AESCHYLUS
AGAMEMNON

WITH INTRODUCTION AND NOTES

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THIRD EDITION, REVISED
PART I.—INTRODUCTION AND TEXT

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PREFACE.

The difficulty of editing Aeschylus' Agamemnon for schools is due to the fact that the play is in many ways too hard for school-boys, though it will always continue, and rightly continue, to be read at school for the sake of its incomparable grandeur and beauty. For example, much of the difficulty of the Agamemnon is owing to the corruptness of the MSS.; and while it is impossible in editing it to put aside discussion of the text, it is not desirable with beginners to enter much into such points, nor even with more advanced students, except to a limited extent. At the same time the better boys in the Upper Form of a public school ought to be taught the elements of text criticism;—and the Agamemnon is not at all a bad play for the purpose.

Under these circumstances I have thought it best to give all the important MS. variations in the text, and to give reasons in the notes for the readings adopted. The teacher can use this as much or as little as he likes.

The mass of literature on the Agamemnon is so great that it is almost impossible to mention all one's obligations. The list of editors and emendators consulted or quoted is given at page xxi; but I may add that I have studied, more fully than the rest, the editions of Dindorf, Paley, Schneidewin, Enger, Hermann, and Kennedy: and that to all I owe much, especially to Enger for interpretation, and Hermann for text. Besides these I have tried to master the main contributions of Schütz, Weil, Wellauer, Klausen, Hartung, Karsten, Schömann, and Madvig. Hartung, Karsten, and Schömann are all very ingenious and suggestive, especially Hartung: and all too much given to emendation. Madvig, though I believe he has got the right reading in one hard passage by a brilliant conjecture (1228), is not usually happy in his suggestions in this play.

I also owe not a little to suggestions in casual papers; amongst which I must mention Zeyss on the religious ideas of Aeschylus, Göttingen 1829, Professor Campbell's paper in the American Journal of Philology, Dec. 1880, and Pro-
Professor Goodwin's paper on Agamemnon, read before the American Philological Association, 1877, the last two kindly sent me by the authors.

In the Introduction and Notes I have mostly abandoned the meaningless custom of writing the Greek names according to their Latin corruptions. I perhaps ought to apologise for not having done this completely: but some names are so naturalised in their Latin dress that I have not changed them.

Oxford, 1881.

NOTE TO THE SECOND EDITION.

In issuing this revised edition, I wish to express my thanks to several friends and critics for suggestions, especially to Mr. H. A. J. Munro, whose remarks have modified my view of one or two passages: also to Mr. E. S. Shuckburgh, Mr. E. D. A. Morshead, and Professor Mahaffy. Mr. Margoliouth's Agamemnon, unfortunately for me, did not appear in time for me to make any use of it in preparing this edition.

NOTE TO THE THIRD EDITION.

In this revision I have had the advantage of using the edition of Wecklein, who has collected and sifted all the corrections and suggested emendations of the text of Aeschylus, up to the date 1880. I have with the aid of this careful and laborious work corrected a few of the emendations recorded at the foot of my text, which had been wrongly attributed, and added several more notes on the text in an appendix (No. 5). In this appendix I have also included what seemed to me the best of Mr. Margoliouth's numerous and ingenious suggestions. A few misprints have also been corrected in the notes, which I have been enabled to do by the kindness of friends who have detected and pointed out the errors.

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INTRODUCTION.

THE ORESTEIA.

The Agamemnon is one of a set of three plays which all dealt with the same story, each constituting as it were one act of a great drama. Such sets were called trilogies, and according to the ordinary theory were acted on the same occasion, and were usually followed by a fourth play of a lighter cast (called Satyric dramas, from the Satyr or attendant of Dionysos, which originally was a leading part in it): the whole four being called a tetralogy. The subject of the Satyric play in this instance is traditionally recorded to have been 'Proteus.' Considerable doubt has been thrown upon this theory of trilogies or tetralogies; but it is at least clear that the three plays in this case were all composed by the poet with reference to each other. The Agamemnon relates the return and murder of the king (the Crime); in the second play, the Choëphoroe, Orestes comes back and slays his mother Klytaemnestra (the Vengeance); while in the third, the Eumenides, the matricide is released from the furies who have pursued him, and acquitted by divine interposition before the Areiopagos at Athens (the Reconciliation). About the Proteus we know nothing.

The date of the Agamemnon is given as B.C. 458, and the poet won the first prize.

The presumable division of parts is as follows in the Agamemnon:

Chief actor or Protagonist: Klytaemnestra.
Second actor or Deuteragonist: Kassandra.
Third actor or Tritagonist: Agamemnon.
Watchman, Herald, Aegisthos, divided among the others.
Chorus of Argive elders.

1 Except three fragmentary lines and a few words, preserved by grammarians and scholiasts, and printed among the fragments of Aeschylus.
The Story and the Plot of the Agamemnon.

The story is the return and murder of Agamemnon by Klytaemnestra his wife, aided by her lover Aegisthos; Agamemnon is accompanied by a captive, the princess and prophetess Cassandra, and she is murdered by the same hands at the same time. The story is as old as Homer, and Aeschylus gives it, as will be seen below, with some differences.

The action of the play in detail is as follows:—

Agamemnon has been absent for ten years at Troy. Meanwhile his wife Klytaemnestra has been ruling Argos (not Mykenae, see note on line 1), in conjunction with her lover Aegisthos. The news of the capture of Troy is daily expected, and the play opens with the appearance of the night-watchman on the roof, waiting (as he has been for a year past) for the beacon fire which is to announce the victory. While the watchman is complaining of his troubles, the flame flashes out, and he goes to tell his mistress (Prologue). The chorus enter and sing; meanwhile the queen comes out, and is seen lighting the altar fires and preparing for a festal display in honour of the event. The leader of the chorus learns from her the tidings, and after describing the beacon-race, she imagines the scene in Troy, and expresses a hope that all will end well (Scene 1). After another choric song the Herald appears, who describes, first, the sufferings before Troy, and, finally, the storm which scattered the fleet; the queen sends by him a welcome to her lord (Scene 2). In Scene 3 Agamemnon returns, with Cassandra; Klytaemnestra greets her lord, and persuades him to step into the palace over purple carpets. In Scene 4 the queen orders in Cassandra, but as the prophetess sits mute and disregards her, she retires. Cassandra then delivers herself of her visions, and announces the murder of the king and of herself. The groans are heard behind the scenes; the doors open, and Klytaemnestra is seen with the dead. She justifies her deed, and afterward Aegisthos comes forth and exults; and just as the Argives are about to assail him, the queen steps in and stays the tumult.

Earlier Versions of the Story.

The earliest version of the story must be gathered from the following passages in Homer:

1 Quoted from the beautiful translation by Butcher and Lang.
(1) Od. i. 35. 'Even as of late Aegisthos, beyond that which was ordained, took to him the wedded wife of Atreides, and killed her lord on his return, and that with sheer doom before his eyes, since we [the gods, Zeus is speaking] had warned him by the mouth of Hermes... that he should neither kill the man nor woo his wife. From Orestes shall there be vengeance for Atreides so soon as he shall come to man's estate and long for his own country. So spake Hermes, yet he prevailed not on the heart of Aegisthos.'

(2) Od. iii. 263. '[Aegisthos] living in peace in the heart of Argos... spake oftentimes to the wife of Agamemnon and tempted her. Verily at the first she would none of the foul deed, the fair Klytaemnestra, for she had a good understanding. Moreover there was with her a minstrel, whom the son of Atreus straitly charged as he went to Troy to have a care of his wife. But when at last the doom of the gods bound her to her ruin, then did Aegisthos carry the minstrel to a lonely isle, and left him there to be the prey and spoil of birds; while, as for her, he led her to his house, a willing lover with a willing lady... [304] and for seven years he ruled over Mykenae, rich in gold, after he slew the son of Atreus, and the people were subdued unto him. But in the eighth year came upon him goodly Orestes back from Athens to be his bane, and slew the slayer of his father.'

(3) Od. iv. 521. 'Then verily did Agamemnon set forth with joy upon his country's soil, ... and the watchman spied him from his tower, whom crafty Aegisthos had led and posted there, promising him for a reward two talents of gold. Now he kept watch for a year, lest Agamemnon should pass by him when he looked not, and mind him of his wild prowess. So he went to the house to bear the tidings to the shepherd of the people. And straightway Aegisthos contrived a cunning treason. He chose out twenty of the best men in the township, and set an ambush, and on the further side of the hall he bade prepare a feast. Then with chariot and horses he went to bid to the feast Agamemnon, shepherd of the people: but caitiff thoughts were in his heart. He brought him up to his house all unwitting of his doom, and when he had feasted him, slew him, as one slayeth an ox at the stall. And none of the company of Atreides were left, nor any of the men of Aegisthos, but they were all killed in the halls.'
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(4) Od. xi. 409. [Shade of Agamemnon speaks.] 'Aegisthos slew me, with the aid of my accursed wife . . . . after he had bidden me to his house . . . . Even so I died, and round me my company likewise were slain without ceasing . . . . And most pitiful of all, I heard the voice of the daughter of Priam, of Kassandra, whom the traitorous Klytaemnestra slew hard by me; but as for me, as I strove to raise my hands I dropped them to the earth as I lay dying . . . . Naught is more shameless than a woman who imagines such evil in her heart, even as she too planned a foul deed, fashioning death for her gentle lord.'

Modifications of the Story.

It will be seen not only that the tale, as Aeschylus gives it, is different in many particulars from the Homeric story, but also that in the different passages of the Odyssey different versions seem to have been current; or at least it is possible to trace a development of the mythus.

In Homer it is Aegisthos who does the murder, either alone, as (1) seems to imply, or by an ambuscade, as (3) tells us. Also Aegisthos is not in Agamemnon's palace: he took Klytaemnestra to his own house (2): and there entertained the king (3), and there murdered him. Aegisthos' motive is not mentioned, but seems to be mere ambition.

Klytaemnestra in (1), (2), and (3) is not said to have had anything to do with the murder, but is only described as unfaithful: while in (4) she 'planned the foul deed,' and 'aided' the murderer, and herself killed Kassandra.

The 'minstrel' who watched over the wife appears in (2) only and is nowhere else alluded to.

Kassandra appears only in (4).

In Aeschylus Aegisthos is only secondary in the murder: he is 'a recreant lion wallowing in the couch.' The motive which he alleges is vengeance, arising out of family feuds.

Klytaemnestra is the leading agent: she is the ἀνδρόζων κεφα who devises and executes: and her motive too is vengeance for her child's death, with a touch of jealousy for Kassandra. Of a feast or ambuscade Aeschylus knows nothing: the king is muffled in a cloak and stabbed in a bath. And there is no battle of attendants.
The Watchman in Aeschylus, though, like the Homeric guard in (3), 'he has watched for a year,' is not a spy of Aegisthos watching to catch Agamemnon, but a loyal servant who grieves over the disorders of the house, is watching for the beacon, and is overjoyed at the thought of seeing his master. And the murder takes place in the palace of Agamemnon.

Besides these there are minor modifications of the story. The confusion of Argos and Mykenae is mentioned in notes on line 1. In Homer too Menelaus is king of Sparta and has nothing to do with the Agamemnon tale: in Aeschylus he is clearly joint-king of Argos with Agamemnon (42 sqq.). The chorus inquire for him, and call him 'loved ruler of the land' (619). The two are 'one in heart,' a 'two-throned power of the Achaioi' (109), and live in the same palace, called δῆμος Ἀρειδαύ (400). This accounts for the anxious inquiry of the chorus (617), and the reassurance given by the herald (675) about Menelaos.

The Drama of the Agamemnon.

How far Aeschylus was following current modifications in the story, and how far he himself modified the tradition for dramatic purposes, we cannot fully tell: nor is the subject one of great importance. It is of far greater interest to notice briefly some of the points that contribute to the extraordinary impressiveness of the poem as a work of art and as a drama.

Of Aeschylus' style it is not necessary to say much: every reader will feel its beauty and power. The principal characteristics of it are obviously its dignity, its strength, and the boldness and wealth of its imagery: and though there are passages in the Agamemnon which are bare, even in bareness it is grand; and on the other hand there are passages which for tenderness and pathos and pure poetic beauty are unmatched even in Greek.

1 This explains a curious note at the beginning of the Medicean manuscript, θεράτων Ἀγαμέμνωνος, ὡδὶ ἕμπο Αἰγίσθου ταχθεῖς.
2 This is remarked by Prof. Campbell in American Journal of Phil., Dec. 1880.
3 Thus he speaks of 'the beard of fire,' 'war the gold-merchant,' a hurricane as 'an evil shepherd,' the sea 'flowering with dead,' a lion 'the Priest of Ruin,' 'the net of death,' 'the mixing bowl of wrath,' 'the raging Dam of Hades,' hope 'treading the halls of Fear.'
Such are the descriptions of Iphigeneia in the first chorus, of Helen in the second, and the whole scene with Kassandra. We have, too, much relief in the variety of the characters; and even a touch of humour here and there, as in the helplessness of the Argive elders after the murder ¹, and the racy vernacular idiom of the φυλαξ.

Another point is the marvellous power of conception shown in the two leading figures, Klytaemnestra and Kassandra, as is more fully developed below in treating of the characters (p. xiv).

But the effect of the play is largely due to another element, which is quite independent of the grandeur of the style, and the power of presenting character. And this element is what we may call the moralising of the plot. In Homer we have merely a tale of savage ambition and crime. In Aeschylus we have a house tainted with dreadful wickedness in the past, old sin leading to new sin, and that to further retribution, till the family seems haunted by a terrible fate of bloodshed. According to the later tale, Pelops, the ancestor, slew Myrtilus, by whose aid he won his bride: Atreus and Thyestes, his sons, slew their step-brother Chrysippos: Thyestes seduced his brother's wife Aerope. Atreus served up the slain children of Thyestes for their father to eat: Atreus' son Agamemnon banished Thyestes and his third son Aegisthos, and slew his own daughter Iphigeneia. Aeschylus only mentions the last three of these crimes: but the bloody past is present in his thoughts. And what gives the play its overwhelming effect is the feeling, ever growing, of this past horror and impending retribution. The 'House knows the many deeds of blood:' and the Avenger is always waiting. The justice of the gods may be slow, but it is sure.

This feeling is chiefly aroused and maintained by the choric songs, which will be found analysed below, p. xvii. For, by the necessities of the case, it is the chorus who have to hint the bloodguiltiness of the king. The queen, who is to avenge the deed, cannot charge him with it, since, in order to execute her plot, she must maintain the mask of love and faithfulness ². And

¹ The contrast between the decisiveness of the heroic personages and the imbecility of the council reveals a glimpse of the anti-democratic tendencies of the poet.

² Enger, Preface to Agamemnon.
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accordingly these choric songs are not merely splendid lyric poems, they are also as it were the voice of the general conscience sadly foreboding inevitable doom. In the eloquent words of a French critic¹: 'The idea of impending chastisement is incessantly repeated; it mingles with the joy of victory; a dark cloud, big with the storm, covers the gloomy scene; till the dream, so wearing and so terrible, filled with visions so fearful and mysterious, ends with a peal of thunder.'

THE MORAL AND RELIGIOUS IDEAS.

The leading religious and moral ideas of Aeschylus, as they appear in the Agamemnon, can be summarised in a few sentences.

There is unquestioning faith in the gods: impiety, τὸ δυσεβής, is the worst of sins (760). The gods are all powerful: Zeus is beyond compare (162), the cause of all and the doer of all (1485). The gods regard men's actions (370), punish transgression (59), avenge bloodshed (461), though the retribution may linger (364).

The leading idea of the gods is their power: human sin comes from resisting or defying this power, ἕβρας (765). The gods are also just: but the justice is a form of their power; it is the humbling of the proud. So wealth is no defence to the wicked (381), and virtue is found among men in humble dwellings (772).

The cruder idea that God resents mere prosperity, he rejects (755): misery always comes from sin (760). Yet prosperity is dangerous, as it engenders pride (372): mortals are insatiate of wealth (1002, 1331) and so come to ill. For human well-being is precarious: 'Disease is behind the party-wall,' and there is always 'the hidden reef' (1002-5). The thunderbolt strikes the famous (470).

Man then who has sinned cannot escape: the doer must suffer' (1564). And in this way God teaches man: 'wisdom comes by suffering' (177).

Aeschylus feels strongly the mysteriousness of human fate and the helplessness of man. Though the gods are omnipotent and just, yet this justice acts inscrutably. Agamemnon was bidden to slay his child, and had to obey (206): yet it was a crime (219-221),

¹ Patin, Étude sur Eschyle.
and produced 'terrible wrath,' rising again (154). It was to the
king 'the collar of necessity' (218). In this way there is a fate,
an avenger, established in the house (1481, 1507), the house is
'close welded to ruin' (1565). The refrain of human life is the
prayer, 'Woe: but let good prevail,' which recurs in the first
chorus: and the conclusion of the whole matter is 'it is hard to
discern,' δίσμαχος ἔστι κρίναι (1561).

The Characters.

Klytaemnestra. The character of Klytaemnestra is given
with a masterly force and effect in every stroke. There are no
fine shades about the drawing, as there are none in the concep-
tion. She is the impersonation of the tyrannic self-will, wronged
and angered, and turned to vengeance. She is Homer's οὐλομένη
ἀλοχός, 'an accursed wife:' pitiless, and contemptuous, and un-
impassioned, but resolutely bent on revenge, and concentrating
her whole Titanic force upon it without misgiving. There is no
womanly passion in her, and no trace of weakness. The murder
she is bent on is in revenge for her slain child, but we hear
scarcely a word of love for Iphigeneia from her lips: the lovely
description of the maiden in her father's halls is from the mouth
of the chorus; but the mother scarcely mentions her save in the
climax of her bitter triumph, when with dreadful irony she
pictures her welcoming her sire in Hades (1555). She is an
adulteress, but there is no love for her paramour; her unfaithful-
ness is merely a form of her vengeance: hatred of her husband is
the motive of it, not love of Aegisthos. She is crafty, but hers is
the craft of a strong and not a weak nature: it is only the need-
ful means to carry out her purpose completely, and the moment
the need is over, the mask is scornfully flung aside.

Let us briefly trace her attitude through the play.

In scene 2 she enters (264) in apparent triumph: but of course
the joy is not over the fall of Troy, it is merely grim delight in
the coming vengeance. There is irony in her first word εἴδαγ-

1 One leading difference between Klytaemnestra and her great rival
Lady Macbeth lies in the difference of the effect of the crime upon the
two. Klytaemnestra is unshaken: Lady Macbeth is broken by it.
2 She does call her φίλτάτην ἐροί ὦδηγα: but this is in a passing jus-
tification, and is not really dwelt on by the poet.
There is a savage force in her long description of the beacons (281), and the state of Troy (320): she is acting a part all through. And there is a deep irony in her hope (347) 'that no evil desire might bring woe on the host: old ills might wake!'

