES.
Yea, sword in hand, I pierced her naked throat.

CHORUS.
Whose instigation prick'd you—whose advice?

ORESTES.
Apollo's oracle: himself is witness.

CHORUS.
What! did the prophet sanction matricide?

ORESTES.
Aye, and I still repine not at the chance.

CHORUS.
But if condemn'd, you'll change your note anon.

(v. 547—567.)
ORESTES.
I have no fears. My father's spirit aids me.

CHORUS.
Wretch! trust you to the Dead, a mother kill'd?

ORESTES.
Two crimes of hers gave colour to the deed.

CHORUS.
How so? explain, and let the jury hear.

ORESTES.
She slew a man—that man my father.—

CHORUS.
—Death Absolves her then;—you live for punishment.

ORESTES.
Why did you not pursue her when alive?

CHORUS.
It was not kindred blood your mother shed.

ORESTES.
And was she then of kindred blood to me?

CHORUS.
Did she not bear thee, murd'rer, in her womb? Wouldst thou disown such dear relationship?

ORESTES.
Stand forth, Apollo, and expound the law That quits my soul of homicidal guilt.
The fact brooks no denial: 'tis confest; But whether I was justified or no, This question must your wisdom now resolve.

APOLLO.
Grave Senators of Athens, mighty Court, I come to advocate this cause aright; And as a Soothsayer, I may not lie. Know that in all my utter'd oracles Whate'er the subject, be it man or state,
I but interpret the commands of Zeus:
An argument of force; which draws you on
To further Zeus's schemes, whose sovereign will
Should be the goal and anchor of your faith.

CHORUS.
Zeus, you aver, commanded you to tell
Orestes this: 't' avenge his murder'd sire,
And in his vengeance, slight a mother's claims?

APOLLO.
Aye, truly:—mark how wide the difference is.
A noble prince, in whom the gift of heav'n
Vested his birthright of authority,
Dies by a woman's hand—not slain in war
By arrows of some puissant Amazon;
Far baser was his fate, as you shall hear,
Pallas, and ye, the judges of this cause.
Him, coming homeward from his long campaign,
Laden with honour, the false Queen received
With open arms and honey'd phrase of love:
But as he bathed his royal limbs, she threw
A broider'd robe athwart the vessel's length
From end to end, and smote her helpless lord
Ensnared within the spangled drapery.
Thus have I told you how the hero fell,
The all-revered, the leader of an host:
And thus I paint his murderess, to excite
Meet indignation in the judges' breasts.

CHORUS.
Zeus, as you say, takes part with injured sires:
But Zeus hath chain'd his sire, the aged Cronus.
How will you solve the inconsistency?

[To the Jury] Give your attention, citizens, to this.

APOLLO.
Ye loathly monsters, whom the Gods abhor,
Fetters, we know, are med'cineable ills,
For with their loosing, comes the remedy:
But when the dust hath suck'd the blood of man,
No healing charm can bring him back to life:
Not the great lord of Heav'n, who in a breath
Makes and unmakes all other things at will,
Hath found a spell to reinstate the dead.

CHORUS.
Say that you gain this verdict—mark what fruits,
What bitter fruits from his acquittal grow.
How shall Orestes here, his mother slain,
 Remain at Argos in his father's house?
How claim admittance to the public altars,
Or lustral water that his tribesmen use?

APOLLO.
This will I tell, and prove by argument.—
The mother cannot be, in procreation,
The generative agent; she receives
 And holds the fœtus in her passive womb.
The male begets; the female entertains
As 'twere a guest, and nurtures into life
 The formless germ, unless God cripple it.
In proof whereof—a father may produce
Offspring alone, without the mother's aid:
Witness the daughter of Olympian Zeus,
Not foster'd in the darkness of a womb,
But born in full maturity, a scion
Such as no other parent-stock might rear.—
Thrice honour'd Pallas, I in all things else
Strive to exalt your citizens' renown,
And to this end I bade Orestes sit
As suppliant in your temple; to secure
His well-earn'd gratitude to you and yours,
And knit a compact of alliance, strong

(v. 615—641.)
To pledge the generations yet unborn, Athenians and Argives, for all time.

PALLAS.

Enough of speaking. Let the Jury now Record their votes with all sincerity.

CHORUS.

Our ammunition in the war of words Is spent; and I to hear the issue wait.

PALLAS.

How shall I judge, and yet not anger you?

CHORUS [to the JURY].

Strangers, ye know the facts: be mindful of The oaths ye took, and vote accordingly.

PALLAS.

Burghers of Athens, ye who first decide A suit of bloodshed, hear my ordinance; And let the people, while this city stands, Regard you as an everlasting court. This hill of Ares and Acropolis The Amazons entrench'd, and capp'd with towers, What time they warr'd against the reigning king Theseus, to fight their ancient quarrel out: And here they sacrificed to Ares, whence This AREOPAGUS derives its name. Religion here, and inborn loyalty Shall interpose a barrier, night and day, Betwixt my citizens and wrongful deeds; Except they tamper with their country's laws. Should muddy streams defile the crystal well, The traveller hath not wherewithal to drink. Let not despotic power nor anarchy O'ercrow your government. Embrace the mean: Nor banish all religion from the State. Who that is not religious can be just?

(v. 642—669.)
THE FURIES.

Cleave to religion, and you shall possess
A bulwark of the land, stronger than those
That fence the Scythian horde, or Pelops’ sons.
This Court I stablish, incorruptible,
Severe, majestic, at the hour of night
Awake to guard the sleeping citizens.—
Thus have I left to your posterity
My best advice.—Arise, ye judges, take
Each man his ballot, and decide the suit
With due remembrance of your plighted oaths.

[The First Areopagite votes.]

CHORUS [to the JURY.]

Be ruled by me; nor wilfully defy
The Powers that claim your hospitality.

[The Second votes.]

APOLLO.

Be ruled by me; nor impiously withstand
My oracles, and Zeus’s high command.

[The Third votes.]

CHORUS.

Tush, you have meddled with a murd’rous deed:
Henceforth your prophet-lips shall cleansing need.

[The Fourth votes.]

APOLLO.

What! did great Zeus his majesty impair
Because he listened to Ixion’s prayer?

[The Fifth votes.]

CHORUS.

’Tis well:—disgrace me, and dismiss me hence—
I’ll haunt your country like a pestilence.

[The Sixth votes.]

APOLLO.

The Gods, both old and young, abhor your name;
Mine, mine shall be the triumph—yours the shame.

[The Seventh votes.]

(v. 670—692.)
CHORUS.
Lured by your arts, the Fates unwitting gave
To Pheres' son exemption from the grave.
[The Eighth votes.]

APOLLO.
Should not a God, if worshipp'd well, bestow
Aid on his votary in the hour of woe?
[The Ninth votes.]

CHORUS.
You steep'd our souls in wine, and turn'd to scorn
Our rights, that with the birth of Time were born.
[The Tenth votes.]

APOLLO.
Cast in this suit, you presently shall spit
Poison, that injures not your foes a whit.
[The Eleventh votes.]

CHORUS.
Scorn as you list; I wait to hear the end:
Now to this state shall I be foe or friend.
[The Twelfth Areopagite votes.]

PALLAS.
It falls on me to give my vote the last,
And I record it in Orestes' favour.
My birth was motherless, and I defer
In all things, saving wedlock, to the male;
And range me wholly on the Father's side:—
Nor do I much regard the Woman's fate
Who slew her lord, the head of all her house.
Wherefore, should equal votes appear for each,
Orestes conquers.—Empty out the urns,
Whoso hath been appointed to this office.

ORESTES.
Oh! tell me, Phoebus, what shall be the end?

(v. 693—714.)
CHORUS.
Oh, Night! dark-visaged mother, seest thou this?
ORESTES.
Now have I reach'd the goal of life or death.
CHORUS.
Shall I be ruin'd, or be worshipp'd still?
[The ballots are turned out of the urn and counted.]
APOLLO.
Count out the suffrages aright, my friends;
See that ye carefully distinguish them.
CHORUS.
In lack of care lies mischief; oft ere now
A single vote hath made or marr'd a house.
PALLAS.
Verdict—Acquittal from the charge of murder;
For equal are the votes on either side.
[She gives her casting vote in favour of Orestes.]
ORESTES.
Oh, Pallas! oh, preserver of my house!
A wretched outcast from his fatherland
Hast thou restored. Henceforth among the Greeks
In conversation, men shall say of me,
"He is once more an Argive, and he dwells
Upon his patrimony, by the help
Of Pallas, and of Phœbus, and of him
The mighty Third, who sets his seat on all,
Zeus Soter:" he respects my murder'd sire,
He saves me from my mother's advocates.
Now will I turn me homeward, having first
Sworn a great oath to these your citizens,
That from this day, through all succeeding time,
No monarch that bears rule in Argolis
Shall bring against you his embattled host.
For we ourselves, though lying in the tomb,

(v. 715—737.)
THE FURIES.

Should any prince transgress this oath of mine,
Will cross his path with terrible portents,
And cause him to repent the perjury.
But if they keep my pledges, and maintain
True amity with this confederate state,
We will regard them with benignant eyes.
Farewell, great Goddess;—fare ye well, my friends;
O may you wrestle bravely with your foes,
Steadfast amid the hurtling shocks of war,
And march victorious from the battle-field.

[Exeunt Orestes and Apollo.

SCENE II.

CHORUS.
Young upstart Gods have spurn'd the power
Ordain'd by law, confirm'd by age;
Disgraced I wander from this hour,
And chew the cud of baffled rage.

Yet on this country, ere I go,
My heart shall scatter venom round;
Venom, the counterpart of woe;
Yea, justly will I curse the ground:

Foul Leprosy and swift Decay
Shall bring to nought the peasant's toil;
The germs of life shall melt away,
And deadly blotches brand the soil.

(v. 738—756.)
THE FURIES.

Why do I weep? What gain in tears?
Shall I become this people's pest?
Ah me, that our declining years
Should sink, degraded and opprest!

PALLAS.
Nay, take it not to heart so woefully:
You are not vanquish'd, for the votes in truth
Were equal, and exempt you from disgrace.
And further; on the part of Zeus was given
Clear evidence, (and he, the God who spake
The oracle, was foremost witness too,)
That from this deed Orestes gat no blame.
Let not the lightning of your heavy wrath
Shrivel the soil;—continue not in anger;
Nor by emitting poison from your lungs,
Fell influences that gnaw the growing seeds,
Cause nature's murrain, bleak sterility:
And here I promise, that you shall possess
A dwelling-place and vaulted crypts within
This land of mine; then will you sit enthroned
On altars bright with fatness, and exact
Endless devotion from these citizens.

CHORUS.
Young upstart Gods have spurn'd the power
Ordain'd by law, confirm'd by age;
Disgraced I wander from this hour,
And chew the cud of baffled rage.

Yet on this country, ere I go,
My heart shall scatter venom round;
Venom, the counterpart of woe;
Yea, justly will I curse the ground:

(v. 757—781.)
Foul Leprosy and swift Decay
Shall bring to nought the peasant's toil;
The germs of life shall melt away,
And deadly blotches brand the soil.

Why do I weep? What gain in tears?
Shall I become this people's pest?
Ah me, that our declining years
Should sink, degraded and opprest!

PALLAS.
What degradation? Oh! beware, beware,
Lest passionate excess should urge you on
To mar the rich fecundity of Earth.
I too rely on Zeus—what need to boast?
Alone of all the Gods I know the keys
Of those dread storehouses, where sealed lie
The thunderbolts; but now I need them not:
No! rather be persuaded, and repress
The noxious blossom of a hasty tongue;
Let the fierce tide of your resentment sleep,
Since you are greatly honour'd, and received
To fellowship with me; so shall you gain
The first-fruits of this land i' th' aftertime,
Offerings for children, and for marriage-rites,
And I shall reap your gratitude for ever.

CHORUS.
Alas, what insults have I borne!
To think that I, the Ancient One, must dwell
A helpless mark for hate and scorn
On th' upper world, deserted and forlorn!
Oh, heavy fate! Oh, Earth and Hell!
What pain is this that pierces like a thorn?

(v. 782—806.)
Blow forth, my rage, a deadly blight:
Oh, hear me, hear me, mother Night!
Oh, hear thy wretched daughter call,
Shorn of her strength by fraud, betray'd, bereft of all!

PALLAS.

I am resolved to bear your angry mood,
For you are old, and wiser far than I,
Though gifted with no mean intelligence.
When you have settled on some distant shore
You will regret us; this can I foresee;
Our commonwealth shall grow with growing years;
Beside Erechtheus' temple shall you dwell,
Enshrined in honour, and adored with pomp
Greater than other nations can bestow.
Oh, whet not then the bloody sword of strife
Against this country, goading youthful spirits
To fiery passion, worse than wine excites:
Nor plucking out the hearts of fighting-cocks,
As 'twere engraft them in my people's breasts,
To kindle mutual animosities.
Let foreign wars enow be found for him
Whose bosom pants with eager thirst of fame;
But all domestic quarrels I gainsay.
Such terms I offer; take them or reject,
Entreat us well, you shall be well entreated,
Shall evermore be worshipp'd, and partake
The blessings shower'd upon this favour'd land.

CHORUS.

Alas, what insults have I borne!
To think that I, the Ancient One, must dwell
A helpless mark for hate and scorn
On th' upper world, deserted and forlorn!
Oh, heavy fate! Oh, Earth and Hell!
What pain is this that pierces like a thorn?

(v. 807—837.)
Blow forth, my rage, a deadly blight:
Oh, hear me, hear me, mother Night!
Oh, hear thy wretched daughter call,
Shorn of her strength by fraud, betray'd, bereft of all!

PALLAS.
Still must I importune, and speak you fair,
Lest it be said that you, an ancient God,
Were thrust aside to perish in disgrace
By me your junior, and town-haunting men.
Yet if you hold Persuasion in respect,
The honey'd words that issue from my tongue,
Why then remain: but if you still refuse
To hear my voice, you cannot justly wreak
Revenge upon this unoffending land.
Your portion is assign'd, and at your choice;
Your worship fix'd:—accept it, and remain.

CHORUS [after a pause].
Pallas, what kind of home shall I enjoy?

PALLAS.
A home exempt from grief;—refuse it not.

CHORUS.
Say I accept—what privilege is mine?

PALLAS.
Without your aid, no family shall prosper.

CHORUS.
Will you achieve that I be thus empower'd?

PALLAS.
Aye, and will favour those who worship you.

CHORUS.
And pledge yourself to this for future time?

PALLAS.
The surest pledge was my spontaneous promise.

CHORUS.
I yield, and do repent me of my wrath.

(v. 838—860.)
PALLAS.
So be it: tarry, and acquire new friends.

CHORUS.
What strains then shall I chant for their behoof?

. PALLAS.
Whatever tends to unalloy'd success,
Ask on the part of Earth and Air and Sea:—
Let summer gales float lightly o'er the land
Laden with sunshine; let the fruits of Earth,
And kine, enriching these my citizens
With streams of plenty, never know decrease;
And let the human generations thrive.
As for the wicked—root them out apace:
For like a careful horticulturist,
I love to see the stock of good men flourish
Unscathed by rank and interloping weeds.
Such are your privileges: as for me,
Touching the brilliant jousts of friendly war,
I'll help my nation to the foremost place,
And cheer them with the smiles of victory.

CHORUS.
Right gladly, Pallas, shall I gain
Thy fellowship, nor slight the town
Where Zeus and conquering Ares reign,
Stronghold of Faith, the head and crown
Of worship; in whose altars, bright
With sacrifice, the Gods delight.
Here, reconciled to thee and thine,
With kindly prescience I divine
That, quicken'd by the sunny beam,
The fertile womb of Earth shall teem
With gushing floods of wine and oil,
And nature deck the happy soil.

(v. 861—880.)
PALLAS.
Such benefits have I bestow'd;
Such dark inexorable Powers
In Athens fix their new abode,
And bless her consecrated bowers;

Dread Goddesses, that over all
Man's fortunes make their influence felt:
Who smite the wicked, and they fall;
But wist not whence the blow was dealt.

Some secret curse, some guilt bequeathed
O'ertakes the proud, a silent doom:
The sword of vengeance, never sheathed,
Lays low their beauty in the tomb.

CHORUS.
Let winds that gender blight exhale
Their noisome breath in distant skies;
Let drought and withering mildew fail
To blast the flow'ret's opening eyes:
Contagious Fogs, I warn you hence:
Aroint thee, barren Pestilence!
May ripening grain enrich the field,
And fleecy flocks twin-offspring yield:
And may the people o'er whose land
These gifts are pour'd with lavish hand,
Offer the first-fruits of the Earth,
And praise the Gods that gave them birth.

PALLAS.
O hear, ye bulwarks of the state,
What wealth her promises portend!
Amongst the Gods her name is great,
And men beneath her footstool bend:

(r. 587—912.)
And some blithe hearts her favour cheers,
That sweet their hymns of gladness rise;
And unto some, a life of tears
Bedims the brightness of their eyes.

CHORUS.
Untimely death, and sudden hurt
From Athens' sons, kind Heaven! avert:
Nor let her daughters vainly pray
For blessings on their marriage-day:
And you, my Sisters, that uphold
The laws, impartial as of old,
Ye Fates! be where you list severe;
But, save in kindness, come not here.

PALLAS.
I joy to hear your auguries
In mild forgiving accents sung;
And much I love Persuasion's eyes,
That watch'd the pleadings of my tongue:
For greatly did my prayer incense
Your wrathful mood; but mighty Zeus,
The patron-God of Eloquence,
O'ercame you, and you sought a truce:
Nor, save in bounty, shall remain
The rivalry betwixt us twain.

CHORUS.
Let Civil War, black nurse of Crime,
Be hush'd within this happy clime;
Let not the storms of Faction roar,
Nor slake the dust with kindred gore.
May those who cherish Peace aright,
In hatred, as in love, unite;
And all the ills that plague mankind
Shall pass them as the harmless wind.

(v. 913—942.)
PALLAS.
What, have ye learnt the way to bless?
From these dread Persons I foresee
A future fraught with happiness
To these my citizens and me.
Let us be wise, and court them still,
And foster mutual good-will;
So shall our fame be spread afar,
And Justice shine our guiding-star.

CHORUS.
O fare ye well, 'midst all that wealth can give,
Who sit near Zeus's ever-glorious throne:
A virgin-goddess suffereth you to live
Beneath her wings, and will protect her own.

PALLAS.
[Stations herself at the head of the Chorus, where they are
joined by the Escort of Females with torches.]
Fare ye well also; but I first require,
To guide you to your chambers underground,
Devout processions, and the sacred Fire;
And let the altars scatter incense round;

So shall you ward off mischief from the land,
So crown our enterprises with success:
Lead on, Athenians, lead your chosen band,
And heartily your new-found Patrons bless.

CHORUS.
Farewell once more! I bid farewell to all,
Both Gods and men, that in this town abide:
Cling to our worship, whatsoe'er befall;
So to your prayers shall nothing be denied.

PALLAS.
I praise the tone of these your promises;
And will conduct you, by the solemn glare

(v. 948—976.)
Of torches, to your cavernous abodes,
With these attendants, virgin-sentinels
That watch mine image: Come, ye beauteous train
Of maids and children, flower of Theseus' land,
And reverend matrons, clad in scarlet robes;
Do them all honour; let the torch-fires glow
To light them on their way: for future years
This company, that settles in our town,
Shall look on you benignly, and vouchsafe
To bless the fortunes of your countrymen.

*Song of the Escort.*

Come, ye virgins born of Night,
Come, adored with many a rite,
Marshall'd by a solemn train
Homeward to your cells again:—
While adown the glen we sweep,
Brother-townsmen, silence keep.
Waves on high the glimmering torch
Pointing to yon cavern's porch;
Follow, girls, and as ye go
Tripping feastly, sing with me
Merry songs of jubilee;
Let the sweet libations flow
Redden'd by the fiery glow.
Mighty Zeus, All-seeing guide,
And Destiny with Zeus allied,
In the hour of need came down
Bringing aid to Pallas' town.
Youths and maidens, sing with me
Merry songs of jubilee.

[Exeunt.

(v. 977—999.)]
ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.
INTRODUCTION.

PART I.


§ 1. No edition of the Eumenides of Æschylus would now be considered complete unless it in some sort recognised the valuable Dissertations of C. O. Müller. The Cambridge translation of this work, published in 1835, is now out of print: the present Editor has therefore judged it expedient to draw up an Analysis of the principal Essays, sufficiently brief to be comprised within the limits of an Introductory Chapter: to which will be added a Second Part, compiled from various sources, and containing a critique upon the more speculative and unsupported portion of Müller's book—his second Dissertation—which cannot be safely submitted to the reader's unqualified perusal.

2. Æschylus having determined to present himself as a candidate for the Tragic Prize, with his Trilogy of the "Orestēa" and the "Proteus," a Satyric Drama, Xenocles of Aphidna was appointed to furnish him with a Chorus. The question here naturally arises for our consideration, how many Chorēutēs did Xenocles engage to provide? We are told by the ancient Grammarians, "that the usual number of the Tragic Chorus was
either twelve or fifteen:" and this statement has always been understood to imply, that the said twelve or fifteen individuals performed the choric parts in all the four plays successively. 3. But besides the great difficulty of training people of no very high attainments in Art to undertake so many different characters, sometimes male, and sometimes female; we know that Æschylus frequently employs in his dramas a number of persons, who are, properly speaking, neither actors nor Choreutæ, although they bear a strong resemblance to the latter. Of such a description are the Areopagites and the Escort of Women in the Eumenides: the last-mentioned body even sing the closing ode of the play. 4. Whence we may infer, first, that in addition to the proper Chorus of each individual drama, the one belonging to some other part of the same Tetralogy occasionally appears as a kind of Accessory Chorus; and secondly, that the regular Chorus of one drama was quite distinct from that of the others. Nay, in Choeph. 1044, we find the regular Chorus of Women, and the Accessory one of Furies, actually seen on the stage together, where Orestes exclaims,—

Δμωάι γυναῖκες, αἵδε Γοργώνων δίκην
Φαιοκχίτωνες καὶ πεπλεκτανημέναι
Πυκνοὶς δράκουσιν οὐκέτι ἂν μελναῖμ' ἐγώ.

And although the Choephoræ are not supposed to behold the Furies here, their presence is unquestionably visible to the audience. We may, therefore, classify the Principal and Accessory Choruses belonging to the three plays of the Orestae, in the following manner:—

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<td>Old Men.</td>
<td>Women.</td>
<td>Furies.</td>
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<td>Women from II.</td>
<td>Furies from III.</td>
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<td>Women from II.</td>
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In the closing scene of the Eumenides, it is evident that all these three Choruses must be on the stage at once: for the Areopagites have not quitted their position when Pallas summons the Escort of Women.
5. These considerations afford ample evidence that the whole number of Choreutae assigned for a Tetralogy was far greater than twelve or fifteen. Now the Tragic Chorus was immediately derived from the Dithyrambic; and that, we know, consisted of fifty persons. This brings us nearer the mark; but the number 50 must be taken with some modification. The Dithyrambic Chorus was cyclic; that is, it danced in a circle round the Dionysian Altar; the Tragic was quadrangular (τετράγωνος), and drawn up in rank and file. It was, therefore, a composite number; and as the components could scarcely be so far apart as that the one should double the other, viz. $5 \times 10$, so as to make up the number 50, we may more reasonably conclude that it was $6 \times 8 = 48$: which, if divided equally, would allow twelve choreutæ for each play. And this is probably what the Grammarians meant, in their statement "that the Tragic chorus consisted of twelve or fifteen."

6. In the Agamemnon, it is clear that the number of the regular Chorus was twelve. When the Gerontes hear the death-cry of their sovereign, and are debating what course to pursue, twelve suffrages only are given; and if it be true that they re-appear in the Eumenides as Areopagites, this was unquestionably their number. In the Persæ, Supplïces, and Sept. cont. Thebas, proof might be given that the Chorus likewise consisted of twelve. 7. But in the Choephorœ and Eumenides this is not so certain; in fact there is strong evidence in favour of a Chorus of fifteen for the Eumenides. For in such of the Odes as are Commatic (sung by different individuals), seven distinct voices, or rather pairs of voices, are frequently apparent; these with the Leader make up the number fifteen; and Hermann (De Choro Eumenidum, Diss. I.) has proved to the general satisfaction that this number was the true one.¹

¹ One of Müller's arguments in support of this proposition is somewhat surprising. He tells us, "that there is one passage in the Dialogue where the number 7 very clearly presents itself." This passage is the following line, (v. 125.)

"ΠΡΩΜ. φράσιν

ΧΩΡ. λάβε, λάβε, λάβε, λάβε, λάβε, λάβε, λάβε, λάβε.

Now we look in vain for this line in any edition of the text except Müller's own. The MSS. have it thus: ΧΩΡ. λάβε, λάβε, λάβε, λάβε, λάβε, φράσιν. So that Müller
8. The evolutions of the Chorus bear a close analogy to those of a Δόχος drawn up in order of battle; whence AEschylus often uses the word λαόχος for χώρος (Eumen. v. 46), and military terms were employed to designate its several divisions. The Choreutae enter in rank (ξυγά) three abreast, and file (στοιχημ) generally five deep. When they take up their position in the Orchestra, the individuals fronting the audience are called ἀριστεροστάται, or "left-hand men," (a b c d e in opp. Fig.) theirs was reckoned the most honourable place, and in their centre stood the Leader, on the platform of the Thymele, and therefore somewhat higher than the rest. Immediately behind them are the λαυροστάται (f g h i k), so called from standing in the alley (λαύρα) formed by the two other lines. The third and hindmost row are called δεξιοσταται. 9. The annexed figure represents the Chorus in two positions: first, in its Πάροδος, or entrance on the stage by the side-passages of the orchestra; secondly, in its place about the Thymele, or centre of the orchestra itself. These positions are usually, but not necessarily, adopted by the Chorus at its

Disposition of the Chorus, pp. 61—64.

First

secondly

Nor

(Mun.

as

Chorus,

Disposition

(De

metrura', repeating λάβε seven times, and making the verse a complete iambic line." We doubt whether any reader will be satisfied with such a warrant. All that can be gathered from the Scholiast is, that the word φράζω as pronounced by the Leader, did in all probability precede the repetitions of λάβε. Hermann has argued this matter at great length in his Opusc. vol. vi. p. 35.

1 Θυμέλη, from θώ, properly "an altar," including the platform on which the altar was raised. Its position in the Théatré was derived from the Dionysian altar, round which the ancient Dithyrambic Chorus executed its dances. The reader should, however, be informed that Hermann (De Re Scenicá in Orestae) distinctly denies that this Thymele could have been so placed, and even the existence of the altar itself. His words are:—"Vanum est commentum Mülleri, thymelen in orchestra fuisse putantia, quam in lignæ illæ orchestra, quo fabularum agendarum causâ extruebatur, nec fuisse ullam, et in quibusdam fabulis (Prometheo, Philoctetâ, Cyclope) ne putuisse quidem aram, ut in locis desertis, cogitari, demonstratum est."
first entrance: for instance, there is an exception in the Eumenides, in which the disposition into rank and file does not occur until it is time to sing the Binding Hymn: and the Parodos is announced by the words ἀγε δη καὶ χόρον ἀψωμεν, v. 297. In all the previous part of the Drama, the Choreutae move about the stage dispersedly (σποράδην), and their songs (κομματικα) are equally irregular.