In scene 3 she scornfully banters the chorus (590) for having doubted her report: and she ends with the terrible prayer, 'May he find a faithful wife, ay, even as he left her' (606).

In scene 4, when she meets her returning husband, she keeps up unflinchingly the part she is acting. She poses audaciously as the chaste matron who does not speak of her wisely love before others (856): laments the loneliness of her lot in her lord's absence (861): half withdraws the mask to jest about the reported wounds of Agamemnon (868), then enlarges on her tears and watchings (888): and describes her joy at his return in fulsome images (896). This masterly speech ends with the thrilling line 'That justice may lead him to an unlooked for home,' and an ambiguous promise that she will 'order aright what is fated' (910-12).

Then follows the effective irony of Agamemnon entering 'the human slaughter-house' over purple carpets.

After the next chorus she has a short scene (sc. 5) with the speechless Kassandra, showing herself as the contemptuous and pitiless tyrant (1055-1068).

In scene 6 the deed is done and she boasts of it, 'I stand where I struck the blow: the deed is done.' We observe her grim talk of decorum (!), which prevents her from pouring libations of triumph (1395), her total disregard of the opinions others have of her act, 'the blame or praise is all one to me' (1403), and her bitter triumph over Kassandra (1440), savouring characteristically far more of contempt than of jealousy.

In the κομμός her cold irony and hardness reaches a climax. She calls herself the Avenger of the House (1500): vents the fearful sarcasm about Iphigeneia mentioned above (1555): and ends with a calm resolve, as though she were the victim and not the criminal, to 'bear her troubles' and a wish for 'a quiet life and a humble competence!' (1574).

In the last scene, true to herself, she just interposes at the end to stop the brawling between Aegisthos and the Chorus: 'We have had enough of trouble,' and to lead off her lover, bidding him not mind 'the vain howlings' of the Chorus.
Kassandra. Kassandra is not strictly speaking a study of character at all: the interest comes from her situation, and the extraordinary picturesqueness and impressiveness of the figure she presents. If the object of tragedy is to arouse ‘pity and terror’ there is no more supremely tragic figure than Kassandra in all the Greek drama.

She comes on, silent and wild-glancing (‘like a new-caught beast,’ 1063) in the car of Agamemnon. She is a princess, a prophetess, and a captive. She sits motionless on the stage during the long scene between Agamemnon and Klytaemnestra (810–974), and the choric song (975–1034), and hears the queen’s reiterated scornful commands without a word of answer. When Klytaemnestra is gone, she replies to the kind and pitying tones of the chorus first with wild exclamations, then with cries of horror, growing slowly more articulate and clear, against the crime-defiled house before her. Then the past deeds of blood rise before her in visions each more startling than the last, till the climax is reached in the terrible ἰδοῦ ἰδοῦ· ἄπεχε τῆς βοῶς τοῦ ταὐροῦ (1125): after which she passes into tender and sad laments of her own fate. Then she sinks from the excited lyric dochmiacs to ‘clear prophecy’ in the ordinary iambic metre, broken by two spasms of inspiration. Next follows the splendid soliloquy (1255), when she hurls to the ground the badges of her prophetic office, the sacred staff and chaplets; and finally, after one more prophecy of the Retribution of Orestes, she utters the saddest of all laments over human destiny—

‘Alas for mortal lot! when prosperous
’tis but a sketch! and if misfortune comes,
the wet sponge with its touch blots out the drawing;’

and so passes under the blood-stained portal to her death.

Agamemnon. Though the king gives his name to the play, and though he is in one sense the central figure, he only appears in one short scene. But that suffices for the poet’s purpose. Agamemnon is the victorious heroic monarch, returning in triumph to the house which is to be ‘a human slaughter-house;’ and all that is wanted is what we have, the stately procession, the thanksgiving, the greeting interchanged with his wife, the natural Greek misgiving at the needless waste and display of the purple tapestries, and the royal graciousness with which after a
brief resistance he gives way to Klytaemnæстра's wish. The irony of the situation is brought fully out; even down to the minor touches, such as his bitter words about false friends (837) when he is thinking of the Greeks before Troy, and ignorant of the faithlessness of his wife: and again the almost pathetic futility of his pious caution in taking off his shoes (945), when at last he agrees to tread the purple.

Aegisthos is but the 'recrænt lion wallowing in the couch' (1224), or again, 'the wolf that mated with the lioness' (1259), as Kassandra calls him: or, in the rough vernacular of the chorus, 'a cock proud before his hen' (1671). He simply comes on to tell the tale of blood (1577), and to boast the deed he has not dared to do. He is an effective foil to the queen; especially at the very end, where Aegisthos blusters and threatens the chorus, whom Klytaemnæстра treats with cold and distant scorn. 'Care not for the vain howls of these men: thou and I will rule the house and order it well.' In his case, as in the queen's, vengeance is given as the motive for his plot.

The Watchman forms an effective opening to the play, with the contrast between the rough and almost humorous homeliness of his speech and the terrible drama that impends: but enough is said of him in the notes, see 17.

The Herald performs the usual office of the ἀγγελος, varying the drama with a fine description of the shipwreck (650). His appearance also serves to heighten the suspense and darken the forebodings.

THE CHORIC SONGS.

The full analysis of the choric songs will be found in the notes: but it is desirable to take a general view of them, in order to see their dramatic effect.

(1) 40-257. The chorus do not yet know the good news of the capture: and in this first song they tell the tale of the mustering of the fleet for Troy, the sign of the eagles and the hare, and the adverse gales, and the sacrifice of Iphigeneia. The opening thought is 'the gods are just, and must punish the sin of Paris' (59 sqq.). But the hope is mixed with fear (100) and the refrain (121, 139, 159) echoes the mingled feelings. They cannot shake off the thought that the slaughter of the maiden must bring woe: 'it is a lawless sacrifice, a seed of strife' (152): 'the wrath remains terribly doomed to return' (155): Zeus
'teaches men by suffering' (176). And the whole description of the sacrifice (205-246) with its terrible pathos and beauty is meant to enhance the horror of the crime. The song ends with an awful foreboding, based on a sure belief in justice (250): the future is so dark that it is folly to look forward: 'too early knowledge is too early sorrow' (252).

A strain of deep faith runs through it all. 'Zeus is beyond compare' (163), and Retribution is sure.

(2) 355-487. The news has now come of the victory, and we expect a song of joy.

But the tone of the Chorus is again rather a praise of justice which punishes crime. It is the crime of Paris of which they speak chiefly: but one feels all through that there are other sins in the singer's mind which shall also be punished: and at the end there is a clear note of misgiving for Agamemnon on a new ground, namely because he has caused the death of so many warriors.

The description of the wrecked happiness of the home, where the wife has been faithless, and of the horrors of war, as shown in the slaughter of citizens and the consequent wide-spread mourning, are both written with a modern intensity and sympathy, which seem remarkably in advance of ordinary Greek sentiment; quite apart from their imperishable beauty.

(3) 681-809. The messenger has come and confirmed the tidings with details of the victory: but significantly the tale ends with disaster: the returning fleet was wrecked.

The Chorus again dwell on the Retribution to those who wronged Hospitality: the beauty of Helen (which is described in lines of unspeakable loveliness, 740-3) only brings into sharper contrast the curse which came with her: like a lion's whelp, a cherished plaything, grown into a ravager of flocks.

At the end is a remarkable passage, in which the poet repudiates the common Greek doctrine of φθόνος, which taught that man's prosperity roused the envy of the gods and so brought disaster. 'No,' says Aeschylus, 'it is not Prosperity, but always sin, violence, injustice that brings woe.'

Again the application is apparently to Paris: again we feel that the sin of Agamemnon is present in the thought.

(4) 975-1034. The king has returned, been greeted, and entered the palace in triumph over the purple tapestry. The success is apparently complete.
The choric song is however one long foreboding of ill: a foreboding 'which they cannot explain, but cannot dismiss' (975-80). But the reason comes out: the sin is there, and so there is no safety. 'The black and murdered blood once shed who can recall?' (1019). They can only take refuge in vague and feeble hopes. One feels impending calamity in the very air.

(5) 1072-1177. In this astonishing scene we have the inspired Kassandra and her visions of past and impending deeds of blood. But this is fully explained in the notes, and the chorus has only a secondary part to play: and accordingly we may pass on.

(6) 1448-1576. The deed has been done: the foreboding is fulfilled, and the chorus in despair can only pray for death, and lament the woe that Helena caused. There is a Fate on the house (1467), it is the will of Heaven, of Zeus (1485): and when the queen urges that it is the requital for the murder of Iphigenia (the very deed which the chorus all through had expected to bring woe) they can only express sad perplexity: the justice, if it be justice, will demand yet another victim: the blood is falling ever faster (1534). And they end with again striking the note of Justice: 'it is the will of God that the doer shall suffer' (1563).

The Manuscripts.

The MSS. which contain the Agamemnon, the whole or part, are as follows:—

1. M. Much the oldest and most important is the Medicean, in the library of Lorenzo dei Medici at Florence, written on parchment in the 10th or 11th century; a facsimile of this has been published by the Clarendon Press at Oxford, 1871. The MS. contains Agamemnon 1-310, and 1067-1159, the middle and end of the play being lost.

2. G. Guelferbytanus, at Wolfenbüttel, written on paper in the 15th century, contains the same parts of the Agamemnon as M., of which it is clearly a copy. Dindorf calls it 'a most faulty manuscript.'

3. Ma. Marcianus (once in the monastery of San Marco), now in the library of Lorenzo at Florence, written on silk in the 15th century, also clearly a copy of M., containing the same parts of the play.
INTRODUCTION.

4. B. Bessarionis, in the library of St. Mark at Venice, written on paper about the 13th century, containing Ag. 1–348: probably a copy of M. before the loss of the central leaves (Moritz Haupt, preface to Hermann, 1859).

The above four are practically not independent authorities.

5. V. The Venetian (Venetus B), in the library of St. Mark at Venice, written on parchment in the 13th century, containing Ag. 1–45, and 1095 to end.

6. Fl. Florentinus, in the library of Lorenzo at Florence, written on paper in the 14th century, containing Agamemnon entire.

7. Fa. Farnesianus (once in the Farnese library), now in the Museum at Naples, written in the 14th century. It contains the revision of Demetrius Triclinius, who has done a good deal in the way of emendation, though often erroneously.

The exact relation of these three MSS. to the first four is not easy to determine: but there is no doubt that many obvious corruptions are common to all existing manuscripts.

It will perhaps be useful to put these facts about the MSS. in a tabular form as under:

<table>
<thead>
<tr>
<th>Name</th>
<th>Sign</th>
<th>Contents</th>
<th>Place</th>
<th>Century</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mediceus</td>
<td>M.</td>
<td>{1–311, 1067–1159}</td>
<td>Florence</td>
<td>10 or 11</td>
<td>Clearly copies of M.</td>
</tr>
<tr>
<td>Guelferbytanus</td>
<td>G.</td>
<td>do.</td>
<td>Wolfbl.</td>
<td>15</td>
<td>Prob. copied from M.</td>
</tr>
<tr>
<td>Marcianus</td>
<td>Ma.</td>
<td>do.</td>
<td>Florence</td>
<td>15</td>
<td>before loss of leaves</td>
</tr>
<tr>
<td>Bessarionis</td>
<td>B.</td>
<td>1–348</td>
<td>Venice</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Venetus</td>
<td>V.</td>
<td>{1–45, 1095–end}</td>
<td>Venice</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Florentinus</td>
<td>Fl.</td>
<td>all</td>
<td>Florence</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Farnesianus</td>
<td>Fa.</td>
<td>all</td>
<td>Naples</td>
<td>14</td>
<td></td>
</tr>
</tbody>
</table>

The following table shows what MS. authority there is for each part of the play:

1–45 ...M. G. Ma. B. V. Fl. Fa.
46–311 ...M. G. Ma. B. Fl. Fa.
312–348 ...B. Fl. Fa.
349–1066 ...Fl. Fa.
1067–1094 ...M. G. Ma. Fl. Fa.
1095–1159 ...M. G. Ma. V. Fl. Fa.
1160–end ...V. Fl. Fa.

¹ 15th, according to Wecklein.
The editions of the Agamemnon have been extremely numerous, and the text, which in the MSS. is very corrupt and has often suffered from hasty emendation, has been gradually improved by a perfect host of scholars. There still remain however many places where the true reading is very doubtful, and a few which seem hopeless.

The following are the principal editors and correctors: those who have been consulted or quoted are given with the abbreviations used:—

<table>
<thead>
<tr>
<th>Abbrev.</th>
<th>Date.</th>
<th>Name.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aldine.</td>
<td>1518</td>
<td>Turnebus, Paris.</td>
</tr>
<tr>
<td>Rob.</td>
<td>1552</td>
<td>Robortelli, Venice.</td>
</tr>
<tr>
<td>Vict.</td>
<td>1557</td>
<td>Victorius.</td>
</tr>
<tr>
<td>Cant.</td>
<td>1580</td>
<td>Canter, Antwerp.</td>
</tr>
<tr>
<td>Stanl.</td>
<td>1603</td>
<td>Stanley, London.</td>
</tr>
<tr>
<td>Ask.</td>
<td>1745</td>
<td>Pauw, Hague.</td>
</tr>
<tr>
<td>Schütz.</td>
<td>1784</td>
<td>Schütz, Halle.</td>
</tr>
<tr>
<td>Pors.</td>
<td>1794</td>
<td>Porson.</td>
</tr>
<tr>
<td>Butl.</td>
<td>1809</td>
<td>Butler.</td>
</tr>
<tr>
<td>Blom.</td>
<td>1822</td>
<td>Blomfield, Cambridge.</td>
</tr>
<tr>
<td>Tyrr.</td>
<td>1822</td>
<td>Tyrrwhitt (published by Elmsley), Oxford.</td>
</tr>
<tr>
<td>Well.</td>
<td>1823</td>
<td>Wellauer, Leipzig.</td>
</tr>
<tr>
<td>Schol.</td>
<td>1830</td>
<td>Scholefield, Cambridge.</td>
</tr>
<tr>
<td>Klaus.</td>
<td>1833</td>
<td>Klausen, Gotha.</td>
</tr>
<tr>
<td>Con.</td>
<td>1848</td>
<td>Conington, Oxford.</td>
</tr>
<tr>
<td>Hart.</td>
<td>1852</td>
<td>Hartung, Leipzig.</td>
</tr>
<tr>
<td>Schöm.</td>
<td>1854</td>
<td>Schömann, Gryphiswald.</td>
</tr>
<tr>
<td>Karst.</td>
<td>1855</td>
<td>Karsten, Traj. ad. Rhen.</td>
</tr>
<tr>
<td>Pal. or P.</td>
<td>1855-79</td>
<td>Paley, London.</td>
</tr>
<tr>
<td>Eng.</td>
<td>1855</td>
<td>Enger, Leipzig.</td>
</tr>
<tr>
<td>Schn.</td>
<td>1856</td>
<td>Schneidewin, Berlin.</td>
</tr>
<tr>
<td>Weil.</td>
<td>1861</td>
<td>Weil, Giessa.</td>
</tr>
<tr>
<td>Keck.</td>
<td>1863</td>
<td>Keck, Leipzig.</td>
</tr>
<tr>
<td>Dav.</td>
<td>1868</td>
<td>Davies, Utrecht.</td>
</tr>
<tr>
<td>Gilb.</td>
<td>1874</td>
<td>Gilbert (edited Enger).</td>
</tr>
<tr>
<td>K.</td>
<td>1878</td>
<td>Kennedy, Cambridge.</td>
</tr>
<tr>
<td>Marg.</td>
<td>1884</td>
<td>Margoliouth, Oxford.</td>
</tr>
<tr>
<td>Week.</td>
<td>1885</td>
<td>Wecklein, Berlin.</td>
</tr>
</tbody>
</table>
Besides these, the following have contributed emendations:

|------|----------|--------|--------|

I use the common abbreviation L. S. for Liddell and Scott.

The Text.

In the text I have aimed at giving (at the foot of the pages) the MSS. reading of all the doubtful places, where the MSS. differ among themselves, or are all wrong; except in the numerous instances where the corrections are quite obvious and generally accepted; and even of these latter I have given all which can be called important. The MSS. are very corrupt, and the number of such small but necessary corrections is very much greater than any one would suppose who had not studied the full apparatus criticus of the play.

Where the reading adopted occurs in any of the MSS. and any other MS. differs, and the question is doubtful or important, the readings are given in a note at the bottom of the text, but there is no mark in the text.

Where the reading adopted is conjectural, and appears in no MS., it is marked with an asterisk, the MS. reading (or readings) given in the note, and usually the corrector or editor, to whom the emendation is due, named. Thus, line 69, in the text, *υποκαίων: in the note υποκλαίων MSS. corr. Cas. i. e. ‘the manuscripts read υποκλαίων; the correction in the text is due to Casaubon.’

Where neither MSS. nor proposed readings are satisfactory, the passage is marked with †. Thus line 14, †έμήν.

Translations.

The Agamemnon has been done into English in nearly a score of translations. Those which I have consulted, and occasionally
taken the liberty to quote, are the following; I give the abbreviations in italics, by which they are quoted in my notes:—

Professor Conington (Con.).
Miss Swanwick (Savan.).
Dean Milman (Mil.).
Mr. R. Browning (Br.).
Professor Kennedy (Ken.).
Mr. E. D. A. Morshead (Mors.).

The last is the one to which I owe most.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΤΛΑΞ.
ΧΟΡΟΣ ΔΡΓΕΙΩΝ
ΚΑΥΤΑΙΜΗΣΤΡΑ.
ΤΑΛΩΤΒΙΟΣ ΚΗΡΤΕ.
ΑΓΑΜΕΜΝΩΝ.
ΚΑΣΣΑΝΔΡΑ.
ΑΠΟΣΘΟΣ.

*By way of providing a somewhat recommended hopeful heart.*
ΑΓΑΜΕΜΝΩΝ.

ΦΥΛΑΞ.