10. In the opening scene of the Eumenides, the Delphian priestess is discovered praying before an altar, in the outer court of the temple of Apollo. This altar, we learn from the Ion of Euripides, was adorned with wooden images of the gods (ξοανα), which it was customary for suppliants to embrace. They perhaps represented Gaia, Themis, Phoebe, and Phoebus, the four successive holders of the seat of prophecy; for it is to these Deities that the Priestess first addresses her prayers, as if they were actually present.

11. When the Prologue is concluded, the interior of the temple is suddenly exposed to view; Orestes sitting on the Omphalus, Apollo by his side, the Furies asleep on the surrounding
seats, and Hermes in the background; altogether forming a group of no fewer than eighteen persons. How was this large company exhibited at once to the spectators? It has generally been supposed that the Eccyclema or Exostra was employed for this purpose. But in every instance where this machine was beyond all question introduced, those scenes only are exhibited which would naturally take place within doors, and in cases where the subjects of such scenes would be unable of themselves to come out on the stage. [See Æsch. Agam. 1345, Choeph. 967; Soph. Elect. 1450, Antig. 1293, Ajax 346, Æd. R. 1297; Eurip. Hippol. 818, Med. 1314.] 12. Besides, the number of persons thus wheeled forward is never above three or four; but here no fewer than eighteen must be exhibited, and the floor of the Eccyclema must represent the area of the temple, on which the Furies have to perform their evolutions. These considerations make the use of the Eccyclema impossible in the present case. We are therefore led to suppose that, during the Prologue, the interior of the temple was concealed by a παραπέτασμα, or curtain, extending the whole breadth and height of the stage, which was withdrawn after the exit of the Priestess. 1 13. The next change of scene is at v. 226, where we are transported from Delphi to Athens, and must suppose a long interval of time to have elapsed during the wanderings of Orestes. This change was easily effected: nothing more being needed than a contrivance in the centre door to remove the Omphalus and bring forward the ancient image of Pallas: thus the temple

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1 Hermann, in his review of Müller's Eumenides (Opusc. vol. vi.), and his treatise "De Re Scenica," denies that the Priestess prayed before an altar, and ridicules the idea of the ἐδαφος, mentioned in § 10. It must be allowed that this last inference is somewhat far-fetched. With less justice he attacks the παραπέτασμα, calling it "ideal, and existing only in Müller's fervent imagination." Hermann's own explanation of these scenes is by no means satisfactory, and does not solve the dilemma brought forward above in the matter of the Eccyclema. He thinks that the Furies do not appear at all before v. 137, ἵνα ἑοτὸν πάξατε, &c., when they precipitate themselves through the doors of the temple into the orchestra; and that when the Prologue is ended, Orestes, Apollo, and Hermes come out of the temple in like manner. But who that reads the scene between the Ghost of Clytemnestra and the Furies, can believe that the latter were not visible to the audience during the whole of it?
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of Apollo becomes transformed into that of Athene Polias. Here
the scene continues without interruption until the end of the
Play.

14. In v. 653, where Pallas speaks of Mars' Hill as before
the eyes of the audience, we must suppose a distant prospect of
the hill opposite the citadel to have been represented on a περιάκτος, or scene-painting, and that the Goddess pointed to
this picture. When the Areopagites have taken their seats in
the Orchestra, and Pallas, in v. 536, bids the people be silent, she
addresses the whole audience as well as the persons on the
stage: no doubt actual blasts of the trumpet pealed through
the theatre, and the herald's cry, "Ἀκούστε λεφέ," was heard. Thus are the entire Athenian people irresistibly drawn in to
bear their part in the drama.

15. The duty of avenging blood, at Athens, devolved ex-
clusively upon the kindred of the deceased; not as though
homicide were no violation of the public peace, but because the
avenging it was deemed a sacred office, which could no more be
taken from the relatives than the right of burying their dead,
or succession to a patrimony. The words of the law, preserved
in Demosth. c. Macart. p. 1069, are as follows: "The kinsmen
of the deceased, within the degree of first cousin inclusive, shall
issue a proclamation in the market-place, charging the homicide
to hold aloof from the altars and temples in the city, and from
all assemblies for the exercise of religious rites; and they shall
be supported in the prosecution by the other kindred, and the
members of their Phratria." 16. It was only when the dying
man forgave his slayer that this prosecution was omitted. Thus
the idea of vengeance as a claim due to the murdered kinsman
was familiar to the Greeks in the time of Αἰσχylylus; though
the State had now assumed the office of mediator, and the
avenger was obliged to lay his indictment, if for wilful murder,
before the Areopagus, if for manslaughter, before the Ephetae.
17. The accused was at liberty to take flight before sentence was
passed: but if, after conviction for murder, he still remained in
the country, his execution then became the business of the State.
After a verdict of manslaughter the prosecutor and accused sometimes made a compromise at once, but generally the latter quitted the country, and remained an exile until one of the relatives of the deceased took compassion on him, and made good his reconciliation with the others.

18. In the Heroic ages, the punishment for homicide was more severe, for the pursuit might be carried beyond the frontiers, nor did any city of refuge, sanctuary, or claims of hospitality, protect the fugitive. (See Hom. Odyss. xv. 278.) Even when not pursued by the avenger, the murderer was universally regarded as a polluted person, and excluded in particular from his Phratria and from all religious ceremonies. So the Erinyes say of Orestes, v. 625,

\[ \piοιοις \ βωμοῖς χρόμενος τοῖς δημίοις, \]
\[ \ποία δὲ χέρνυς φρατόρων προσδέξεται; \]

and in Homer, II. ix. 64, Nestor, speaking of civil war, which is in fact murder, says,

\[ \αφρήτωρ, \άθέμιστος, \άνεστίος έστιν έκείνος, \]
\[ άς πολέμου έραται επιδημίου, άκρυδέντος. \]

19. Clytemnestra having murdered her husband, was expected at least to quit her home and her country's altars according to law; and this sentence the Council of Elders in the Agamemnon pronounced against her. But having the support of Αegisthus, she imagined herself superior to the law, and so remained. The natural avenger of Agamemnon was his son Orestes; and ΑEschylus emphatically declares the strictness of this obligation, and the infamy of neglecting it, in Apollo's admonitions to Orestes, Choeph. 267—294. But notwithstanding these motives to vengeance, it would have been impious in him to have pursued his mother had she taken to flight; whereas, daring as she did to remain and still sacrifice at the public altars, her immediate death became justifiable and even necessary; because recourse could be had to no higher powers for her punishment, where she and Αegisthus were supreme.
Accordingly, Aeschylus represents Orestes as by no means repentant of the deed: in Eum. v. 566, he says, καὶ δεῖψτο γὰρ ἂεὶ τὴν τύχην οὐ μέμφομαι. Euripides, on the contrary, less true to the ancient customs and traditions, exhibits him as the remorseful sinner, condemning his own act as impious and needless, and apprehending in Apollo a destroying spirit. See Eurip. Orest. 283, 1685. With regard to the vengeance directed against Orestes, this was peculiarly the office of the Erinnyes: it could not lawfully be undertaken by any of Clytemnestra’s relatives, because Orestes was a constituted avenger of blood, and, therefore, legally speaking, justified in his act.

The shedder of blood was regarded amongst the Greeks with mixed feelings. On the one hand, he was avoided with a kind of dread, excluded from all sanctuaries, religious ceremonies, and courts of law; and himself studious to avoid all contact and conversation with his fellow-men. (Eum. 268, 426; Eurip. Iph. in Taur. 947, sqq.) On the other hand, he was the object of a certain peculiar awe or respect, as an ἰκέτης, or distressed person in want of protection; and it was the duty of all men, αἰδεῖσθαι τὸν ἰκέτην, “to respect the claims of the supplicant,” and to grant his demands. In Hom. Π. xxiv. 480, these feelings are well described:

ός δ’ οὔ άν ἄνδρ’ ἄτη πυκνή λάβη, ὅστ’ εὐν πάτρη
φώτα κατακτεῖναι ἄλλων ἔξικετο δήμον
ἄνδρός ἐς ἄγνιτεω, θάμβος δ’ ἐχει εἰσορώντας,
ός Ἀχιλεὺς θάμβησεν, ἵδ’ων Πηλάμον θεοειδέα.

This passage proves how great a change in the suppliant’s position was wrought by his purification; a prominent feature in the Eumenides: and herein the term πρωτόπαιος occupies an important place. Its proper sense is, like ἰκέτης, “one who applies for protection;” but being generally coupled with the notion of a fugitive homicide not yet cleansed, it takes the meaning of “homo paenaeus,” (Eum. 168, Choeph. 285,) and in the Eumenides is used in the peculiar sense of “a suppliant for purification.” Such was Orestes at Delphi—at Athens he
is no longer \( \pi\rho\sigma\tau\rho\omicron\pi\alpha\omicron\) in this sense, having already made expiation, but simply \( \iota\kappa\epsilon\tau\eta\varsigma\). (See Eum. 229, 275.)

23. As the avenging of blood had for its object the expulsion of the manslayer, so the rites of purification were designed to reinstate him in the society of his countrymen. Like the Jewish "cities of refuge" these rites were only applicable to the justifiable homicide,—the wilful murderer was not allowed to return.

24. The first example of expiation from blood-guiltiness, according to the Ionian legends, was Ixion, the Phlegyan chieftain. He had slain his father-in-law, and wandered over the earth in wild frenzy, till Zeus himself became his cleanser. (Eum. 687.) Opposed in a manner to Ixion was Hercules, to whom the Dorian chiefs traced their origin; he several times has recourse to the rites of expiation, and always submits to its requirements, however severe: and in Hesiod's \( \kappa\alpha\tau\alpha\lambda\omicron\omicron\omicron\omicron\)i\omicron\omicron\omicron\omicron\omicron\omicron\, Hercules' war against Pylos arises from a refusal on the part of Neleus to give him absolution.

25. There were two kinds of ceremonies which it was necessary for the homicide to observe: \( \iota\lambda\alpha\sigma\mu\omicron\iota\), "ceremonies of atonement," and \( \kappa\alpha\theta\alpha\rho\mu\omicron\iota\), "ceremonies of purification." In the former, the offerings were the same as those used in the worship of the dead—libations of water, honey-cakes (\( \mu\epsilon\lambda\kappa\rho\alpha\tau\alpha\)\), and victims cut in pieces and burnt. The Deities to whom they were offered were unquestionably those of the lower world; \( \Z\epsilon\omega\s\ M\epsilon\iota\iota\chi\iomicron\omicron\omicron\omicron\) is the same as \( \Z\epsilon\omega\s\ X\theta\nu\iota\omicron\omicron\omicron\omicron\omicron\) or \( \Lambda\iota\delta\omicron\omicron\omicron\omicron\); for in the Attic worship of the Meilichian God the victims were swine, and the rites held at night, just as they were to the Chthonian.

26. Again, when \( \iota\lambda\alpha\sigma\mu\omicron\iota\) are offered to Apollo, we must understand not the Olympian Apollo, but rather the Chthonian Dragon, guardian of the old Earth-oracle; whom Apollo slew, and in whose memory the festival of the Delphinia was established.\(^1\)

\(^1\) According to this, Apollo becomes identified with the Dragon actually slain by himself! a theory somewhat difficult to believe. Is it not more probable that he was worshipped as a \( \chi\theta\nu\iota\omicron\omicron\omicron\omicron\) in his character of "the God of Plagues and Pestilence," in which character he slew the children of Niobe, &c.?
We see, then, that in expiation for blood the following Deities had to be propitiated: Ζεὺς Μειλίχιος, Apollo Χθόνιος, the soul of the slain person, and the Erinnys proceeding from this soul.

27. These ceremonies were always based on the idea that the slayer must atone for the guilt by the forfeit of his own life. But this life was redeemable in various ways: 1st, by servitude, generally of eight years' duration, (as in the instances of Cadmus, who served Ares as the Dragon's father; of Apollo, who served Hades the invincible (ἀδινητός) and Hecate; and of Hercules, mentioned in Αἴσχρ. Αγαμ. 1040). 2dly. By the substitution of a victim, symbolically denoting the surrender of the slayer's own life. Amongst the Greeks this victim was a ram, as amongst the Jews it was a goat; and we know that black rams were the ordinary sacrifice to the dead. See Eurip. Elect. 92, 513; Hor. Sat. i. 8. 28; Pausan. v. 13. 2.

28. The καθαρμοὶ attached themselves closely to the ceremonies above described. Swine, the victims sacrificed to the infernal powers as peace-offerings, served also for the rites of purification. Sucking-pigs were slaughtered in such a way that the blood spirted on the manslayer's hands, and was thus supposed to wash away the human blood which clung to them. (Eum. 273. 427.) Water was also used as a means of purification (Eum. 430); thus Achelous, whose name denotes water, cleanses Alemœon from his mother's blood, (Ἀπολλοδ. iii. 7. 5; comp. Pausan. ii. 31. 11.) The Deities to be invoked are the same as in the ἱλασμοὶ: Zeus Meilichios is also Zeus Katharsios; and Apollo is peculiarly the God of Purification, and as such is addressed by the Priestess, Eum. vv. 62, 63.¹

29. The mythic tale of Orestes' residence at Delphi, whence he sets out as avenger of blood, and whither he returns as προστρόπαιος, in order to be cleansed by Apollo, is of very ancient origin. Several other places claimed the glory of his purification: Parrhasia in Arcadia (Eurip. Orest. 1646), Ceryneia

¹ Το βο ἱλασμοὶ θεοὶ, it would appear that Zeus and Apollo must quit the Chthonian, and resume the celestial character.
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in Achaia, Trezen, and Rhegium. Æschylus himself implies that many different acts of cleansing had been performed on him:—

\[\pi\lambda\alpha\iota\pi\rho\sigma\ \alpha\lambda\lambda\omicron\iota\upsilon\ \tau\alpha\upsilon\tau \ \alpha\varphi\iota\epsilon\rho\omicron\omicron\epsilon\theta\upsilon\ \sigma\iota\kappa\omicron\omicron\omicron, \ \kappa\alpha\iota \\beta\alpha\omicron\omicron\omicron\iota\sigma\iota \ \kappa\alpha\iota \ \rho\upmu\omicron\omicron\upsilon \ \pi\omicron\omicron\omicron\iota\omicron\upsilon\iota.\]—Eum. v. 429.

30. During the long interval that elapses between vv. 225 and 226, Orestes is supposed to visit various countries beyond sea (comp. vv. 77, 241), and the allusion is probably to Rhegium: Æschylus omits all mention of the Tauric voyage, and the return with Iphigenia. When purified by Apollo, though no longer a polluted person, nor an outcast from society, he is not yet liberated from the Erinnyes: the deep resentment of his mother's Manes still remains, and the Gods alone can rescue him by a formal trial and acquittal.

31. Solon entrusted the judicial cognizance of homicide to two courts—the Areopagus and the Ephetae. The Areopagus, composed of those citizens who had held the dignity of Archon, took charge of all trials for wilful murder, and was considered supreme. The Ephetae (so called \[\delta\iota \ \epsilon\phi\iota\alpha\omicron\iota \ \tau\omega\ \alpha\nu\delta\rho\omicron\phi\omicron\omicron\upsilon \ \tau\omicron\nu \ \alpha\nu\delta\rho\eta\lambda\alpha\tau\nu\] were fifty-one men, of noble birth and irreproachable character, all above fifty years of age, who held their sittings in one or other of the four courts of justice. In cases of manslaughter, they met at the Palladium; in cases of justifiable homicide, at the Delphinium, or sometimes at the Prytaneum; when a person had gone into temporary exile for manslaughter, they tried his cause at Phreatto or Zea. 32. But the tribunal of the Ephetae gradually declined in public estimation; it was therefore natural that the ancient legends should all be made to redound to the glory of the Areopagus, nor would any Athenian conversant with history be surprised, that Orestes should be tried before that assembly. Yet we may think it strange that the legend of Orestes was attached to the Areopagus, and not to the Delphinium. The latter court took cognizance of all cases where a person pleaded justifiable homicide; and Demosthenes cites Orestes as an instance in point. 33. Never-
theless, the Hill of Ares would seem a fitter tribunal in this case, than the temple of the Delphinian Apollo. The criminal brought before the latter is not one conscience-stricken on account of his deed; no Erinmys harasses him; but Clytemnestra, though legally slain by the avenger, yet, as a mother, has her Erinymes: and herein lies the significance of the Areopagus. It decides between these vengeful Goddesses and the object of their resentment: and this is proved both by the locality itself (for the Furies' temple was at the base of Mars' Hill), and also by the solemnities observed at the trial of Orestes.

34. Every ancient court had its President (ἡγεμὼν) to investigate the cases presented; after receiving his sanction they were brought up for trial. At Athens this office was held by the Ἀρχέων Βασιλεὺς: in Ἑschylus it is filled by Athena, who appoints a jury, "dat judices," as the Prætor at Rome. The pre-cognizance (ἀνάκρισις) is exhibited in the scene where Athena inquires the name, office, and legal demands of each party (vv. 386—467). Whereupon she finds a true bill for both, and requires them to bring their witnesses and evidence into court. Refusing to admit the πρόκλησις (provocatio ad jusjurandum) in this case, the Goddess next introduces the suit, having convened her intended jury of Areopagites: the parties plead against each other in short sentences; and Apollo, as Orestes' advocate, explains the law. 35. After this comes the institution of the Areopagus (Θεσμὸς, v. 462), which is perfectly appropriate in this place: for the judges are now to vote after serious deliberation and solemn oaths; and their inauguration must be considered as the central point of the Drama. The voting follows; and the numbers being found equal, Orestes is acquitted, before Athena has given her vote in his favour. For the much-disputed "Calculus Minervae" is an imaginary ballot, not an actual one; the numbers being equal, a white ψῆφος is supposed to be added in favour of the accused; signifying that mercy naturally prevails over severity, in an equally balanced case.
36. The Exegesis, at Athens, applied wholly to the *unwritten law*, or precedents handed down to posterity by oral tradition. Such persons as could best define these precedents were called ἔξηγηται τῶν ἱερῶν καὶ ὁσίων (Interpretes Religionis), and their office was to expound this law (ἐξηγεῖσθαι = de jure sacro respondere). This office Apollo assumes in the Eumenides.

37. In pursuance of it, he first explains to Orestes the duty of vengeance (v. 565), and subsequently, in the same character, instructs the Areopagites on the unavoidable task that devolved upon Orestes, as avenger of blood; and argues, that duty to the father required the sacrifice of the mother, as not being so near of kin to the son: a subtle plea, which was probably quite in character with the arguments usually put forward at Athens in such complex cases.

38. The word Ἐριννές (not Ἐριννίς, see Herm. Pref. to Antig. p. 19, and Blomf. Gloss. on ἐλαυνέων, Prom. Vinct. 53) expresses that “deep offence,” “bitter displeasure,” which ensues when sacred rights are violated by the persons who ought to have most respected them. In the early Greek poets this was particularly applied to near kindred, as father, mother, or elder brother; but the poor man, or the suppliant, if insolently treated, also had his Erinnyes. Afterwards the term became more restricted in meaning: parricide especially called forth an Erinnyes, and Æschylus attributes one to the crime of neglecting the duties of an avenger of blood. The sensible manifestation of the Erinnyes is Ἀρά: when the suppressed feelings burst forth in sudden imprecations, as in the case of Έδιπος: hence Æschylus gives the Erinnyes the name of Ὄπαλ (Eum. 395).

39. According to the ancient Greek religion, which contemplated all human life as the working of a higher and supernatural agency, the Erinnyes that required atonement, and the Erinnyes that brought the mischief, were considered identical: though we are now obliged to distinguish them, and suppose the existence of Goddesses under the latter mode of expression; under the former, merely a *human passion*. Hesiod, in his Theogony, makes the outrage committed by Cronus on his father Uranus,
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the first invasion of the rights of consanguinity, which demanded an Erinnys: hence the Deities then called forth were, properly speaking, "the Erinnyes of Uranus." 40. But, as mythic conceptions gradually acquire fixity of shape, so these Deities, in process of time, become independent spirits and active avengers (Horai). The idea under which they were worshipped at Athens, as Σεμναί, was founded on a more extensive system of views and thoughts, and deserves a separate consideration.

41. The widely diffused worship of the Erinnyes or Eumenides, called Semnæ at Athens, cannot be understood if we regard them merely as divinities resulting from individual circumstances, or peculiar states of mind. Many traces show that they were a particular form of the Deities who rule the earth and the lower world, and send up the blessings of the year, viz. Demeter and Cora. The meaning of this is simply that these Goddesses—usually mild and benign—may be perverted by human sin into resentful, destructive Powers. 42. Traces of this Demeter-Erinnys exist particularly in the legends concerning the ancient kings of Thebes. The beginning of mischief was the slaying of the Dragon (son of Ares and Erinnys Tilphossa) by Cadmus: Laius is the first to feel the curse; Οἰδίπος is altogether its victim. But as the legend always represented Οἰδίπος as finally reconciled to his persecuting Erinnys, so the traditions of his burial-place were in close connexion with the cultus of the Erinnyes. Thus Sophocles makes him reach the goal of his sufferings in the grove of the Semnæ at Athens, and after his death assume the character of a mysteriously operating divinity, producing eternal weal to the country where he had obtained rest and reconciliation. 43. In all these Theban legends, Demeter, as a punient Power, is the predominating principle. Subsequently, the mention of Demeter in this character was shunned with a feeling of dread; and the Erinnyes, as independent Deities, took the place of the Tilphossian Demeter-Erinnys: and thus we understand how, after their wrath was appeased, they became Eumenides, or benevolent, bountiful Goddesses. The name Εὐμενίδες was, strictly speaking, native at Sicyon: hence Αἰσχylus, who emphatically calls them Σεμναί,
and εὐφρονεῖς never mentions the word Εὐμενίδες. (Comp. note on v. 982.) 44. Nevertheless, the transmutation of the Erinnyes into Eumenides was an essential part of the legend of Orestes; as in the case of OEdipus, the persecuting Deity becomes a bounteous being to him and his posterity. Æschylus, it is true, is silent about this reconciliation: he attributes the cessation of the Furies’ wrath to the eloquence of Pallas; whereupon their benedictions are bestowed, not on Orestes, but on Athens. And since Pallas repeatedly ascribes to them an actual power over the gifts they promise, (such as the fruits of Earth, &c. vv. 884—906), we here recognise the double influence before mentioned; they are Ἔριννες for destruction, Εὐμενεῖς for blessings.

45. One side of the Temple of the Semnæ at Athens rested on the base of the hill of Ares, whose cultus was closely united with that of the Erinnyes: the other side lay towards the Acropolis, a locality which Æschylus designates by the expression πρὸς δόμοις Ἐρεχθέως, v. 857. There was a chasm in this temple, as at Colonus, through which the Deities were said to have returned to earth after their reconciliation with Orestes.

46. Their worship was always celebrated by a numerous train of female attendants, called "Hesychides" from the solemn silence always observed (εὐφημία). The sacrifices, performed sometimes at night, (hence perhaps the torches mentioned in v. 977,) consisted of slaughtered victims, especially black sheep; and water unmixed with wine (νηφάλια), but with an infusion of honey (μελικερατα), and possibly of oil. (Soph. ÓEd. C. 483.)

47. The contrast between the elder and younger race of Gods, as expressed by Æschylus, rests mainly on the distinction between an absolute natural necessity and a free and voluntary agency. As heaven and earth, sun and moon, which belong to the old race, manifest their agency in eternal and immutable duration, so the Erinnyes are to be regarded as a natural law of the moral world: without regard to circumstances, they naturally fasten on him who has outraged the sacred rights of consanguinity; and never suffer this outrage to vanish from their memory, but visit it on successive generations. (Eum. v. 894.) 48. The Olympian
Gods, on the contrary, in their whole agency refer so much to specific circumstances, that they are incapable of representing these universal laws. Their interference with human affairs is direct and personal. But in the compromise which the Erinnyes make of their resentment, the newly established cultus is a pledge of the further exercise of their inherent rights upon earth. 49. This contrast Ἀeschylus everywhere maintains in a very marked manner; nevertheless, he shows a conviction that the conflict between the ancient Gods and the ruling Powers is merely transient, and preparatory to a higher development of things. With him the world of Olympian Gods is in perfect unison with the original Powers, and, like Pindar, he strives to do away with the legends that imply their antagonism. 50. With regard to the external appearance of the Erinnyes, Ἀeschylus gives them the snaky hair and pendent tongues of Gorgons—the hideous expression of Harpies—and the black dress which marks them for the daughters of Night. He does not give them wings as Euripides does (Orest. 317), because the image of hounds was ever before his eyes—and in Choeph. (911, 1150) he plainly calls them κόνυες, as does Sophocles also—to which image the long pendent tongue of the Gorgoneum was admirably suited.

51. In contrast with the Erinnyes, as Titanian Powers exercising a moral law with the strictness of a law of nature, we have in our drama Apollo and Pallas, who establish and protect the order of human society. Yet so intimately connected were these Deities with mankind and their concerns, that Ἀeschylus does not conceive them adequate, great and wise though they be, to terminate the conflict with the primordial Powers. Throughout the Orestea he exhibits dimly and in the background, and therefore with more poetical effect, a third Power, Zeus Soter, pervading the universe, and conducting the course of events to the best possible issue. (Comp. Choeph. 1, 2; ἰδ. 242; Eum. 730.) The name Σωτήρ is therefore similar to τέλειος. 52. The cultus of Zeus Soter was widely diffused among the Greeks. With it were connected the three draughts taken by them after meals; the first to Olympian Zeus, the second to
Earth and the Heroes, the third to Zeus Soter. In this ceremony the Olympian Gods are first opposed to the Chthonians, and then Zeus Soter is conceived as a third Power, and Lord equally over both worlds. (Comp. Aesch. Suppl. 24, and Plato, Polit. ix. p. 583.)

53. Thus we see that generally after the atonement of particular transgressions, Zeus Soter interposes as a consummating Deity, who tempers the opposition between the serene Gods of the world above and the gloomy powers of the realms below; and specially he is conceived by Aeschylus as a paternal God, and therefore the peculiar guardian of paternal rights, holding the father of the household to be of higher account than the mother. (Eum. v. 731.)

54. Tragedy is defined by Aristotle as "an exhibition tending by the operation of pity and fear to purify the mind from passions" (κάθαρσις τῶν παθημάτων). In contrast to the Epic, which never suspends the peaceful flow of equable emotions, the essential aim of Tragedy is to draw the soul out of its quiet state, and hurl it into a tempest of conflicting elements, which are, in the course of their progress and development, so purified and exalted, as to leave the soul in calm and elevated composure.

55. These characteristics are found prominent in the Oresteian Trilogy. The Agamemnon, beginning with songs of joy and exultation, gradually rouses the mind to horror and passion: these feelings are more fully developed in the Choephoroe, but sobered down and ennobled in the Eumenides. The main idea of the Trilogy is to show how a curse rooted in the human race, and generating one misdeed out of another, is averted by the control of the Saviour God. The secondary aim is to inculcate respect for established institutions, and particularly for the Areopagus. The delineation of character, as is usual with Aeschylus, occupies the third place, subordinate to the development of the fable, as the fable itself was subordinate to the main idea.

56. The Oresteia being the only extant specimen of a complete trilogy, must form the groundwork of our whole study of
Æschylus. Taking it for a model, we may easily ascertain the positions occupied by his other dramas in their respective trilogies. They are all, without exception, intermediary plays: the Eumenides is the only concluding one that we have. The reason why (with the exception of the Orestea) none but second pieces of Æschylus have been preserved, is, perhaps, that the quiet progress and minute details of the first pieces, and the tendency to mythic speculations in the third, had less attractions for the later ages of antiquity than the equably sustained pathos of the intermediate plays.
57. We have hitherto found in Müller a useful and (with some slight qualifications) trustworthy guide to the proper study of Æschylus: as indeed he may well be considered in all matters connected with the mythology, antiquities, and local customs of the Greeks. We are now to regard him in a somewhat different light. Having too hastily taken for granted the unwarrantable assertion of a brother critic, he has built thereon a theory by no means borne out by the evidence he adduces in its support. 58. The assertion to which we allude, made in the first instance by Meier, is this: "That by the motion of Ephialtes the Areopagus was deprived of the whole of its jurisdiction in cases of homicide." Upon which is founded the following opinion of Müller: "That the special object of Æschylus in his Eumenides, was to plead the cause of the Areopagus, and to dissuade the Athenians from depriving it of its jurisdiction in cases of homicide." 59. In order to examine this theory at greater length, we have purposely reserved the consideration of Müller's Second Dissertation ("on the Political Relations of the Eumenides,") for a separate chapter. But before entering on the discussion, we shall do well to lay before the reader a brief account of the Areopagus itself; to trace its growth as a political power at Athens; and to enumerate the functions it actually possessed and exercised at the period when it was attacked by the Democratic party.
60. The Senate of Areopagus is known to have existed as a court for the trial of homicide long before the time of Solon: but that legislator was the first who definitely arranged and legalized its constitution; he also enlarged its authority to such an extent, that he may almost be considered as its founder. As we have already stated (§ 31), its numbers were annually reinforced by those citizens who had worthily discharged the office of Archon. The members therefore were not taken from the many, but the few; not elected, but succeeding to their new dignity, at the end of every year, by a kind of hereditary right; they were not accountable (ὑπερθυνον) as were all the other magistrates of the state; and finally, they alone, when once invested, enjoyed a life tenure.

61. Such being its exclusive prerogatives, we cannot be surprised that this court should gradually come to be placed in direct antagonism with the rapid progress of an aspiring democracy. The measure carried by Aristides after the battle of Platea, by which all classes of citizens were made eligible for the Archonship, did not, as might have been expected, tend to diminish the oligarchic character of the Areopagus. On the contrary, it afterwards stood forward more prominently than ever, as the representative and rallying point of the Aristocratic party: Cimon became its staunchest supporter; Pericles, on behalf of the democratic faction, its most inveterate opponent.

62. The powers of the Areopagus, as defined and established by the laws of Solon, were twofold:—Judicial and Senatorial. Its judicial authority extended over the following crimes, enumerated by Demosthenes, cont. Aristocr. p. 627: Wilful Murder: Wounding with intent to kill: Arson: and Poisoning. Its senatorial functions were of a less limited character. Besides taking under its cognizance a variety of offences, such as Impiety, Sacrilege, Treason, Conspiracy against the Republic, &c., the Areopagus claimed an extensive and undefined control over the lives and behaviour of the citizens in general, like that of the Censors at Rome: it reprimanded or punished all immoral
conduct, indolence, prodigality, and such-like vices; in a word, as Isocrates tells us (Areop. p. 149),—ἐθεώρων τὸν βιόν τὸν ἐκάστου, καὶ τῶν ἀκοσμοῦντας ἀνήγον εἰς τὴν βουλήν ἢ δὲ τῶν μὲν ἐνουθέτει, τῶν δὲ ἤπειλεν, τῶν δ' ὡς προσήκων ἐκόλαξεν. To crown all, it maintained a sort of general supervision over the measures of the popular assembly, and took care that they should be in accordance with the existing laws. 63. It may easily be imagined that such privileges as these, however justly or moderately exercised, were found to be incompatible with the increasing preponderance of the democratic element. Pericles and the other orators, whose influence depended on their being able to sway the people by the mere force of eloquence, soon discovered an insuperable barrier to their ambitious schemes in the Areopagus. They would willingly have abolished it altogether. 64. But the feelings of veneration with which the citizens still continued to regard it, almost in spite of themselves, rendered this impossible. “It was invested,” says Grote (vol. v. p. 481), “with a kind of religious respect, and believed to possess mysterious traditions emanating from a divine source; especially, the cognizance it took of intentional homicide, was a part of the old Attic religion not less than of judicature.” In short, the Athenians generally would speak of it in terms similar to those employed by Αeschines (in Ctes. 9),—Τὴν σκυθροπὸν καὶ τῶν μεγίστων κυριαν βουλὴν. 65. Nevertheless, though the popular leaders dared not direct their attacks against the actual existence of the Areopagus, they determined to abridge its authority. Ephialtes, a partisan of Pericles, and, according to Plutarch, equal to him in probity, at length succeeded in carrying a decree, which (as Aristotle informs us, Pol. ii. 9,) “mutilated” the powers of the Areopagus,—τὴν μὲν ἐν Ἀρείῳ πάγῳ βουλήν Ἐφιάλτης ἐκόλουσε καὶ Περικλῆς: and thus are we brought to the question which it will be the main object of this chapter to discuss: viz.—Against which part of its authority was the decree of Ephialtes directed: the Judicial, or the Senatorial? 66. The first critic who pronounced a decided opinion on this contested subject was, as we have already stated, Meier. He
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considered that the Areopagus was deprived not only of its functions as a Senate, but also of its whole jurisdiction in cases of wilful murder; and that its full rights were not restored until the expulsion of the Thirty Tyrants, more than 50 years afterwards. 67. His opinion was followed by Boeckh, in the preface to his Index Lectionum, 1826-27; and finally adopted by Müller; who makes it the groundwork of his theory concerning the political intentions of Æschylus in the Eumenides. It is with Müller that we have chiefly to deal; and since he quotes the principal arguments of Meier and Boeckh in support of his proposition, we cannot do better than examine them separately, and in juxtaposition with the evidence that other writers have collected for their refutation. 68. "In the first place," says Müller (Dissert. p. 113), "cases of homicide (δίκαι φονικά) formed the most important part of the Areopagus's jurisdiction, nearly the whole of which, according to Plutarch, it lost at that conjuncture; and this, moreover, was what gave its members (especially in times of civil commotions and riots) considerable political authority,—the very thing of which Ephialtes wanted to deprive it." Now, the passage in Plutarch to which he alludes is as follows:—

"Ως δὲ πάλιν ἐπὶ στρατεύειν ἐξεπλευνε (Κλίμοι) τελέως ἀνεθέντες οἱ πολλοὶ καὶ συγχέαντες τῶν καθεστῶτα τῆς πολιτείας κόσμον, τὰ πάτρια νόμιμα οἷς ἔχρωντο πρότερον, Ἐφιάλτου προεστότος, ἀφελεύτων τῆς ἐξ Ἀρείου πάγου βουλῆς τὰς κρίσεις πλήν ὀλίγων ἀπίσας. (Plut. Vit. Cim. cap. xv.)" 69. "The word κρίσεις," says Forchhammer in his able treatise,1 page 15, "cannot be taken in the above passage as applying to any but the senatorial decisions of the Areopagus, since causes which were settled by it in the judicial character were invariably called δίκαι: as in such expressions as δικαίζειν τὴν βουλῆν τὴν ἐν Ἀρείῳ πάγῳ φόνου. The fact of Plutarch's using the word κρίσεις in this place, proves at least that judicial causes were not the only ones of which Ephialtes sought to deprive the court; and the additional words, πλὴν ὀλίγων ἀπίσας, implying that

1 "De Areopago non privato per Ephialten homicidii judiciis contra Boeckhiun disputatio," published at Kiel in 1828.
certain cases were excepted, may \textit{(ce teris paribus)} be as reasonably referred to cases of homicide as to any other.” The same writer proceeds to quote several passages in Plutarch of a like import, in all of which he considers the word \textit{Boulh} as pointing to the senatorial power; but these arguments are not conclusive, because the Areopagus, either as Court or Senate, had no other name than \textit{Boulh}: it was scarcely ever called \textit{δικαστήριον}.

70. It is difficult to conceive how “its position as a court for trying homicide, gave the Areopagus considerable political authority.” Trying prisoners for murder, however solemn and imposing a ceremonial, has nothing to do with politics. Let us hear what Bishop Thirlwall says on this point, (vol. iii. p. 24)— “Pericles and his partisans could have had no object in attacking that part of the criminal jurisdiction, which was at once the most venerable, the most rarely exercised, and the least liable to abuse. For it does not appear that hitherto the spirit of party had become so furious at Athens, as to resort to assassination; though we shall meet with a remarkable instance of such an excess not long after.” Since, then, the popular leaders could not apprehend being subjected to the penal authority of the court as murderers, what can be more improbable than that they should attack this part of its jurisdiction,—the part in which they would meet with the strongest opposition from the people,—the only one, in short, of all its powers, which was \textit{not} likely to prejudice their interests?

71. We come now to Müller’s second argument. “In the next place,” he says, in p. 113, “it was scarcely possible to sever a portion only from that jurisdiction, \textit{(i.e. homicide,)} because whatever could be detached from it had already been transferred to other courts, namely those of the Ephetae; at the same time, it is very likely that certain actions for impiety \textit{(âσέβεια)}, which also came under the cognizance of the Areopagus, and were of a more limited and definite nature, \textit{were left to its decision.”} We fully agree with Müller, “that it was scarcely possible to sever a portion only from the homicidal jurisdiction,” and for that very reason it appears doubly probable that this jurisdiction was not
attacked at all, but preserved to the Court in its full extent; because, as we have seen, it was the part least injurious to, and most impregnable against, the rapid advances of democracy.  

72. At the same time, it seems very unlikely that actions for impiety, which belonged to the senatorial authority of the Areopagus, were still left to its decision. Thirlwall's opinion is in direct opposition to this idea. "There was nothing," he says, in the same chapter, "which Pericles and his friends had more cause to fear (as the event proved) than a charge of impiety, which now came under the cognizance of the Areopagus, but at a later period in the life of Pericles, seems to have been no longer subject to it." An opinion which may at least be accounted as valuable per se, as that of Müller.  

73. The third argument, which is rather hastily despatched by Müller, but which forms the very basis and stronghold of Meier and Boeckh's theory, is taken from the following passage of Lysias, De Cæde Eratosth. c. 30:—Τῷ δικαστηρίῳ τῷ ἔξ Ἀρείου πάγου, ὁ καὶ πάτριων ἐστι καὶ ἐφ' ὑμῶν ἀποδέδοται τοῦ φόνου τὰς δίκας δικάζειν, διαφρήσας εἰρήται τοῦτον μὴ καταγινώσκειν φόνον. Judging from a primâ facie view of this passage, one would certainly understand with Müller "that in the time of the Judges to whom Lysias's oration was addressed, the Areopagus was reinstated in its hereditary right of decision in cases of homicide, and that it was still in possession of the privilege." The words ἐφ' ὑμῶν can certainly bear no other meaning than "in your time." But neither Müller nor Boeckh tells us that these very two words, on which the whole argument rests, are an emendation of Taylor's for the MS. reading ἐφ' ὑμῖν, and adopted without remark by Bekker. 74. We shall not stop to inquire whether the words ἐφ' ὑμῖν ἀποδέδοται will bear the interpretation given them by Forchhammer (p. 24): "Areopago,—cui et patrium est, et vobis traditum, (i.e. a quo ad vos transitum est, de caede judicarum—expressis verbis imperatum est," &c. The reader should examine the passages he quotes in illustration of this meaning of ἀποδέδοται and ἐφ' ὑμῖν, and judge for himself. But even assuming the emendation ἐφ' ὑμῖν, "in your
time," to be correct, it certainly does not prove, as Meier and Boeckh suppose, that Ephialtes took away the cognizance of homicide from the Areopagus, and that it was only restored to them after the expulsion of the Thirty Tyrants.

75. Mr. Grote argues this point with very conclusive effect:—

"This restoration of functions to the Areopagus, refers naturally to the restored democracy after the violent interruption occasioned by the Thirty. Considering how many persons the Thirty caused to be put to death arbitrarily, and how complete a subversion of all laws they introduced, the Areopagus could not have held its sittings, nor tried cases of wilful murder under them. 76. Were the supposition of Boeckh true, and the Areopagus lost its jurisdiction in cases of homicide also, for the fifty-five years that elapsed between the decree of Ephialtes and the expulsion of the Thirty, it must have had no functions at all during that long interval, and for all practical purposes might have been considered as non-existent. Had that been the case, the citizens would have lost all respect for it, as an obsolete power; (but Lysias (Caed. Erat. e. ii. p. 126) expressly tells us that they did respect it, just before the establishment of the Thirty;) nor would it have been revived after their expulsion. Whereas, if we suppose that it preserved its authority as a tribunal for murder during the above-mentioned period, without those extended privileges which had made it so obnoxious, we shall readily understand how the ancient traditional respect for it was kept alive, and how it came to be revived after the fall of the Thirty, as a venerable part of the old Democracy."

77. Müller then proceeds to use his own theory about the objects of the Eumenides, as an argument on the same side. "Lastly," he says, "(and this is evidence quite as conclusive and convincing as any historical datum,) it is palpably the design of Æschylus to support the Areopagus in its authority in actions for bloodshed. Consequently, it must have been in this quarter that its rights were attacked." 78. To maintain this inference he finds it necessary to alter the chronology, and tells us that Ephialtes' motion was not carried until after the repre-
sentation of the Eumenides, viz. in Olymp. 80, 3; whereas Diodorus, xi. 77, expressly informs us that it was carried in the year but one before the Eumenides was acted, viz. in Olymp. 80, 1. There is no evidence sufficient to contradict this statement, nor are we justified in departing from Diodorus' chronology.

79. But independently of this, there is nothing in Æschylus to prove that "it was in this quarter the rights of the Areopagus were attacked." On the contrary, he everywhere seems to take it for granted that these rights were in perfect safety, and not likely to be disturbed. Had they been in danger, he would have mentioned the fact very explicitly. Wherefore Hermann (Opusc. vol. vi. p. 136) argues that the total silence of Æschylus on this point proves that the penal judicature was not attacked;—exactly the reverse of Müller's deduction. On the other hand, Pallas clearly alludes to the withdrawal of other rights, viz. the senatorial, in the significant lines addressed to the Athenian people, Eum. 666—676.

80. "All that we can safely infer from the very indistinct allusions in the Eumenides of Æschylus," says Mr. Grote, "is that he himself was full of reverence for the Areopagus, and that the season was one in which party bitterness ran so high as to render civil war (ἐφύλαξεν Ἀρη, Eum. v. 864) a result to be dreaded by the moderate citizens. Probably he may have been averse to the diminution of privileges carried by Ephialtes; but even this is not quite certain, for he puts forward the Areopagus prominently and specially as a tribunal for homicide, exercising this jurisdiction by inherent prescription, and confirmed in it by the Eumenides themselves. Now, when we consider that this was precisely the power which Ephialtes left untouched, we may plausibly argue that Æschylus, by enhancing the solemnity and predicting the perpetuity of the remaining privilege, intended to conciliate those who resented the recent innovations, and to soften the hatred of the opposite factions." (Vol. v. p. 495, note.)

81. That this view of Mr. Grote's with regard to the real political objects of Æschylus is correct, is further confirmed by the high
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terms in which the Argive Alliance is spoken of, Eum. vv. 280 and 734, sqq. Had the poet intended to make a decisive stand against Ephialtes and his party,—had it been his object to excite the popular feeling against them by the Eumenides,—he never would have eulogised this alliance so openly and entirely; for it was the very point on which Cimon and the oligarchs were most at issue with Pericles and the advocates of democracy. 82. As a moderate man, we may suppose that Æschylus desired rather to reconcile the opposite factions, and, consequently, he acquiesces cheerfully in this newly-made treaty with the Argives, knowing that it had been entered into in conformity with the wishes of the citizens in general, and could not now be retracted. He might moreover have no reason to suppose it likely to prejudice the real interests of Athens, tending, as it necessarily would, to increase and consolidate her maritime power.

Conclusion. 83. Thus we have examined, step by step, the erroneous theory of Boeckh, Meier, and Müller, concerning the Areopagus. But if any doubt still remains in the reader’s mind, there is a passage in Demosthenes (cont. Aristocr. p. 741, 28), which we have reserved as the finishing argument in this disputed question: Τούτο μόνον τὸ δικαστήριον (τὸ ἐν Ἀρείῳ πάγῳ) οὐχὶ τύραννος, οὐκ ὀλυνηρχία, οὐ δημοκρατία τὰς φονικὰς δίκας ἀφελέσθαι τετόλμηκεν. It is in vain that Boeckh and Schoemann endeavour to explain this away as a mere oratorical exaggeration: it is an explicit statement of a fact which must have been well known to all the Athenians at the time, and had it been untrue, every one of Demosthenes’ audience could have easily contradicted him. Nothing could ever set aside the distinct and positive proof which this passage contains, were volumes to be written on the opposite side: and with it we shall conclude this chapter, trusting that so prolonged a discussion has not exhausted the reader’s patience.
ΑΙΣΧΥΛΟΥ ΕΥΜΕΝΙΔΕΣ.
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1 This list does not include mere differences of punctuation, nor cases where another mode of writing certain words and forms has been adopted by common consent, since the publication of Wellauer's Ἀeschylus: e.g. πῶλει for πᾶλιν, &c.
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**REPLICA.**

**WELLSER.**

ἐπιδιπλαίζω.  
παιδές ἀπαίδες.  
eἰρφον.  
καί τιμαῖς.  
tίχα τε.  
ἵλαοι δὲ καί.  
pυριδάπτῳ.  
eἰς τὸ πῦν.  
οἶκων.  
pανόπτας.
ΤΠΟΘΕΣΙΣ ΤΩΝ ΕΤΜΕΝΙΔΩΝ.

'Ορέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρυνῶν, βουλή Ἀπολλωνος παρεγένετο εἰς Ἀθήνας εἰς τὸ ιερὸν τῆς Ἀθηνᾶς ὑπο βουλή νικήσας, κατῆλθεν εἰς Ἀργος. τάς δὲ Ἐρυνίας πραύνασα, προσηγόρευσεν Εἰμενίδας· παρ’ οὐδετέρῳ κείται ἡ μυθοποιία.
ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΥΘΙΑΣ ΠΡΟΦΗΤΙΣ.
ΑΠΟΛΛΩΝ.
ΟΡΕΣΤΗΣ.
ΚΑΥΤΑΙΜΝΗΤΡΑΣ ΕΙΔΩΛΟΝ.
ΧΟΡΟΣ ΕΥΜΕΝΙΔΩΝ.
ΑΘΗΝΑ.
ΠΡΟΠΟΜΠΟΙ.
ΕΡΜΗΣ.
ΚΗΡΥΞ.
ΔΙΚΑΣΤΑΙ.
ΠΡΩΤΟΝ μὲν εὐχῇ τῇδε πρεσβεύω θεῶν τὴν πρωτόμαντιν Γαϊαν' ἐκ δὲ τῆς Θέμυν, ἣ δὴ τὸ μητρὸς δευτέρα τὸδ' ἐξετο μαντεῖον, ὡς λόγος τις ἐν δὲ τῷ τρίτῳ λάχει, θελούσης, οὐδὲ πρὸς βιαν τινὸς, Τιτανὶς ἀλλη παίς χθονὸς καθέξετο Φοίβη' διδωσι δ' ἣ γενέθλιον δόσιν Φοίβῳ' τὸ Φοίβης δ' ὄνομ' ἐξει παρὼνυμον. λεπὼν δὲ λίμνην Δηλίαν τε χοιράδα, κέλσας ἐπ' ἀκτᾶς ναυπόρους τὰς Παλλάδος,

1. πρωτον μὴν υποδοσιν ἐκεῖνα, v. 89. "Primum, inquit, precor obstetrique Deos Delphicos ut favant mihi adytum ingressura: deinde ingredior." (Paley.)

1. πρεσβεύω θεῶν, "I give precedence amongst Gods."

5. θελούσης, scil. Θέμυς.—πρὸς βιαν τινὸς. Ἀeschylus probably alludes to the account given by Pindar, who makes Earth contend fiercely with Apollo for the oracular seat (see Schol. on Eum. 2). Euripides seems to follow this myth, 1ph. Taur. 1234 sqq.

7. ἢ, femin. from ἦ, ille. (Paley.)—Hermann after Porson, reads δίδωσιν ἢ.—γενέθλιον δόσιν. On the tenth day after a child's birth, when it was named, the festival called ἄμφιδρομα was held, and the relations brought presents (ὑπήρια). Serv. on Ter. Phorm. init.


10. ναυπόρους. Transl. "the ship-harbouring shores of Pallas," i.e. the shores near Athens which ships pass through to the harbours of Piraeus, Phalerum, &c.
84

EYMNENIDES.

ës tûnde gaían ἢλθε Παρνησσοῦ θ' ἔδρας.
πέμπουσι δ' αὐτῶν καὶ σεβίζουσι μέγα
κελευθοποιοί παιδες Ὁφαίστου, χθόνα
ἀνήμερον τιθέντες ἁμερωμένην.

μολόντα δ' αὐτῶν κάρτα τιμαλφεὶ λεώς,
Δελφός τε χώρας τήσε δρυμήτητι ἀναξ.
τέχνης δ' νυν Ζεὺς ἐνθεον κτίσας φρένα,
ζει τέταρτον τόνδε μάντιν ἐν θρόνοις.

Δἰὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
τούτους ἐν εὐχαίς φρομμαζομαί θεοὺς.

Παλλᾶς προναία δ' ἐν λόγοις πρεσβεύεται.
σέβω δ' νύμφας, ἐνθα Κωρυκῆς πέταρα
κοίλη, φίλορις, δαμόνων ἀναστροφή
(Βρόμιος δ' ἔχει τὸν χώρον, οὐδ' ἁμημοῦ, ἐξ' οὔτε Βάκχαις ἐστρατήγησεν θεοῖς,
λαγὼ δίκην Πενθεὶ καταρράφας μόρον')
Πλειστοῦ τε πηγὰς, καὶ Ποσειδώνος κράτος

11. Παρνησσοῦ, the Ionic form. Dobree, Adv. ii. 175.

13. παιδες Ἡφαίστου: the Athenians
generally; as descended from Erichthoniōus, son of Hephaestus and Athena,
according to one legend: and particularly, all clever artisans. On some
copper coins of Athens is found the head of Hephaestus, with hammer,
tongs, &c.

16. προμήτησις ἀναξ. Comp. Shakspere, Henry VI. Part ii. act 2, scene 3,
"God and king Henry govern England's
helm:" where "realm" is wrongly read.

17. κτίςασ = ποίησασ, as ν. 684, μηδ' ἀκαρπῶται κτίσασ.

21. προναία "causam indicat quare
Pallas post Apollinem commemoratur." (Schol. H.) Herodotus, i. 92, men-
tions this temple of Athene pronaia at
Delphi. The name pronaia is of later
origin. It may be doubted whether
this line is not the quotation of some
Scholiast which has crept into the text.
—ἐν λόγοις, "in my subsequent address,"
opposed in a manner to ἐν εὐχαί, ν. 20.

Comp. Choeph. 631, κακῶν δ' πρεσ-
βεύεται τὸ Ἀρμον λόγον. Ηerm. reads
εὐλόγας, unnecessarily.

24. οὐδ' ἁμημοῦ, scil. αὐτοῦ ἐν
λόγοις, "I do not forget to address
him."

25. ἐστρατήγησεν = στρατηγῆς ἢ.


21. Ποσειδώνος, who was lord of Delphi
μέσα Καλαυρείας ἠλθεν ἐς ἀντίδοσιν,
Cullim. in Schol.
32. μαντεύομαι γάρ. The connexion with v. 32 is, "Apollo declares by the lots in what order he wishes the different envoys to consult him—and in that order alone can I prophesy." Comp. Numbers xxii. 33.
33. στάσιν. There is no necessity to change this (the MSS. reading) to βάσιν. "To keep my posture erect," is surely as appropriate an expression as "my footsteps," ἀκταίω, v. Ruhnke. on Timæus, p. 21.
34. τρέχω χερσίν, "I run by the help of my hands," i.e. by catching at whatever gives support.
35. οὐδὲν, "is naught, good for no-thing—a cipher." Comp. Suppl. 720, γινώ μωνθείον οὐδέν οὐκ ἐνεστ "Αρης.—μὴν οὖν = imo vero—"Nay, she is like a child in strength rather than a woman." Jelf, Gr. Gr. 550 b, wrongly connects οὐδὲν δείσασα.
36. προστρόπαω, see Introd. § 22.
37. νεοσπάδες ξίφος. This tallies exactly with the last scene of the Choe-phoro; Orestes is supposed to have betaken himself to his place of refuge so quickly, as not to have yet relinquished his weapon.
38. λήμνει (λανδ), "a woollen fillet."—μεγίστης. The commentators rightly object to the tameness of this epithet. Linwood ingeniously remarks that the next line (τῆς γὰρ τρανός ἐρω) is a kind of apology for the Priestess dwelling...
particularly on the size of the fillet. But it is scarcely probable that Eschylus wrote μεγίστως. The old emendation, λήνει μέν ideo, does not help us; nor is Hermann's strange compound, μεγίστως σοφήμως, justified by μεγίστωμος in Suppl. 679. I would suggest to the reader λήνει μέν έστιν σοφήμως 

45. τίδε—έρω. "For on this point I can speak clearly." She has no doubt about the suppliant, but as to what creatures those may be who are sleeping round him, she is at fault. έρω, "I can speak, I am in a condition to speak:" the future seems occasionally to have this potential sense, as εἰκάσω, v. 49, "I can liken them."

49. Comp. Prom. V. 709, Choeph. 1045.

50. εἴδον—γεγραμμένας. This was, probably, some well-known picture at Athens. Of course it was unnecessary to mention the "Ἀρτέμιος by name, as the audience would instantly recognise the allusion in Φίνεως δέσιν.—Comp. Milton's "Happy-footed Furies."

51. φερόων, "plundering," as in ἄγω καὶ φέρω.—ἀπεροῦς, they are περοφόροι in Eurip. Orest. 311.—γε μήν = "tamen." The ellipse is καὶ τοιοῦτα τ' εἰδέν εἶπεν ἀπεροῦς γε μήν, "and such would these be, were it not that," &c.