Θεοῦς μὲν αἰτῶ τῶν ἀπαλλαγῆν πόνων, φρονῆσας ἔτειας μῆκος, ἣν κομμαίμενος στέγαις 'Ατρειδῶν ἀγκαθεν, κυνὸς δίκην, ἀστρων κάτοικα νυκτέρων ὄμηγυριν, καὶ τοὺς φέροντας χέιμα καὶ θέρος βροτοῖς λαμπροὺς δυνάστας, ἐμπρέποντας αἰδέρι. [...] αὐγὴν πυρὸς φέρουσαν ἐκ Τροίας φάτων, [...] ἀλώσιμον τε βάζων ὡδὲ γὰρ κρατεῖ γυναικὸς ἀνδρόβουλον ἐλπίζον κέαρ. εὖτ' ἄν ὃς νυκτίπλαγκτον ἐμφροσύνα τ' ἔχω — εὐνὴν οὐνείρος οὐκ ἐπισκοπούμενην — ἐκείνην καθαρίσθη τῆς ἑαυτῆς ἀποθυμών. ἡ γὰρ ἀνείριη ἐπισκοπή: ἔχων τοῦ ἀντίστατον ἐνεκμυὸν ἀκος, κλαίον τοῦ ὄρκου τοῦτο συμφορᾶν στένων, ὥστε τὸ πρόσθ' ἀρίστα διαπορούμενον. νῦν δ' εὔτυχῆς γένοιτ' ἀπαλλαγή πόνων εὐαγγελὸς φανέρως ὅρφυαίον πυρὸς.

7. Probably spurious. 17. ἐνεκμυὸν V. Fl.
ο χαίρε λαμπτήρ νυκτός, ήμερήσιον
φάος πιφαύσκων καὶ χορῶν κατάστασιν
πολλῶν ἐν 'Αργεί, τῆςδε συμφορᾶς χάρων.

'Αγαμέμνονος γυναικὶ σημαίων τορῶς,
εὐνῆς ἐπαντεύλασαν ὡς τάχος δύμους
δολονυμόν τευχήμοντα τῇδε λαμπάδι
ἐπορθιάζειν, εἰπέρ 'Ηλίου πόλις
ἐάλωκεν, ὡς ὁ φρυκτὸς ἀγγέλλων πρέπει:

αὐτὸς τ' ἐγγυί φροίμιου χορεύσομαι.

τὰ ὀδεπτῶν γὰρ εὖ-πεσόντα θήσομαι
τρὶς ἐξ βαλούσης τῆςδε μοι φρυκτωρίας.

γένοιτο δ' οὖν μολόντωσ εὐφιλῆ χέρα
ἀνακτὸς οἴκων τῇδε βαστάσαι χερὶ.

τὰ δ' ἄλλα σιγῶ· βοῦς ἐπὶ γλώσσῃ μέγας
βέβηκεν οἴκους δ' αὐτῶς, εἰ φθογγῇ λάβοι,
σαφέστατ' ἄν λέξεις· ὡς ἕκκων ἐγὼ
μαθοῦσιν αὐθ', κοῦ μαθοῦσι λήθομαι.

ΧΟΡΟΣ.

δέκατον μὲν ἔτος τῶν ἔπει Πριάμου
μέγας ἀντίδικος,
Μενέλαος ἀναξ ἤδ' 'Αγαμέμνων,
διδρόνου Διόδου καὶ δισκήπτρου
τιμῆς ὄχυρων ἕπογκ Ατρείδαν,
στόλον 'Αργείων χιλιοναύταν
τῆςδ' ἀπὸ χώρας

ἡραν, στρατιῶτιν ἀρωγῆν, Ψαλτικήν,
μέγαν ἐκ θυμοῦ κλάζοντες 'Αρη,

26. σημαίων Μ.Γ. σηματῶ Β.Υ.Μ.Φλ. 40. Πριάμω Μ.
ἀγγέλων Μ.Μ.Α.Β.Φλ. 30. ἀγγέλλων Υ.Φα.
ΑΓΑΜΕΜΝΩΝ.

τρόπον αἰγυπτίων,
οὔτ' ἐκπατίοις ἄλγεσι παῖδων
ὕπατοι λεχέων στροφοδινώνται,
πτερύγων ἐρετμοῦσιν ἐρεσσόμενοι,
δεμιοτήρη
pόνον ὀρταλίχων ὀλέσαντες:
ὕπατος ὁ ἅίων ᾗ τις Ἄπολλων,
ὦ Πάν, ὦ Ζεὺς, ὦωνόδροον -
γόνον ὄξυβόαν τῶνδε μετοίκων
ὑστερόποιον:

τέμπει παράβασιν Ἑρωῦν.
οὔτω δ' Ἀτρέως παῖδας ὁ κρείσσων
ἐγ' Ἀλεξάνδρῳ τέμπει ξύλος
Zeús, πολυάνθος ἀμφί γυναικός,
pολλὰ παλαιόσματα καὶ γυιοβαρῆ,
γόνατος κονίασιν ἐρειδομένου
dιακανομένης τ' ἐν προτελείοις
κάμακος, θήσων Δαναοῖς
tροστὶ θ' ὀμοίως. ἔστι δ' ὧπη νῦν
ἔστιν ἐ' ἐς τὸ πεπρωμένον
οὐθ' ὑποκαὶων οὐθ' ὑπολείβων
οὔτε δακρύων ἀπόρων ἱερῶν
ὀργὰς ἄτενεῖς παραθέλξει.

ἡμεῖς δ' ἄτιται σαρκὶ παλαιᾳ
τῆς τότ' ἀρωγής ὑπολειφθέντες
μύλειομεν ἵππων

ἰσόπαιδα νέμωντες ἐπὶ σκήπτροις.

ὁ τε γὰρ νεαρὸς μνεῖος στέρνων
ἐντὸς ἄνάσσων

ἰσώπρεσβυος, Ἀρης δ' οὐκ ἔνι χώρα,
κατακαρφομένης τρίποδας μὲν ὄδοὺς
στείχει, παῖδος δ' ὀφθὲν ἄρεὶων
ὄναρ ἵμερόφαντον ἀλαίνει.
σὺ δὲ, Τυνδάρεω
θύγατερ, βασίλειας Κλυταμνήστρα,
τί χρέος; τί νέον; τί δ' ἐπαισθομένη,
tίνος ἀγγελίας
*πευδοί* περιπεμπτα θυσίας;
πάντων δὲ θεόν τῶν ἀστυνόμων,
ὑπάτων, χθονίων,
tῶν τ' ὀφραίων τῶν τ' ἄγοραίων,
βομβοὶ δάφροις φλέγονται.

άλλη δ' ἀλλοθεν ὀφραμομήκης
λαμπὰς ἀνίσχει,

φαρμασσομένη χρύματος ἀγνόν
μαλακάις ἀδόλουσι παρηγορίαις,
πελάνῳ μυχόθεν βασιλείᾳ.

τούτων λέξασ' ὅ τι καὶ δυνάτων
καὶ θέμισ αἴμειν,

παῖδων τε γενοῦ τῆσδε μερίμνης,
ἡ νῦν τοτὲ μὲν κακόφρων τελέθει,
τοτὲ δ' ἐκ θυσίων ἄγανα φαίνουσ' ἐλπὶς ἀμύνει φροντίδι θ' ἀπληστον

*τής θυμοβόρου φρένα λύπης.*

κύριος εἰμὶ θροεῖν ὃδιον κράτος ἀἵσιον ἀνδρών
ἐκτελέων, ἕτε γὰρ θεόθεν καταπνείει

79. τίθεπεργήρως Μ.Γ. τίθεν περ γῆρως Μα. τίθεν περγήρως Β.
tόθιπερ γῆρως Φλ. τόθ' ὑπεργήρων Φα. 87. πυθοὶ Fl. πευδοι cet.
θυσίας MSS. corr. Turn. 101. φαίνεις Μ.Γ. φαίνει Β. φαι-
νοῦσ' Fl. Fa. 103. τὴν θυμοβόρον λύπης φρένα Μ.Γ.Β. τὴν
θυμοβόρον λυπφρένα Φα. τὴν θυμοβόρον λύπης φρένα Φλ.
Πειθώ, μολπάν
αλκάν, σύμφωνος αἰών,
ὅπως Ἀχαίων δίθρονον κράτος, Ἑλλάδος ἡ ἱβας ἀληθῶς
ζύμφωνα τάγμα
πέμπει ξύν δορὶ καὶ χερὶ πράκτορι
θούριος ὁ ἄργας Τευκρόδ' ἐπ' αἰῶν,
οἰώνων βασιλεὺς—βασιλεύσι νεῶν, ὁ κελαύνος, ὁ τ'
ἐξόπων ἀργάς, ὅποιον ἀργῆς, μήκε.
φανεῖτε ἓκαταρ μελάθρων, χερῶς ἕκ δοριπάλτουν,
παμπρέπτους ἐν ἔδρασι,
βοσκόμενοι λαγίναν, ἔρικυμον *φέρματα, γένναν,
βλαβέντα λοισθῶν ὀρόμων.

αἰλινον αἰλινον εἶπέ, τὸ δ' εὖ νικάτω.

[ἀντ. α']
κεδὼς δὲ στρατόμαντις ιδών δύο *λήμασιν ἔρως
'Ατρείδας μαχώμους ἐδάν παγοδαίτας
πομποὺς τ' ἀρχάς· (στρατοπεδον τιλαβ.)
οὔτω δ' εἶπε τεράζων τὸ ἱερὸ κατάβαλλον ἔγειρον
χρόνω μὲν ἄργει Πριάμου πόλιν ἄδε κελευθος,
πάντα δὲ πύρινον
κτήμη πρόσθε τα δημιουργηθῆ
Μοίρ' ἀλαπάξει πρὸς το βίαιον.

οἰον μὴ τις *ἀγα θεόθεν κυνεφάση προτυπεῖν στόμον
μέγα Τροίας
cf
στρατωθέν. *οἴκτω γὰρ ἐπίθεονος Ἀρτέμιος ἄγνα
πτανόσιν κυσὶ πατρός,

αὐτὸτοκόν πρὸ δόλῳ μογεράν πτάκα θυμοκέντις
στυγεῖς δὲ δεῖπνουν αἰετῶν.

αἰλινον αἰλινον εἶπέ, τὸ δ' εὖ νικάτω.

tόσον περ εὕφρων, καλᾶ,
mesosō.
*δρόσοις λέπτοις μαλερῶν λεόντων, τάντων τὰ ἀγρονόμων φιλομάστους θηρῶν ὄβρικαλοι τερπνά, ὦ βρέεις αὐτῷ ὁ βρέεις, ὦ θεὸς γαμήλατος (βρεῖν;)

τούτων * αἴνει ξύμβολα κράναι, δὲξιὰ μὲν, κατάμομφα δὲ φάσματα [στροφῶν]. ὶν οὖν ὑπὲρ Παῖάνα, μὴ τωσ ἀντιπνόους Δαναόις χρονίας ἐχενήδας ἀπλολας τεύξεις cause

σπευδομένα θυσίαιν ἐτέραν, ἀνομόν τιν, ἀδαιτον, νεικεών τεκτορια σύμφωνων, οὐ δεισήμορα. μύμνει γὰρ φοβερὰ παλινορτος, οἰκονόμος δολία, μνάμων μῆνις τεκνότοινος.

tούτων ἡ Κάλχας ἔμεν μεγάλοις ἀγαθοῖς ἀπέκλαγεν μόροσμ' ἀπ' ὄρνιθων ὄδιοι οἴκοις βασιλείσιοι tois δ' ὀμόφωνων αἰλινων αἰλινων εἰτέ, τὸ δ' εὖ νικάτω. 

Zeús, ὡστις ποτ' ἐστίν, ἐι τὸδ' αὐτῷ ἄλιθον κεκλημένῳ, ποτόν νυν προσενείπω. ὥν ἔχω προσεικάσαι, πάντ' ἐπισταθμώμενος, πλὴν Διός, εἰ τὸ μάταιν ἀπὸ φροντίδος ἄχθος Χρὴ βαλεῖν ἐτήτυμος. 

οὐδέ ὡστις παροιθέν ἦν μέγας, οὐδὲ λέξεται πρὸν ὄν, ὅς δ' ἐπειτ' ἐφύ, τρια-ἀπράκτοις. οἰχεται θυχών.

Ζήνα δὲ τις προφρόνως ἑπινίκια κλάζων
tεύξεται φρενῶν τὸ πάν·

τὸν φρονεῖν βροτοὺς ὀδώρασιτα, *τὸν πάθει μάθος
θέντα κυρίως ἐχειν.

στάζει δ’ ἐν θ’ ὅπως πρὸ καρδίας
μυησιπήμων τόνος· καὶ παρ’ ἄ-
κοντας ἤλθε σωφρονεῖν.

δαιμόνων δὲ ποι χάρις *βιαός,
σέλμα σεμνόν ἰμένων.

καὶ τὸδ’ ἤγεμῶν ὁ πρέσβεις
νεῶν ’Ἀχαϊκῶν,

μάντων οὐτως ψέγων,

ἐμπαίοις τύχαισι συμπνέοις,

eυτ’ ἀπλοῖα κεναγεῖ βαρύν·
nοντ ’Ἀχαϊκὸς λεός,

Χαλκίδος πέραν ἐχων παλιρρόχ-

θοις ἐν Αὐλίδος τόποις,

πυοι δ’ ἀπὸ Στρυμόνος μολοῦσαι

κακόσχολοι, νῆστιδες, δύσορμοι διεληίσαι

βροτῶν ἄλαι, νεῶν τε καὶ πεισμάτων ἀφείδεις,

παλιμμήκη χρόνου τιθεῖσαι

τρίβων κατέξαυνον ἄνδος *’Ἀργοὺς

ἐπεὶ δὲ καὶ πικροῦ

χείματος ἄλλο μῆχαρ

βριθύτερον πρόμοισιν

μάντις ἐκλαγεῖν, προφέρων ’Αρτεμίων, ὥστε χθόνα βά-

κτροίς ἐπικρούσαντας Ἀτρέιδας δάκρυ μὴ κατασχείν.

ἀναξ δ’ ὁ πρέσβεις *τότ’ εἰπε φωνῶν* ἀντ. δ’. 205
βαρεία μὲν κηρ τὸ μὴ πιθέσθαι,
βαρεία ὅτε, εἰ τέκνων δαίξω, δόμων ἁγαλμα,
μαίνων παρθενοσφάγοις
χερας πρὸ βωμοῦ.
τί τῶν ἀνευ κακῶν;
πῶς λιπόναυς γένομαι,
ζυμμαχίας ἀμαρτῶν;
παυσανέμου γὰρ θυσίας παρθενίου θ' αἵματος ὑρ-
γά. *περιώργω σφ' ἐπιθυμεῖν θέμισ. εὖ γὰρ εἶη.
ἐπεὶ δ' ἀνάγκας ἤδη λέπαδνον,
φρενὸς πνεῶν δυσσεβή τροπαίαν ἔρις ἀναγγον, ἀνέρον, τόθεν
τὸ παντότολμον φρονεῖν μετέγγω.
*βροτοῦς θρασύνει γὰρ αἰσχρόµητος
tάλαινα παρακοπά
πρωτοπήμων. ἐτλα δ' οὖν ἦσαν ἑαυτὸς ὑπερή
θυτὴρ γενέσθαι θυγατρός γυναικοποιῶν πολέμων
ἀρωγάν
καὶ προτέλεια ναῶν
λιτᾶς δὲ καὶ κληρόνας πατρφοὺς
παρ' οὐδὲν αἰώνα παρθενεῖου τ'
ἐθεντο φιλόμαχοι βραβῆς,
φράσεν δ' ἀοῖος πατήρ μετ' εὐχῶν,
δίκαιν χιμαίρας ὑπερθε βωμοῦ
πέπλους περιπετῆ,
παντὶ θυμῷ προνωπή
λαβεῖν ἀέριν, στόματός τε καλλιτρφόου φυλακῆ
κατασχεῖν
φθόγγον ἀραίον οἶκοις,

216. περιόργας MSS. corr. Schöm. 222. βροτοῦς MSS. 235.
φυλακῶν MSS.
βία χαλινών τ' ἀναύδω μένει.  
κρόκου βαφᾶς δ' ἐς πέδων χέουσα
ἐβαλλ' ἐκαστὸν υπηήρων ἀπ' ὀμματος βέλει φιλοικτῷ, 240
πρέπουσα θ' ὡς ἐν γραφαῖς, προσεπεπειν (θουρίπται) ἐν μιαν
θέλουσ', ἐπεὶ πολλάκις
πατρὸς κατ' ἀνθρώνας εὐτραπέζους
ἐμελψεν, ἀγνὰ δ' ἀταύρωτος αὐθῇ πατρὸς
φίλου τριτὸσποινὸν εὐποτμον
* παϊάσα φίλως ἑτίμα.

245
tὰ δ' ἐνθεν οὕτ' εἶδον οὕτ' ἐννέπῳ
ἀντ. 5'.
tέχναι δὲ Κάλχατος οὐκ ἄκραντοι.

όδικα δὲ τοὺς μὲν παθοῦσιν μαθεῖν ἐπιρρέπει τὸ

250
tέμλοιν * δ' ὃ

επεὶ γένοιτ' ἀν κλύοις, * πρὸ χαίρετω,

ίσον δὲ τῷ προστένειν.

τορόν γὰρ ἥζει * σύνορθρον αὐγάς.

255

πέλουτο δ' οὖν τάπὶ τούτων εὐπραξίς, ὡς
θέλει τὸδ' ἀγχιστον Ἀπίας

galas μονόφρουον ἐρκος.

.onreadystatechange="execute FUNCTIONS();"  

ηκῳ σεβίζων σόν, Κλυταιμνήστρα, κράτος'

díκη γάρ ἔστι φωτὸς ἀρχηγοῦ τίεων

γυναί' ἐρημοθέντος ἀρσενος θρόνου.

260

σὺ δ' * εἴ τι κεδύν ἐπε ὡ ἐπευσμένη
eῦα, γέλοιοπις ἑλπίσωι θυηπολεῖς,

κλύοιμ' ἀν εὐφρον' οὔδὲ σιγώση φθόνος.

ΚΑΤΑΙΜΝΗΣΤΡΑ.

eὐάγγελος μὲν, ὀσπερ ἡ παρομία,

244. ἀγγά M. ἀγγᾶ Fa.

246. αἰώνα MSS. corr. Hart.

250. το δὲ προκλημεν after μέλλον B. Fl. G. and M. by later hand.

251. προχαίρετω MSS. corr. Eng.

254. συναφθον αἰταῖς G. B. M.

255. συναφθον Fl. Fa. corr. Well. H.

250. εἴτε MSS.