53. οἱ πλαστοῖς, "unapproachable," on account of the virus. Elmsl. on Med. 149 says this word should be written πλαστός, (as in πλάσης, uxor.) But surely πελάστος, πλαστός, may come from πελάζω, as θαμαστός from θαμάζω, στεγαστός, σφαδαστός, &c. Comp. Blomf. on Pr. V. 741.

54. Αἴβα, scil. αἴματος; comp. Choeph. 1055, κάς ὁμάδαις στάζοντι αἴμα δυσφόλας.

57. τὸ φύλον—πόλων. "I have not discovered the tribe to which this company belongs; nor what land can aver, that nurturing such a brood with impunity, it is not subsequently brought to mourn its disasters." πόλων as Prom.
EYMENIΔEΣ

τρέφουσι’ ἀνατὶ μὴ μεταστένειν πῶνων
tάντεύθεν ἥδη τῶνδε δεσπότη δόμων
αὐτῷ μελέσθω, Λοξία μεγασθενεῖ.
iατρόμαντις δ’ ἐστὶ καὶ τερασκότις,
καὶ τοίς άλλοις δωμάτων καθάρσιος.

ΑΠΟΛΛΩΝ.

οὐτοὶ προδόσωσι διὰ τέλους δὲ σοι φύλαξ
ἐγγὺς παρεστῶσι, καὶ πρόσω γ’ ἀποστατῶν,
ἐχθροῖς τοῖς σοῖς οὐ γενήσομαι πέπων,
καὶ νῦν ἀλώσας τάσδε τᾶς μάργους ὀρᾶσι’
ὑπνῷ πεσοῦσαι δ’ αἰ κατάπτυστοι κόραι,

V. 405, στένει σε τάς οὐλομένας τόχας. 
read πόνον, “to repent of its pains;” but 
the sense is much the same.

59. dvarf. The following rules re-
specting Adverbs derived from 
The Dative Sing. of Nouns may be deduced 
from Blomfield’s Gloss. on Pr. V. 216.
1. When the dative ends in η, ς, or ει,
the adverbial termination is ε.

Examples: αὐτόβετι from βοῇ (written 
βοτι before the invention of the 
letters η and ς), αὐτοντελ from 
τενι, παμησθελ, &c.

2. When the dative ends in η, the 
adverbial termination is ε.

Examples: διανός, διατά (διανοτέ), 
dιατί παμησθελ, &c.

All these Adverbs were, in fact, origi-

"at

the juncture," when the past time joins 
the present—i. e. “just now, lately.”) 
ἐνδον comes from an old nom. ἐνδον— 
“the interior.” In the case of adjectives, 
the ε is invariably dropped, and thus 
the termination becomes ε.

63. τοίς άλλοις. “Ergo iαυτή 

ctiam.” Pal.

64. διὰ τέλους Hesych. διὰ παντός— 
penitus, “throughout.”

65. καὶ πρόσω γ’ Blomf. for καὶ πρόσω 
δ’. “Conjunctiones istas (καὶ—δί) in 
eodem sententia membro haud credo 
occurrere apud iatius ex scripторes nisi 
per librariorum errorem.” Porson on 
Pr. V. 1018. We might read πρόσωδ’ 
here with Wakefield. See note on v. 
287. Paley retains καὶ πρόσω δ’.

68. πενθεί, nomin. pendens, as 
vv. 95, 100, 455. It appears to be an in-
stance of that species of Anaclathon, 
not uncommon in Thucydides, where 
the writer begins a sentence with one 
construction, and then diverges into pa-
rentetical clauses; so that he forgets 
or finds it inconvenient to return.
Here Æsch., after the first line, falls into a description of the Furies, which extends itself so far that he cannot return to his original construction.

69. Nurey's, Valck., who rightly considers ἐπαιναί a gloss.

72. Τάρταρόν ὁ — τε epitexgetic — "namely Tartarus."

75. kal = "etiam." Pal.

76. βιβωντι ἐν del. This is the MSS. reading (except βιβωντι for βιβωντ' ), and I certainly think it better than Hermann's βιβωντ' ἐν ἐν τὴν πλ., making ἐν a preposition, separated from its case: or than Paley's ἀναρί, which is tame and unnatural. "An with the present partic. gives the sense of "ready, likely to." Here ἐλεγι [, se bi-biβωντι ἐν = βιβαίζεις ἐν, εἰ ὦ ἐπαλονυμίᾳ. Comp. Soph. Οἰ. Ed. Col. 761, ὁ πῶς τολμᾶν καθὸ παντὸς ἐν φέρων Λόγον ἀκαίρως μηδὲν ἡμεῖς σουκλοῦν. Here ἐν φέρων = ὃ φέροις ἐν, "who are likely to take." See for other examples Matth. Gr. Gr. § 598 b.

77. πόλεις—"islands:" for the sea is to an island what its walls are to a city. Ion, 1583, Κοκλάδας ἐγερείς πόλεις.

78. βουκολομενος, literally "grazing on," as αἰκολομενα, v. 187: hence "brooding over." See Peile on Agam. 650, ἐβουκολομήν φρουτάων νῦν πάθος: and comp. Theoc. Id. xi. 80. In these passages the notion of "soothing" is prominent. So Shakesp. As you like it, iv. 3, "Chewing the food of sweet and bitter fancy."

79. ποτὶ πόλιων, a Homeric form.

84. ἐπείσα. The stress falls on this word, as Linwood rightly observes, otherwise we should expect ἐν. Trans.
OREXTHS.

ἀναξ Ἀπολλων, οὐσθα μὲν τὸ μὴ ’δικείν
ἐπεὶ δ’ ἐπίστα, καὶ τὸ μὴ ’μελεῖν μάθε.
σθένος δὲ ποιεῖν εἰ ἐφερέγγυν τὸ σόν.

ΑΠ. μέμισσο, μὴ φόβος σε νικάτω φρένας.
σὺ δ’, αὐτάδελφον αἶμα καὶ κοινὸν πατρὸς.
Ἐρμῆ, φύλασσε, κάρτα δ’ ὄν ἐπόνυμος
πομπαῖος ἱσθι, τόνδε ποιμαίνων ἐμὸν
ἰκέτην. σέβει τοι Ζεὺς τὸδ’ ἐκνόμον σέβας,
ὄρμιμενου βροτοῖσιν εὐπόμπῳ τύχῃ.

ΚΑΥΤΑΙΜΝΗΣΤΡΑΣ ΕΙΔΩΛΟΝ.

εὐδοιτ ἂν, ὥη, καὶ καθευδουσῶν τί δεῖ;
ἐγὼ δ’ υφ’ ύμῶν ὣδ’ ἀπητιμασμένη
ἀλλοισιν ἐν νεκροῖσιν, ὡς μὲν ἐκτανον

late, “Non per te ipsum, sed alio (me) studente interfecisti matrem.”

85, 86. The sense of these lines is,
"Since you know what justice is, ex-
cercise it in my case without any neglect
or remissness: for your power is com-
petent to serve me."—Join ποιεῖν εἰ.

90. ἐπώνυμος, "true to your name,"
opposite to φευδάνυμος. Sept. c. Th. 8,
Ζεὺς ἀλεξηθῖρος Ἐπώνυμος γένοιτα. Cho-
eph. 288, μέντορ οὐδαμῶς ἐπώνυμον φρέσνα
παραμενή, "whose temper is inconsis-
tent with the name of Mother."

92. ἐκνόμοι, Herm., for the MSS. ἐκ
νόμοι. He says ἐκνόμοι = παρανόμων,
and therefore = ἱκτὼν (comp. προστρα-
παίον). "Zeus hath respect to the sanc-
tity of the outlaw, sped on to mortals
by the escort of fair fortune." But I
doubt whether we should not read
ἐκνόμοι: it is more natural to refer

σέβας to the Protector Hermes, than to
the protected ἱκταν, as the next line,
93, clearly points to Hermes' office:
"Zeus respects this lawful privilege of
thine, proceeding to mortals with the
blessing of good speed."

95. ἐγὼ—ἀπητιμασμένη. This is not
exactly a nomin. pendens. For the
words ὡς μὲν ἐκτανον to ἐκλειπεσαι are
partly parenthetical; and the apod.
ἀλοχρῶς ἄλωμαι applies equally to both
the other two clauses of the sentence.
Translate, "In this wise am I utterly
neglected by you; whilst amongst the
rest of the Departed—that I was a
murderess is a reproach that forsakes
me not even in the grave—for in dis-
grace do I wander." The word δὲ
serves to connect the parenth. with the
main sentence.
This Anacoluthon was probably occasioned by the fact, that there was no single verb which Eschylus could make agree with ἐγὼ παθοῦσα expressing, “I am not avenged by the wrath of any Deity;” he was therefore obliged to change the construction.

103. The common way of reading this line is, ὅρα δὲ πληγάς τάσσει καρδίας σέθεν. “Be conscious of these reproaches with which I sting your heart.” But πληγάς καρδίας will scarcely bear this sense. It is better to suppose that Clytemnestra points to her own still gaping wounds. I have adopted Pauw’s reading, ὅρα—καρδία σέθεν, which harmonizes better with the following verses, “Your hearts, I know, see these wounds of mine, for in sleep the mind’s eye brightens; in daylight ‘tis not the province of mortals to foresee.”—Vv. 104, 105, convey a general statement.

105. ἀπροσκόπος, active; ἀπρόσκοπος, pass, “Destiny is unforeseen of mortals;” the sense is unaltered. Comp. Choeph. 285, λαμψάνων ἐν σκότω νομάνων ὀφθαλμόν, and Shelley, Marianne’s Dream:

“A pale dream came to a lady fair, And said, A boon, a boon, I pray! I know the secrets of the air, And things are lost in the glare of day Which I can make the sleeping see. If they will put their trust in me.”

106. τῶν ἑρῶν—sub. δωρεῶν or ἔρων.


καὶ ταῦτα κούφως ἐκ μέσων ἁρκυνστάτων ὀροσεν, ὡμίν ἐγκατιλλώψας μέγα.
ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς περὶ ἐφιχῆς· φρονήσατ', ὦ κατὰ χθονὸς θεϊ.
ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμήστρα καλῶ.

XOROS.
(Mυγμός.)

Κ.Λ. μύζοιτ' ἃν, ἀνήρ ἐ' οἴχεται φεύγων πρόσω·
φίλοις γάρ εἰσιν οὐκ ἐμὸς προσίκτορες.

ΧΟ. (Μυγμός.)

Κ.Λ. ἀγαν ὑπνόσεις, κοῦ κατοικτίζεις πάθος.
φονεύς δ' Ὁρέστης τῆς θεοῦ μητρὸς οἴχεται.

ΧΟ. (Ὁμής.)

Κ.Λ. ᾠδεῖς· ὑπνόσεις; οὐκ ἀναστήσει τάχος;

112 καὶ ταῦτα, Lat. "idque"—("and that too" liter.) ; hence, "Aye, he hath bounded even from the very centre of the toils," &c.
113. The proper sense of ἀνάλογος is "squeinting:" ἐγκατιλλώψας = ἀλευνᾶσαι; what Shakspere calls "contemning with mowses." Cymbal. i. 7.
114. ἀκούσαθ' ὡς—ψυχῆς. Translate, "Hear how I have pleaded to you as if for my life." "Respicitur notissima locutio περὶ ψυχῆς ἀγῶν," Paley. Comp. Phæn. 1333; Orest. 847.
"De capitali meo periculo loquor," Herm.
115. ἐφιχῆσατε, "Recipite mentes," i.e. "Be yourselves," as φρονοῦσα, v. 941, is "Restored to your senses."
116. ὑπαρ. Not the nomin., which is more usual in Homer than Attic writers; but = κατ' ὑπαρ, "in a dream:" a sort of adverbial usage: ὑπάρ is often found thus, and ὑπαρ καὶ ὑπαρ, "sleeping and waking." Observe that the κατά is never expressed. Comp. v. 126.
118. φίλοις γάρ—προσίκτορες. Herm. reads φίλοις γάρ εἰσιν, οὐκ ἐμὸι, προσίκτορες: "my relations (i.e. Orestes) have found protectors; I have not."
If the MS. reading be retained, translate, "There are patrons to harbour those who have now become dear to their patrons, no longer dear (as by birth Orestes naturally was) to me." φίλοις = "dear-ling, darling." The plurals are used because the matter is darkly hinted at, not openly expressed, as in Choeph. 35.—προσίκτωρ applied to the protecting God, as ἀφίκτωρ, Suppl. 1, ἰκτωρ, 479, applied to the suppliant, Eum. 433. The word προστρώσαιος has the same double sense.
τί σοι πέπρακται πράγμα πλὴν τεύχειν κακά;

ΧΟ. (᾽Ωγμός.)

ΚΛ. ὑπνος πόνος τε, κύριοι ἔννοιμόται,
δεινῆς δρακάνης ἐξεκήραναν μένος.

ΧΟ. (Μυγμὸς διπλοῦσ, ὦξύς.)

λάβε, λάβε, λάβε, φράζον.

ΚΛ. ὁνάρ διώκεις θῆρα, κλαγγαίνεις δ᾽ ἀπερ
κύων μέριμναν οὔποτ᾽ ἐκλιπτὼν πόνου.

τί δρᾶς; ἀνίστω, μή σε νικάτω πόνος,
μηδ' ἀγνοήσῃς πήμα μαλθαχθεῖο' ὑπνῳ.

ἀλγησον ἣπαρ ἐνδίκοις ὀνείδεσιν’

τοῖς σώφροσιν γὰρ ἀντίκεντρα γίγνεται.

σὺ δ᾽ αἴματηρὸν πνεῦμ᾽ ἐπουρίσασα τῷ,

ἀτμῷ κατισχυνούσα, νηδόν πυρὶ,

ἐποῦ, μάραινε δευτέροις διώγμασιν.

ΧΩΡΑΓΟΣ.

ἐγειρ’, ἐγειρε καὶ σὺ τῆνδ’, ἐγὼ δ’ ἐς σέ.

ἐνδείς; ἀνίστω, καπολακτίσασ’ ὑπνον,

ἰδώμεθ’ εἰ τι τούδε φροιμίον ματά.

122. τί σοι—κακά; “What have you ever accomplished, except it be to work mischief?” This may be either a reproach in general terms against the Furies’ office, or it may mean, “and therefore you should show your talents now, against Orestes.” So the Schol. τί οὖν μῆλεν τὸ σῶν ἄνειν;


125. φράζον, “take heed.” For the reading of this verse, see Intr. § 7, note.

127. μέριμναν πόνον, “his careful toil.”

130. ὀνείδεσιν, sub. ἐμοῖς, which is omitted because the next line generalizes the particular case.

131. ἀντίκεντρα, “keen as a scourge,” as ἀντίς, “weak as a child.”

132. τῷ for τοῦτῳ, “against him” (Orestes). Hermann’s alterations seem unnecessary here.

135. It is chiefly on this verse that Blomfield founds his strange theory, that the Chorus consisted of only three Furies. (Prefat. ad Persas, p. 20.) But see v. 555.

137. ἰδώμεθ’, Anacoluthon after ἀπολακτίσασ. It is not easy to make out
the precise meaning of this verse.
Schutz applies φρομιον to the recent Vision: Paley, to the coming Song.
May it not have a more extended sense, and mean "this beginning of our labours" generally? "Let us see whether the fore-part of our labour is to fall to the ground," i.e. the chase of Orestes that we have already gone through.

138. These verses are called κομ- mατικα—not sung by the whole Chorus, but by separate Furies, who come on the stage σποράν, "dispersedly." Intro. § 7, 9. The metre is chiefly Dohmiae, with Senarii interspersed.
145. καβατςαω, "trampled down;" as we say, "to ride rough-shod over."

152. μεσολαβει, "grasped midway," and therefore more firmly.
153. λοβον, "jecinoris para ultima—fibra." Blomf. Gloss. Pr. V. 504. Translate, "To my heart, to my liver, penetrates the severe, the too severe torture, inflicted as 'twere by a cruel public executioner, so that I feel it;" the allusion is to the taunts of Clytemnestra. Comp. v. 130.
154. διδος in Tragedy has two senses: 1, "miserable;" 2, "cruel, hostile." The former is Attic, and always διδος: the latter generally διος (διος, Choeph. 628). Διος means "knowing, crafty."
155. ἔχειν not pleonastic, but very emphatic; like the gladiatorial "Habet"
toiamuta drōson oi neóteroi theoi,  
kratountes to pān dikas pléon'  
phonolihē thrōmbou  
peri pōda, peri kāra  
páresti gās ῥμαλὸν προσθρακεῖν αἰμάτων  
blousurov arōmepon āgos ēchein.

ἐφεστὶω δὲ, μάντις ὧν, μιάσματι  
μυχὸν ἔχρανας αὐτόσουτος, αὐτόκλητος,  
παρὰ νόμων θεῶν βρότεα μὲν τίων,  
palaigeneis de Μοίρας φθίσας.

κάμοι τε λυπρός, καὶ τὸν ὅν ἐκλύσεται, ἀντ. γ'.  
ὕπτο τε γᾶν φυγὼν ὦ ποτ' ἐλευθεροῦται:  
potitropoioi ὧν δ' ἑτερον ἐν κάρα  
μιάστορ' ἐξ ἐμοῦ πάσεται.

ΑΠ. ἐξω, κελεύω, τῶνδε δωμάτων τάχος  
χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν'
in Latin: comp. Agam. 352, Δἰὸς  
πλαγῶν ἔχουσιν, εἰπεῖν.

153. The order is, πάρεστι προσθρακεῖν  
γὰς ῥμαλὸν ἀρόμενων φονολιθῆ θρόμβου  
περὶ πόδα περὶ κάρα, βλουσυρὸν ἄγος, ἔχειν.  
"One may behold Earth’s centre to  
have contracted a stain of dripping,  
coagulate gore from head to foot, a  
terrible pollution of murder, which it  
cannot but retain." βλουσυρός,"torvus,"  
more usually applied to a person.—  
ἔχειν does not govern ἄγος, which is  
in apposition with θρόμβου, but is used  
as above, "ita ut halcat." Vv. 153,  
159, are instances of what is called  
"the Paracataloge" in Tragedy, on  
which see Müller, Diss. p. 67: a num-  
ber of short syllables "extra metrum,"  
uttered καταλογίζειν, like prose, and  
calculated to express strong passion,  
excitement, anger, &c.

165. φόλας, not "destroyed," but  
"having weakened the power of."  
Comp. 697.

166. Here τε and καί are not  
simply copulative, but mean "etsi—  
tamen." "Me injuria afficit, illum  
tamen non liberabit," Hermann.

λυπρός, with dat. So λυπρός τοῖς ἐμ-  
μάχοις, Thucyd. i. 70; τοῖς ἐχθροῖς, vi. 18;  
and in viii. 46 the correct reading must  
be, καί βασιλεῖ ἔξεινα [del] ἐκ τῶν αὐτῷ  
λυπροῦστοις ἐπέρουσ επάγειν—not αὐτοῦ.  
167. οὐκ ἐλευθεροῦται, "He is not  
a whit the more set free."

169. μιᾶστορα = ἀλάστορα, "avenger
of blood," as Suppl. 637. 

Scholef. "after me," for the vulg. ékeiνα, which violates the metre: óσιν ὑπ'. Herm. Either alteration makes good sense, but Scholefield is perhaps nearer the MSS.

172. ὑπίν. Probably an arrow is thus called, from the peculiar way in which serpents dart or strike at their object of attack.—ττημ. Paley compares ἔχειν πτερωτά, Here. Furt. 1101; πτερωτέεις ἀίτολ, Hom.; "alis adlaprea sagitta," Virg.—ἀργυτήν, "flashing," prop. "white, glistening," as φργης, sup. v. 45.

177, 8pp. I have adopted the same reading of these lines as Müller and Paley. Transl. "But go ye, where are wrought punishments that sever the head, and dig out the eyes; where are massacres, where the vigour of youth is destroyed by castration; where is mutilation of the extremities and stoning; where impaled victims moan right piteously." Hermann's reading and interpretation is also probable: στέρματος τ' ἀποφθοράν. Paidow τε χλόους, ὑδ' ἀκρωνία κακοῦ—"Abortions, castration of youths, and the scene of evil." The difficulty lies in our ignorance of the true meanings of χλόους and ἀκρωνία; two very different senses being given to each: χλόους is said to be "vis virilis" or "castratio," ἀκρωνία either = ἀκρωτηριαμός or ἄθρωμαμός. The word χλόους σὺν ἄγγιος (II. ix. 539) is subject to the same doubt: but surely "vigorous" would be the more natural epithet of a wild boar.—καρανιστήρες. Comp. Rhes. 817, καρανιστὴς μέρος; ὀφθαλμώρυχοι. Pinwood for ὀφθαλμώρυχοι, the sense being active. The Americans might translate "gouging."—λευσμός, a better reading than λευσμόν.

183. στέργηθρα, "appetite, fondness for,"—a rare sense of the word, which usually = φλιτρον. Comp. Choeph. 233, Hippol. 255. Const. ὡς ἑρμήν στέργηθρ' ἔχουσιν ἵστε ἀπόπτυστοι θεοί. — ἐφηγείται, "suggests (interprets) this taste."
The commentators quarrel with the epithet πλησίως. But there is no reason why ἐν τοίοδε πλησίως: χριστηρίωσ should not mean "in the neighbourhood of this shrine," literally "in this shrine, being near to you." So Hermann: πλησία χριστηρία, "vicinum templum sunt, ante quod Furiae comminatur."

192. δὴ expresses irony and contempt. 194. πέμψα. So προπομπός, v. 197. It need not be altered to πράζα. — τί μήν; "quidnisi?"


200. κόμπασος, "Boast of an honourable privilege—when you have it,"—not of a base occupation, unworthy of Goddesses. So Paley; and this is more probable than to suppose the words simply ironical, "Proclaim this fine privilege of yours."

202, 203. Transl. "What! matricide in the case of a woman who rides herself of her husband?"

Ch. "Aye: for this would not be murder committed on a blood-relation." αὐθέντης, αὐτοσφάγης, αὐτοφόνος, αὐτοχείρ, αὐτοκτόνον, either applicable to self-murder or that inflicted by or upon a blood-relation; so αὐτουργία, inf. v. 322.
The MSS. have ἡρεταίων, "vocem nihili," variously altered to γέλασις, ἡρεσαί, ἡρεσαί, &c.; Herm. ἧκε σοι. But I follow Paley in preferring eirγάσω, "fecisti" (Wordsworth's conjecture), because it is the only verb which completely agrees with both ἄτιμα and ταρ' οὐδέν.

205. Δίκαιος, scil. τέλειον: not in the usual sense of "the Accomplisher," but the God of Marriage: τέλος γὰρ ὁ γάμος (Schol. ad Arist. Theon. 973). Comp. inf. 799.

206. εἰνή—φρουρομένην. "For marriage between man and woman, brought about by Destiny, if rightly observed, is more binding than an oath." τῇ δίκῃ = δικαίος. μείζον αὐτῷ φρουρομένη are superfluous alterations.

207. τὸ μὴ γενέσθαι (τίνεσθαι, Herm.) Paley translates this, "So that it does not happen that you visit them wrathfully." This is harsh and improbable. This verse refers to what the Chorus had said in v. 203, εἰκ ἂν γενέσθαι ὲμαμον αὐθεντήσῃ φόνον. The expression is therefore elliptical: in full it would be τὸ μὴ γενέσθαι ὲμαμον αὐθεντήσῃ φόνον. Transl. "If then to murder, in the case of married folk, you concede that it is no murder, and that you do not visit them wrathfully; I deny the justice of your persecution of Orestes,"—καὶ ἀλής, "yield the point, art indulgent enough to say;" as Hec. 403.

214. πράσσουσαν ἁρματείραν, "too remiss in exacting vengeance."

215. έποπτευόμην, "shall look to, take care of," as Choeph. 1.

217. σὺ δ' οὖν—τίθην. This line is of course ironical. πλέον τίθην = "Increase," πλέον being an adverb.
μέγας γὰρ ἔμπασ πάρ Διὸς θρόνοις λέγει: ἐγὼ δ', ἀγεῖ γὰρ αἷμα μητρόφου, δίκας μέτειμι τόνδε φῶτα κάκκυνησέω.

ἡκὼ, δέχου δὲ πρεμένεος ἀλάστορα, οὐ προστρόπαιον, οὐδ' ἀφοίβαντον χέρα, ἀλλ' ἀμβλύν ἡδη, προστετρίμμενον τε πρὸς ἀλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν' ὀμοια χέρσον καὶ θάλασσαν ἐκπερῶν,

This is a poetical word, derived from ἐν πάσι; it does not mean "altogether," but "in all circumstances," i.e. "at all events," and hence "nevertheless." Here it is καὶ χωρὶς τῶν ἐμῶν τιμῶν, "anyhow." In Soph. Aj. 121, it serves to strengthen the force of καίτερ (ἕνοκτεῖρα δὲ νῦν Δόςτηρον ἔμπασ, καίτερ ὡντα δυσμενή) like the Homeric Νήστορα δ' οὐκ ἔλαθεν, πίνοντά περ ἔμπησ. Comp. Antig. 845.

δίκας—κάκκυνησέω, "I will proceed to punish this man, and even now I am on his track." μέτειμι δίκας = τιμωρήσω. The double accus. occurs similarly Bacch. 346.

ἔμπασ καὶ ἔμπασ' Ἀττικῶς, ἔμπης δὲ Ἰωνικῷς' δηλοὶ δὲ τὸ ἔμπασ, Ζοναρᾶς.

It is doubtful whether this construction can be used in prose; in Thucyd. vi. 22, ἐν ἔμπησι, the MSS. vary: see Arnold.

226. The scene is shifted to Athens. See Introd. § 13.

225. el ᾑρδῆ. Jelf, Gr. Gr. 854. 1, thus explains the difference between el γένους, el γένηται, and ἐν γένηται. El γένους implies a mere supposition, often an improbable one: "If it should happen." el γένηται, that it may or may not happen, without any notion of a definite time, "If it does," ἐν γένηται, that it is expected to happen at the particular time "when it does." Instances of el with the subj. occur Pers. 787, Suppl. 86, Ajax 491, Ed. Tyr. 198, 574. Ed. Col. 1443. It is doubtful whether this construction can be used in prose; in Thucyd. vi. 21, el ἕπιστῶν, the MSS. vary: see Arnold.

221. δίκας — κάκκυνησέω, "I will proceed to punish this man, and even now I am on his track." μέτειμι δίκας = τιμωρήσω. The double accus. occurs similarly Bacch. 346.

228. προστρόπαιον. Introd. § 22.

229. ἀμβλύν—βροτῶν. Transl. "But already have the edge of my guilt blunted, and worn down by contact with (πρὸς) the dwellings and haunts of other men." προστετρίμμενον = "at-tritum, rubbed against." Comp. Sept. c. Theb. 712, τεθηγμένον τὸι μ' οὐκ ἀκαμ-βλύνως λάγη. Wellauer thinks πρὸς is an adverb, = "insuper," as Orest. 621, Med. 704, which is not impossible. Hermann's reading is not satisfactory.

231. ἔμωια = "perinde"—"All the same,—as much as if I had not been..."
σώζων ἐφετμᾶς Λοξίου χρηστηρίους, πρόσευμι δῶμα καὶ βρέτας τὸ σὸν, θεία. αὐτοῦ φυλάσσων ἀναμενό τέλος δίκης.

ΧΟ. εἶν. τὸδ ἐστὶ τάνδρος ἐκφανὲς τέκμαρ’ ἐπον δὲ μηνυτηρὸς ἀφθέγκτον φραδαῖς. τετραματισμένου γὰρ ὃς κύων νεβρὸν, πρὸς αἶμα καὶ σταλαγμόν ἐκμαστεύομεν. τολλοῖς δὲ μόχθοις ἄνδροκμήσι φυσίν σπλάγχνου’ χθονὸς γὰρ πᾶσ πεποίμανται τόπος, ύπέρ τε πόντων ἀπτέρους πωτήμασιν ἡλθον διώκοντι, οὐδὲν ὑστέρα νεώς.

καὶ νῦν ὅς ἐνθάδε ἐστὶ που καταπτακών. ὀμη βροτείων αἰμάτων με προσγελᾷ.

ὁρα, ὁρα μάλ’ αὖ, λεύσσετε τε πάντα μη’

purified at all.” So according to Reiske’s emend., Eur. Hec. 398, διοικοι κακοῖς δρών ἔσωσ, τῷ β’ ἐσομαι, where, however, we should perhaps read ὅποια κακοῖς δρών, ἐγὼ πήδῃ ἐσομαι.


234. Paley wrongly joins ἀναμενόντων φυλάσσω, making it = φυλάσσον. Read ἀναμενόν, and join αὐτοῦ φυλάσσον.

240. πεποίμανται, “has been traversed,” as carefully as by a shepherd seeking out shady nooks where he may find grass for his flock.

241. ἀπτέροις. See v. 51.

243. καταπτακών. The second aor. ἐπικοινος is only used in compounds of πηθεσμ. The verb means prop. “to drop the wings for fear,” as a bird; so Ajax 171, of a dove: hence “to crouch, cover.” πηθεσμ is always intrans.—πηθεσω in II. xiv. 40, is “to scare,” but this is unusual.—πταξ and πταξ are used indifferently as to sense.


245. This is another Commatic Ode, see on v. 133.

245. λεύσσετε τε, Herm. Müller’s defence of the MSS. reading, λέωσσετον, is ingenious. He supposes that the Chorētæ enter in two long lines, and part to the right and left, so that the dual is applied to the two files, as it is in Homer to the two banks of oarsmen in a bireme. But several MSS. plainly indicate that λέωσσε... τον were separ.
rate words, and ὥρα in the former clause confirms this.—πάντα for πάντα.


248. ἀλκάν, "aid," as Suppl. 711.—αὕτη, "No longer as before," Pal.

250. ὑπόδικος—χερων, "Is willing to take his trial for the works of his hands"—χερών lit. "in respect of his hands or handiwork."—Paley's "to place himself in our power," is exactly contrary to the sense: for this was what Orestes wished to avoid, by clapping the statue of Pallas. Hermann's reading χερῶν, "debt," is somewhat tame.


256. φέρωμ' ἄν. J. Wordsworth for φεροῖμαν.

258. The MSS. have ἀντιπόλοις τίνες ματροφόνες δίας, which is variously altered. I have adopted Hermann's reading; "that you may pay the penalty of your mother's disastrous murder," as Pers. 471, ἄν ἀντίποινα παῖς ἦμις πράξειν δικαίων. We might also read ματροφόνες δίας, accus. in apposition with ἀντίποινα—"the sense is the same.

260. τίν' ἀσέβον. These words spoil the metre, and Paley would omit them. It is doubtful whether ἦλιτεν could govern an accus. of the person injured, though it does in Homer. Comp. Jelf, Gr. Gr. 565. Herm. reads ὅν πεινήτοις, but this also is a doubtful construction: in Agam. 322, the proper reading is ὅν ἀσέβοι (not εἰσέβοις) τούς θεούς.
μέγας γὰρ Ἁίδης ἐστὶν εὐθυνὸς βροτῶν ἐνερθεὶς χρόνος,
δελτογράφῳ δὲ πάντ᾽ ἑποπὰ φρενί.

ΟΠ. ἐγὼ, διδαχθεὶς ἐν κακοῖς, ἐπίσταμαι πολλοὺς καθαρμοὺς, καὶ λέγειν ὅπου δίκη,
συγὰν θ' ὀμοίως ἐν δὲ τῷ δὲ πράγματι φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου.
βρίζει γὰρ αἷμα καὶ μαραίνεται χερῶς,
μητροκτόνου μίασμα δὲ ἐκπλυτον πέλει
ποταίνον γὰρ ὄν, πρὸς ἐστίς θεοῦ
Φοίβου καθαρμοῖς ἡλάθη χοιροκτόνοις.
πολὺς δὲ μοι γένοιτ' ἃν ἐξ ἀρχῆς λόγος,
ὅσοις προσήλθον ἀβλαβεῖ ἑυνοούσια.

χρόνος καθαίρει πάντα γηράσκων ὦμοῦ.
καὶ νῦν ἄφ' ἀγνὸν στόματος εὐφήμως καλὸν
χώρας ἀνασαν τῆσδ' Ἀθηναίων, ἐμοὶ
μολεῖν ἀρωγόν κτήσεται δ' ἀνευ δορὸς
αὐτὸν τε καὶ γῆν καὶ τὸν Ἀργείον λεῶν,
πιστὸν δικαίως ἐς τὸ πᾶν τε σύμμαχον.

ἀλλ' εἰτε χώρας ἐν τόποις Διβυστικῆς,
Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου,

263. εὐθυνὸς, "auditor."
270. βρίζει—χερῶς, "The blood grows drowsy and wan, in respect of
my hand."—χερῶς does not depend on
any particular word, but on the whole
clause as a qualificatory genitive.
ἡλάθη καθαρμῷ χοιροκτ., πρὸς ἐστιγμαθείς θεοῦ, "at or near the altar!" ἡλάθη,
"was expelled." See Introd. § 23.
275. ἀβλαβεῖ ἑυνοολή, "with harm-
less intercourse," thereby proving that
he is no longer impure. The full con-
bstruction would be πολὺς γένοιτ' ἃν
λόγος, ὡστε λέγειν δοξια, &c. The dat.
δοξια is substituted for the accus. δοξια,
because ὡστε προσήλθαν ἀβλαβεῖ ἑυνοο-
sια = δοξια ἀβλαβαῖς ἐνευρήσαντων.
280. The first political allusion in
the play. Comp. vv. 734 sqq., and see
Introd. §§ 51, 82.
284. τιθησιν—πώδα. This line means nothing more than “whether she is standing or sitting.” Eschylus probably had in his eye two well-known statues of Pallas, one representing her with her left foot straight in advance (as in the Panathenaic vases), the other in a sitting posture with flowing drapery.

287. πρόσωπον. Paley says the full construction would be θεὸς καὶ πρόσωπον ἄν κλίνει πρόσωπον, comparing Ion, 585. But πρόσωπον, lit. “from afar,” comes to mean simply “afar off,” as ἐγγεθεν is often = ἐγγὺς. ἐγγαθεν = ἄνω, Agam. 3.

288. ἐλθει—στις γένοιτο. The optative is used, because the wish is followed up in the construction by a kind of attraction. “Quam dicit ἵκος γένοιτο, optare se ait ut veniat illa, quo si velit opem ferat,” Herm.—Dobree, Adv. ii. 265; Soph. Phil. 325, Ajax, 1220.

290. ὑμνον δ’ ἀκούσει τόνδε δέσμιον σέθεν. This line means “in what corner of the soul joy dwells.” Comp. Odys. xi. 94, ἀπερίπατον χῶρον; infr. 401; Οἰ. Col. 1217.

292. δαιμόνων, scil. ἡμῶν. This generalization is quite in character with Eschylus.—sciē, Heath, for σκιά. Hermann’s reading, τῶν δαιμόνων, is languard.

293. ἀποπτύεις  = “respues.”


296. δέσμιον. So καταθέτεις was a prayer addressed to the Infernal Gods, devoting a person to destruction.

297. ἄγε δή. The time of the πάροδος is now come, when the Chorus arrange themselves in proper order with the Anapastic March. See Introd.
μὸνον στυγερὰν
ἀποφαίνεσθαι δεδόκηκεν,
λέξαι τε λάχη τὰ κατ’ ἀνθρώπους
ὡς ἐπινωμὴ στάσις ἀμά’
ἐνυδικαίοι θ’ ἡδόμεθ’ εἶναι:
τοὺς μὲν καθαρὰς
καθαρὸς χείρας προνέμοντας
οὕτις ἐφέρπει μῆνις ἀφ’ ἡμῶν
ἀσινής θ’ ἀιῶνα διοικεῖ
όστις θ’ ἀλιτῶν, ὀσπερ ὦθ’ ἀνήρ,
χείρας φονίας ἐπικρύπτει,
μάρτυρες ὑπῆρα τοῖς θανόοις
παραγιγνόμεναι, πράκτορες αἴματος
ἀυτῷ τελέως ἐφάνημεν.

μάτερ ἀ’ μ’ ἔτικτες, ὁ μάτερ
στρ. α’
Νῦξ, ἀλαοῖσι καὶ δεδορκόσιν
ποινὰν, κλοῦθ’ ὁ Δατοὺς γὰρ ἵνις μ’ ἀτιμον τίθεσιν,
τόνθ’ ἀφαιρούμενος
πτώκα, ματρὸνον ἄγνισμα κύριον φόνου.

§ 9. After this they sing the First Stasimon, v. 311. The two terms are thus defined by Aristotle, Poet. xii. 7: πάροδος ἡ μὲν πρώτη λέξις ἐλεύς τοῦ χέρου, στάσιον δὲ μέλας χέρου τὸ ἀνέν ἀνακαίνον καὶ προχάλον.

302, sqq. I have adopted Hermann’s excellent emendations of the text here: not those in the Opusc., but in the recent edition of Eschylus.

303. προνέμοντας, “exposing, holding forth to the public gaze,” opp. to ἐπικρύπτει, “hides, covers as with a cloak.”

309. παραγιγνόμεναι, “coming forward in behalf of the dead;” παρὰ in comp. often has the notion of “aiding, being on the side or party of.” Comp. παριστάτω, v. 65, παρακάλεω, &c.

310. αὐτῆς, “in his case.”

313. ποινὰ, in appos. with ἔμε, “As a pious power.”—ἀλαοῖσι καὶ δεδορκόσι, “to quick and dead.” Comp. v. 324.

315. ματρὸν—φόνου: this hypallage is well translated by Paley, “My own peculiar victim to expiate a mother’s murder:” comp. v. 294, and for the const. v. 204.
éπι δὲ τῷ τεθυμένῳ
τόδε μέλος, παρακοπα, παραφορα φρενοδαλῆς,
ὄμνος ἐξ Ἐρινών,
δέσμιος φρενῶν, ἀφόρμικτος, αὐνα βρότοις.
τοῦτο γὰρ λάχος διανταῖα ἀντ. α.
μοῖρ ἐπέκλωσεν ἐμπέδως ἐχειν,
θνατῶν τοΐσιν αὐτουργίαν ξυμπέσωσιν μάταιοι,
τοῖς ὁμαρτεῖν, ὄφρι ἄν
gὰν ὑπέλθῃ θανῶν δ' οὐκ ἁγαν ἔλευθερος.
ἐπὶ δὲ τῷ τεθυμένῳ 321
τόδε μέλος, παρακοπα, παραφορα φρενοδαλῆς,
ὄμνος ἐξ Ἐρινών,
δέσμιος φρενῶν, ἀφόρμικτος, αὐνα βρότοις.

γιγνομέναις λάχη τάδ' ἐφ' ἁμίν ἐκράνθη οὐδ' τεέχειν χέρας, οὐδὲ τείς ἐστὶ 325

316. The metre is now deconic, each verse being composed of two fourth Paeons. So also vv. 235 and 346 sq.—τῷ τεθυμένῳ. "the devoted one," i.e. Orestes. So Theoc. ii. 3, ὡς τὸν ἑωὶ βάρων οὔτα φίλον καταδύσωμει ἅνδα, which Wordsworth rightly translates, "ut meum amantem jam crudelum factum, dero-veum."

317. τόδε μέλος. The wild grandeur of this passage is much increased by the absence of any verb.—παρακοπα, "dolorium," παραφορα, "distraction." —φρενοδαλῆς, Dindorf says this word must be short in the pintul. here, though derived from δηλώμαι. Hermann (De Metris, § 451) makes it long: saying of this passage, "ullti-mus versus (sic: v. 317) quasi logodica quadam ratione terminatur," and comparing Choeph. 804, τὸ δὲ καλὼς κτάμενον, δε μέγα ναίς, &c. 319. ἀφόρμικτος, not accompanied by the φόρμικος, but the αὐτός; sung in the Phrygian mode (νόμος ὀφθειος).—αὐνα βρότοις, "a blight upon mortals." 320. διανταῖα, "irresistible," prop. "penetrating all things," or "all-pervading." 321. θνατῶν—ἔλευθερος. "In the case of those men, to whom the wilful murder of kindred has been brought home, to dog their steps until the guilty one departs below earth; and even when dead he is not entirely free."—ὑμιπεσωτει, subjunct. because τοίσιν is a relative, as above, ἡτίς ἄνδρα νοσηθη, v. 207.—μάταιαν, "temeris commisium."—ὑπέλθῃ, sub. τει.—ἀγαν, "not over free," or Scotice, "not that free." 330. ἄθανάτων, "And it is the Gods'
duty to keep their hands aloof from us.” Hermann, on the strength of the
Schol. μη πλησιάζειν ημᾶς τοῖς θεοῖς,
would read ἄθανταν διὰ θεοῦ γίνεται.
Unnecessary; for the Schol. will apply either way; and it is desirable to keep
the construction ἄθαντον (τοῖι) corresponding with θεοῖν (τοῖι) in Antist.
v. 341.
332. ἀκληρος. The first syllable of
this word must be scanned as long, and
equivalent to the two short syllables
in the Antistrophe. Hermann’s altera-
tions in this Strophe and Antistrophe
are violent and improbable.
333. ἦταν — ἔγν. Transl. “When
Violence, being domesticated, hath
smitten a member of the family (φίλοι).
—τιθωσί = Lat. “cier.”
337. ἐτὶ τὸν διήμεναι = ἐπιδίημεναι
toīon.
338. The words enclosed in brackets are
evidently corrupt. They probably
crept into the text from some Schol,
as ὧν ἄιματος νέου, = “in consequence
of recent murder,” is scarcely Greek,
and as the metre does not agree with
v. 350. It is impossible to correct the
text with any certainty: one thing only
appears sure, that v. 338, like the
preceding, was composed of two fourth
Pseons.
340. σπευδομένη—ἔλθειν. I have
changed the nom. pl. σπευδόμεναι here
to the dat. σπευδομένη, and omitted ἦ
after θεοῖν, for σπευδόμεναι cannot stand
with ἄμαίοι λιταῖς. Transl. “Whilst I
hasten to take these onerous duties out
of other hands, ‘tis the Gods’ part to
guarantee the non-fulfilment of prayers
offered to me: and that they should
not even obtain a first hearing.” The
dative σπευδομένη will thus agree with
the ἐμοὶ contained in ἄμαίοι λιταῖς. An
exactly similar construction occurs in
Eurip. Herc. F. 1267: “Εἰ γὰρ γάλαστι τ’
ἄντι γοργώποι δέοις Ἐπειδὴ φέρετε σπειρ-
γάνουσι τοῖς ἐμοῖς Ὁ τοῦ Δίως ἐξελεκ-
tρος.” Comp. also περίωτον, v. 603, inf.
—ταῦ γαρ the def. for the def. τοῖς θεοῖς,
as often.—τάσι μερλίνας, scil. τὸ διώκειν
tοὐς φονίας, &c.—ἐμαίοι λιταῖς, a com-
mon hypallage; Pers. 698, τὴν ἐμὴν
αιδό. Pr. Vinct. 396, βρήκεν δύσεις.
Soph. Ed. R. 959, Col. 382.—Ἀνακραίας
was the preliminary investigation of
a case before an Archon or other
magistrate, before it came into the
p. 92.
Zeús γ' αἰμοσταγές ἀξιόμισον ἔθνος τὸδε λέσχας ἃς ἀπηξίωσατο. μάλα γὰρ οὐν ἀλομένα ἀνέκαθεν βαρυτεσῆ καταφέρω ποδὸς ἀκμάν, σφαλερὰ [καὶ] ταυνδρόμου κῶλα, δύσφορον ἄταν.

dóξai τ' ἀνδρῶν καὶ μάλι ὑπ' αἰθέρι σεμναί, στρ. γ'.

tακόμεναι κατὸ γὰς μινύθουσιν ὅτιμοι ἀμετέρας ἑφόδους μελανείμοσιν, ὄρχησμοις τ' ἐπιφθόνοις ποδὸς.

πίπτων δ' οὐκ οἰδεν τὸδ' ὑπ' ἀφρονι λύμα' ἀντ. γ'.

tοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται, καὶ δυνοφερὰν τιν' ἀχλὺν κατὸ δώματος αὐδᾶται πολύστονος φάτις.

344. Zeús γ' αἰμοσταγές Müller, for the sake of the metre. In the MSS. Zeús γὰρ αἰμοσταγές, &c.


349. A monosyllable is wanting in the MSS. after σφαλερά. Herm. reads γὰρ—Linw. περ. I think they have misapprehended the sense of σφαλερά κῶλα, which does not refer to the fugitives, but to the persecutors, and is in apposition with ἀκμάν. I read καὶ ταυνδρόμου, “My limbs that overthrew even the swiftly running,” = ἄτερ σφάλλει καὶ τοὺς ταυνδρόμους. For to say that ταυνδρόμου have σφαλερά κῶλα, “feeble legs,” seems like a contradiction in terms.—δύσφορον ἄταν is in opposition with the whole sentence.

351. ὁπ' αἰθέρι opposite to κατὸ γὰς. So we should say, “the proudest man under heaven.”—μινύθουσι, “dwindle.”

353. ἀμετέρας. In full, and without hypallage, this would be ἐκ ταῖς ἑφόδοις ἡμῶν μέλανα εἴματα ἤχονον.

354. ἐπιφθόνοις, Herm. for ἐπιφθώνεοι: transl. either “hated” (pass.), or “miserchievous,” (act.)

355. τόδ', scil. τὸ πίπτειν, not, as Paley says, τὸ μινῦθειν, &c.

356—358. “So pestilent (μύσος = μυσάρας) a gloom hath spread its wings o'er him; against his family too, report with its many murmurs whispers, that it is under a murky cloud.” αὐδᾶται is here used as a deponent verb governing ἀχλὺν, as Choeph. 144, Phil. 852. We may remark that Æschylus expresses by metaphor what we should by simile. We should say, “Rumour, like
a murky cloud, speaks against the house." Aesch. says, "Rumour speaks a murky cloud against," &c.

359. μένει γὰρ εὐμήχανοι δὲ καὶ τέλειοι, κακῶν τε μνήμονες Σεμναί,
καὶ δυσπαρήγοροι βροτοῖς, ἀτιμὶ ἀτίεται διόμεναι λάχη, θεῶν διχοστατοῦντ',

τὸν μοιρόκρατον ἐκ θεῶν δοθέντα τέλεον; ἐπὶ δὲ μοι γέρας παλαιῶν [ἐστιν], οὐδ' ἀτιμίας κυρῶ, καίπερ ὑπὸ χθόνα τάξιν ἔχουσα καὶ δυσθλιῶν κνέφας.

360. ἀντ. δ'.

365. δ. 

370. τέλεον δοθέντα = “definitely given me.”

372. ἐστὶν δὲ μου. So all the MSS. read this, and so the Schol. read it, for he says ἐστὶν δὲ μου ἔκεισι. It is not therefore likely that ἐστὶ was expressed in the next line, as Pal., Mull. &c., γέρας παλαιῶν ἐστιν, οὐδ'. But an Iambus is wanting in v. 373; Herm. now reads ἐστὶ δὲ μοι μένει γέρας, &c. I should prefer γέρας παλαιῶν, οὐδὲ νῦν ἄτιμη κύρος.

—ἐστὶ μοι, “penes me est,” “an ancient office is in my hands;” ἀτιμίας κύρος, “Nor can I be disqualified; though I
go below the earth to occupy my post in rayless gloom." κρόω, Herm., metri grat., not κυρώ.

376. καταρρηθηκαίνη = φθόνουσα κατατουκμένη. "As I forestalled foreign usurpation, by taking possession of the land," "as I was hanselling."—γάρ, scil. Sigeum, where was a temple of Pallas, Herod. v. 95. The usurpation alluded to, was that of the Mitylenaeans, who had long contended with the Athenians for the possession of Sigeum; Ἀσχ. indirectly exhorts his countrymen to regain possession, by the fiction that Pallas had this given her by the Greek leaders. The Schol. tells us that the dispute had been decided in a previous war, by a duel between Ιθρύνο an Athenian, and Πίτακος a Mitylenæan, in which the latter was victorious.—διώκουσα, as Theb. 366, δοιβδόσα, "flapping my concave aegis," simum τῆς Ειδίδας.

383. Wakefield reads καλοίον, which Herm. adopts: not needed (see Transl.). Müller supposes from this line that Pallas actually came in a chariot and horses. If so, what would have been the use of her "plying her indefatigable feet, and flapping her aegis"?

384. καλ νῦν. The old reading is καλ νῦν ἰ. See on v. 75. Herm. adopts Canter's καλὴν ἰ; but καλῶς cannot be applied to a person in this sense.—τῆς δοιμαίων χθονί, an elliptical phrase, used v. 651,—"this company (that has settled in) my land."

388. ύμᾶς, suppl. λέγω. An unusual change of construction, not sufficiently explained by the commentators, origi-
nating probably thus—that in v. 386 λέγω is "to speak to," and therefore takes the dat. πῶς, and τοῖς ἐξήλθον. But here, when Pallas begins to mention the Furies' appearance, λέγω (understood before ὑμῖν) is rather to speak of, i.e. describe, and takes an accusative; thus regulating its case by the sense required. So ἔγινεται in Soph. Ajax, 82, governs an accus., and in v. 672 a dative, according to its different senses. Transl. "And you I address as resembling," &c.

389. ὅτε ἐν θεαισι πρὸς θεῶν ὀρμώνας, oút' en theaiosi pròs theôn oroménas,
oút' ónν ὑποτεοις ἐμφερεῖς μορφωμασιν. 390
λέγειν δ' ἄμορφον ὄντα τοὺς πέλας κακῶς, légein de' åmorfon onta tous pelas kakkōs,
πρὸσω δικαίων, ὑδ' ἀποστατεὶ θέμισ. XP. πεύσει τὰ πάντα ἐννοτόμως, Diôs κόρη, peýse tâ panta ennotomos, Diôs korê,
ἡμεῖς γὰρ ἔσμεν Νυκτὸς αἰανῆς τέκνα: 'Araí d' èn ðikoiou yôs ùpaei keklýmeba. 395
ΑΘ. γένος μὲν οὖν, κληρόνας τ' ἐποινύμους.
ΧΩ. τιμᾶς γε μὲν δὴ τὰς ἐμᾶς πεύσει τάχα. timâs ge me'n de' tâs emâs peýse tâxá.
ΑΘ. μάδουμ' ἂν, εἰ λέγου τις ἐμφανῇ λόγον. mádoum' an, ei légoi tis emfanê logos.
ΧΩ. βροτοκτονοῦντας ἐκ δόμων ἐλαύνομεν. brotoktonouantas ek domon elaúnomeun.
ΑΘ. καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς; kai toi ktanonti poû to terma tês phyges;
ΧΩ. ὅποι ὅ το χαίρειν μηδαμοῦ νομίζεται. hoi poû to xairèn meðamou nomizeita.
ΑΘ. ἦ καὶ τοιαύτας τῷ ἐπιρροικεῖσ φυγας; eî toiavutas tî ði epirrroikës phygas;
ΧΩ. φονεῦς γὰρ εἶναι μητρὸς ἡξιώσατο. foneûs gar einai metróz ðxiwostò.
ΤΑ. ἀλλὰς ἀνάγκης οὕτως τρέων κότον;
ΧΩ. ποῦ γὰρ τοσοῦτο κέντρον, ὡς μητροκτονεῖν;
ΤΑ. δυοῖν παρόντων, ἡμισὺς λόγος πάρα.
ΧΩ. ἀλλ᾽ ὀρκοὺν οὐ δέξατ' ἄν, οὐ δοῦναι θέλει.
ΤΑ. κλύειν δικαίως μᾶλλον ἡ πράξας θέλεις.
ΧΩ. πῶς δή; δίδαξον τῶν σοφῶν γὰρ οὐ πένει.
ΤΑ. ὀρκοὺς τὰ μὴ δίκαια μὴ νικᾶν λέγω.
ΧΩ. ἀλλ᾽ ἐξέλεγχε, κρίνε δ᾽ εὐθείαν δίκην.
ΤΑ. ἡ κατ᾽ ἐμοὶ τρέποιτʼ ἄν αἰτίας τέλος;
ΧΩ. πῶς δ᾽ οὖ; σέβονται γ´ αξίαν κατ´ αξίων.
ΤΑ. τί πρὸς τάδ᾽ εἰπτεῖν, ὧ ἔξω', ἐν μέρει θέλεις; λέξας δὲ χῶραν καὶ γένος καὶ ξυμφορᾶς τὰς σὰς, ἔπειτα τὸν δ᾽ ἀμμαθοῦν ψόγον· εἴπερ πεποιθῶς τῇ δίκη, βρέτας τόδε ἑσαι φυλάσσων ἔστιν ἄμης πέλας, σεμνὸς προσίκτωρ, ἐν τρόποις Ἑλίον. τούτοις ἀμείβου πάσιν εὐμαθές τί μοι.

ΟΡ. ἀνασσ᾽ Ἀθάνα, πρώτον ἐκ τῶν υστάτων

404. Transl. "Nulliusne alius necessitatis metuens vindictam?" Pal.—Some MSS. have ἀλλὰς ανάγκης; ἡ τῶν τρέων κότον; If we read this, supply ἐνκακα to ανάγκης. The sense is not changed materially either way.

405. ὃς here = ὠστε.

406. Transl. "We have two contending parties here: one half only of the argument is set before us," i.e. audiamus alteram partem.

407. θέλει, rightly retained by Paley: δοῦναι θέλει = δοῦν ἄν. Transl. "But he neither would accept the oath we proposed to him, nor tender one to us:" alluding to the διωμοσία, a preliminary ceremony in all trials. The plaintiff's oath was called πρωμοσία, the defendant's ἀντωμοσία.

409. οὗ πένει is in all the MSS. τῶν σοφῶν = σοφιας, ἀν δικαιων = δίκης, v. 392.—οὐ πέλει, Pal.