261. εἴτε MSS.
ἐως γένοιτο μητρὸς εὐφρόνης πάρα. 265
πεύσει δὲ χάρμα μεῖζον ἐλπίδος κλείειν.
Πριάμου γὰρ ἦρήκασιν Ἄργειοι πόλιν.
Χ. ὁ ὕφερα μ' ὑφέρετοι δάκρυνοι ἐκκαλουμένη.
Χ. τὰ γὰρ τὸ πιστόν; ἔστι τῶν σοι τέκμαρ;
Κ. ἔστη, τὶ δ' οὖχι; μὴ δολώσαστος θεῷν;
Χ. τὸν τροόν ἄνείρων φάσματ' εὐπειθή σέβεσθε;
Κ. να ὄνταν ἀγάθωμι βρισκόμενος φρενός.
Χ. ἀλλ' ἂν σ' ἐπιτάνειν τις ἀπερος φάτις;
Κ. παιδὸς νέας ὃς κάρτ' ἐμομήσω φρένας.
Χ. πολοὺς ἁρόν τοῦ καὶ πεπόρθηται πόλις;
Κ. τῆς νῦν τεκόυσης φῶς τὸν ἐυφρόνης λέγω.
Χ. καὶ τὸς τόδ' ἔξικοτ' ἂν ἀγγέλων τάχος; 280
Κ. Ἡφαιστος Ἡθὰς λαμπρὸν ἐκπέμπων σέλας.

φρυκτὸς δὲ φρυκτοῦ δέμπτρ' ἅπ'. ἀγγάρου πυρὸς οἰκεῖς ἐπεμπέν' Ἡθῇ μὲν πρὸς Ἐρμαίον λέπας ἱεράν

Λήμνου μέγαν ὀκάρυν ὥς ῥήσον τρίτον
Αθωνος αἰτίως Ζηνὸς ἐξεδέξατο,

ὑπερτερῆς τε, πῶντον ὥστε νωτίσαι,
† ἵσχυς πορευομενοι λαμπάδος πρὸς ἱδουτή
*πέμπει τὸ χρυσοφεγγέας ὥς τις ἤλιος
σέλας παραγγείλασα Μακίστου *σκοπαίς †
δ' ὁτι μελλώνν οὐδ' ἀφρασμόνως ῧπνηψ

νικώμενος παρῆκεν ἀγγέλον μέρος;

ἐκάς δὲ φρυκτοῦ φῶς ἐπ' Ἐυριποῦ ῥόδας
Μεσσαπίων φύλαξί σημαινει μολόν.
οὶ δ' ἀντέλαμφαν καὶ παρῆγγειλαν πρόσω

282. Ἀγγέλου MSS. 288. πεύκῃ MSS. πέμπει Ἐγγ. προμείθει
K. ἐπέσυντο Keck. 289. σκοπάς MSS.
γραίας ἑρείκης θωμὸν ἄψαντες πυρὶ. 295
σθένουσα λαμπάς ὦ οὐδέπω μαυρουμένη, ὑπερθοροῦσα πεδίον Ἀσωποῦ, δίκην
φαϊρᾶς σελήνης, πρὸς Κιθαιρῶνος λέπας ἢγειρεν ἄλλην ἐκδοχῆς πομποῦ πυρὸς.
φάος δὲ τιμῆπομπον οὐκ ἦμανετο 300
φροιρά, ἵ πλέον καλοῦσα τὸν εἰρήμενον
λίμνην ὦ ὑπὲρ Γοργώτων ἐσκήψει φάοι' ὁρὸς τ' ἐπι Ἀλγίπλαγκτον ἐξικνυόμενον
ἀτρυπε τθεσμὸν * μή χατίζεσθαι πυρὸς.
πέμπουσι δ' ἀνδαίοντες ἀφθόνῳ μένει
φλογὸς μέγαν πώγωνα, καὶ Σαραονικὸν
πορθμὸν * κάτοπτον πρὸν' ὑπερβάλλειν πρόσω
φλέγουςαν, * ἐστ' ἐσκήψεω, * ἐν' ἀφίκετο
Ἀραχναῖον άιπος, ἀστυγείτονος σκοπᾶς
κάπειτ' Ἀτρειδῶν ἐσ τὸδε σκηπτει στέγος 310
φάος τὸδ' οὐκ ἀπαπποῦ Ίδαίου πυρὸς.
tουοίδε τοῖς μοι λαμπαδηφόρων νόμοι,
ἄλλος παρ' ἄλλου διαδοχαὶς πληρούμενοι
νικᾶ δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
tέκμαρ τοιοῦτο ἔμμβολον τε σοι λέγον,
ἀνδρὸς παραγγείλαντος εκ Τροίας ἔμοι. 315
ΧΟ. θεοὺς μὲν αὖθις, ὦ γύναι, προσεύξομαι.
λόγους δ' ἀκοῦσαι τοῦσ' ἡ πασαθαμάσαι
δυνεκῶς θέλομι' ἀν ὡς λέγους πάλιν.
ΚΑ. Τροῖαν Ἀχαιοὶ τῇ ἐξουσ' ἐν ἡμέρα.
οἰμαί βοην ἀμικτον ἐν πόλει πρέπειτ' οὖν 320
ὀξὸς τ' ἕλειφα τ' ἐγχέας ταύτῳ κύπει
dιχοστατοῦντ' ἀν οὐ φίλως προσεύξοντοι.
καὶ τῶν ἀλόντων καὶ κρατησάντων δίχα φθογγάς ἀκουὲιν ἐστὶ συμφοράς διπλῆς. 325
οἱ μὲν γὰρ ἀμφὶ σώμασιν πεπτωκότες ἀνδρῶν κασιγνήτων τε καὶ φυταλμίων παιδεῖς γερόντων, οὐκέτ' ἐξ ἐλευθεροῦ δέρης ἀποιμώζουσι φιλτάτων μόρον·
tοὺς οὗ αὐτὲ νυκτὶπλαγκτος ἐκ μάχης πόνος 330
νήστεις πρὸς ἀρίστοιον δὲν ἔχει πόλις
tάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον,
ἀλλ' ὡς ἐκατόστοι ἐσπάσευ τύχης πάλων,
ἐν οἷς ἀλμαλάτωσι Τρωικὸς οἰκήμασι
ναύουσιν ἥδη, τῶν ὑπαιθρίων πάγων
dρόσων τ' ἀπαλλαγέντες, ὡς *δ' εὐδαίμονες
ἀφύλακτον εὐθήσουσι πάσαν εὐφρόνην.
εἰ δ' εὐδιάμονεσ τοὺς πολισσοῦχους θεοὺς
tους τῆς ἀλούσης γῆς θεῶν θ' ἱδρύματα,
οὐ *ταῦ ἐλόντες αὐθίς *ἀνθαλοῦσεν Ἀν.
ἐρως δὲ μὴ τις πρῶτον ἐμπίπτη στρατῷ
πορθεῖν ἡ μὴ χρή, κέρδεσιν νικώμενοι.
δὲ γὰρ πρὸς οἰκους νοστίμον σωτηρίας
cάμψας διαιόλου θάτερον κάλου πάλων·
θεοῖς δ' ἀναμπλάκητος εἰ μόλοι στρατός,
ἐγηγορὸς τὸ πήμα τῶν ὀλωλότων
gένοιτ' ἄν, εἰ πρόσπαια μὴ τύχοι κακά.
τοιαύτα τοι γυναικὸς ἐς ἴμοι κλείεις·
tὸ δ' εὐ κρατοῦν, μὴ διχορρόπως ἰδέων.
πολλῶν γὰρ ἐσθλῶν. *τήν τιν ὑνησίς εἰλόμην' 340
Ἀθ. γύναι, κατ' ἀνδρα σῶφρον εὐφρόνως λέγεις.
ἔγὼ δ' ἀκούσας πιστὰ σου τεκμήρια

14

ΑΙΣΧΥΛΟΣ

313. νήστιον Β. νήστις Fl. 336. εὐδαίμονες MSS. 340. ἂν ἐκ ἐλόντες or ἀνέλοντες and ἂν θάνοιεν or οὐθ' θάνοιεν MSS. corr. Aur. H. 341. ἐμπίπτει B. -ει Fa. -η corrected to -η Fl. 350. τὴν MSS.
Ἀρέστων προσεπείν εὑ το παρασκευάζομαι.  
χάρις γὰρ οὐκ ἀτέρχος εὑργοσταὶ πῦνοι.  
ω Ζεῦ βασιλεῦ καὶ νῦς φίλια  
μεγάλων κόσμων κτείτειρα,  
ητ' ἐπὶ Τροίας πύργοις ἔβαλες  
τεγαρίων δίκτυον, ὡς μῆπε μέγαν  
μῆπ' οὖν νεαρῶν τῶν ὑπερτελέσαι  
μέγα δούλειας  
γάγναμον, ἀτης παναλότου.  
Διὰ τοι ξένων μέγαν αἰδοὺμαι  
tὸν τάδε πράξαντ', ἐπ' Ἀλέξάνδρῳ  
teίνοντα πάλαι τόξου, ὅπως ἄν  
mῆπε πρὸ καυροῦ μη' ὑπὲρ ἀστρων  
βέλουs ἦλθιον σκῆψειεν.  
Διὸς πλαγάν, ἔχουσιν εἰπεῖν,  
pάρεστιν τοῦτό γ' ἔξισασθαι.  
*ἐπραξαν ὃς ἐκρανεν. οὐκ ἔφα τις  
θεους βροτῶν ἄξιονθαὶ μέλειν  
ὁςοis ἄθλιτων χάρις  
pατοῦθ· ὁ δ' οὐκ έυσεβής.  
pέφανται δ' *ἐκτίνου-  
sα τόλμα τῶν Ἀρη  
pνεόντων μείζου ἢ δικαῖως,  
φλεόντων δωμάτων ὑπέρφευ  
ὑπὲρ τὸ βέλτιστον.  
πατοῦθ· ὁ δ' ἀπη-  
μαυτων, ὡστ' ἀπαρκείν  
eὑ πραπίδων λαχόντα.  
oὐ γὰρ ἔστιν ἐπαλείς

368. πάρεστι MSS. πάρεστιν Eng.  369. ὡς ἐπραξαν ὃς ἐκρανεν 
MSS. corr. Franz.  374. ἐγγύνους ἀτολμήτων MSS. ἐγγύνους ἀτολ- 
μήτως H. text Hart.  379. ὡστε κάπαρκειν Fa. text Fl.
πλούτου πρὸς κόρον ἀνδρὶ
λακτίσαντι μέγαν δίκας βωμὸν εἰς ἀφάνειαν.
βιάται δ' ἀ τά λαϊνα πειθὼ, ἀντ. ἃ. 385
*προβοσκόλου παῖς ἀφερτος ἄτας. in supp. εἰσ. ἀκός δὲ πάν μάταιον. οὐκ ἐκρύφθη,
πρέπει δὲ, φῶς αἰνολαμμέτες, σίνος. hurl harm. mischief
κακοῦ δὲ χαλκοῦ τρόπον τρίβω τε καὶ προσβολαίς
μελαμπάγης πέλει black - dotted
dικαιωθεὶς, (ἐπεὶ
dιώκει παῖς ποτανὸν ὄρνιν,)
pόλει πρόστρομμ' ἀφερτον ἐνθεὶς. 395
λετῶν δ' ἀκούει μὲν οὔτε θεῶν'
τόυ δ' ἐπίστροφον *τῶν converant w., converant w.
φῶτ' ἀδικον καθαρεί,
οίος καὶ Πάρις ἐλθὼν.
ἐς ὄμοιν τὸν Ἀτρειδάν 400
]-'σχυνε ἔξειναν τράπεζαν κλοπαίσι γυναικός.
λιποῦσα δ' ἀστόισιν ἀσπίστοράς οτρ. β'.
*τε καὶ κλόνους λογχίμους ναυβάτας *θ' ὀπλισμούς,
ἀγουσά τ' ἀντίφερνον Ἰλίῳ φθοράν, 406
βέβακεν ῥίμφα διὰ πυλῶν,
ἀτλήτα τλάσας πολλὰ δ' ἕστενον
τὸ δ' ἐννέποντες ὀμοί προβῆται
ἰώ ἵω δώμα δώμα καὶ πρόμοι,
ἰώ λέξος καὶ στίβοι φιλάνορες.
†* πάρεστι σιγᾶς ἀτίμους ἀλοιδόρους
*ἀισχυτ' ἀφεμένων ἰδείν.†

405. κλόνους λογχίμους τε καὶ MSS. omit θ' MSS. corr. H. 412.
σιγᾶσ' ἀτίμους ἀλοιδόρους ἀδιστοὶ ἀφεμένων MSS. corr. H.
πόθψ δ' ύπερποντίας
φάσμα δόξει δόμων ἀνάσσειν.
εὐμόρφων δὲ κολοσσῶν
ἐχθεταί, χάρις ἄνδρι.
ομματῶν δ' ἐν ἄχρυνίαις ἔρρει πάο' Ἀφροδίτα.
ὄνειρόφαιτοι δὲ πενθήμονες ἀντ. β'.
πάρεισι δόξαι φέρονται χάριν ματαίαν.
μάταν γὰρ εὖτ' ἄν ἐσθλά τις δοκῶν ὧν,
παραλλάξασα διὰ χερῶν,
βέβακεν ὡψις οὐ-μεθύστερον — ἐπειδήμενος
πτεροῖς ὑπάδοις ὑπνοῦ κελεύθους.
τὰ μὲν κατ' οἴκους ἐφ' ἑστίας ἄχη
tάδ' ἐστί καὶ τῶν' ὑπερβατώτερα.
τὸ πάν δ' ἄφρ. ἔπει 'Ελλανος αἳσ οὐνορμένοι
πένθεια τλησικάρδιος ἀπὶ
δόμων ἐκάστου πρέπει.
πολλά γοῦν θιγγάνει πρὸς ἦπαρ'
οὕς μὲν γὰρ τις ἐπεμψεν
οὐδὲν ἀντὶ δὲ φωτών

τεύχη καὶ σποδὸς εἰς ἐκάστου δόμους ἀφικνεῖται.
ὁ χρυσαμοβῖς δ' Ἀρης σωμάτων
καὶ ταλαγούχος εὐ μάχῃ δορὸς
πυρωθὲν ἐξ Ἰλίου
φίλοις πέμπει βαρί

ψῆγμα δυσδάκρυτον ἄν
τύμορος σποδοῦ γεμίζων
λέβητας εὐθέτους,
στένουσι δ' εὗ λέγοντες ἀνδρὰ τὸν μὲν ὡς

423. ὧν MSS. ὧν Ἐργ. K. 426. ὑπαδών' Dobr. 429.
444. εὐθέτου MSS. corr. Aur.
μάχης ἵναις τῶν ὦ ἐν φοναῖς καλῶς πεσόντ' ἀλλοτρίας * διαὶ γυναῖκός* * τὰ δὲ σίγὰ τις βαῦζει φθονερὸν οὐ ὑπ' ἄλγος ἔρπει προδίκοις 'Ατρείδαις. οἱ δ' αὐτοῦ περὶ τείχος.

θῆκας 'Ιλιάδος γὰς εὐμορφοι κατέχουσιν ἐχθρὰ δ' ἐχοντας ἐκρυφεῖν. βαρεία δ' ἀστῶν φάτις ξύν κότω ἀντ. γ'. 456 ὑμοκράντου δ' ἀράς τίνει χρέος. 

μένει δ' ἀκούσαι τί μου μέριμνα νυκτηρεῖσέν. 

tῶν πολυκτόνων γὰρ οὐκ ἀσκοποὶ θεοῦ κέλαιναί δ' Ἐρυνύες χρόνῳ 
tυχρήδων ὄντ' ἄνευ δίκαι(παλιντυχεὶ τριβά βίων) τιθείσο αμαυρῶν, ἐν δ' ἀλ- 

κύλεων 

εὖ βαρύν βάλλεται γὰρ ὄσοιοι διόθεν {κεραυνός. 470 

κρίνω δ' ἀφθονον ὀλβούν. 

μήτ' εἰν τοῦτοπόρθης 

μήτ' ὅμων αὐτὸς ἄλοις ὑπ' ἀλλών βίων κατίδουμι. 

πυρὸς δ' ὑπ' εὐαγγέλου ἐποδ. 475 

πόλιν διήκει θοᾶ 

βάξις: εἰ δ' ἔτητύμως, 

tὸι οὐδεν, ἣ *τι θεϊον ἐςτιν *πη ψυχός. 467. ὑπερκότως MSS. 

tὸι...μή MSS. corr. Ahr. 482. λόγους Fl. text Fa.
AESCHYLUS

AGAMEMNON

WITH INTRODUCTION AND NOTES

BY

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PART II.—NOTES

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γυναίκος αἴχμα πρέπει,
πρὸ τοῦ φανέρου χάριν ἐνναίνεσαι.
πιθανός ἦν τὸ θῆλυ ὁρός ἐπινέμεται
tαχύπορος· ἄλλα ταχύμορον
γυναικογήρυτον ὀλλυται κλέος.
tάχ' εἰσόμεθα λαμπάδων φασισφόρων
φρυκτορίων τε καὶ πυρὸς παραλλαγάς,
eἰτ' ὄνω ἀληθεὶς εἰτ' ὀνειράτων δίκην
tερπνοῦ τὸν ἐλθὼν φῶς ἐφήλωσεν φρένας.
κήρυκ' ἀπ' ἀκτῆς τόιο' ὅρῳ κατάσκιον
cλάδοις ἑλαίας· μαρτυρεὶ δὲ μοι κάσις
πῆλου ἕνωμορος διψά κώνις τάδε,
ὡς οὐτ' ἀναυώσεις οὔτε σοι δαίων φλόγα
ύλης ὀρείας σημανεῖ καπνῷ πυρός,
ἀλλ' ἦ τὸ χαίρεω μᾶλλον ἐκβάζει λέγων
τῶν ἀντίων δὲ τοῦτο ἀποστέργω λόγον·
eῦ γὰρ πρὸς εὗ φανεῖσι προσθήκῃ πέλοι.
ὁσίς τάδ' ἄλλως τῇδ' ἐπεύχεται πόλει,
αὐτὸς φρενῶν καρπότο τῆν ἀμαρτίαν.

ΚΗΡΥΞ.

ὡς πατρῴου οὖθας Ἀργείας χθονός,
δεκάτῳ σε φέγγει τῶδ' ἀφικώμην ἔτους,
πολλῶν ραγεισῶν ἐλπίδων μᾶς τυχῶν.
οὐ γὰρ ποτ' ἡπχον τῇδ' ἐν Ἀργείᾳ χθονὶ
θανῶν μεθέξειν φιλτάτῳ τάφων μέρος.
νῦν χαίρε μὲν χθόνι, χαίρε δ' ἥλιον φάος,
ὑπατός τε χόρας Ζεύς, ὁ Πολιούς τ' ἀναξ,
tόξους ἑπτῶν μηκετ' εἰς ἡμᾶς βέλην.
ἄλλα παρὰ Σκάμανδρον * ἤσθ’ ἀνάρτειος·
νῦν ὁ αὐτὲ σωτὴρ ἵσθι * καὶ παιώνιος,
ἀναξ Ἀπόλλων.] τοὺς τ’ ἀγωνίουσ θεοὺς
πάντας προσαναθήν, τὸν τ’ ἐμὸν τιμάρον
Ἐρμήν, φίλων κήρυκα, κηρύκων σέβας,
ὣς τε τοὺς πέμψαντας, εὐμενεῖς πάλιν
στρατὸν δέχεσθαι τὸν λειλεμένον δορός.
Ἰῶ μέλαθρα βασιλέως, φίλαι στέγαι,
σεμνοὶ τε θάκοι, δαίμονές τ’ ἀντήλιοι,
* εἰ δέ πάλαι, φανδρώσι τοισίδ’ ὀμμασι
δέξασθε κόσμῳ βασιλέα πολλῷ χρόνῳ.
ἳκεί γὰρ ὑμῖν φῶς ἐν εὐφράγῃ φέρων
καὶ τοίνυν ἀπασι κοινὸν Ἀγαμέμνων ἀναξ.
ἀλλ’ εὖ νῦν ἀσπάσασθε, καὶ γὰρ ὅπων πρέπει,
Τροίαν κατασκάψαντα τοῦ δικηφόρου
Δίως μακέλλῃ, τῇ κατείργασται πέδων.
βωμοὶ δ’ ἰώστοι καὶ θεῶν ἱδρύματα,
καὶ σπέρμα πάσης ἐξαπόλλυται χθονὸς.
τοιόνοις Τροία περιβάλλων ἕκτημιν
ἀναξ Ἀτρείδης πρέσβυς εὐδαιμὼν ἀνὴρ
ἤκει, πέσθαι δ’ ἀξίωτατος βρωτῶν
τῶν νῦν. Πάρις γὰρ ὅπῃ συντελεῖσ πώλις
ἐξεύχεται τὸ δράμα τοῦ πάθους πλέον.
ὀφλῶν γὰρ ἀρπαγῆς τε καὶ κλοπῆς δίκην
τοῦ ῥυσίου θ’ ἦμαρτε καὶ πανώλεθρον
αὐτόχθονον πατρὸν ἐθρίευεν δόμον.
διπλὰ δ’ ἐτύσαν Πριαμίδα θάμάρτια.
ΧΟ. κήρυξ Ἀχαίων χαίρε τῶν ἀπὸ στρατοῦ.
ΚΗ. χαίρω * γε· τεθνάαι δ’ οὐκ ἐτ’ ἄντερῶ θεοῖς.

511. ἥλθες Fa. ἥλθ’, with -es superscribed Fl. 512. καὶ παγῶ-
νιος Fl. καταγώνιος Fa. corr. Dobr. Ahr. 520. ἦπεν MSS. 539.
χαίρω· τεθνάαι MSS. corr. Eng.
ΑΓΑΜΕΜΝΩΝ.

ΧΩ. δέως πατρόφας τήσε τῆς γῆς σ' ἐγύμνασεν; 540
ΚΗ. ὃστ' ἐνδακρύειν γ' ὀμμασιν χαρᾶς ὑπο.
ΧΩ. τερπυνής ἄρ' ἦτε τῆσ' ἐπήβολοι νόσου.
ΚΗ. πώς δή; διδαχθεὶς τοῦδε δεσπόσω λόγοι.
ΧΩ. τῶν αντερώσων ἰμέροι *πεπληγμένου.
ΚΗ. ποθεὶν ποθοῦντα τήσε τῆς γῆς στρατὸν λέγεις; 545
ΧΩ. ὡς πόλλα ἄμαρας ἐκ φρενός μ' ἀναστένειν.
ΚΗ. πόθεν τὸ δύσφρον τοῦτ' ἐπήμη στῦγος *φρενῶν;
ΧΩ. πάλαι τὸ σιγάν αἱρέμακον βλάβης ἔχω.
ΚΗ. καὶ πώς; ἀπόντων κοιράνων ἔτεις τυώσ.
ΧΩ.* ως νῦν, τὸ σὸν δή, καὶ θανεὶ καλλή χάρις. 550
ΚΗ. εὖ γὰρ πέπρακται. ταῦτα δ' ἐν πολλῷ χρόνῳ
τὰ μὲν τις *ἀν λέξειν εὐπετῶς ἔχειν, ἵνα ὤρανος ἐπετειλήμενος,
τὰ δ' αὐτὲ κατίμωμα. τὸς δὲ πλῆρθν θεῶν
ἀπαντ' ἀπήμων τὸν δὶ αἰῶνος χρόνον;
μόχθους γὰρ εἶ λέγομι καὶ δυστυλίας,
σπαργάς παρῆξεις καὶ κακοστρώτους, τι δ' οὗ
στέφουτε, οὐ δ' λαχώντες ὡμάτως μέρος;
τὰ δ' αὐτὲ χέρσῳ καὶ προσῆ, πλέουν στῦγος;
εὐναὶ γὰρ ἥσαν δαῖμον πρὸς τείχεσιν
ἐξ οὐρανοῦ δὲ κατὸ γῆς λευκώναι 555
† δρόσοι κατεψάκαξον, ἐμπεδον σίνος
ἔσθημάτων, τυδέντες ἐνύηρον τρίχα.
χεμώνα δ' εἰ λέγοι τις οἰωνοκτόνοι,
οίον παρεῖχ' ἀφερτον 'Ιδαία χιών,
ἡ θάλπος, εὗτε πόντος ἐν μεσημβριναῖς
κοίταις ἀκύμων υπενέμοι εὐδοὶ πεσών
τι ταῦτα πενθεὶν δεῖ; παροίχεται πόνος' 560

541. ἐκδ. Φα. 542. ἵστε Φλ. 544. πεπληγμένος MSS. 547. στρατῶ MSS. corrupt. φρενῶν II. 550. καὶ MSS. corr. Scal. 552. καὶ MSS. 557. λαχώντες corrupt. Perhaps πασχοῦτες or κλαίoui, or ἀσχάλλουτες for οὗ λαχώντες Marg.
παροίχεται δέ, τοῦτο μὲν τεθηκόσων
tὸ μῆττοτ' αὖθις μηδ' ἀναστήναι μέλειν.
tί τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν,
tὸν ζῶντα δ' ἀλγεῖν χρῆ τῆς πειρακοτοῦ;
καὶ πολλὰ χαίρειν ξυμφοραῖς καταξίω.

ἡμῖν δὲ τοῖς λοιποῖσιν Ἀργεῖων στρατοῦ
νικᾶ τὸ κέρδος, πῆμα δ' οὖκ ἀντιρρέπει.
ὡς κομπάσαι τῷ εἰκὸς ἤλιον φάει,
ὑπὲρ θαλάσσης καὶ χθονὸς ποταμέως.
Τροίαν ἔλοντες δήποτ' Ἀργεῖων στόλος
θεοῖς λάφυρα ταῦτα τοῖς καθ' Ἑλλάδα
dόμοις ἐπασσάλευσαν ἀρχαῖον γάνος.

tοιαῦτα χρῆ κλύοντας εὐλογεῖν πόλιν
καὶ τοὺς στρατηγοὺς καὶ χάρις τιμήσεται
Διὸς τὸν ἐκπράξασα. πάντ' ἔχεις λόγον.

ΧΩ. νικώμενος λόγουσιν οὐκ ἀναίνομαι.
ἀεὶ γὰρ ἡ βασὶ τοῖς γέρουσιν ἐν μαθεῖν.
δόμοις δὲ ταῦτα καὶ Κλυταμνήστρα μέλειν
εἰκὸς μάλιστα, ἔχω δὲ πλουτίζειν ἐμέ.

ΚΛ. ἀνωλόλυξα μὲν πάλαι χαρᾶς ὑπο,
οτ' ἡλθ' ὁ πρῶτος νύχιος ἀγγελος πυρὸς,
ϕράζων ἄλωσιν Ἰλίων τ' ἀνάστασιν.
καὶ τίς μ' ἐνίπτων ἐπε, φρυκτώρῳ δία
πεισθείσα Τροίαν ὦν πεπορθήσθαι δοκεῖς;
ἡ κάρτα πρὸς γυναικὸς οἴρεσθαι κέαρ.
λόγοις τοιούτοις πλαγκτὸς ὦδ' ἐφαινόμην.
ὁμως δ' ἐθνον' καὶ γυναικείω νόμω
ὀλολυγμὸν ἄλλος ἀλλοθευν κατὰ πτόλιν
ἐλάσκουν εὐφυμοῦτες, ἐν θεῶν ἐδραίσ
θυνηφάγον κομβώντες εὐόδη φλόγα.
καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν;
ἀνακτὸς αὐτοῦ πάντα πεύχομαι λόγον.
οπως δ' ἀριστα τοῦ ἐμοῦ οἰδαίοιν πόσιν
σπεύδω πάλιν μολόντα δέξασθαι—τὶ γὰρ
γυναίκι τούτου φέγγος ἦδον ὀρακείν,
ἀπὸ στρατείας ἀνδρὶ σώσαντος θεοῦ
πύλας ἀνοίξαι;—ταῦτ' ἀπάγγειλον πόσει:

ηκεῖν ὅπως τάξιςτ' ἐράσμιοι πόλει.

γυναίκα πιστὴν δ' ἐν δόμοις εὑροὶ μολὼν
οἴαντερ οὐν ἔλειπε, δωμάτων κυνὰ
ἔσθλην ἐκεῖνῳ, πολεμίων τοῖς ὑσθροσιν,
καὶ τάλλῳ ὁμοίαν πάντα, σημαντήριον
ουθέν διαφθείρασαν ἐν μήκει χρόνον.

οὐδ' οὖδα τέρψιν, οὐδ' ἐπίθυμοι φάτιν,
ἄλλου πρὸς ἀνδρός μᾶλλον ἡ χαλκοῦ βαφάς

τοίοσῷ δ' ὁ κόμπος τῆς ἀληθείας γέμων

οὐκ αἰσχρὸς ὡς γυναίκι γενναίᾳ λακείν

ΧΟ. αὐτὴ μὲν οὕτως εἴπε μακράνουτί σοι

tοροίσων ἐρμηνεύσων εὐπρεπῶς λόγον.

σὺ δ' εἰπὲ, κήρυξ, Μενέλεων δὲ πεῦθομαι,
ἐλ νόστημός γε καὶ σεσωσμένος πάλιν
ἡξεὶ ἔως ὑμῖν, τῆςδέ γῆς φίλον κράτος.

ΚΗ. οὐκ ἔσθ' ὅπως λέξαμι τὰ ψευδὴ καλὰ

ἐς τὸν πολὺν φίλους καρποῦσθαι χρόνον.

ΧΟ. πῶς δὴτ' ἀν εἴποι κεδυὰ τάληθή *τῦχοις;

σχυσθέντα δ' οὖκ εὐκρυπτα γίγνεται τάδε.

ΚΗ. ἀνὴρ ἄφαντος ἔξ Ἀχαϊκοῦ στρατοῦ,

αὐτὸς τε καὶ τὸ πλοῦν. οὐ ψευδὴ λέγω.

ΧΟ. πότερον ἀναχθεὶς ἐμφανῶς ἔξ Ἰλίων,

ἡ χείμα, κοινῶν ἄχθος, ἣρπασε στρατοῦ;

ΚΗ. ἐκυρίσας φοστε τοξίτης ἀκρος σκοποῦ

613. ΚΗ. MSS. 622. τῦχος Fl. τυχε Fa. 624. ἀνὴρ MSS. corr. H.
μακρὸν δὲ πήμα ἑυστόμως ἐφημίσω.

ΧΟ. πότερα γὰρ αὐτοῦ ζωτος ἢ τεθνηκότος φάτις πρὸς ἀλλῶν ναυτίλων ἐκλήζετο;

ΚΗ. οὐκ οὐδεὶς οὐδεὶς ὅστις ἀπαγγέλλαι τορὸς, πλὴν τοῦ τρέφοντος 'Ἡλίου χθόνος φύσιν.

ΧΟ. πῶς γὰρ λέγεις χειμῶνα ναυτικὸ στρατῶ έλθειν τελευτῆσαι τε δασμόνων κότω;

ΚΗ. εὐφημὸν ἦμαρ οὐ πρέπει κακαγέλω
γλώσσῃ μιαίνειν' χωρὶς ἢ τιμῇ θεῶν.

ὅταν οὗ ἀπευκτὰ πήματ' ἀγγελὸς πόλει
στυγμῷ προσώπῳ πτωσίμων στρατοῦ φέρῃ,
pόλει μὲν ἐλκος ἐν τὸ δήμουν τυχεῖν,
pολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων ἄνδρας οὐ πλῆρι 
μάστιγι, τὴν Ἀρχης φιλεῖ,
διόλογχον ἀτην, φωνίαν ἐνιωρίδα,
tοιώδε μέντοι πημάτων *σεσαγμένον σήσοτο, Κ. λαοῦ
πρέπει λέγειν παϊάνα τόνδ’ Ἐρεινῶν"

σωτηρίων δὲ πραγμάτων εὐάγγελον
ἡκοντα πρὸς χαίρουσαν εὐεστοῦ πόλιν,
πῶς κεδαν τοῖς κακοῦσι συμμίξω, λέγων
χειμῶν’ *Ἀχαιῶς οὐκ ἀμήντιον '*'θεῶ

ἐξανόμοσαι γὰρ, ἔντες ἐξθυσίον τὸ πρίν,
πῦρ καὶ θάλασσα, καὶ τὰ πίστ’ ἐδειξάτην,
φθείρουτε τὸν ὀδότην Άργεῖων στρατῶν.
ἐν νυκτὶ δυσκύμαντα δ’ ὄφρας κακά.

ναῦς γὰρ πρὸς ἀλλήλαισι Θρήκειαν πνεαὶ

ἡρεικων’ αἱ δὲ κερωτυποῦμεναι βίᾳ καλ. 'νην. 655

χειμῶν τυφῶ σὺν ζάλῃ τ’ ὀμβροκτύτωφ

ψέκου’ ἀφαινοι, ποιμένος κακῶ στρόβῳ.

644. σεσαγμένων MSS. 649. Ἀχαιῶς...θεῶς MSS. corr.
Dobr. H. 655. ἡρεικων Fa. κερωτυποῦμεναι MSS.
ἐπεὶ δ' ἀνήλθε λαμπρὸν ἡλίου φάος,
ὁρῶμεν ἀνθοῦν πέλαγος Ἀιγαίῳ νεκρῶς
ἀνδρῶν Ἀχαϊῶν ναυτικοῖς τ' ἐρειπίοις. 660
ἡμᾶς γε μὲν δὴ ναῦν τ' ἀκίματον σκάφος ἦτοι τις ἐξέκλεψεν ἢ 'ζητήσατο
θεός τις, οὐκ ἀνθρωπὸς, οίκακος θυγών.
tύχη δὲ σωτῆρ ναῦν θέλουσ' ἐφέξετο,
ὡς μὴτ' εν ὀρμῷ κύματος ζάλην ἤχεων 665
μὴτ' ἐξοκείλαι πρὸς κραταίλεων χθόνα.(λ.ος) of land, αθένας, αἰγή
ἐπείτα δ' Ἀιδην πόντιον πεφευγότες,
λευκὸν κατ' ἦμαρ, οὐ πεποίθότες τύχῃ,
ἐβουκολοῦμεν φρουτίσων νέον πάθος,
στρατοῦ καμάνιτος καὶ κακῶς σποδουμένου. 670
καὶ νῦν ἐκείνων εἰ τις ἐστὶν ἐμπνεῦν,
λέγοντι ἡμᾶς ὡς ὀλωλότας, τί μή;
ημεῖς τ' ἐκείνων ταῦτ' ἤχεων δοξάζομεν.
γένοιτο δ' ὡς ἂριστα. Μενέλεων γὰρ οὖν
πρότων τε καὶ μάλιστα προσδόκα μολέιν. 675
ei δ' οὖν τις ἀκτίς ἡλίου νυν ἱστορεῖ
cαὶ ζώντα καὶ βλέποντα, μῆχαναῖς Δίως,
οὕτω θέλοντος ἐξαναλώσαι γένος,
ἐλπίς τις αὐτὸν πρὸς ὄρμους ἥξειν πάλιν.
tοσαυτ' ἀκοῦσας ὑσθι τάληθή κλῦων.

ΧΟ. τίς ποτ' ὀνόμαζεν ὄδ' 680
ἐς τὸ πάν ἐντιτύμωσ—
μή τις ὅντιν' οὖχ ὀρῶ-
μεν προνοίασι τοῦ πεπρωμένου
γλῶσσαν ἐν τύχα νέμων;—
τὰν δορίγαμβρον ἀμφινεικῇ θ' Ἐλέναν;
ἐπεὶ πρεπόντως

660. ναυτικῶν τ' ἐρπίων MSS. corr. Aur. 673. ταύτ' MSS.
corr. Stanl.
ἐλένας, ἐλανδρος, ἐλεπτολις, ἐκ τῶν ἁβροτίμων
προκαλυμμάτων ἐπλευσε
ζεφύρου γίγαντος αὖρα, πολυμυροῦ τε φεράσπιδεσ κυναγοὶ κατ' ἤχνος
* πλατὰν ἄφαντον κέλσαντες Συμώνεντος ἀκτὰς * ἐπ' ἀεξιφύλλους ὀδ έριν αἰματόεσσαν.