411. ἐξέλεγχε in its original sense of "examine the witnesses."—εὐθείαν. The εὐθείακα was a cause adjudged at once, without the preliminary oaths.

413. The MSS. vary here. Herm. and Paley agree in following the Schol. (ἀψίνων ὁσαν γονέων) as to the sense; but Paley's correction, ἐξίων καὶ ἐξίων, is more elegant than Hermann's, γ᾽ ἐξίων γ᾽ ἐξίων. 417. εἴπερ, "If it be (as I suppose) because you rely on the justice of your cause, that you sit," &c.

419. σεμνὸς—'Ηζινοι. See Intro. § 24. 'Ηζινοι from ἲςω, as also ἰκένης.


422. μέλημα—"id quod cure est ali-cui," "a subject of anxiety"—hence "an important matter."—αφαιρήσω = ἐκποδών λέγω in v. 431; "I will remove from the argument, put out of the question."

424. Person first altered ἐφεξόμενη to ἐφημερή; Butler to ἐφημερήν, which Herm. and Linw. adopt: τὸ σοῦ βρέτας is the nom. to ἔχει. A person's hand could scarcely be said ἐφεξέσοι τινι, "imponi," as Paley.

427. ἀνδρός αἵματος καθαρσίαν = ἀν- δρός ὁ καθαυρίζει αἷμα.


433. "The state of Ilium thou didst unstate."

435. άλλα explains the ou kalws, v. 436.

437. This reading of Hermann's, originally given in Opusc. iv. 331, has been objected to by Schoemann, but he successfully defends it in his edit. of Aeschylus. The allusion is to Choeph. 1005, μαρτυρεῖ ὅτι μοι Φάρος τῶν, ὃς ἔβαψεν Ἁλίσσων ἔφασ. Paley remarks that the imperf. εξεμαρτύρει is used,
because the audience had lately seen the Choephoroe acted.

444. ἀντίκεντρα. See on v. 130.
447. Transl. "For however I fare at your hands, I will be content." παραταξή = utcunque. Paley well compares Antig. 634, ἥσοι μέν ἡμῖν παραταξῆ διότι ήλθιο, and Herod. ix. 27, πάντη γὰρ τεταγμένα πειράσομεν ἐνα χρήστοι.
—αινέω. See Monk on Alcest. 2.
448. μείζον, "too great," a sense of the comparative not unusual with μείζων and ἔλασσων.
451—453. ἀλλως—πόλει. This passage as it stood in the MSS. has never been satisfactorily explained by the commentators, because it was impossible to give any sense to the second ἄμως. I have adopted Pauw's emendation ἐμωίς (though he places it after κατηρτυκῶς, instead of the first ἄμως). Translate: "Especially since you (in spite of your having performed every necessary rite)

have nevertheless come, a pure and harmless suppliant, to my temple: I receive you in my city as being now free from blame." κατηρτυκῶς—τελεωάσας, Hesych. τέλειος τὴν ἡλικίαν, Schol. Müller rightly explains this word, "one who has duly performed everything, attended to all observances." In Eurip. Ξεόλασ (fragment) we have νῦν ὅ' ἀμβλύας εἰμι, καὶ κατηρτυκῶς πῶς, "But as matters now stand, I am blunted (to the sense of pain) and thoroughly exercised in respect of troubles,"

455. καὶ μη τυχόσαι. Another instance of the "nom. pendens" so common in Eschylus. He was going to follow up this by some such word as στάξουσιν, but changed the construction.
χώρα μεταώθησε ἵδο έκ φρονημάτων πέδω πεσών ἀφετος αἰαιης νόσος.
toiata μὲν τάδ έστιν ἀμφότερα, μένειν πέμπειν δέ, δυσπήμαντ' ἀμηχάνως ἐμοι.
ἐπεὶ δὲ πράγμα δείρ' ἐπέσκηψεν τόδε, 460
φόνων δικαστάς ὀρκίους αἰρουμένη
θεσμὸν τὸν εἰς ἀπαντ' ἐγὼ θήσω χρόνον.
ὑμεῖς δὲ μαρτυρία τε καὶ τεκμηρία
καλείσθ' ἀρωγά τής δίκης ὀρκώματα:
κρίνασα δ' ὀστῶν τῶν ἔμων τὰ βέλτατα
ήξω, διαιρεῖν τούτο πράγμ' ετησύμως,
ὁρκον πορόντας μηδὲν ἐκδικον φράσειν.

ΧΟ. νῦν καταστροφαὶ νέων
στρ. α'.

θεσμίων, εἰ κράτησει δίκα τε καὶ βλάβα

456. χώρα—νόσος. Translate, “And
in case they do not meet with success, the
venom from their hearts falling
carthward, becomes an intolerable ever-
lasting plague in future time to this
country.” Suppl. γίγνεται or ἐστι to
complete the sentence. Observe that
πῆθω is the general, χώρα the specific
term. Comp. v. 753.
453, 459. These two lines have been
much handled by the critics. The
only real difficulty lies in the fact that
μένειν applies to the Furies, πέμπειν to
Pallas; but this is quite compatible
with the abrupt changes of construc-
tion introduced by .Eschylus without
scruple. Translate, “Such are the two
alternatives: to let them remain, or
dismiss them—both inextricably
distressing to me.” Literally, “that they
should remain, or that I should dismiss
them.” The position of ἔμω is em-
phatic, “even to me.”
461. ὀρκίους αἰρουμένη, Schol. ἐν ὀρκοῦν
dikastás. Paley reads ὀρκίους αἰρουμένουs,
governed by θῆσω; but it may be
questioned whether this can mean
“jurejurando obstrictos,” as he inter-
prets.
462. θεσμὸν τὸν—θήσω, “I will estab-
lish this as a θεσμός,” Müller. But
tὸν refers rather to the words that
follow it, “The institution that I will
found shall endure for ever.”
463. μαρτυρία τε καὶ, the rhythm of
this line is aided by the accent on the
last syllable of μαρτυρία.
465. τὰ βέλτατα = “prima virorum.”
466. διαιρεῖν = διατε αὐτοὺς (τοὺς
διατε) διαιρεῖν.
467. πορόντας, Herm. for περὶς, from
the Schol. ὀρκον διδόντας.—φράσειν
for φρεάν, Markland. Exit Pallas here.
468. καταστροφαὶ νῦν θεσμῶν, “re-
volutions resulting in new laws;” =
καταστ. θεσμ. ὑπὸ νέους ἐλαχ. Comp.
Prom. V. 317.
469. εἰ κράτησει—μητροκτόνον, “if
this matricide's definition of justice and injury (right and wrong) is to prevail." Δίκα καὶ βλάβα might possibly mean "the unjust cause," by a kind of hendiadys: δίκα τε καὶ βλάβα never.

471. εὐχερέια, "the bold, unhesitating commission of crime." It is curious to remark how εὖ in comp. goes in a circle from the sense of good to bad. It is, 1st, = "bend;" as εὖνος; 2dly, = "facile;" as εὐμαθής; 3dly, = κούφως, "leviter," (as in Prom. V. 17, the word εὐμαθέα comes from εὖφος, "taking light heed of," not, as they say, κατ' αὐτόφρασσον): 4thly, = "foolishly," as εὔφρασις; 5thly, = "wickedly," as εὐχερῆς—εία.

472. πάντες ἤδη τόδε ἔργον εὐχερεία συναρμόσει βροτοὺς. πολλὰ δὲ ἐτυμα παιδότρωτα πάθεα προσμένει τοκεύσων μεταώθις ἐν χρόνῳ. 475 οὖτε γὰρ βροτοσκόπων ἀντ. α'. μαίναδων τῶν δὲ ἐφέρψει κότος τις ἐργιμάτων, πάντες ἐφήσον μορὸν, πεύσεται δ' ἄλλος ἄλλοθεν, προφωνῶν τὰ τῶν πέλας κακά,

λῆξιν ὑπόδοσιν τε μόχθων ἀκεα τ' οὖ βέβαια, τλάμων δὲ τις [μάταυ] παρηγορεῖ. μηδὲ τις κικλησκέτω στρ. β'. ἐξιμφορὰ τετυμμένος, τοῦτ' ἐπος θρούμμενος, ὥ δίκα, ὥ θρόνοι τ' Ἑρμύνοιν.

473. πεύσεται—παρηγορεῖ. This passage is corrupt in the MSS. It seems best to read ἀκεα δ' for ἀκετ' with Schutz. Translate, "And a man shall hear from different quarters, when proclaiming the misfortunes of others (τῶν πέλας), of his own troubles, that cease only to be succeeded by fresh ones; but the remedies are uncertain, and each one who consoles his fellow, is a sufferer himself."—ὑπόδοσιν, "succession;" ὑποδιδόναι is "succeede," just as ἑπιδιδόναι is "proceede."—μόχθων = τῶν αὐτῶν μόχθων: we thus get some meaning out of προφωνῶν τὰ τῶν πέλας κακά.

474. τλάμων τις (ὑπ. τλάμων) παρη- γορεῖ. μάταυ is probably an interpolation.

475. Επιφωνὸν not Ἑρμύνων. See Blomf. Gloss. ὑν ἑπιφωνά, Prom. Vinct. 15.
EYMENIDES.

ταῦτα τις τάχ' ἂν πατήρ
η τεκόουσα νεοπαθὴς
οἴκτων οἰκίσαιτ', ἐπειδὴ πίνυε δόμος δίκας.
εσθ' ὅπου τὸ δεινὸν εὖ ἀντ. β'.
καὶ φρενῶν ἐπίσκοπον
dei méneυ καθημένον'
ἔμμερει σωφρονεῖν ὑπὸ στένει;
tis de μηδὲν ἐν φαίει
καρδίας ἀνατρέφων,
ἡ πόλις βροτός θ' ὁμοίως, ἐτ' ἂν σέβοι δίκαν;

μὴτ' ἀναρκτον [οὖν] βίων,
μήτε δεσποτούμενον,
αινέσης.

παντὶ μέσῳ τὸ κράτος θεὸς ὁπασευ' ἀλλ' ἀλλα κ' ἐφορεύει.
ἔμμετρον δ' ἔποι λέγω,

488. ταῦτα. Not, as Scholef., says, "Hac propter," but in apposition with οἶκτον = "ad hunc modum." For οἴκτον οἰκίσαιτ' ἂν is as it were one word = οἰκτῶς ἂν λέγοι ταῦτα.
492. Εσθ' ὅπου—καθημένον. Read δεὶ μένειν with Dobree, and translate, "There are cases where Fear ought to remain, exercising a wholesome guardianship over the mind by its presence." Order—Εσθ' ὅπου τὸ δεινὸν δεὶ μένειν, καὶ φρενῶν ἐπίσκοπον καθημένον. The Scholiast appears to have so read it, oú παρταχῇ τὸ δεινὸν ἰδείναι φρενῶν δε. The sense of the whole passage is quite clear: "Even good men are the better for a wholesome awe: how much more necessary is it to control the evil!" See Again. 955 on καθημένον.
496. ἐν φαίει καρδίας = in laeto corde—"in the gaiety of his heart,"—μηδὲν, scil. δεινὸν, comp. 944.
498. ἡ πόλις βροτός τε. This is an unusual construction. Perhaps it was originally οἷς βροτὸς πόλις θ' ὁμοίως. Evidently when Ἑραcl. says τίς—ἀνατρέψαν he is thinking of an individual, πόλις θ' ὁμοίως in an afterthought.
500. ἀναρχεῖον, Herm.; ἀναρκτον οὖν, Heath; ἀναρκτον βίων, MSS.
504. Transl. "Extremes he regards with an adverse eye."—ἄλα, scil. "alia quam τῇ μέσῳ."—ἄλα, literally "otherwise," hence "adversely," just as ἐπέρως is often used, and "seclusi in Latin.
505. ἔμμετρον, "consentaneum huic sententiae," Pal.

1 2
The hospitable frequentings of his house," i.e. "the hospitality demanded by strangers who frequent his house:" it is merely a periphrasis for _ξένους_. The hypallage in _ξενότιμους_ _έπιστροφᾶς_ is the same as in _ματρὶ φόνου_, _οection_.

520. _άνάγκας ἀτερ δικαιος ἄν_. Compare the noble sentiment in Philistus apud Grot. Flor. p. 61,

"άνήρ δικαιώς ἔστων οἷς ὁ μὴ ἄδειων, ἀλλ' ὡστε ἀδειεῖν ἄναμμενοι, μὴ βιβλεῖται._

523, 524. So I read with Hermann, making _τὰ πολλὰ παντόφυρτα_ governed by _παραίτετα_. Haley's reading and translation of this passage is improbable.

524. _παντόφυρτα_, "temere confusum," properly "kneaded all together" (φόρω), "jumbled promiscuously."--_ἀνευ δίκας_, Hor. Od. i. 18, "Quum fas atque nefas exiguo fine libidinum Discernunt."
λαῖφος, ὅταν λάβῃ πόνος,
θραυσμένος κεραίας.
καλεῖ δ' ἀκοὐντας οὐ-
δὲν, ἐν μέσα δυσπαλεῖ τε δίνα;
γελᾷ δὲ δαίμων ἐπ' ἄνδρὶ θερμῷ,
τὸν οὐποτ' αὖχοιντ' ἰδὼν ἀμαχάνοις
doıs λαπαδῦν, οὐδ' ὑπερθέουν' ἀκραν' 
δ' αἰῶνος δὲ, τὸν πρὶν ὄλβον
ἐρματὶ προσβαλὼν δίκας,
ὁλετ' ὀκλαυστος, αὐστος.

ΑΘ. κήρυσσε, κήρυξ, καὶ στρατὸν κατεργάθων·
eἰτ' οὖν πέλει διατόρος ἡ Τυρσηνική
σάλπιγξ, βροτεὸν πνεῦματος πληρομενὴ,
ὑπέρτονον γῆρυμα φανέτω στρατῶ·

526. τόνος, an appropriate word in speaking of "shipwreck." So Dem. de Cor. 194, ποιησάντων τῶν σκευῶν η καὶ ξυντριβιθέντων δις.
527. κεραία, prop. "the yard-arm," "cornu antennarum."
530. γελᾷ ἐτὶ = ἐπίχαλρε, "exulits oter."
531. τὸν οὐσιον' αὐχωντα, not quite rightly translated by Paley, "qui dicere solebat nunquam ita fore," but "qui nunquam expectabat." So the Schol. τὸν μηδεπότα προσδοκήσατα. αὐχεî is, 1st, to assert confidently; 2d, to expect confidently (as here and in Prom. V. 710); 3d, "to presume," (Monk on Alcest. 95,) thence "to boast." Comp. Agam. 508.
532. λαπαδῦν, Herm. = ἄλαπαδῦν, "weak, helpless." The a makes no change in sense. So we have βληχρὸς or ἀβληχρός—μέλας or ἄμελας—στάχυς or ἀστάχυς, &c.—ὑπερθέουν' ἀκραν = ἀνίχωντα, "keeping his head above water." Herm. compares Eur. Fragn. Archel. iv. ὑπερθεῖν κύματος ἀκραν.
533. Join δ' αἰῶνος ἀλετο. 537. εἰτ' οὖν πέλει. I have ventured to restore πέλει to the text on the authority of one MS. (the Farnesian). Another also has in the margin to this line the words λέπει ρέλει. This seems better than any emendation purely conjectural, as Butler's οὐρανοῦ, which is also tame in sense. In most of the MSS. the line runs thus, εἰτ' οὖν, or ήτ' οὖν διατόρος Τυρσηνική. Transl. "Let the herald convene the people: and if, in pursuance of this (ὁὖν), the trumpet, when filled with human breath, be distinctly audible, let that deliver a shrill utterance," &c. The σάλπιγκας always made his appearance in summoning the extraordinary popular assembly: see De Coron. 169.
κυπρουμένου γὰρ τοῦτο θεολογικόν,
σιγάν ἄρηγει, καὶ μαθεὺς θεσμὸς ἐμοῦσι,
πόλιν τε πᾶσαν εἰς τὸν αἰανή χρόνον,
καὶ τῶν ὅπως ἃν εῦ καταγνωσθῇ δίκη.

ΧΟ. ἀναξ Ἅπολλον, ὥσ ἔχεις αὐτὸς κράτει.
τί τοῦτο σοι μέτεστι πράγματος, λέγε.

ἈΠ. καὶ μαρτυρήσων ἥλθον—ἔστι γὰρ δόμων
ἰκέτης ὃν ἄνηρ, καὶ δόμων ἐφέστιος
ἐμὸν θόνον δὲ τοῦτ ἐγώ καθάρσιον—
καὶ ξυνδικήσων αὐτὸς: αἰτίαν δὲ ἔχω
τῆς τοῦτο μητρὸς τοῦ φόνου. σὺ δὲ εἰσάγει,
ὅπως τ᾽ ἐπίστα τήν ἄρτα κυρώσων δίκην.

ἈΘ. ὑμῶν ὁ μῦθος: εἰσάγω δὲ τὴν δίκην.
ὁ γὰρ διώκων, πρότερος εἰς ἄρχης λέγων,
γένοιτ ἃν ὄρθως πράγματος διδάσκαλος.

ΧΟ. πολλαὶ μὲν ἐσμεν, λέξομεν δὲ συντόμως:
ἐπος δ᾽ ἀμείβου πρὸς ἐπος εἶνεν μέρει τιθεὶς.

542. It is quite clear the two things coupled by τε and καί are (1st) the general advantage of the Institutions for all time, and (2d) the particular use to which they are now to be applied; viz. to settle this cause: τῶν therefore means Orestes and the Furies, the two contending parties.
543. καταγνωσθῆ, "be decided," prop. "against the defendant." But many legal terms, which were originally limited to one technical meaning, came to be used in an extended signification; so ἄπολογα in Demosth. is often "pleading" simply; οὖνδικος (prop. defendant's counsel) comes to be "any advocate." Comp. vv. 549 and 731.
546. δόμων. The repetition of this word may have been caused by the poet's carelessness; but I would prefer reading ἔστι γὰρ μολὼν ἰκέτης, as v. 519, αἰτίαν ἄρτα.
549. αὐτός as "idem" in Latin.
550. ὑπὸς τ᾽ ἐπίστα, comp. I.Prom. V. 352. Paley reads this verse ὑπὸς ἐπίστα τῆδ᾽ ὁ κυρώσων δίκην, "Whosoever intends to sanction this suit," which is very probable: the sense is much the same as Hermann's reading, given above.
555. The Schol. on this verse distinctly states the number of the Chorus to be 15; τοῦτο ὅπως ἄτας τριῶς, ἀλλὰ πρὸς τὸν χορόν ἢ θαρήσαν. (See Introd. §7.) This overthrows Blomfield's fanciful theory; see on 135.
tìn μητέρ' εἰπὲ πρῶτον εἰ κατέκτονας.

OP. ἐκτεινα' τοῦτον δ' οὕτως ἀρνησίς πέλει.

XO. ἐν μὲν τόδ' ἦδη τῶν τριῶν παλαισμάτων.

OP. οὖ κειμένω πώ τόνδε κομπάξεις λόγον.

XO. εἰπεὶν γε μέντοι δεῖ σ' ὑπ' όπως κατέκτανες.

OP. λέγοι' ἔξειφολκὸ χειρί πρὸς δέρην τεμών.

XO. πρὸς τού δ' ἐπείσθης, καὶ τίνος βουλεύμασι;

OP. τοῖς τούδε θεσφάτοισι μαρτυρεὶ δὲ μοι.

XO. ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν;

OP. καὶ δεύρῳ γ' ἀεὶ τὴν τύχην οὐ μέμφομαι.

XO. ἀλλ' εἰ σε μάρψει ψῆφος, ἀλλ' ἐρεῖς τάχα.

OP. πέποιθ', ἀργαγάς δ' ἐκ τάφου πέμπει πατήρ.

XO. νεκροἶσαι νυν πέπεισθι μητέρα κτανών.

OP. δυνών γὰρ εἴχε προσβολὰς μιασμάτων.

XO. τῶς δῆ; δίδαξον τοὺς δικάζοντας τάδε.

OP. ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

559. τῶν τριῶν παλαισμάτων. A favourite metaphor with all Greek writers. Comp. τρικτήρ, Agam. 171. The power which the Greeks attached to the third, is observable in the third cup, to Zeus; see v. 730; the third fall in wrestling, in the word τρικτήρ ("fluctus decumanus" in Lat.), and many other instances.

560. κείμενα, a technical word in wrestling.


568. πέποιθ'. Hermann alters this line to κάμων' ἀρωγοῖς—πέμψει πατήρ, from the Schol. ἀυ πνεύμ (οὐ ψυχά) ξημψειν ἥ μήτηρ, ὅτι βοθοῖς κάμοι πέμψει δ' πατήρ. How frail a foundation to build a new reading upon!

569. ἐπείσθι formed αὐτοθ' κέκλυθι, ἀνωθ' κεκακαθ' Th. The line is ironical.

570. μιασμάτων, πόν μιασμάτων. Elsmar. on Med. 793, shows that the ancient Greek writers and the tragedians, though they use δῶο with a pl. subst., never use δυνών. In Agam. 1344, read ἐν δυὸι σιωπήματων. Translate, "Yes, (I slew her) because she laid herself open to attack (προσβολὰς εἴχε) for two several crimes;" or, "Two crimes served as points from whence to assail her."—προσβολή is what Thucydides calls ἐπιτελέσμα in warfare.

571. Observe the irony of δῆ, implying disbelief.

572. ἀνδροκτονοῦσα may mean simply, "She committed homicide—and in so doing slew my father;" or, as Herm. and Paley take it, "She slew her
XO. τοιγάρ σὺ μὲν ξύς, ἥ δ᾽ ἐλευθέρα φόνου. 575
OP. τί δ᾽ οὐκ ἐκείνην ξώσαν ἡλαύνες φυγῇ;
XO. οὐκ ἦν ὁμαίμος φωτὸς, ὅν κατέκτανεν.
OP. ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἴματι;
XO. πῶς γὰρ σ᾽ ἐθρέψευ ἐντὸς, ὃ μιαίφονε, ἡ ὤν ἂσπικάς, ἀπεύχει μητρὸς ἀίμα φίλτατον;
OP. ἥδη σὺ μαρτύρησον, ἔξηγοὺ δὲ μοι, 'Ἀπολλών, εἰ σφε σὺν δίκη κατέκτανον. 580
δρᾶσαι γὰρ, ὡσπερ ἐστίν, οὐκ ἀρνούμεθα: ἀλλ᾽ εἰ δικαίως, εἴτε μη, τῇ σῇ φρενὶ δοκεῖ τόδε ἄιμα, κρίνων, ὡς τούτοις φράσω.

ΑΠ. λέξω πρὸς ὑμᾶς, τόνδ᾽ Ἀθηναίας μέγαν θεσμὸν, δικαίος, μάντις ὃν ἡ ὁ πεισομαὶ. 585
οὐπότοτο εἶπον μαντικοῖσιν ἐν θρόνοις, οὐκ ἀνδρὸς, οὐ γυναικὸς, οὐ πόλεως πέρι, ὃ μὴ κελεύσαι Ζεὺς Ὄλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦθ᾽, ὅσον σθένει, μαθέοιν, βουλὴ πιθανόσκῳ δ᾽ ὑμῖ ἐπιστέψαθαι πατρός: 590
ὅρκος γὰρ οὕτι Ζηνὸς ἀσχύει πλέον.

XO. Ζεὺς, ὂς λέγεις σὺ, τόνδε χρησμὸν ὀπάσει

husband," &c. Herm. observes, "Non enim solum maritum interfecit, quae non erat Oresti justa occidendi causa —sed etiam patrem ejus: ob id denum a filio eam puniri equum erat."

573. "She is freed from blood-guiltiness by her death; you live and are not freed;" therefore you must suffer punishment.

583. δοκεῖ, supply, παράξθαι from δρᾶσαι in v. 581, Pal.

588. κελεύσαι, Herm. for κελεύσει.

589, sqq. Translate, "I bid you observe the full force of this just argument, and follow up the will of Zeus: for even an oath is of less authority than Zeus." The argument is = μὴ ὑπαρχεῖτε, "Do not let any scruples about the oath you have just taken, induce you to give a verdict contrary to his revealed will, which is of sufficient authority to cancel your oath;"—v. 591 should perhaps be translated, "As an object of faith (a thing to swear by) nothing is more sovereign than Zeus." The sense is much the same.—ὡς for ὑμᾶς: so Antig. 846.
ϕράζειν Ὄρεστῃ τάδε, τὸν πατρὸς φόνον πράξαντα, μητρὸς μηδαμοῦ τιμᾶς νέμειν;

ΑΠ. οὐ γάρ τι ταυτὸν, ἀνδρὰ γενναῖον θανεῖν διουσθώσις σκῆπτρουι τιμαλφοῦμενον, καὶ ταύτα πρὸς γυναικὸς, οὐ τί θυρίοις τόξοις ἐκηβόλοισιν, ὡστὶ Ἀμαξόνος, ἀλλ’ ὡς ἀκούσει, Παλλᾶς, οἳ τ’ ἐφήμενοι ψήφῳ διαιρεῖν τοῦτο πράγματος πέρι’ ἀπὸ στρατείας γάρ μιν ἡμιφοληκότα τὰ πλεῖστ’ ἄμεινον εὐφροσὺν δεδεμένη, δροίτη περῶντι λουτρὰ κατ’ τέρματι φάρος παρεσκήνωσεν, ἐν δ’ ἀτέρμοις κόπτει πεθόσαι’ ἄνδρα δαιδάλῳ πέπλωρ.

595. οὐ γὰρ τι ταυτὸν—θανεῖν. The apod. to this is omitted, because it is obvious. Transl. “Aye, for there is no identity in the two cases.”

597. καὶ ταύτα, “idque,” Lat.

598. The MSS. reading need not be disturbed. Translate, “When he returned from his campaign, having dealt in it for the most part rather profitably than otherwise (ἀμείνον), she received him with kind words;” (sub. λόγοις εὐφροσύνῃ) ἡμαλφοῦτα ἄμεινον, lit. “having made a tolerable bargain of it,” i.e. with results good rather than bad. The same metaphor is in Theob. 540, κατηρείὼν μάχην.

603—605. The construction is rightly given by Paley. φάρος παρεσκήνωσε δροίτη περῶντι αὐτῷ λουτρὰ καὶ ἑκὶ τέρματι. Transl. “But as he was bathing, she threw a robe over the tub, extending to the very extremity of the bath (scil. τῶν λουτρῶν), and smote her husband, when she had fettered him with embroidered drapery from which he could not escape.”—παρεσκήνωσε, lit. “drew as a curtain over.”—περῶντι λουτρὰ, simply “bathing,” not “passing through the bath-room,” for so Clytemnestra could not have taken him at advantage.—ἀτέρμοι, lit. “of which he could not find the end.”

608. “And I have painted her in
XO. πατρὸς προτιμᾷ Ζεὺς μόρον, τῷ σφι λόγῳ:
aυτὸς δ' ἐδησε πατέρα πρεσβύτην Κρόνον.
pῶς ταῦτα τούτοις οὐκ ἔναντίως λέγεις;
ὑμᾶς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι.