'Ἰλιὼ δὲ κῆδος ὦρ-θόνυμον τελεσώφρων μήνις ἠλατεν, τραπε-
ζας * ἀτίμωσιν ύστερφ χρόνον καὶ ἐξισετίων Διὸς
πρασσομένα τὸ νυμφότιμον μέλος ἐκ-
φάτως τίθυται,
ὑμέναιον, ὦς τὸτ' ἐπέρρεπεν γαμβροίσιν ἀείδεων.
μεταμανθάνουσα δ' ὑμὸν
Πριάμου πόλις γεραιὰ
πολύθημον μέγα ποὺ στένει, κυκλήσκουτα Πάριν
tὸν αἰνόλεκτρον,
* παμπορθῆ πολύθημον
αἰώνα * διὰὶ πολιτῶν
μέλεσιν αἴμαν ἀνατλάσας
ἐθρέψεν δὲ * λέοντος ἰ-

703. ἀτίμωσ Fa. ἀτίμωσ ἵν' Fl. corr. Cant. 714. παμπορθῆ MSS.
715. αἰματόεσσαν MSS. 717. λέοντα σίνν MSS. corr. Conington.
APAMEMNON.

tos ἀνὴρ φιλόμαστον, 720
ἐν βιότου προτελέοις
ἀμερον, εὐφιλόπαιδα,
καὶ γεραροῖς ἐπίχαρτον.
pολεά δ' ἐσκ' ἐν ἀγκάλαις,
νεοτρόφον τέκνου δίκαν,
φαύδρωτος ποτὶ χεῖρα, σαῖ-
ναν τε γαστρὸς ἀνάγκαις.
χρονισθεὶς δ' ἀπέδειξεν ἢ-
ἀντ. β'. 727
θος τὸ πρὸς τοκέων 'χάριν.
γὰρ τροφεύον ἀμείβων,
μηλοφόνουσι * σὺν ἄταις
οὐτ' ἀκέλευστος ἐτευξὲν
ἀλματί δ' οἶκος ἐφύρην.
ἀμαχὸν ἄλγος οἰκέταις,
μέγα σίνος πολυκτόνον
ἐκ θεοῦ δ' ἱερεύς τις ἄ-
tας δόμοις * προσεβρέθη.
παρ' αὕτα δ' ἐλθεῖν ἐσ' Ἡλίου πόλιν 737
λέγομ' ἄν φρόνημα μὲν
υηνέμου γαλάνας,
ἀκασκαίον * δ' ἀγαλμα πλούτου,
μαλθακὸν ὄμματος βέλος,
ὅθεδθυμον ἔρωτος ἄνθος. 740
παρακλίνα' ἐπέκρατεν
δὲ γάμον πικρᾶς τελευτᾶς,
δύσεδρος καὶ δυσόμιλος

723. ἔσχ MSS. corr. Cas.
729. τροφάς γὰρ Fl. Text Fa.
730. μηλοφόνουσιν ἄτας Fa.
735. προσετράφη MSS. corr. Heath.
737. παρακλίνου' Fa. Text Fl.
741. MSS. om. δ'. 745.
συμένα Πριαμίδαισιν
πομπὰ Δίως ξενίου,
νωμφόκλαυτος 'Ερινός.
παλαιότατος δ' ἐν βροτοῖς γέρων λόγους ἀντ. γ'. 750
τέτυκται, μέγαν τελεσ-
θέντα φωτός ὀλβον
τεκνοῦσθαι μηδ' ἀπαίδα θυήσκειν,
ἐκ δ' ἀγαθὸς τύχας γένει
μᾶλλα
βλαστάνειν ἀκόρεστον οἶξὺν. ἀριστομαχία λειτουργεῖ. 755
δίχα δ' ἄλλων μούσφρων εἰ-
μι. τὸ δυσσεβὲς γὰρ ἔργον
μετὰ μὲν πλείωνα τίκτει,
σφητέρα δ' εἰκότα γένια.
οἶκων δ' ἄρ' εὐθυδίκων
καλλίπαις πότμος ἄει.
φιλεῖ δὲ τίκτειν ὕβρις
μὲν παλαία νεά-
ζουσαν ἐν κακοῖς βροτῶν
ὕβριν τὸτ' ἡ τόθ', * ὅτε τὸ κύριον μόλυ
* φάος τόκου,
δαίμονά τε * ταῦν ἄμαχον, ἀπόλεμον,
ἄνερον θράσος, μελαίνας μελάθρουσιν ἄτας,
* εἰδομένας τοκεύσων.
δίκα δὲ λάμπει μὲν ἐν
δυσκάπνοις δῶμασιν,
τὸν δ' ἐναίσθησον τίει [βίον].
τὰ χρυσόπαστα δ' * ἐδέσθα σὺν πίνω χερῶν
παλιντρόποις

755. γὰρ δυσσεβὲς MSS. 766. ὅταν MSS. ὅτε Kl. 767
νεαρὰ φάος κότον Fl. Fa. νέα δ' ἐφυσεν κύριον Pal. φάος τόκου
Ahr. 769. τὸν MSS. ἄμαχον om. Fa. 771. εἰδομέναν MSS.
775. Βίον MSS. prob. corrupt. 776. ἐσθλὰ MSS. corr. Aurat.
όμμασι λιποῦσ' ὀσία * προσέμολε
δύναμιν οὗ σέβουσα πλούτου παράσημον αἴνων
πᾶν δ' ἐπὶ τέρμα νωμᾶ. 780
ἳ. Β
ἀγε δὴ, βασιλεῦ, Τροίας τολίπορθ',
Ἀτρέως γένεθλον,
πῶς σε προσεῖπω; πῶς σε σεβίζων
καιρὸν χάριτος;
πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι
προτίουσι δίκην παραβάντες. ?
τῷ δυσπραγοῦτι δ' ἐπιστενάχειν
πᾶς τῷ ἐτοιμῷ δήγμα δὲ λύπης
οὐδὲν ἐφ' ἦπαρ προσικνεῖταν,
καὶ ἕναγχαίρονσων ὁμοιοπρεπεῖς
ἀγέλαστα πρόσωπα βιαζόμενου.
(δόστις δ' ἀγαθὸς προβατογιώμων;)
οὐκ ἐστὶ λαθεὶν ὀρματα φωτὸς
tὰ δοκοῦντ' εὐφρονοις ἐκ διανοιας
ὑδαρεῖ σαίνεις φιλότητι.
σὺ δὲ μοι τότε μὲν στέλλων στρατιὰν
'Ἐλένης ἕνεκ', οὗ γάρ * σ' ἐπικεῦσω,
κάρτ' ἀπομούσως ἦγοςα γεγραμμένοι,
οὐδ' εὖ πραπίδων οἰακα νέμων
θράσος * ἐκ θυσιῶν
ἀνθράσι θρήσκουσι κομίζων.

780. προσέβα του MSS. corr. H. 790. δήγμα Fl. 800. σ'
omit. MSS. corr. Musgr. 803. ἐκούσιον MSS. text Franz. 806.
πάνος MSS. πνοός Weil.

γυνώσει ὁ Χρόνῳς διαπευδόμενος

779. ἐκούσιον - Willing Baldwin (Helen)
τὸν τε δικαίως καὶ τὸν ἀκαίρως
πόλιν οἰκουροῦντα πολιτῶν.

* ΑΓΑΜΕΜΝΩΝ.

πρῶτον μὲν Ἀργος καὶ θεοὺς ἑγχωρίους
δίκη προσεπείν, τοὺς ἐμοὶ μετατίθον
νόστον δικαίων θ' ὅν ἐπραξάμην πόλιν
Πριάμου. δίκας γὰρ οὐκ ἀπὸ γλώσσης θεοῦ
κλώσθες ἀνδροκήματα Ἰλίου φθορᾶς
eἰς αἰματηρὸν τεῖχος οὐ διχορρόπως
ψήφους ἔθεντο· τῷ δ' ἐναντίῳ κύτει
ἐλπὶς προσῆιχε χείρος οὐ πληρομενῆψ.
κανύφι δ' ἄλούσα νῦν ἐτ' εὐσήμοις πόλις.
ἀτης θυέλλαι ξοί· συνθηῆκουσα δὲ
σποδὸς προσπέµπει πλούσας πλούτων πυνάς.
τούτων θεοῦσι χρῆ πολύμυστον χάρων
τίνειν, ἐπείπερ καὶ πάγας ὑπερκότους
*ἐφραξάμεσθα, καὶ γυναικὸς ὁνεκα
πόλιν διημᾶθυνεν Ἀργεῖον δάκος,
Ἰππον νεοσσός, ἀστιώοστρόφος λεώς,
πήδημο ὀρούσας ἀμφὶ Πλειάδων δύσων
ὑπερθορῶν δὲ πύργον ὀμηστῆς λέων
ἀδην ἔλειξεν αἴματος τυραννικὸν.
θεοῖς μὲν ἐξετεῖνα φρούμιον τόδε
τὰ δ' ἐς τὸ σὸν φρόνημα, μέμνημαι κλών,
καὶ φημὶ ταῦτα καὶ συνήγορον μ' ἐχεισ.
παύροις γὰρ ἀνδρῶν ἔστι συγγενεῖς τόδε,
φίλον τὸν ἐνυπχοῦντ' ἄνευ φθόνου σέβειν.
οὐσφρων γὰρ ὅς καρδίαν προσήμενος

823. ἐπραξάμεσθα MSS. corr. Franck. 831. ταῦτα MSS.
ΑΓΑΜΕΜΝΩΝ.

835. ἀχθος διπλοίζει τῷ πεπάμενῷ νόσον, τοῖς τ' αὐτὸς αὐτοῦ πῆμασιν βαρύνεται καὶ τὸν θυραῖον ὀλβον εἰσορὸν στένει· εἶδὼς λέγομι ἀν, ευ γὰρ ἐξεπίσταμαι ὀμιλίας κάτοπτρον, εἶδωλον σκιᾶς, δοκοῦντας εἶναι κάρτα πρεμυνεῖς ἐμοί. μόνος δ' Ὕδυσσεύς, ὅσπερ οὕς ἐκὼν ἔπλει, ζευχθεὶς ἐτοιμὸς ἢν ἐμοὶ σειραφόρος· εἰτ' οὖν θανόντος εἴτε καὶ ζώντος πέρι λέγω. τὰ δ' ἀλλα πρὸς πόλιν τε καὶ θεοὺς κοινοὺς ἄγωνας θέντες ἐν πανηγύρει βουλευσόμεσθα. καὶ τὸ μὲν καλῶς ἔχων ὅπως χρονίζοι εὗ μενεὶ βουλευτέον' ὅτω δὲ καὶ δεὶ φαρμάκων παιονίων, ἦτοι κέαντες ἡ τεμόντες εὐφρόνως πειρασόμεσθα ἡ πῆμ' ἀποστρέψαι νόσον. 840 νών δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους ἐλθὼν θεῷν πρώτα δεξιόσομαι, οὕτε πρὸςω πέμψαντες ἰγαγούν πάλιν. νίκη δ' ἐπείπερ ἐσπετ', ἐμπέδως μένου.

ΚΑ. ἀνδρεῖς πολίται, πρέσβεος Ἀργείων τόδε, 855 οὐκ ἄκουσιν οὖν τοὺς φιλάνορας τρόπους· λέξαι πρὸς ὑμᾶς ἐν χρόνῳ δ' ἀποφθέινε τὸ τάρβος ἀνδρώπους. οὐκ ἄλλον πάρα μαθοῦς, ἐμαντῆς δύσφορον λέξω βίοι, τοσῶν' ὡσονπερ οὕτους ἢν ὑπ' Ἰλίῳ. 860 τὸ μὲν γυναίκα πρῶτον ἀρσενὸς δίχα ἡσθαὶ δόμους ἐρημοὺς ἐκπαγλον κακοῦ, πολλὰς κλύουσαν *κληρόνας παλιγκότους·

καὶ τῶν μὲν ἥκειν, τῶν δ' ἔπεσφέρειν κακοῦ κάκιον ἄλλο πῆμα, λάθοντας δόμοις. 865
καὶ τραυμάτων μὲν εἰ τόσον ἐτύγχανεν ἀνήρ ὅδ', ὡς πρὸς οἶκον ὦχετεύετο φάτις, *τέτρηται δικτύου πλέον λέγειν. εἰ δ' ἢν τεθυνκός, ὡς ἐπλήθνου λόγοι, τρισώματός τῶν Γηρων ὁ δεύτερος 870
[πολλὴν ἀνωθεν, τὴν κάτω γὰρ οὐ λέγω] χθονὸς τρίμοιρον χλαῖναν ἐξηύχει *λαβεῖν, ἀπαξ ἐκάστῳ καθανῶν μορφόματι. τοῦν' ἐκατι κληδόνων παλιγκότων πολλὰς ἀνωθεν ἀρτάνας ἐμὴς δέρης ἐλυσαν ἄλλοι πρὸς βίαν λειμμένης. ἐκ τῶντε τοι παῖς ἐνθάδ' οὐ παραστατεῖ, ἐμὸν τε καὶ σῶν κύριος *πιστωμάτων, ὡς χρῆν, Ὁρέστης' μηδε δαυμάσης τόδε. τρέφει γὰρ αὐτὸν εὐμενῆς δορύζενος 880 Στρόφιος ὁ Φοκεύς, ἀμφίλεκτα πῆματα ἐμὸν προφωνῶν, τὸν θ' ὑπ' Ἱλίῳ σέθεν κίνδυνον, εἰ τε δημόθρους ἀναρχία βουλήν καταρρήσειν, ὡστε σύγγονον βροτοίς τὸν πεσόντα λακτίσαι πλέον. 885 τοιάδε μέντοι σκῆψις οὐ δόλων φέρει. ἐμοίγε μεν ὁ δ' κλαυμάτων ἐπίστουτοι πηγαὶ κατεσβήκασιν, οὐδ' ἐνι σταγών. ἐν ὁμικοίτοις δ' ὁμμασι βλάβας ἔχω, τὰς ἀμφὶ σοι κλαίουσα λαμπτηρούχλας 890 ἀτμημελήτους αἰέν. ἐν δ' ὀνείρασι

λεπτάς ὑπαί κώνωπος ἐξηγειρόμην μιπαίσι θωύσσουτος, ἀμφὶ σοι πάθη ὅρῳσα πλεῖω τοῦ ἐννεύδοντος χρόνου. νῦν ταύτα πάντα τλᾶσ', ἀπευνήθης φρενὶ λέγομι' ἂν ἄνδρα τόνδε, τῶν σταθμῶν κύνα, σωτῆρα ναδς πρότον οὐ ψηλῆς στέγης στῦλον ποδήρη, μονογενὲς τέκνων πατρί, καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα, κάλλιστον ἦμαρ εἰσίδειν ἐκ χείματος, ὀδοιπόρῳ διψῶντι πηγαίον ρέος.

τερπνόν δὲ τὰναγκαίον ἐκφυγεῖν ἅπαν, τοὐοισδὲ *τοῖς νῦν ἄξιοὶ προσφθέγμασιν. φθόνος δ' ἀπέστω τολλὰ γὰρ τὰ πρὶν κακὰ ἤνειχόμεσθα. νῦν δὲ μοι, φίλον κάρα, ἐκβαιν' ἀπήνης τῆςδε, μὴ χαμαὶ τυδεῖς τῶν σὸν πόδ', ὅναξ, Ἰλίου πορθήτορα.

ὅμωαί, τὶ μέλλεθ', αἰς ἐπέσταλται τέλος πέδουν κελεύθου στρωνυναι πετάσσαςιν; εὐθὺς γενέσθω πορφυρόστρωτος πόρος ἐσ' δῷμ' ἀδεπτον ὡς ἄν ἥγηται δίκη.

τὰ δ' ἄλλα φρουτία σὺχ ὑπνῳ νυκώμενη θήσει δικαίως σὺν θεός εἰμαρμένα.

ΑΓ. Λήδας γένεθλοι, δωμάτων ἐμὸν φύλαξ, ἀπουσία μὲν εἶπας εἰκότως ἐμή· 915 μακρὰν γὰρ ἐξέτεινας· ἀλλ' ἐναισιμῶς αἰνείν, παρ' ἄλλων χρῆ τὸδ' ἐρχεσθαι γέρας' καὶ τὰλλα μὴ γνωκὼς ἐν τρόποις ἐμὲ ἀβρυνε μηδὲ βαρβάρου φωτὸς δίκην ἀκραιπετέτες βόαμα προσχάνης ἐμοί, μηδ' εἶμαςι στρῶσας' ἐπίφθουνον πόρον

903. τοῖνων MSS. corr. Schüttz.
τίθεισε θεός τοι τοίσδε τιμαλφείν χρεών·
ἐν ποικίλοις δὲ θυντὸν ὅντα κάλλεσθαι χειρισί
βαίνειν ἐμοὶ μὲν οὐδαμῶς ἀνευ φόβου.
λέγω κατ' ἄνδρα, μὴ θεόν, σέβεισιν ἐμὲ. 925
χωρίς ποδοψήφιστρων τε καὶ τῶν ποικίλων
κληδῶν ἀωτείς· καὶ τὸ μὴ κακῶς φρονεῖν
θεοῦ μέγιστον δώρου. ὅλβισαι δὲ χρή
βίων τελευτήσαντ' ἐν εὐεστοῖ φίλη.
εἰ πάντα δ' ὅς πράσσομεν ἄν, εὐθαρανής ἐγώ. 930
ΚΛ. καὶ μὴν τόδ' εἰπὲ μὴ παρὰ γυνώμην ἐμοὶ.
ΑΓ. γυνώμην μὲν ἵσθι μὴ διαφθερουντ' ἐμὲ.
ΚΛ. ἡμέως θεοὶς δεῖσας ἄν ὧδ' ἐρθεὶν τάδε;
ΑΓ. εἴπερ τις, εἰδῶς γ' εῦ τόδ' ἐξεῖπον τέλος.
ΚΛ. τι δ' ἂν δοκεῖ σοι Πρίαμος εἰ τάδ' ἤνυσεν;
935
ΑΓ. ἐν ποικίλοις ἄν κάρτα μοι βήναι δοκεῖ.
ΚΛ. μὴ γνω τῶν ἀνθρώπειον αἰδεσθῆσ ψόγον.
ΑΓ. φήμη γε μὲντοι δημόθρους μέγα σθένει.
ΚΛ. δ' δ' ἁφθόντος γ' οὐκ ἐπίζηλος πέλει.
ΑΓ. οὕτω γυναικός ἐστιν ἱμείρειν μάχης.
940
ΚΛ. τοις δ' ὅλβιοις γε καὶ τὸ μικάσθαι πρέπει.
ΑΓ. ἦ καὶ σὺ νίκην τίμως δόριοι τίες;
ΚΛ. πιθοῦ· κράτος μὲντοι πάρες γ' ἐκὼν ἐμοὶ.
ΑΓ. ἀλλ' εἰ δοκεῖ σοι ταῦθ', ύπαί τις ἄρβυλος
Χύοι τάχος πρόδουλον ἐμβασιν ποδός,
καὶ τοῖσδε μ' ἐμβαίνονθ' ἐλαυργέσως θεῶν
μὴ τίς πρόσωθεν ὄμματος βάλοι φθόνος.
945
πολλή γὰρ αἰδῆς ἀνωματοφθορεῖν ποσὶ
θείροντα πλοῦτον ἁργυρωρίτος θ' ὑφάς.
τούτων μὲν οὕτω· τήν ἐξενὴν δὲ πρεμενῶς
950

930. πράσσομεν H. 946. σὺν ταῖσδε Fa. text Fl. 948.
σωματοφθορεῖν MSS. δωμ. Schütz.
ΑΓΑΜΕΜΝΩΝ.

τήνο έσκόμμεθε τον κρατούντα μαλθακὸς θεὸς πρόσωθεν εὑμενῶς προσδέρκεται.
ἐκὼν γὰρ οὐδὲς δουλίῳ χρήται ἐγνώ. 
αὐτὴ δὲ πολλῶν χρημάτων ἐξαίρετον ἀνθός, στρατοῦ δῶρημ', ἔμοι ἐξεσπετάο.
ἐπεὶ δ' ἀκούειν σοῦ κατέστραμμαι τάδε, 
ἐἰμ' ἐσ δόμων μέλαθρα, πορφύρας πατῶν.

ΚΑ. ἐστιν θάλασσα, τίς δὲ νῦν κατασβέσει; 
πρέφουσα πολλῆς πορφύρας ἵππορρυμον 
κηκίδα παγκαίησον, εἰμάτων βαφάς. 
οἶκος δ' ὑπάρχει τῶιδε σὺν θείς, ἄμαξ, 
ἐχεῖν πένεσθαι δ' οὐκ ἐπίσταται δόμοι. 
πολλῶν πατησμῶν δ' εἰμάτων οὐ ηὐξάμην, 
δόμοισι προμεχθέντοις ἐν χρηστηρίος, 
ψυχῆς κόμωτα τίσθε μηχανωμένη.

665
ρίζης γὰρ ὀόσης φυλλᾶς ικετ' ἐς δόμους, 
σκιαν ὑπερτείνασα σειρίου κυνός. 
καὶ σοῦ μολόντος δωματίτων ἔστιαν, 
θάλπος μὲν ἐν χειμῶνι σημαίνεις μολόν 
ὁταν δὲ τεύχῃ Ζεὺς ἀπ' ὄμφακος πικράς 
ὁνον, τότ' ἦδη ψυχὸν ἐν δόμοις τέλει, 
ἀνδρός τελειοῦ δῶμ' ἑπιστρωφομένου.

Ζεῦ Ζεὺ τέλειε, τὰς ἐμᾶς εὐχὰς τέλει: 
μέλοι δὲ τοῦ σοὶ τῶν περ ἀν' μέλλῃς τελειώ. 

ΧΩ. τίπτε μοι τὸν ἐμπέδως 

δείμα προστατήριοι καρδίας 

τερασκόπου ποτάται, 

μαντιπολεῖ δ' ἀκελευντος ἀμισθὸς ἀοίδα.

959. εἰς ἁργυρον MSS. 965. μηχανωμένη MSS. corr. II. 969. μολῶν MSS. 970. Ζεὺς τ' MSS. 976. δείγμα Fl. δείμα Fa.
οὖδ' ἀποπτύσαι δίκαν

δυσκρίτων ὀνειράτων

θάρσος εὐπιθῆς ἤξει... 980

φρενὸς φίλον θρόνον; ἢ χρόνος ὃ' ἐπι

προμηθείων * ἔσσωμβολαῖς

ψαμμίας ἀκάτας παρή-

βῃσεν, εὐθ' ὑπ' Ἰλιον

ἀρτὸ ναυβάτας στρατός.

πεῦθομαι ὃ' ἀπ' ὀμμάτων

ἀυτ. α'.

νόστον, αὐτόμαρτος ὅιν'

τὸν ὃ' ἄνευ λόρας * ὡμος ὑμνοῦει

θῆνον Ἐρμύνος αὐτοδίδακτος ἔσωθεν

θυμός, οὐ τὸ πᾶν ἔχων

ἔλπίδος φίλον θράσος.

πολάγχια ὃ' ἄντι ματάζει

πρὸς εὐδίκοις φρεσίν τελεσφόρους

dίναις κυκλούμενον κέαρ.

εὐχομαι ὃ' ἀπ' ἐμᾶς * τοιαύτ'...

εὐπίδος ψύηθη πεσεῖν,

ἐς τὸ μή τελεσφόρουν.

μᾶλα γέ τοι * τὸ μεγάλας ύγιείας...

ἀκόρεστον τέρμα.

νόσος γὰρ * ἂνει

γείτων ὁμότοιχος ἑρείδει,

καὶ πότμος εὐθυπορῶν

μέλλοντα τὸν τροφὸν ἄπαισεν ἄφαντον ἔρμα. λαβ.

καὶ τὸ μὲν πρὸ χρημάτων

980. ἀποπτύσας Fl. text Fa.,  ἤξει MSS. corr. Scal.
983. ἔπει Fl. 984. ἔσσωμβολαῖς MSS. 990. ἄπας MSS. 991. Ἐρωύς MSS. 995. ὥτο MSS. 998. ἐς ἐμᾶς Fl. τοι Fa. om. Fl. τοιαύτ' K. 1001. γὰρ τοι Fl. γέ τοι δή Fa. τὰς πολλὰς MSS. text Pal. τὸ πολέος Εnger. 1002. om. ἂνει MSS. 1006. line omitted probably.
κτησιων ὄκνος βαλὼν,
σφενδόνας ἀπ’ εὐμέτρου,—
oὐκ ἔδω πρόπας δόμος
πημονᾶς γέμων ἄγαν,
oὐδ’ ἐπούτισε σκάφος.

πολλά τοι δόσις ἐκ Δίως ἀμφιλαφῆς τε καὶ ἐξ
ἀλόκων ἐπετειάν

νήστιν ὁλεσεν νόσον.

τὸ δ’ ἐπὶ γὰν *πεσόν ἀπαξ θανάσιμον ἀντ. β’.
προπάροιθ’ ἀνδρὸς μέλαν αἷμα τῆς ἄν
πάλιν ἀγκαλεσαῖτ’ ἐπαείδων;

οὐδὲ τὸν ὑρδοδαῖ
τῶν φθιμένων ἀνάγειν

Ζεὺς *ἄπεπανσεν ἐπ’ εὐλαβείᾳ; †
eἰ δὲ μὴ τεταγμένα
μοῖρα μοῖραν ἐκ θεῶν
ἐδρηγε μὴ πλέον φέρειν,

προφθάσασα καρδία
γλῶσσαν ἄν τάδ’ ἔξεχει.

νῦν δ’ ὑπὸ σκότω βρέμει

θυμαλγῆς τε καὶ οὐδὲν ἐπελπομένα ποτὲ καίριον

ἐκτολυπεύσειν,

ξωπύρουμένας φρενῶς.

Κλ. εἴσω κομίζου καὶ σὺ, Κασσάνδραν λέγω,
ἐπεὶ ο’ ἐθηκε Ζεὺς ἀμηνίζως δόμοις
κοινωνον ἐναι χερνίβων, πολλῶν μετὰ

δούλων, σταθεὶσαν κτησίων βωμοῦ πέλας.

ἐκβαιν’ ἀπήνης τῆσδε, μηδ’ ὑπερφρόνει.

καὶ παίδα γὰρ τοι φασίν Ἀλκμήνης ποτὲ

1019. πεσόνθ’ ἀπαξ MSS. 1024. αὐτ’ ἐπανσεν MSS. text
Hartung. ἐπ’ ἀβλαβείᾳ γε Fa. text Fl.
ΑΙΣΧΥΛΟΣ

πραθέντα τλήναι καὶ (υγών θυγεῖν βία)
εἰ δ' οὖν ἀνάγκη τῆς ἐπιρρέοντι τύχης,
ἀρχαῖοπλαυτών δεσποτῶν πολλῆς χάρις.

οὗ δ' οὖποτ' ἐλπίσαντες ἤμμασαν καλῶς,
ὅμοι τε δουλοῖς πάντα καὶ παρὰ στάσμην.
ἐχεις παρ' ἡμῶν οἷαπερ νομίζεται.

ΧΟ. σοὶ τοι λέγουσα παύεται σαφῆ λόγον.

ἐντὸς δ' ἀλοῦσα μορσίμων ἀγρευμάτων,
πείθοι' ἂν εἶ πείθοι' ἀπειθοῦς δ' ἐσως.

ΚΛ. ἀλλ' εἴπερ ἐστὶ μὴ χελιδόνος δίκην
ἀγνώτα φωνή βάρβαρον κεκτημένη,
ἐσοὶ φρενῶν λέγουσα πείθω νῦν λόγῳ.

ΧΟ. ἔπου. τὰ λόγστα τῶν παρεστῶτων λέγει.

καὶ πείθοιν, λιπώςα τόνδα ἀμαξηῆρ θρόνον.

ΚΛ. οὖτοι *θυραία τῆς ἔμοι σχολὴ πάρα
τρίβειν' τὰ μὲν γὰρ ἐστίασ μεσομφάλου
ἐστηκέν ἢδη μῆλα πρὸς σφαγὰς πυρὸς,
ὡς οὖποτ' ἐλπίσασί τήνδ' ἐξευς χάριν.

ἐν δ' εἴ τι δράσεις τῶνδε, μὴ σχολὴν τίθεις.

ἐν δ' ἄξυνημον οὖσα μὴ ἔχει λόγον,

ΧΟ. ἐρμηνεός ἐοικεν ἡ ἐξήντροι
δεῖσθαι τρόπος δὲ θηρὸς ὡς νειρέτου.

ΚΛ. ἦ μαΐνεται γε καὶ κακῶν κλύει φρενῶν,

ΗΤΕΙ ΛΙΠΩΣΑ ΜΕΝ ΠΟΛΥΝ ΝΕΑΙΡΕΤΩΝ

ἡκεί, χαλινῶν δ' οὖκ ἐπισταται φέρειν,

οὐ μὴν πλέω ρίψας' ἀτιμωθήσομαι.

1041. τλήναι δουλείας μάζης βία Fl. text Fa. 1042. ἐπιρρέει Fa. 1043. αὖ οὖσα MSS. text Haupt. 1044. θυραίαν τήνδ' MSS.
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. ἐγὼ δ', ἔποικτείρω γάρ, οὐ θυμώσομαι. τοῦ, ὁ τάλανα, τὸν ἔρημώσασ' ὅχον, εἴκοσι' ἄνάγκη τίδε καίνισον ξυγόν.

ΚΑΣΣΑΝΔΡΑ.

ὅτοτοι πότοι δᾶ. = γ' στρ. α'. ὀπολλον ὀπολλον.

ΧΟ. τί ταύτ' ἀνωτότυξας ἀμφὶ Λοξίου; οὐ γὰρ τοιοῦτος ὡστε ὀρμητοῦ τυχεῖν. 1075
KA. ὀτότοι πότοι δᾶ. αὖτ. α' ὀπολλον ὀπολλον.

ΧΟ. ἥ δ' αὐτε δυσφημοῦσα τὸν θεὸν καλεὶ οὐδὲν προσήκοντ' ἐν γόοις παραστατέωι.
KA. Ἀπολλον Ἀπολλον στρ. β'. 1080 ἀγνιὰτ' ἀπόλλων ἐμὸς. ἀπόλεσας γὰρ οὐ-μόλις τὸ δεύτερον.

ΧΟ. χρήσεων έοικεν ἀμφὶ τῶν αὐτῆς κακῶν. μένει τὸ θείον δουλία *περ ἐν φρενῖ...
KA. Ἀπολλον Ἀπολλον αὖτ. β'. 1085 ἀγνιὰτ' ἀπόλλων ἐμὸς. ἂ ποι ποτ' ἡγαγεῖ με; πρὸς ποιαν στέγην;

ΧΟ. πρὸς τὴν Ἀτρειδῶν' εἰ σὺ μὴ τὸδ' ἐννοεῖς, ἐγώ λέγω σοι· καὶ τάδ' οὐκ ἑρεῖς ψύθη.
KA. μισόθεον μὲν οὖν, πολλὰ συνύστορα στρ. γ'. 1090 αὐτόφονα κακὰ * καὶ ἀρτάνας, ἀνδρὸς * σφαγεῖον καὶ πέδου ῥαντήριον.

ΧΟ. έοικεν εὖρις ἡ ἐξήν κυνὸς δίκην εἶναι, ματεύει δ' ὅν *ἀνευρήσει φόνον.
KA. μαρτυρίωση γὰρ τούτον ἔπειθομαι· ἀντ. γ' 1095
κλαίομενα τάδε βρέφη σφαγάς,
ὅπτας τε σάρκας πρὸς πατρὸς βεβρωμένας.

ΧΟ. ἤμεν κλέος σοῦ μαντικὸν τεπευμένον.*
τούτων προφήτας ὑ' οὖντις ματεύμεν.

ΚΑ. ἵω πόποι, τι ποτε μὴ δεται;  
τι τόδε νέον ἀχοὺς μέγα
μέγ' εὖ δόμουι τοῦδε μὴ δεται κακὸν
ἀφερτον φίλουσιν, ὑσιάτων; ἀλκά δ' ἐκάς ἀποστατεὶ.

ΧΟ. τούτων αὐδρίας εἰμι τῶν μαντευματῶν
ἐκεῖνα ὑ' ἐγὼν' πᾶσα γὰρ πόλις βοᾷ.

ΚΑ. ἵω τάλαινα, τὸδε γὰρ τελεῖς,
τὸν ὀμοδέμνουν πόσιν ἀντ. ὅ'.
λουτρόσι φαιδρύνασα—πῶς φράσω τέλος;
τάχος γὰρ τὸδ' ἐσται. προτείνει δὲ χείρ ἐκ
χερὸς * ὀρέγματα.

ΧΟ. οὔπω ξυνίκα' νῦν γὰρ ἐξ αἰνιγμάτων
ἐπαργέμοισι θεσφάτοις ἀμηχανώ.

ΚΑ. ἐ ε', παπαὶ παπαὶ, τι τόδε φαίνεται;  
ἡ δίκτυν τι 'Αἴδου;
ἀλλ' ἄρκυς ἡ ἐξύνευνος, ἡ ἐξουσία
φόνου. στάσης ὁ ἀκόρετος γένει
κατολολυζόμενος ἀματος λευσίμου.

ΧΟ. ποιάν Ἐρυμών τήνδε δώμασιν κέλει
ἐπορθιάζει; οὐ μὲ φαιδρύνει λόγος.

ἐπὶ δὲ καρδίαν ἔδραμε κροκοβαφῆς

1095. μαρτυρίωση μὲν γὰρ Fl. Fa. V.  
τοῦτο δὲ πεπείθομαι MSS.
1096. τάδε M.G. τὰ Fl. Fa. V.  
1098. ἤμεν G. Fl. V. ἦ μὴν M?
ἤ μὲν Fa.  
1099. ἤμεν MSS. τούτων Weil.  
1111. ὀρέγματα M.G. ὀρεγμένα Fl. Fa. V.  
1117. ἀκόρετος MSS.
ΑΡΑΜΕΜΝΩΝ.
και
σταγών, ἧ ἄτε καρία πτώσιμος ξυνανύτει βίον δύντος ἀυγαίς.
tαχεία δ' ἄτα πέλει.
ΚΑ. ἡ ἴδον ἴδου· ἀπεχε τῆς βοῶς ἀντ. ε'. 1125
tον ταύρον· ἐν πέπλουσι
*μελαγκέρφι λαβοῦσα μηχανήματι
tύπτει· πίνυε δ' *ἐν ἐνύδρῳ *κύτει.
dολοφόνου λέβητος τύχαι σοι λέγω.
ΧΟ. οὐ κομπάσαμ' ἂν θεσφάτων γυνώμων ἄκρος 1130
eἶναι, κακῷ δὲ τῷ προσεικάζω τάδε.
ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
βροτοὶς στέλλεται; κακῶν γὰρ *διὰ
πολυπεῖσι τέχναι θεσπισθὸν
φόβου φέρουσιν μαθέων.
ΚΑ. ἢ ἢ ἢ ταλαίνας κακόποτοι τύχαι.
τὸ γὰρ ἐμὸν θροῶ πάθος ἐπεγέχει. 1135
ποί δὴ μὲ δεύρῳ τῇν τάλαννην ἡγαγες;
οὐδὲν ποτ' εἰ μὴ ἐξυπανομένην. τῇ γὰρ;
ΧΟ. φρενομανὴς τις εἰ θεοφόρητος, ἀμ- 1140
φι δ' αὐτᾶς θροεῖς
νόμον ἀνομοῦν, σὰ τὶς ἔονѣα
ἀκόρετος βοῶς, φεῦ, ταλαίνας φρεσὶν
'Ἰτυν 'Ἰτυν στένουσ' ἀμφιβαλῆ κακοῦς
ἀηδῶν βλου.
ΚΑ. ἢ ἢ ἢ λιγείας μόρου ἀηδόνος· 1145
*περιβάλον γὰρ οἱ πτεροφόρον δέμας

AIΣΧΥΛΟΥ

τελι, γλυκών τ' αἰώνα κλαυμάτων ἄτερν ἐμοὶ δὲ μίμησε σχισμὸς ἀμφιήκει δορὶ.

ΧΩ, πόθεν ἐπισυύτους Θεοφόρους τ' ἔχεις ματαιόνος δύος,

τὰ δ' ἐπίφοβα δυσφάτῳ κλαγή μελοτυπεῖς ὀμοῦ τ' ὀρθίως ἐν νόμοις; πόθεν ὤρους ἔχεις θεσπεσίας ὅδοι κακορρήμονας.

ΚΑ. ἦ γάμοι γάμοι Πάριδος ὀλέθριοι φίλοισ' στρ. ζ'. ἦ Σκαμάνδρου πάτριον ποτόν. ἦ τότε μὲν ἀμφὶ σᾶς αἰώνας τάλαν ἡπιτόμαν τροφαῖς,

ὧν δ' ἀμφὶ Κωκυτῶν τε κάχεροσίους ὀχθοὺς ἑοικα θεσπιωθῆσεν τάχα.

ΧΩ. τί τόδε τορὸν ἀγαν ἐπος ἐφημίσω; νεόγονος * ἀν αἰῶν μάθου,

πέπλημαί δ' ὑπαί * ἀδει φωνὼ, δυσαλγεί τύχα μυύρᾳ κακά * ἡπειρέμας,

θραύματ' ἐμοὶ κλύειν.

ΚΑ. ἦ ρόποι ρόποι πόλεος ὀλομένας τὸ πᾶν. ' ἀντ. ζ'. ἦ πρόπυργοι θυσίαι πατρὸς πολυκανεῖς βοτῶν ποιονόμοιν' ἀκός δ' οὔδεν ἐπήρκεσαν

τὸ μὴ πόλιν μὲν ὄσπερ ὀὖν ἔχει παθεῖν.

ἔγω δὲ * θερμὴν οὐ στάγ' ἐν πέδω βαλὼ;

ΧΩ. ἐπόμενα προτέροις τάδ' ἐφημίσω.