ΑΠ. ὁ παντομισθή κνώδαλα, στύγη θεῶν,
pέδας μὲν ἂν λύσειν, ἐστι τοῦδ' ἄκος,
καὶ κάρτα πολλῆ μηχανῇ λυτήριος'
ἀνδρὸς δ' ἕπειδὰν αἷμ' ἀνασπάσῃ κόνις,
ἀπαξ θανόντος οὕτις ἐστ' ἀνάστασις.
tούτουν ἐπιφῶς οὐκ ἐποίησεν πατὴρ
ὕμος· τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω
στρέφον τίθησιν, οὐδὲν ἄθμαινων μένει.

XO. πῶς γὰρ τὸ φεύγειν τοῦδ' ὑπερδίκεις, ὅρα'
tὸ μητρὸς αἷμ' ὅμαινον ἐκχέας πέδο,
ἐπειτ' ἐν 'Ἀργεὶ δόματι' οὐκήσει πατρὸς;
pοίοις βωμοῖς χρώμενος τοῖς δημίους;
ποιὰ δὲ χέρνυψ φρατόρων προσδέξεται;

ΑΠ. καὶ τοῦτο λέξω, καὶ μάθ' ὅς ὀρθὸς ἐρῶ.
οὐκ ἔστι μὴτηρ ἡ κεκλημένου τέκνου

such strong colours, that the judges
may be stung with indignation."—δύχ-
θές, this word is more usually applied
to "grief" metaphorically, as Arist.
Acharn. 1.
615. λύσειν — see. μηχανῇ λυτή-
ριος.
619. ἐπιφῶς, compare Agam. 989,
where see Blomf. Gloss.
620, 621. τὰ δ' ἄλλα—μένει. "All
things else he disposes at will, turning
them this way and that, (upside down,)
nor is he at all fatigued by the exer-
tion."—οὐδὲν ἄθμαινων, the exact oppo-
site to the Homeric ποικίνων. Compare
Suppl. 93, πάν ἄπονον δαιμόνιον.
622. πῶς—ὅρα. "See now on what
conditions your advocacy gains ac-
quittal for the defendant here." The
word γὰρ implies an ellipse of this
kind: "Suppose the defendant ac-
quitted through your advocacy, acquit-
tal is useless to him: for see what will
be the result of it."
627, οὕς. Euripides has adopted
this curious line of argument, Orest.
553. Introd. § 37.
628. κεκλημένον τέκνου, "Of her
so-called child." Herm. would read τ' 
κεκλημένη.
τοκεύς, τροφός δὲ κύματος νεοσπόρου·
tíκτει δὲ ὁ θρόσκων, ἥ δ' ἀπερ ἔνεος ἔνη
ἐσωσεν ἔρνος, οἷς μὴ βλάψῃ θεός.
teκμήριον δὲ τοῦδε σοι δείξω λόγον·
pατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας
μάρτυς πάρεστι παῖς 'Ολυμπίου Δίως,
οὐδ' ἐν σκότουι νήδος τεθραμμένη, 630
ἀλλ' οἶνον ἔρνος οὕτως ἂν τέκοι θεός.
ἐγὼ δὲ, Παλλάς, τάλλα θ', ὥς ἐπίσταμαι,
tὸ σὸν πόλισμα καὶ στρατὸν τεῦξο μέγαν,
καὶ τόνδ' ἐπεμψά σῶν ὄμων ἑφέστιον,
ὅπως γένοιτο πιστὸς εἰς τὸ πᾶν χρόνων,
καὶ τόνδ' ἐπικτήσασαι σύμμαχον, θεὰ,
καὶ τοὺς ἐπείτα, καὶ τάδ' αἰανὸς μένοι
στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

ΑΘ. ἥδη κελεύον τούσδ' ἀπὸ γνώμης φέρειν
ψήφον δικαίων, ὡς ἀλίς λελεγμένων. 640

ΧΟ. ἥμιν μὲν ἥδη πᾶν τετοξευταί βέλος·

629. κύματος νεοσπόρου, "the fresh
impragnation."

631. ἐσωσεν. The aorist here has
its original indefinite sense, "is wont
to entertain and preserve the germ, in
cases where heaven doth not cripple
it;" comp. v. 721.—οἷς, lit. "in the
cases of those fathers, to whom." &c.

635. This οὖν is difficult to explain.
Paley makes out the sense thus, "Here
is Zeus' daughter—not only not be-
gotten by a mother (in the sense in which
the male is said to beget), but not even
nurtured in the womb, as all other
creatures are." Herm. supposes a line
omitted before v. 635. We might read

οὖ with Schutz, or understand οὖν in
the sense of "not at all," as Thucyd.
iv. 84, ἤν οὖ (ὁ Πραξιδέας) οὖν ἄσωντος,
ὁς Λακεδαιμόνις, ἐλευ.—"he was by no
means wanting in eloquence for a Lace-
demonian."

642. καὶ τάδ', "And that this com-
 pact may remain to all eternity for the
posterity of the persons here present to
acquiesce in."—τάδ', the Argives
and Athenians, as represented by
Orestes and the Jury.

644. ἀλὰ γνώμης, "according to (or,
as we sometimes say, 'after,') their
real opinion." Comp. Ion, 1313, arguing
from which passage Blumf. thinks δι-
κάιας should be read here.
The Chorus will as yet accept of no half-terms from Pallas. Instead of noticing her deprecatory remark, they turn to the Jury with confidence.

Join in καρδία αἰδεύοντες.

Πάγον τόδε. Pallas here points to the stage-picture, or περικτος, on which the Areopagus was delineated. (Introd. § 14.)

Id. "Ἀρείον, Dind. and Herm. read ἄρειον. The construction is somewhat confused here. The common way of explaining this passage is to make πάγον τόδε an accusativus pendens, as if Ἀσκ. intended to have added a verb to govern it at the end of the sentence, such as σχέσεων βούλομαι τὸ μὴ ἄδικεῖν.

But Paley rightly observes that ὦ ἣλθον—καὶ ἀντεπάργωσαν τὸτε would be very harsh. His interpretation is far better: πάγον ὦ Ἀρείον τόδε καὶ πόλιν ἀντεπάργωσαν τὸτε (|= ἀκρόπολιν) τότε ἀντι-επάργυ. Ἀμαζώνες, ὦ ἣλθον, &c. "This hill of Are, the tented station of the Amazons, and this high-towering Acropolis, they (the invaders) built up as a post of offence, at the time when they came campaigning in pursuance of their quarrel with Theseus."

Ἑγγενής, "innate," or perhaps, "cognate," for—Ἣνα δέος, εἴνα καὶ αἰώνας.

Ἐπικαινοῦντος, (Steph.) "provided the citizens themselves do not introduce reforms into the laws."
λαμπρὸν μιαίνων, οὖποθʾ ευρήσεις τοτόν. τὸ μήτ’ ἄναρχον μήτε δεσποτούμενον ἀστοῖς περιστέλλουσι βουλεύω σέβειν, καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν. τὶς γὰρ, δεδοικῶς μὴδὲν, ἐνδίκος βροτῶν; τοιόνυν τοι ταρβούντε ἐνδίκος σέβας, ἑρυμά τε χόρας καὶ πόλεως σωτηρίων ἔχοιτ’ ἀν, οἰον οὔτις ἀνθρώπων ἐχει οὔτ’ ἐν Σκύθησιν, οὔτε Πέλοπος ἐν τόποις. κερδῶν ἄθικτον τοῦτο βουλευτὴριον, αἰδοίων, ὀξύθυμον, εὐδόντων ὑπερ ἐγρηγορὸς φροούρημα γῆς καθίσταμαι. ταῦτην μὲν ἐξέτειν’ ἐμοὶς παραίνεσιν ἀστοίς εἰς τὸ λοιπὸν’ ὀρθοῦσθαι δὲ χρῆ, καὶ ψῆφον ἀἱρεῖν, καὶ διαγνῶναι δίκην, αἰδομένοις τὸν ὄρκον. ἐφηταὶ λόγος. 680

ΧΩ. καὶ μὴ βαρεῖαν τήν ὀμιλίαν χθονὸς

665. Comp. v. 500. τὸ μήτ’ ἄναρχον— the accusatives belong partly to περιστέλλουσι, partly to σέβειν, "I recommend the citizens to embrace and respect," &c. Porsen reads περιστάλλουσα, "I invest the citizens with," &c.

673. = οὗτ’ ἐν "Ἐλληνικὸν οὕτε βαρβάρους, Paley. But the felicity of the Scythians and Peloponnesians was proverbial. Comp. Soph. Æd. Col. 695, ἐστιν δ’ οἷον ἵππον Ἀσιάς οὐκ ἐπικούον, εἴρθ’ ἐν τῷ μεγάλῳ Δαρῆνδι νάρην Πέλοπος πάποτε βλαστῶν φότευμ’ ἄχθρωτον ἑλεσιών  ὀμηχέων δασάων.

674. ἀκτίνων—active; “never touching bribes.”

675. ἀρίστων—ἐγγρηγορὸς, “careful in behalf of the careless,” or it may be literally, “holding their sittings at night (comp. 662) in behalf of the sleeping citizens,” in accordance with the idea that the Areopagites sat by night, so as not to be moved to pity by the sight of the criminal.

678. ὀρθοῦσθαι, simply to arise.


681. Before this, and each of the following Distichs, one of the Areopagites rises, and drops his calculus into the urn. Their number was therefore twelve. See Introd. § 6.

681. καὶ μὴρ, "look you;" generally = "En" in tragedy, when a new-comer appears on the stage;—here, calls attention, not to the coming person, but the coming advice.—ὁμιλία, see ou 534.
ξυμβουλός εἰμι μηδαμῶς ἀτιμάσαι.

ΑΠ. κάγωγε χρησμοὺς τοὺς ἐμούς τε καὶ Δίος ταρβεῖν κελεύω, μηδ' ἀκαρπῶτος κτίσαι.

ΧΟ. ἀλλ' αἰματηρὰ πράγματ', οὐ λαχῶν, σέβεις, μαντεῖα δ' οὐκ ἐδ' ἀγνα μαντεύσει μένων.

ΑΠ. ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων, πρωτοκτόνοισι προστροπαί 'Ἰξίονος;

ΧΟ. λέγεις' ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης, βαρεῖα χώρα τῆς ὀμιλήσω πάλιν.

ΑΠ. ἀλλ' ἐν τε τοῖς νέοισι καὶ παλαιτέροις θεοῖς ἅτιμος εἰ σὺ νικήσω δ' ἐγώ.'

ΧΟ. τοιαῦτα δράσας καὶ Φέρητος ἐν δόμωι, Μοίρας ἐπεισάς ἀφθίτους θείναι βροτοίς.

ΑΠ. ὤκουν δίκαιον τὸν σέβοντ' εὐεργετεῖν, ἄλλος τε πάντως χῶτε δεόμενος τύχοι;

ΧΟ. σὺ τοι παλαιᾶς διανομᾶς καταφθίσας οἰνῷ παρηπάτησας ἀρχαίας θεῶς.

ΑΠ. σὺ τοι τάχ', οὐκ ἔχουσα τῆς δίκης τέλος, ἐμεῖ τὸν ἵν οὐδὲν ἐχθροῖσιν βαρύν.

686. μένων, "If you remain in your temple," which Orestes' presence has defiled. Not as Paley, "circa hoc negotium versatus." Herm. νίμων.

687. Apollo's argument in full would be, "Zeus' attribute is to bouleúei, 'to will;' mine, τὸ μαντέωσαι. Neither his will nor my oracles are impaired (σφάλλεται) by harbouring suppliants."

—πρωτοκτόνοι, hypall. for προστροπαί τοῦ πρωτοκτόνου 'Ἰξίονος, comp. 304, 517. —Ἤξιονος, comp. 419.

690. τοιαῦτα δράσας. Weisel. and Herm. for τοια̑ωτί ἐδράσας.

693. οἰνῷ παρηπάτησας. Weisel. and Herm. for τοια̑ωτί ἐδράσας.

694. ἀφθίτους βροτοῖς. scil. Phere's son Admetus—though he was not literally made immortal. See Eur. Alcest. init.

695. τὰτε—τίχοι. The optative is used, because χώτε = καὶ εἶ ποτὲ. See Jelf, Gr. Gr. § 844. Paley compares Antig. 666, Οἰδ. R. 815.

697. The old reading δαμονας was suspicious, from ἀρχαίας θεῶς following in the next verse. There is little doubt that Hermann is right in reading δαιμονᾶς from the Schol. on Eur. Alcest. 12, who quotes the lines thus:—Ἀλοχύλως Εὐμενεῖ: . . . τοια̑ωτί ἐδράσας καὶ Φέρητος ἐν δόμωι . . . Πεῖσας αφθίτους εἴνας βροτοῦς. οἴνῳ παλαιὰς διανομᾶς καταφθίσας οἰνῷ παρηπάτησας ἀρχαίας θεῶς.
XE. ἐπεὶ καθισπᾶξει με προσβύτιν νέος, δίκης γενέσθαι τῆς ἐπίκους μένω, ὡς ἀμφίβουλος οὕσα θυμοῦσθαι πόλει.

ΑΘ. ἐμὸν τὸ ἔργον, λοισθίαν κρίναι δίκην· ψήφου δ' Ὄρεστῃ τήνδ' ἐγὼ προσθήσομαι. μήτηρ γὰρ οὕτω ἐστίν ἡ μ' ἐγείνατο· τὸ δ' ἄροεν αἰνῶ πάντα, πλὴν γάμου τυχεῖν, ἀπαντὶ θυμοῦ, κάρτα δ' εἰμὶ τοῦ πατρός. οὕτω γυναικὸς οὖ προτιμήσω μόρον, ἀνδρὰ κτανοῦσης δωμάτων ἐπίσκοπον, νικά δ' Ὅρεστῆς, κἀν ἰσόψηφος κριθη. ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους, ὁσοὶ δικαστῶν τοῦτ' ἐπέσταλται τέλος.

ΟΡ. ὁ Φοῖβ Ἀπόλλον, πῶς ἄγων κρυθήσεται;

ΧΟ. ὁ Νυξ μέλαινα μήτερ, ἢρ' ὅρας τάδε;

ΟΡ. νῦν ἄγχονης μοι τέρματ', ἡ φάος βλέπειν.

ΧΟ. ἧμὶν γὰρ ἔρρειν, ἡ πρόσω τιμᾶς νέμειν;

ΑΠ. πεμπάξετ' ὀρθῶς ἐκβολᾶς ψήφων, ξένοι, τὸ μη′ δικεῖν σέβοντες εἴ διαίρεσε.

ΧΟ. γνώμης δ' ἀπούσης πῆμα γίγνεται μέγα,

βαλουσά τ' οίκον ψήφων ὅρθωσεν μία.

703. ἀμφίβουλος—θυμοῦσθαι, an elliptical construction: expressed in full, would be οὕσα θυμοῦσθαι πρέπει εἰτε μή.

705. ψήφων. We are not to suppose from this that Pallas actually places her calculus in the urn, either here or at v. 722. See Introd. § 35.


711. νικά δ' Ὅρεστης. Because the casting vote was supposed to be given in his favour.

716. ἄγχονης. A proverbial word for any extremity of woe, disaster, or annoyance. Arist. Acharn. 60, ταῦτα διὰ' οὐκ ἄγχονη; here, as the Schol. says, νῦν μεῖ ποι ἐκείνου τέλος.


721. βαλουσά—ἀρθωσεν μία, a proverb = ἐβαλε τ' και ὅρθωσεν. Transl. "The difference of one vote hath ere now
AΘ. ὁ νήρ ὅς ἐκπέφευγεν ἀματος δίκην· ἵσον γάρ ἐστι τάριθμημα τῶν πάλων.

ΟΡ. ὁ Παλλᾶς, ὁ σώσας τοὺς ἐμοὺς δόμους, καὶ γῆς πατρίδας ἐστηρημένου σὺ τοι κατοκισάς με, καὶ τις Ἑλλῆνων ἔρει, Ἀργείων ἄνηρ αὖθις, ἐν τε χρήμασιν οίκεὶ πατρίδοις, Παλλάδοι καὶ Δοξίου ἕκατεν, καὶ τοῦ πάντα κραίνοντος τρίτου Σωτήρος, ὅς, πατρίδοιν αἰδεθεῖς μόρον, σώζει με, μητρὸς τάσσετο συνδικόν όρῳν. ἐγὼ δὲ χώρα τῆς καὶ τῷ σῷ στρατῷ τὸ λοιπὸν οἷς ἀπαντὰ πλειοτήρη χρόνον ὅρκωμοτήσας νῦν ἀπειμι πρὸς δόμους, μὴτοι τιν' ἀνδρὰ δεύρο πρωμηθῆνα χθονὸς ἐλθόντ' ἐποίσειν εὖ κεκασμένον δόρυν. αὐτοὶ γὰρ ἥμεις οἴντες ἐν τὰφοις τότε τοῖς τάμα παρβαίνουσι νῦν ὄρκῳματα ἀμήχανοι πράξομεν δυσπραξίαις, ὀδοὺς ἄθυμους καὶ παρόρνιθας πόρους τιθέντες, ώς αὐτοῖς μεταμέληγο πόνος·

o'erthrown or lifted up a house." Scholeff. compares Thucyd. v. 3, fin., but the true reading of that passage is difficult to determine.— ἐπιστήρησο, aorist indef. as above, 631. 730. τρίτου Σωτήρος. See Introd. §§ 51, 52. The allusion is probably to the third cup, which was always drunk to Zeus Soter. Agam. 1355. 731. συνδίκους. See on v. 543. 732. On the Argive alliance see Introd. §§ 81, 82. 733. πλειοτήρης. An augmentative form from πλείωτος, as λατήρης, Iph. T. 1472, from ἱσος, μεσήρης, Ion, 910, from μένος. 735. χθονὸς, scil. Ἀργεῖας. — σὺ κεκασμένον, "bene instructum," Paley, as Equit. 685. 738. Join τὰ ἐμὰ νῦν ὄρκῳματα, and constr. πράξομεν ὡς μεταμέληγο, "efficience ut ponitecat."—αὐτοῖς. Hermann observes, "Quoniam dativus παρβαίνου; jam pene memoriae audientium excedisse debebat, propter eam poetæ eum repetit per pronomen αὐτοῖς."
2. €/€, €/€,

ΧΟ. ιοί θεοί νεατεροί, παλαιούς νόμους καθισπάσασθε, κάκ χερῶν εἴλεσθε μου. €/€, €/€,

742. ὀρθομένων δὲ ἐν suppl. τῶν πραγ-μάτων, Gen. abs. "If things go straight;" opp. to παραβάναι.
744. There is no need to alter this line with Herm., the present ἐσμέν is just as good Greek as the future ἐσμέν, or the optat. ἐσμέν. Tranl. "In case the citizens honour—we are more kindly disposed to them than before;" i.e. "the result is that we," &c.
747. Exeunt Orastes and Apollo. The Areopagites remain, for in v. 909 Pallas says ἦ τὰ ἄκοιντες, πόλεως φρού-ρων;
753. ἀντιπέσθη, "the equivalent, counterpart of woe."
753-4.5. Dochimaces καρδίας is a dissyll. as Suppl. 68, Theb. 277, (Paley.) — ἀφορον, "causing sterility to."
757. The true reading and punctuation of this and the following lines is not easy to ascertain. I have followed Hermann, except in changing γένωμαι to γελώμαι. Supply τι to γένω-μαι, from τι βέβα, as in Eurip. Ion, 1446, τιν' ἀδίκων ἄγων, βοάαω; and translate "What am I to do? what is to become of me? My sufferings shall prove dis- astrous to the citizens." On the last line, the Scholiast says, εἰπὼν γὰρ "δύσοιστα ἔπαθων," εἶπαν τολ- ται, ἵνα ἡ πολιτεία δύσοιστα ὑπη. The MSS. have ἔπαθων. I cannot believe that δύσοιστα is a nom. fem. as Müller and Paley say.
ιώ, μεγάλα τοι, κόραι δυστυχεῖς
Νυκτὸς ἀτμοπένθεις.

ΑΘ. ἐμοὶ πίθεσθε μὴ βαρυστόνονος φέρειν
οὐ γὰρ νενίκησθ', ἀλλ' ἵσοψηφος δίκη
ἐξῆλθ' ἀληθῶς, οὐκ ἀτμία σέθεν.
ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
αὐτὸς θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν,
ὡς ταῦτ' Ὁρέστην δρώντα μὴ βλάβας ἔχειν.
ὑμεῖς δὲ τοι γῆ τῇδε μὴ βαρῶν κότον
σκῆψητε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν
tεὔξητ', ἀφεῖσαι ἔδαιμονον σταλάγματα,
βρωτήρας αἰχμὸς σπερμάτων ἄνημερονς'
ἐγὼ γὰρ ὑμῖν πανδίκων ύπίσχομαι,
ἔδρας τε καὶ κενθμῶνας ἐνδίκων χθονὸς,
λιπαροθρόνουις ἥμενας ἐπ' ἐσχάραις,
ἔχειν, ὑπ' ἀστῶν τῶνδε τιμαλφωμένας.

ΧΟ. ιὼ θεοί νεότεροι, παλαιοῦς νόμους

760. μεγάλα τοι probably carries on the idea in ἄπαθον,—"Much I wot, have the ill-fated daughters of Night suffered." Otherwise we must take μεγάλα adverbially with δυστυχεῖς, which is harsh.

763. ἀλῆθες, "Really equal, though apparently against you;" for the Jury were equally divided: my casting vote made the difference.

765. ὁ χρήσας. Turneb. MSS. ὁ χρῆσα—Herm. reads ὁ χρῆσας from the Schol., ἤφας γὰρ ὁ Ἀπάλλων γνώμῃ Δίως 

767. τοι, Herm. for τῇ.

768. σκήψητε, Elms. on Med. 93 for σκῆψησι. Observe the change of tense in σκῆψητε—θυμοῦσθε. The aorist expresses an action done suddenly, and at once accomplished: the present, its continuance;—"Visit not this land with the lightning of your heavy resentment—do not continue in anger." Herm. thinks from μὴ θυμοῦσθε το τεύξητ' an interpolation.

769. δαιμόνων is unintelligible. Musg. reads τευχήμαν, which makes the sense clear. Herm. δαίμων σταλαγμάτων.—ἀλῆθες as Agam. 407, "influences."

773. λιπαροθρόνουις ἐσχάραις, "altars that make shining thrones for you."
καθισσάσασθε, κάκ χερών, εἰλεσθε μου.
ἐγὼ δ' ἀτίμος ἐ τάλαινα βαρύκοτος,
ἐν γα τάδε, φεῦ,
ιὸν, ἦν ἀντιπενθή
μεθείσα καρδίας σταλαγμὸν, χθονὶ
ἀφοροπ ἐκ δὲ τοῦ λιθήν ἀφυλλος,
ἀτεκνὸς, ὁ δίκα, πέδον ἐπισύμενος,
βροτοφθόρονς κηλίδας ἐν χώρα βαλεί.
στενάξω; τι ρέξω; γένωμα;
δυσοίστα πολίταις ἀπαθον'
ιὸ, μεγάλα τοι, κόραι δυστυχεὶς
Νυκτὸς ἀτίμοπενθεῖς.

ἈΘ. οὐκ ἐστ' ἀτίμοι, μηδ' ὑπερθύμως ἄγαν
θεαὶ βροτῶν στῆσητε δύσκηλον χθόνα.
κἀγὼ πέποιθα Ζηνί, καὶ τί δεὶ λέγειν;
καὶ κλῆδας οἶδα δωμάτων μόνη θεῶν,
ἐν φ' κεραυνὸς ἐστὶν ἐσφραγισμένος:
ἀλλ' οὐδὲν αὐτοῦ δεὶ σὺ δ' εὐπειθής ἐμοὶ
γλώσσης ματαίας μὴ 'κβάλης ἐπὶ χθόνα
carpōn, φέροντα πάντα μὴ πράσσειν καλῶς. 795
κοίμα κελαίνον κύματος πικρῶν μένος,
ὡς σεμνότιμοι καὶ ξυνοικήτωρ ἐμοὶ'
πολλῆς δὲ χώρας τῆσδ' ἐτ' ἀκροβίνα,

780. δωμάτως—ἐν φ'. Herm. would
read δώματος. Schutz ἐν φι. Needless:
for the construction (generally termed
πρὸς τὸ νοοῦμεν) is a common one.—
ἐν φ = σῇ.
793. συνίν δεῖ. Because I hope to
effect my object by persuasion, so that
an appeal to force will be unnecessary.
θύη πρὸ παίδων καὶ γαμηλίου τέλους, ἔχουσ' ἐς αἰεὶ τόνδ' ἐπαινέσεις λόγον.

ΧΩ. ἐμὲ παθεῖν τάδε, φεῦ, ἐμὲ παλαιόφρονα, κατά τε γάν οἰκεῖν ἀτίετον, φεῦ, μύσος. πνέω τοι μένος ἀπαντό τε κότον. οἳ οἳ, δὰ, φεῦ. τίς μ᾽ ὑποδύεται πλευρᾶς ὄδύνα; θυμὸν αἰε, ματέρ, Νῦξ᾽ ἀπό γάρ με τιμᾶν δαναιῶν θεῶν δυσπύλαμοι παρ᾽ οὐδὲν ἦραν ἄλοι.

ΑΘ. ὄργας ξυνοίσω σου' γεραίτέρα γάρ εἶ. [καίτοι σὺ μὲν κάρτ' εἶ γ' ἐμοῦ σοφοτέρα,] φρονεῖν δὲ κάμοι Ζεὺς ἐδοκεν οὐ κακῶς.

799. πρὸ here = ὑπερ, as Agam. 980, τὰ μὲν πρὸ κτησιῶν κτημάτων = "pars pro reliquis mercibus." In such expressions as μάχεσθαι πρὸ παίδων—ἀλίσθαι πρὸ πόλιν, the sense of ὑπερ may easily be connected with the usual local sense of πρό—"to fight standing in front of."

802. κατά γὰς, "in terrā," Pal. But it is very questionable whether κατά γὰς could be thus used with a verb so decidedly expressive of rest as οἰκεῖν, and Hermann's correction of οἰχνεῖν should not be overlooked: κατὰ γὰς would destroy the whole force of the passage; as the Furies complain that they will be obliged to dwell on earth by the proposal of Pallas.

806. "Versus pherecratæ, sequente clausulâ choriambicâ, et duo ultimi dohmiaci sunt," Paley. Hermann alters the metrical arrangement of these lines, dividing them between eight different choreuta.

808. δαναῖν. The MSS. read this word in various ways; δαμαλον—δαμαλαν—δαμαλαν—Tumble. conjectured δαμαλαν, which the Scholiast evidently read (δαμαλαν τὴν δημοσίαν). Herm. reads τιμᾶν ὑμᾶν, as 226, τιμᾶς σοὶ μὴ σύντεμνε τὰς ἐμὰς λόγῳ. But Dindorf's correction, δαναῖν θεῶν, seems preferable; as γέρας παλαίνων in v. 386.

809. Join δόλαι θεῶν, and translate, "Irresistible treachery on the part of Gods, hath reduced me from my ancient privileges to a mere cipher." So παρ᾽ οὐδὲν εἰργάσω, 204; παρ᾽ οὐδὲν ἑθεντο, Agam. 221.

811. This line is an interpolation;
υμείς δ' εσ' ἀλλόφυλον ἐλθούσαι χθόνα γῆς τῆς ἐρασθήσεσθε προφυνέστω τάδε. οὕτωρρέων γὰρ τιμώτερος χρόνος ἔσται πολίταις τοιοδέκα καὶ σὺ τιμίαι ἐδραν ἔχουσα πρὸς δόμοις Ἐρεχθεῶς, τεῦξει παρ' ἀνδρῶν καὶ γυναικείων στόλων ὁσον παρ' ἀλλων οὐποτ' ἄν σχέδοις βρετῶν. σὺ δ' ἐν τόποσι τοῖς ἐμοίσι μη βάλης μήθ' αἰματηρᾶς θηγάνας, σπλάγχνων βλάβας νέων, ἀοίνοις ἐμμανεῖς θυμόμασίν μηδ', ἐξελοῦσ' ὡς καρδίαν ἀλεξτόρων, ἐν τοῖς ἐμοῖς ἀστότισιν ἱδρύσης, Ἀρην ἐμφύλιον τε καὶ πρὸς ἀλλήλους θρασύν. θυραιὸς ἐστω πόλεμος, οὐ μόλις παρῶν,

for κατοι γε cannot be joined, and κάρτα σοφώτερα is scarcely Greek. Paley also suspects v. 812.

814. ἐρασθήσεσθε here = ποθήσετε, "desiderabitis."

815. ὅσπερ—ἔσται. "The influx of time shall increase the glory of these citizens."

817. πρὸς δόμοις 'Ἐρεχθέως. See Introd. § 45.

819. Paley reads θαυμων for θαυμα—Ahrens do' ἄν—Herm. and Linw. think that a verse has been lost after 818;—οίαν (agreeing with ἔδραν) might be read.

821, 822. Translate, "Do not cast upon my land the whetstones of bloodshed, (i.e. do not introduce quarrels that exasperate men to bloodshed,) the bane of youthful spirits, madden'd with a fury not caused by wine." Ἐμμανεῖς, accus. pl. in appos. with βλάβας and θηγάνας, and referring by hypallage to νεών σπλάγχνων. Paley is wrong in saying "ἀλων, quia vinum Furiis non offerebatur."—ἀνω θυμάματα = "rage more deep and lasting than that produced by intoxication."

823. ἐξελοῦσα. All the MSS. have this participle. Paley is right in retaining it, and placing a comma after ἱδρύσης—he says, "Non potuit ἱδρυσα ἐν τοῖς ἀστόισιν ἱδρύσης, Ἀρην ἐμφύλιον τε καὶ πρὸς ἀλλήλους θρασύν. θυραιὸς ἐστο πόλεμος, οὐ μόλις παρῶν, for that man in whom," &c.
ἔν ὃ τις ἔσται δεινὸς εὐκλείας ἔρως·
ἔνοικίου δ᾽ ὀρνιθὸς οὐ λέγω μάχην.
tοιαύθ᾽ ἐλέσθαι σοι πάρεστιν ἔξ ἐμοῦ,
ἐν δρῶσαν, εν πάσχουσαι, εν τιμωμένην,
χόρας μετασχεῖν τῆς θεοφιλεστάτης.

ΧΟ. ἐμὲ παθεῖν τάδε, φεῦ, ἐμὲ παλαιόφρονα, κατὰ τε γὰν οἰκεῖν ἀτίετον, φεῦ, μύσος.
πνέω τοι μένος ἀπαντᾷ τε κότον.
οἶ ὦ, δὰ, φεῦ.
τὸς μ᾽ ὑποδύεται πλευρὰς ὁδύνα;
θυμὸν ᾧς, μάτερ
Νῦξ ἀπὸ γὰρ με τιμᾶν
dαναιὰν θεῶν
δυσπάλαμοι παρ᾽ οὕδεν ἤραν δόλοι.

ΑΘ. οὔτοι καμοῦμαι σοι λέγουσα τάγαθα:
ὡς μῆτοτ᾽ εἴπης, πρὸς νεωτέρας ἐμοῦ
θεὸς παλαιά, καὶ πολισσοῦχοι βροτῶν,
ἄτιμος ἐρρειν τοῦδ᾽ ἀποξενος πέδου.
ἀλλ᾽ εἰ μὲν ἄγνον ἐστὶ σοι Πειθοῦς σέβας,
γλώσσης ἐμῆς μείλγυμα καὶ θελκτήριον,
οὐ δ᾽ οὖν μένοις ἃν εἰ δὲ μὴ θέλεις μένειν,

828. ἐνοικίου ὄρνιθος, as Pind. Ol. xii. 20, ἐνδαμάχας ἀλέκτωρ. There is an opposition between ἐνοικίου and θυράιος, v. 826.—οὐ λέγω = "dictam nolo," "I suppress as ill-omened." So Ag. 833, τὴν κατ᾽ ἄρα oὐ λέγω, and Soph. Elect. 1446, εἰ δ᾽ ἔπεστι νέμεις, oὐ λέγω.
845, 846. The construction of these two lines is less clear than the sense, which, as the Schol. says, is ἐν πείθει τῷ μείλγυματι τῆς ἐμῆς γλώσσης. The words γλώσσης ἐμῆς μελ. serve to limit the more general expression σέβας πειθοῦς to this particular case. Join ἄγνον καὶ θελκτήριον, and transl. "However, if the rights of Persuasion, (as exemplified in) the honeyed accents of my tongue, are in your opinion holy and propitiatory—in that case you will remain."—Πειθοῦς personified.Comp.923.
848. οὔταν for οὕταν ἀν.—ἐπιφέβησθαι, "cause to befall," or "wreak against," Agam. 242, Δίκη τοῖς μέν παθοῦσι μαθεῖ τίποθεν τοῖς μέλλον ("awards.") It is more usual in an intransitive sense. 849. στρατός is not a pleonasm. "Wrath or resentment on the city generally: mischief, (the result of your wrath,) on the people." 850. γαμόρφος, Dobree's almost certain correction for γ' εὐμαρίων; = γαμώμφος, "incomel." 854. καὶ δὴ δεδεγμα, "fac autem me acceptisse," "suppose it accepted." See Elsmor. on Med. 380, Herm. on Víg. § 331. "Finge datos currus; quid agas!" &c. says Apollo to Phaethon, when arguing against his rash purpose, Ov. Metam. ii. 74. 859. ἔξεστι—τελῶ. Paley rightly interprets this verse, "Aye; for I need not promise what I shall not perform;" i.e. the best pledge of the sincerity of my promise is, that if I choose, I need make no promise at all; it is purely voluntary. He quotes Demosth. Mid. p. 538, ἠλθήν ἐκλ θείουν αἰ μή βαδίζειν ἔξην αὐτῷ, ("whither he need not have gone"). Plat. Gorg. p. 461. 862. τι ὀν. τι μ' ὀν, Blomf.—Pors. on Phœmisa. 892 denies the possibility of this hiatus. Blomfield corrects numerous instances of it on Sept. c. Theb. 190, which see. 863. ἐπίσκοπον. Paley makes νίκη κακή a euphemism for "defeat." and refers to Sept. c. Theb. 713. But that passage is very ambiguous; Ἀεισχ.
would scarcely have used such a phrase to signify "defeat."—Nor is Hermann's reading, veikns, more probable: he translates "opta quae bona contentionis non malef (qualis anteh tua fuerit rixas) provida sint." But the Furies have only just begun to be softened; it is not yet the time for Pallas to talk of their "rivalry in blessing," which she does in the noble expression (931) viup δ' ágyabon éris ἡμετέρα διὰ παντός.—The truth is, Pallas here refers to what she had said in v. 825, seq. "Anpent eμφόλιον—ένοικου ἄρνιος μάχην, &c. Translate, "Whatever tends towards victory without dishonour," such as civil war would produce; "unalloyed victory," over foreign enemies only.

868. káμνει, "fail," properly "tire."

869. ἐκφορωτέρα. Either a word technically used in gardening, "may you weed out," or metaph. "may you carry out as to burial." The sense is in either case, "Be an exterminator (rather than otherwise) of the wicked." The comparative is scarcely different from a positive, as áμειν, v. 602.—ἀγρουστέρος, Arist. Acharn. &c.

870. τῶν governed by ἀπένθητον, and agreeing with τῶν ὄντων understood.

871. Constr. ouk ἀνέξομαι τὸ μὴ οὐ (οὕτω) τιμῶν τὴν πόλιν, (ὡς τε εἴναι αὐτὴ) ἀστύνικον. Compare such phrases as ἀφίκεσα τέκνα. The allusion is to friendly contests, national games, and the like.

872. καὶ Ζεὸς—"even Zeus."

873. ἀγαλμα, "the darling," or "the
ornament," as Agam. ἀκασκαῖον ἐγαλμα πλουτόν.

885. ἐξαμβρύσας. (Hern. after Pauw,) sor. fr. ἐξαμβρύσω, in a transitive sense, "may cause to abound." But there is no other instance of βρύς being used in first aorist ἐβρύσα. Schoef. formerly conjectured ἐξαμβρύσας from ἐξα-βράσω, "cause to boil or bubble forth," quoting Herod. vii. 188, 190; which Paley approves. But the use of this aorist ἐβράσα is also doubtful: nor is the Antist. 907 any guide to us as to quantity.

889. αὐτῷ κατανασσαμένη, "having caused to settle here;" see Elmsl. on Med. 163.

890. ὅ ἐὰν μὴ κύρος. This passage is difficult. Hern. reads ὅ ἐὰν μὴ κύρος βαρέων τύχων, but this can scarcely mean, "he that hath done no evil," which I suppose he intends. Read ὅ γε μὴν with Linwood, and transl. "He that hath experienced misfortunes knoweth not from what quarter the strokes of life have smitten him;" because it is not for his own offences, but for those of his fathers, that he is brought before the Furies. — βαρέων τύτων, scil. τῶν κατ’ ἀνθρώποις, in v. 890.

893. προσέπαιασ is supplied by Hermann to fill up the hiatus.—He compares πρὸς παια κακά, Agam. 332 and Prom. V. 887.

895. ἀγάτης, "hales," a technical word, usually applied to "leading away" the criminal for execution.—μέγα φανοῦρτ, "boasting, priding himself," that he had done nothing to bring on him the Furies' anger—or that he had never suffered before. σιγῶν δόλεθρος, "a silent doom;" i.e. a doom of which the cause is hidden and unexplained—or as Tibull. i. 9, 4, "Sera tamen tacitus Poena venit pedibus."
ἐξθραῖς ὀργαῖς ἀμαθύνει.

ΧΟ. δευδροπήμων δὲ μὴ πνέοι βλάβα, ἀντ. α᾽

τὰν ἐμὰν χάριν λέγω,

φλογμὸς τ᾽ ὄμματοστερῆς φυτῶν τὸ μὴ περὰν ὄρον τότων.

μὴ δ᾽ ἀκαρπός αἰλανής ἐφερπέτω νόσος:

μὴλα τ᾽ εὐθενοῦντα γὰ,

ἐὖν διπλοίωσι ἐμβρύοις,

τρέφοι χρόνῳ τεταγμένω γόνως * *

πλουτόχθων ἐρμαίαν

dαιμόνων δόσιν τίοι.

ΑΘ. ἦ τάδ᾽ ἀκούετε, πόλεως φρούριον,

οἳ ἐπικραίνει; μεγά γὰρ δύναται

πότνι Ὑμῖν παρὰ τ᾽ ἀθανάτοις

toῖς θ᾽ ὑπὸ γαίαν, περὶ τ᾽ ἀνθρώπων.


899. τὰν ἐμὰν χάριν λέγω, "I am now speaking of my own good offices,"—since Pallas has already spoken of hers.

φλογμὸς — τότων. "Nor drought that withers the buds of plants, so that they cannot shoot beyond their bounds."—

φλογμὸς "űredo." So Virg. Georg. ii. 73, "Nec modus inserere, atque oculos impronerem simplex;" and so in the older English poets the "eyes" of plants are constantly spoken of. Shaksp. Cymbeline, ii. 3:

"The force of the word being common, gives us no help in determining the quantity of ἐμβρύοις, or whatever the corresponding word may be, in the Strophe, v. 885.

900. ἐμαλαν, what Aristoph. would call λέως ὃ σωσίπολις, Acharn. 162.

901. ἥφαιστος, ὃν αἰτῶς, Ἀριστοφ. οὕτως ὑπεράντως, "And as for human affairs, they openly bring them to a consummation."
ιανερὼς τελέως διαπράσσουσιν, 
τοῖς μὲν ἀοίδας, τοῖς δ᾽ αὐ δακρύων 
βίον ἁμβλωπὸν παρέχουσαι.

ΧΘ. ἀνδροκυήτας δ᾽ ἀώρους ἀπεννέπω τύχας, στρ. β' 
νεανίδων τ᾽ ἐπηράτων 
ἀνδροτυχεῖσ βιότους δότε, κύρι᾽ ἔχοντες, 
θεαὶ τ᾽ Ὀμοίας ματροκασιγνηται, 
δαῖμονες ὀρθονύμοι, 
παντὶ δόμωρ μετάκουνοι, 
παντὶ χρόνῳ δ᾽ ἐπιβριθεῖς 
ἐνδίκοις ὀμιλίαις, 
πάντα τιμιώτατα βθεῖν.

μεσοφόδος.

ἐπικρανομένων γάνυμαι· στέργῳ δ᾽ ὁμματα Πειθοῦς, δι᾽ ἢμυ πλοῦσαν 
καὶ στόμῃ ἐποπῇ πρὸς τάσδ᾽ ἀγρίως 
ἀπανημανένας· ἀλλ᾽ ἐκράτησε 
Ζεὺς ἀγοραῖος· νικᾶ δ᾽ ἀγαθῶν 
ἐρις ἡμετέρα διὰ παντός.

916. ἀνδροκυήτας. "For the men, I 
deprecate mishaps that hurry them to 
untimely death." κύρι᾽ ἔχοντες for oί 
kύρι᾽ ἔχοντες τάδε, alluding to Ζεὺς 
τίλεις, "Ἡρα τελέα, and Κύρις, 
mentioned in ν. 205. Paley compares Od. 
xx. 79, "ὡς μὲν ἀποστώσειν Ὀλύμπιον 
διάματ᾽ ἔχοντες." So Agam. 561, τιμίωτε 
όρθοι.

920. Θεαὶ τ᾽ Ὀμοίας, Ηερμ.— 
ματροκασιγνηται. The Fates were also 
Night’s daughters.—ὀρθονύμοι, "justa 
distribuentes," from νήμω. ὀρθονύμοι 
would be "rightly directing the laws" 
from νήμοι. So Ηερμ.—μετάκουνοι, "im- 
partial."

923. ἐπιβριθεῖς, "Who at all times 
inflict your visitations with just seve- 
rity."—ξάντα for πάντη as 245, prop. 
"pressing heavily with just visitations."

925. Πειθοῦς. See on ν. 845.

931. Ζεὺς ἀγοραῖος, (Elms. ad Herac. 
70,) the Patron-God of (forensic) Elo- 
quenca."—ἀγαθῶν ἐρις, see on ν. 863, 
"a rivalry of benefits."—νικᾶ, "holds 
it ground, prevails."
ΧΟ. τὰν δὲ ἀπληστὸν κακῶν μῆποτ' ἐν πόλει στάσιν ταῦτ᾽ ἐπεύχομαι βρέμειν. [ἂντ. β’.]

µηδὲ πιοῦσα κόνις μέλαν αἶμα πολιτᾶν δ᾽ ὀργὰν ποινᾶς ἀντιφόνους ἄτας ἀρπαλίσαι πόλεως. χάρματα δ᾽ ἀντιδιδοῖεν κοινοφιλεῖ διανοία,

καὶ στυγέων μιᾷ φρενί πολλῶν γὰρ τὸ δ᾽ ἐν βροτοῖς ἄκος.

ΑΘ. ἁρὰ φρονοῦσα γλῶσσης ἀγαθῆς ὀδὸν εὐρίσκεις;

ἐκ τῶν φοβερῶν τῶνδε προσώπων μέγα κέρδος ὁρῶ τοῖσδε πολιταῖς τάσει γὰρ εὐφρόνεις εὔφρονες ἀεὶ μέγα τιμῶντες, καὶ γῆν καὶ πόλιν ὀρθοδίκαιοιν,

936. δ᾽ ὀργάν, “In greedy wrath exact from the State retribution, to wit, the curse of mutual slaughter.”

937. ἀρπαλίσαι, ὀρτ., governs πόλεως —ποινᾶς, accus. pl. in appos. with ἀντιφ. ἄτας: though Herm. reads ποινᾶς, as the gen. after δ᾽ ὀργάν.

939. χάρματα here = χάριτας, see New Cratyl. p. 372. “May the people shew their gratitude by unanimity in their loves and hatreds.” —κοινοφιλεῖ, Herm. for κοινοφιλοῖ; an excellent emendation, which points the antithesis to στυγεῖν.—ἀντιδίδοιεν, scil. ὧν πολιταί.

941. στυγεῖν. Paley says that this depends on ἀντιδίδοειν, and = καὶ ἐν νῷ ἔχοιν στυγεῖν, the second verb being omitted by the fig. Zeugma. Or we may supply τῷ στυγεῖν.—τοῦδε scil. ἡ ὁμονοία.

943. Thus, as Paley informs us, the Medicean MS. reads, “And can it be that thou, restored to thy senses, art discovering the way to speak blessings!” The old reading, φρονοῦσι—εὐφράκτειν will be—“Are they then so sensible as to discover,” &c.—the same sense. Herm.’s mode of punctuation is improbable, and makes the passage very obscure.

948. καὶ γῆν—διάγγοντες. “You shall be all-together renowned for keeping your city and country in the straight path of justice.” Herm. and Linw. read καὶ γῆ καὶ πόλις ὀρθοδίκαιοι. διάγγοντες governa γῆν καὶ πόλιν, as in Isoc. p. 35, διάγγειν πόλεις ἐν ὑμοῦλα. Comp. Demosth. p. 255. It is more generally absolute, = διάγοντες βλ. But Paley may be right in saying “accusativus
πρέπετε πάντως διάγοντες.

ΧΩ. χαίρετε χαίρετ' ἐν αἰσιμίωι πλοῦτου· στρ. γ'.
χαίρετ' ἀστικὸς λεῶς, ἵκταρ ἦμενοι Διὸς,
παρθένου φίλας φίλοι σωφρονοῦντες ἐν χρόνῳ.
Παλλάδος δ' ὑπὸ πτεροῖς ὄντας ἄξεται πατήρ.

ΑΘ. χαίρετε χυμεῖς· προτέραν δ' ἐμὲ χρη
στείχειν θαλάμους ἀποδείξουσαν.
πρὸς φῶς ιερῶν, τῶνδε προπόμπων,
ὑτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν
κατὰ γῆς σύμεναι, τὸ μὲν ἀτηρὸν
χάρας κατέχειν, τὸ δ' κερδαλέον
πέμπτειν πόλεως ἐπὶ νίκη.
ὕμεῖς δ' ἡγεῖσθε, πολισσοῦχοι
παῖδες Κραναοῦ, ταῖσδε μετοίκοις:
εἰς δ' ἀγαθῶν
ἀγαθὴ διάνοια πολίταις.

γὰν πεντεῖ a participio tμώντες, vel a simili subaudito, quâli φωλάδους—
πάντως Bothe, for πάντες, which is tamo:
the Venet. M8. has πάνως.

949. αἰσιμίαις, "blessings," for αἰσι-
μα = ἄγαθα, (Etym. Mag.)

950. ἤκταρ—Διὸς, Herm. "Intelli-
genda sunt haec verba de prestantiā
et virtute." Plato, in Philebo, p. 16.
ol παλαιοι κρέπττοις ἡμῶν καὶ ἐγγυτέρω
ol θεῶν ἡγίστοροι, ol ζηνὸς ἑγγύς.

951. σωφρονοῦντες ἐν χρόνῳ = "ever-
prudent;" Herm. reads παρθένων φίλας
φίλοις εὐφρονουντες ἐν χρόνῳ, alluding to
v. 946, ἐφρονοῦ ἔλι, &c. "You that
are at length (ἐν χρόνῳ) kindly disposed
towards us, the friends of your friendly
Goddess." It must be confessed that
this is probable.

952. ὑπὸ πτεροῖς. This was actually
the case, for the Theatre was built im-
mediately under the Acropolis, where
was Pallas' statue.

957. προτέραν στείχειν, "to lead the
way." Herm. thinks that it means "I
must first go," and not "I must go first."
He says, "Non præsit in pompā Minerva,
ut Müllerus visum est, sed abit de scenā
ante pompam." But if this were the
case, why should Pallas say χρη στεί-
χειν ἀποδείξουσαν θαλάμους? To whom
was she to show their chambers, if not
to the Furies?

960. ὑπὸ, "under the propitiating
influence."

962. κατέχειν, "Remember, be care-
ful, to avert."

965. Κραναοῦ. See Mitchell on
Arist. Acharm. 75, ου Κραναδ πόλις.
ΧΟ. χαίρετε, χαίρετε ο' αὖθις, ἐπανδύπλοιξώ, ἀντ. γ'.
pάντες οἱ κατὰ πτόλιν, δαίμονες τε καὶ βρωτοὶ,
Pαλλάδος πόλιν νέμοντες μετοικίαν ο' ἐμὴν
ev σέβοντες, οὔτι μέμψεσθε συμφορᾶς βίου.

ΑΘ. αἶνῳ τε μῦθους τῶντες κατεγομάτων,
πέμψω τε φέγγει λαμπάδων σέλασφόρων
eis τοὺς ἑνερθε καὶ κάτω χθονὸς τόπους,
ἔπν προσπόλοισιν, αἴτε φρούροσὶν βρέτας
tούμον δικαίως. ὤμμα γὰρ πᾶσιν χθονος
Θησήδος ἐξίκοιτ' ἀν', εὐκλέης λόχος
παῖδών, γυναικῶν, καὶ στόλος πρεσβυτίδων
φοινικόβαττοις ἐνυδυτοῖς ἐσθήμασι.
tιμῆτε, καὶ τὸ φέγγος ὀρμάσθω πυρὸς,
ὅπως ἂν ἐὕφρων ἤδ' ὀμιλία χθονὸς
τὸ λοιπὸν εὐάνδροις συμφορᾶς πρέπη.

ΠΡΟΠΟΜΠΟΙ.

βατε δόμω, μεγάλαι φιλότιμοι στρ. α'.

972. εὐνούς—βίου. Rightly translated
by Paley, "Ye shall have no cause to
be dissatisfied with the circumstances
of life."

975. τέμπω τε φέγγει—τόπους. The
cave at Colonus, which was called
χαλκεος ὕβδος, was supposed to lead to
the infernal regions.

977. εἰς τοὺς ἑνερθε—τόπους. The
cave at Colonus, which was called
χαλκεος ὕβδος, was supposed to lead to
the infernal regions.

978. βατε δόμω, "duly."

981. Between this and the following
line Herm. thinks that several verses
have been lost, in which Pallas changes
the name of the Furies from 'Επιλευς to
Εὐμελίδες. This he gathers from Har-
pocrat. in v. Εὐμελ., and from the
author of the argument to this play.
It is however by no means certain;
nor was it necessary for Ἀesch. to men-
tion the name Εὐμελίδες. See Introd.
§§ 43, 44.

982. Paley says "Vertendum, οἰς
quae tinctas rubro colore vestes inducat
unt, ut prior dativus pendeat a τόπος
et λόχος, 'comitatus iis,' " &c. This
seems harsh. I would either read
φοινικόβαττοις with Turneb., or ἐνυδω
agreeing with πρεσβυτίδων.—'Ενυτάδης,
not simply "clad," but "adorned,"

985. Herm. was the first who saw
that this song ought to be divided into
Stroph. and Antistr. It is one of those
irregular Anapastic systems, which, as
he describes (De Metris, § 374), do not
conform themselves to the strict rules
of Cesura, Synaphea, v. Paroxmiacus,
νυκτὸς παιδείς, ὑπεύφρων πομπῆ,  
(εὐφαμείτε δὲ, χωρίται,)  
γὰς ὑπὸ κεῦθεσιν ὁγυνίοισι,  
τιμαῖς καὶ θυσίαις περίσσεται,  
(εὐφαμείτε δὲ πανδαμί,,)  
ίλαιοι καὶ ταῖ' εὐθύφρωνες γὰ' ὑπερίτε, Σεμναί, [σὺν] πυριδάπτω  
λαμπάδι τερπόμεναι καθ' ὀδόν δ'  
ὀλολύφατε νῦν ἐπὶ μολπαίς.  
σπονδαὶ δ' εἰσόπιν ἐνδάδες ἵτων.  
Παλλάδος ὀστοῖς Ζεὺς ὁ πανόπτας  
οὐτώ μοιρά τε συγκατέβα.  
ὀλολύφατε νῦν ἐπὶ μολπαίς.

&c.—Βατε δόμωφ, Herm. Müll. Well. for the MSS. βατ' ἐν δόμωφ. βατε δ' ὁμωσ, Paley. Qu. βατε δομοι;  
987. I do not hesitate to omit ἀκαίδεις as an interpolation here. It not only breaks up the metre, but cannot be satisfactorily explained. For ἀκαίδεις παιδεῖς cannot mean "Virgins," nor "grandmama," as Herm. says. It could only have a similar sense to τόλις ἀτολις, τατηρ ἀπατηρ, &c.—Εὑφρων Dind. for εὐθύφρων. πομπᾶ—εὐφαμείτε.  
—For the hiatus see Herm. de Metris, § 364.  
988. χωρίται, Herm. for χωρείτε.  
989. ἄγγισις, "tenebrocosis," Pal.  
990. If ἀκαίδεις in the Strophe is an interpolation, much more are the words τόχε τε here after περίσσεται, for they are utterly unintelligible, and clearly inserted by some copyist who found ἀκαίδεις erroneously written in v. 987, and wished to make the metre correspond.  
992. ίλαιοι, "Mensura vocis ἰδαος auctoritatem habet in Homerica ἰαμαι et ἰάκσκομαι. Ubique longa est prior syllaba, id fit per duplicationem literae λ," Pal. The MSS. read this verse ίλαιοι δ' καὶ εὐθύφρωνες γα.  
993. [σὺν] πυριδάπτω, Herm. for the metre's sake—or we might insert the article. The verse is a paracomic in the MSS., which seem faulty throughout this Chorus,  
996. The MSS. have σπονδαῖ τ' ἐς τ' τῶν ἐνδάδεις ὁδωρ, of which no good interpretation can be given. I adopt Linwood's excellent emendation.  
998. συγκατέβα, "descended as an auxiliary," properly "into the arena." Choeph. 446. 714.

FINIS.