καὶ τίς σὲ * κακοφρονών τίθη-

1148. ἀγώνα MSS. 1152. ἐπιφόβον Μ.Γ. 1163. νεόγονος άνθρώπων μάθοι MSS. καὶ παῖς νεόγονος ἀν μάθοι Η. text Karst. 1164. δήγματ MSS. 1165. θεομένας MSS. 1166. θαύματ' Fa. text V. Fl. 1172. θερμών τά' ἐμπέδῳ MSS. corr. Miller. 1174. κακοφρονεῖν MSS.
σι δαίμων ὑπερβαρῆς ἐμπίπτων
μελίζεων πάθῃ γοερὰ θανατηφόρα.
τέρμα δ' ἀμηχανώ.

ΚΑ. καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων
ἔσται δεδορκὸς νερογάμου νύμφης дίκην
λαμπρὸς δ' έοικεν ἥλιον πρὸς ἀντολᾶς
πνεόν ἐσήξεων, ὡστε κύματος δίκην
*κλύζεων πρὸς αὐγάς τοῦδε πήματος πολὺ
μεζον' φρενώσω δ' οὐκέτ' ἐξ ἀὐιγιμάτων.
καὶ μαρτυρεῖτε συνδρόμος ἰχνὸς κακῶν
ῥύηλατούσῃ τῶν πάλαι πεπραγμένων.

τὴν γὰρ στέγην τὴν' οὔποτ' ἐκλείπει χορὸς
σύμφθογγος, οὐκ εὐφώνοις' οὐ γὰρ εὖ λέγει.
καὶ μὴν πεπωκός γ', ὃς θρασύνεσθαι πλέον,
βρότειον αἴμα κώμος ἐν δόμοις μένει,
δύσπεπτος ἐξω συγγόνων 'Ερημών.

ὡμοῦσι δ' ὤμον δόμασιν προσήμεινα
πρωταρχὸν ἀτην' ἐν μέρει δ' ἀπέπτυσαν
ἐισά ἀδελφῷ τῷ πατοῦντι δυσμενεῖς.

ημαρτον, ἦ *θηρῶ τι τοξότης τῆς ὡς;
ἡ θευδόματι εἰμι θυροκόπος πλέοδων;

ἐκκαρτύρησθον προώμοσας τὸ μ' εἴδεινα
λόγῳ-παλαιὰς τῶν' ἀμαρτίας δόμων.

ΧΩ. καὶ πῶς ἀν ὁρκός, *πήγημα γενναίως παγέν,
παιώνιος γένοιτο; θαυμάζω δέ σε
πόντου πέραν τραφεῖσαν ἀλλᾶθρουν πόλιν

κυρείων λέγουσαν, ὡσπερ εἰ παρεστάτεις.

ΚΑ. μάντις μ' 'Ἀπόλλων τῷ' ἐπέστησεν τέλει.
ΧΟ. μῶν καὶ θεός περ ἰμερῷ πεπληγμένος; / ΚΑ. πρωτοῦ μὲν αἰών ἢν ἐμοὶ λέγειν τάδε. 
ΧΟ. ἀβρύνεται γὰρ πᾶς τις εὐ-πράσσων πλέον. 1205 
ΚΑ. ἂλλ' ἢν παλαιστής, κάρτ' ἐμοὶ πυέων χάριν. 
ΧΟ. ἡ καὶ τέκνων εἰς ἔργον ἠλθέτην νόμῳ; 
ΚΑ. ἐνναίνεσσα Λοξίαν ἐπενθάμη. 
ΧΟ. ήδη τεχναίων ἐνθέως ἡρημένη; 
ΚΑ. ήδη πολίταις πάντ' ἑθεσπίζον πάθη. 1210 
ΧΟ. πῶς δή * ἄνατος ἡσα Λοξίου κότῳ; 
ΚΑ. ἐπειθον οὐδέν οὐδέν, ὡς ταύτ' ἡμπλακον. 
ΧΟ. ἡμῖν γε μὲν δὴ πιστὰ θεσπίζεων δοκεῖς. 
ΚΑ. ίοῦ ίοῦ, ὡ ὡ κακά. 

ὑπ' αὖ με δεινὸς ὀρθομαντείας πόνος. 1215 
στροβεῖ, ταράσσων φρομίοις * δυσφρομίοις 
ὅρατε, τούσδε τούς δόμοις ἐφημεῖνοι 
νέουσιν ὀνείρων προσφερεῖς μομφώμασι; 
παίδες ἔναντες ὅσπερει πρὸς τῶν φίλων, 
χείρας κρεῶν πλήθουτε οἰκεῖας βορᾶς, 
σὺν ἐντέροις τε σπλάγχνα, ἐποίκτιστον γέμοσ, 
πρέπουσιν ἔχοντες, ὅπ πατὴρ ἐγεύσατο. 
ἐκ τῶν δὲ ποιώνας φημὶ βουλέυει τινὰ 
λέοντ' ἄναλκιν ἐν λέχει στρωφώμενον 
οἰκουρόν, ὅμοι, τῷ μολότῳ δεσπότῃ 
ἐμὸν φέρειν γὰρ χρή τὸ δούλιον ξύγον. 1220 
νεών τ' ἐπαρχός Ἄλαι τ' ἀναστάτης 
† οὐκ οἴδειν οὖν γιλώσσα μισητῆς κυνὸς 
λέξασα, κάκτεινασα φαιδρᾶν, δίκην 
ἀτης λαθραίου, τευξεται κακῇ τύχῃ.† 1225 

1203 and 1204 inverted in MSS. H. restored the order. 1211. ἀνακτὸς MSS. corr. Cant. 1216. ἐφημεῖνος MSS. text H. 1228. corrupt. Madv. conj. οία γιλώσσα μ. κ. λείξασα κάκτεινασα φαιδρῶν ιός, δ. α. λ., δήξεται κακῇ τύχῃ. (λείξασα Tyrwhitt.)
ἈΓΑΜΕΜΝΩΝ.

*τοιαῦτε τὸλμηθήλυν ἄρσενος φονεῦς ἔστιν.—τῇ νυν καλοῦσα δυσφιλῆς δάκος τύχομι αὖ; ἀμφίσβαιναν, η Ἐκύλλαν τινὰ οἰκοῦσαν ἐν πέτραισι, ναυτῖλων βλάβην, θύουσαν "Αἰδοὺ μητέρ', ἀσπονδόν τ' Ἀρη φίλοις πνεύουσαν; ὡς δ' ἐπωλολύειτο ἡ παντότολμος, ὦσπερ ἐν μάχης τροπῇ. δοκεῖ δὲ χαῖρειν νοστίμω σωτηρίᾳ. καὶ τῶν δ' ὅμοιον εἰ τι μὴ πείθω τι γάρ; τὸ μέλλον ἥξει. καὶ σὺ μ' ἐν τάχει παρὼν ἂγαν ἀληθόμαντι οἴκτειρας ἔρεις.

ΧΟ. τὴν μὲν Θυέστου δαίτα παιδείων κρεών ἐξνῆκα καὶ πέφρικα. καὶ φόβος μ' ἔχει κλύουτ' ἀληθῶς οὐδὲν ἐξήκοσμέα. τὰ δ' ἀλλ' ἀκουσας ἐκ ὁρόμου πεσὸν τρέχω. 1245

ΚΑ. 'Ἀγαμέμνονος σε φημ' ἐπόψεσθαι μόρον.

ΧΟ. εὐφημον, ὡ τάλαινα, κοίμησον στόμα.

ΚΑ. ἀλλ' οὗτι Παιὼν τῷ τὴν ἐπιστατεί λόγῳ.

ΧΟ. οὐκ, *εἰπέρ ἐσταί γ' ἀλλὰ μὴ γένοιτό πως.

ΚΑ. σὺ μὲν κατευχεῖ, τοῖς δ' ἀποκτείνει μέλει. 1250

ΧΟ. τίνος πρὸς ἀνδρὸς τούτ' ἄχοσ ποροσύνεται;

ΚΑ. ἦ κάρτα *τάρ' ἀν παρεκόπτης χρησμῶν ἐμῶν.

ΧΟ. τὸ γὰρ τελοῦντος οὐ ἑξωνῆκα μηχανήν.

ΚΑ. καὶ μὴν ἄγαν γ' "Ελλην' ἐπίσταμαι φάτων.

ΧΟ. καὶ γὰρ τὰ πυθόκραντα: δυσμαθῆ δ' ὄμος. 1255

ΚΑ. παπαί, οἷον τὸ πύρ' ἐπέρχεται δὲ μοι. ὀτοτοί, Δύκει' Ἀπολλον, οἷ ἐγώ ἐγώ.

αὐτῇ δίπους λέαινα συγκοιμομένη

λύκω, λέοντος εὐγενὸς ἀπουσία, κτενεῖ με τὴν τάλαιναν ὡς δὲ φάρμακον τεύχουσα κάμοι μυσθῶν ἐυθῆσειν κότῳ ἐπευχεται, θῆγουσα φωτὶ φάσγανον, ἐμῆς ἀγωγῆς ἀντιτίσασθαι φόνον.

τι δὴ τ' ἐμαυτῆς καταγέλωτ' ἐχω τάδε, καὶ σκήπτρα καὶ μαντεῖα περὶ δέρη στέφη; σὲ μὲν πρὸ μοίρας τῆς ἐμῆς διαφθερῶ. ίτ' ἐς φθόρον* πεσόντα* θ' ὄδ' ἀμείψωμαι ἀλλὰν τι' *ἀτης ἀντ' ἐμοῦ πλουτίζετε.

ἰδοὺ δ' 'Ἀπόλλων αὐτὸς ἐκδύνων ἐμὲ χρηστηρίαν ἔσθητ', ἐποπτεύομαι δὲ μὲ κάν τοίς δόσμοις καταγελωμένην *μέγα φίλων ὑπ' ἐχθρῶν οὐ διχορρόπως μάτη—καλομενὴν δὲ φοιτᾶς ὡς ἀγύπτωμα, πτωχὸς τάλαινα λιμοθύη ἤνεχομήν—καὶ νῦν ὁ μάντις μάντων ἐκπράξας ἐμὲ ἀπῆγαγ' ἐς τοιάσδε θανασίμους τύχας. βωμοῦ πατρᾶς ὃ ἀντ' ἐπίζηγον μένει θερμῷ κοπείσης φοινίῳ προσφάγματι. οὗ μὴν ἄτυμοί γ' ἐκ θεῶν τεθυήθομεν. ἦξει γὰρ ἡμῶν ἀλλος αὐ τιμάρος, μετροκτόνων φίτυμα, ποινάτωρ πατρός· φυγάς ὃ ἄλητης τῆς δε γῆς ἀπόξενος κάτεισι, ἄτας τάς ὁμολόγιον νόμισι· ἰμῶμοται γὰρ ὄρκος ἐκ θεῶν μέγας ἡξέων νυν ὑπτίσαμα κειμένου πατρός.

τι δὴ τ' ἐγὼ *κάτοικος ὢδ' ἀναστένω;

ἐπεὶ τὸ πρῶτον ἔδων Ἱλίου πόλιν
πράξασαν ὡς ἐπράξεν, οὗ δ'* εἶλον πόλιν,
οὕτως ἀπαλλάσσουσιν ἐν θεῶν κρίσει,
ἰοῦσα πράξω· τλῆσομαι τὸ καθανεῖν. 1290
"Αἰδοὺ πύλας δὲ ἢ τάσο' ἐγὼ προσευνέπω.
ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,
ὡς ἀσφάδαστος, αἰμάτων εὐθυσίμων
ἀπορρυπάντων, ὃμα συμβάλω τόδε.

ΧΟ. ὦ πολλὰ μὲν τάλαινα, πολλὰ δ' αὐ̂ σοφὴ 1295
γόναι, μακρὰν ἔτεινας. εἰ δ' ἐτητύμως
μόρου τῶν αὐ̂ τῆς οἴσθα, πώς θειλάτου
βοῶς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς;

ΚΑ. οὐκ ἔστ' ἄλογες, οὐ̂, ἡκέν, *χρόνου πλέω.

ΧΟ. δ' δ' ὑστατός γε τοῦ χρύου πρεσβευέται. 1300

ΚΑ. ἢκει τόδ' ἡμᾶρ' σμικρὰ κερδανῷ φυγῇ.

ΧΟ. ἀλλ' ἠσθη, τλῆμων οὖν' ἀπ' εὐτόλμου φρενὸς.

ΚΑ. ἀλλ' εὐκλέως τοι καθανεῖν Χάρις βροτῶ.

ΧΟ. οὐδεὶς ἄκοινε ταῦτα τῶν εὐδαιμόνων.

ΚΑ. ἦ, πάτερ, σοῦ τῶν τε γενναίων τέκνων. 1305

ΧΟ. τί δ' ἔστι χρῆμα, τίς σ' ἀποστρέφει φόβος;

ΚΑ. φεῦ φεῦ.

ΧΟ. τί τοῦτ' ἐφευράσας; εἴ τι μὴ φρενῶν στύγος.

ΚΑ. φόνου δόμοι πνεύσωσιν αἰματοσταγὴ.

ΧΟ. καὶ πῶς; τόδ' ὡς εἰς ἁματων ἐφεστῶν. 1310

ΚΑ. ὅμοιος ἀτρος ὁππέρ ἐκ τάφου πρέπει.

ΧΟ. οὐ Σύριον ἀγαλάίσμα δόμασιν λέγεις;

ΚΑ. ἀλλ' εἰμὶ κἀν ὄρμου κοκύσουσι' ἐμὴν
'Αγαμέμνονος τε μοῖραν. ἀρκεῖτο βίος.

1288. εἶσον MSS. corr. Musgr. 1291. τὰς λέγω MSS. cor.
Aur. 1299. χρῶψ MSS. 1309. φόβων MSS., but Fa. has ν
over the β.
ιω ξένοι.
οὔτοι δυσοίξων θάμνον ὡς ὅρνις φόβω
apsible θανούσῃ μαρτυρεῖτε μοι τόδε,
ὅταν γυνὴ γυναίκος ἀντ᾽ ἐμοῦ θάνυ,
ἀνὴρ τε δυσδάμαρτος ἀντ᾽ ἀνδρὸς πέσῃ.
ἐπιξενοῦμαι ταῦτα δ᾽ ὡς θανομένη.

ΧΟ. ὧ τλῆμον, οἰκτείρω σε θεσφάτον μόρον.
ΚΑ. ἀπὰξ ἔτει εἰπεῖν ῥήσιν, ὁ θρήνον Θέλω
ἐμὸν τὸν αὐτής. ἦλθον δ᾽ ἐπεύχομαι
πρὸς ὑστατὸν φῶς ἃ τοῖς ἐμοῖς τιμαόροις,
ἐχθρῶς φονευσίτωτος ἐμὸς τίνειν ὄμοι, ἡ
δούλης θανούσης, εὐμαροῦς χειρώματος.

ιὼ βρότεια πράγματ᾽. εὐτυχοῦντα μὲν
*σκῖα τις ἀν πρέψειεν εἰ δὲ δυστυχῇ,
βολαῖς ὑγρώσσων σπόγγοι ὀλεσεν γραφήν.
καὶ ταῦτ᾽ ἐκείνων μᾶλλον οἰκτείρω πολύ.

ΧΟ. τὸ μὲν εὖ πράσσειν ἀκόρεστον ἐφυ
πάσι βρατόισιν. δακτυλοδείκτων δ᾽
οὔτις ἀπειτῶν εἴργει μελάθρων,
"μικέτ᾽ ἐσέλθης" τάδε" φωνῶν.
καὶ τάδε πόλω μὲν ἐλείν ἐδοσαν
μάκαρες Πριάμου,
θεοτήμητος δ᾽ οἰκαδ᾽ ἰᾶνειν

νῦν δ᾽ εἰ προτέρων αἱμ᾽ ἀποτίσει, ἀλὸν
καὶ τοῖς θανοῦσι θανῶν ἄλλων
ποινῶς θανάτων *ἐπικραίνει,

tis ἀν εὐξαίτο *βροτὸς ἄν ἄσινει

1317. ἀλλ᾽ ὡς θανούσῃ MSS. corr. H. 1322. ἢ MSS. corr. H.
1323. ἦλθεν MSS. corr. Jacobs. 1328. σκῖα τις ἀν πρέψειεν MSS. ἢ
Pors. πρέψειεν H. σκῖ Cor. 1340. ἐπικραίνει Fl. V. ἢγαν
Δαίμονι φίναι τάδ' ἀκούων;
ΑΓ. ὀμοί, πέπληγμαι καιρίαν πληγὴν ἔσω.

HMIXΟΡΟΙ.

HM. σύγα τῆς πληγῆς ἀυτεῖ καιρίως οὐτασμένος;
ΑΓ. ὀμοί μάλ' αὖθις, δευτέραν πεπληγμένος. 1345
HM. τοῦργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγματι, ἀλλὰ κοινωσώμεθ' ἡμὶ πως ἀσφαλῆ βουλεύματ' *ἡ.
HM. ἐγὼ μὲν ὑμῖν τὴν ἐμῆν γυνόμην λέγω, πρὸς δῶμα δεῦρ' ἀστοίσι κηρύσσειν βοήν.
HM. ἐμοὶ δ' ὅπως τάχιστα γ' ἐμπεσεῖν δοκεῖ καὶ πράγμ' ἐλέγχειν ἔως νεορρυτῷ ζεὺς. 1350
HM. καγὼ τοιούτου γυνώματος κοινώνος ἀν ἄγηεροισαί τι δραν. τὸ μὴ μέλλειν δ' ἀκρί.
HM. ὁρὰν πάρεστι φροιμάζονται γὰρ ὡς τυραννίδος σμεῖα πράσσοντες πόλει. 1355
HM. χρονίζομεν γάρ. οἱ δ' ἡ *ησ πελλός κλέες πέδοι πατοῦντες οὐ καθεύδουσιν χερί.
HM. οὐκ οἴδα βουλῆς ἡστινος τυχὼν λέγω. τοῦ δρόμτος ἐστι καὶ τὸ βουλεύεσαι πέρι.
HM. καγὸ τοιούτοις εἰμ', ἴπτε δυσμηχανῶ λόγους τὸν θανόντ' ἀνιστάτων πάλιν. 1360
HM. ἦ καὶ βίον ἀπεινοτες ὅδ' ὑπείξομεν δόμων κατασκυνητῆρι τοῖσ' ἑγουμένοις;
HM. ἀλλ' οὐκ ἄνεκτόν, ἀλλὰ καθανεῖν κρατεῖ. πεπαίτερα γὰρ μοῖρα τῆς τυραννίδος. 1365
HM. ἦ γὰρ τεκμηρίωσιν ἐξ οἰμώγματων μαντευσόμεσθα τάνυρός ὡς ὀλολότος;

1347. ἀν . . . βουλεύματα MSS. 1356. μελλούσης Fa. τῆς μελλούσης Fl.V. 1357. πέδου MSS. corr. II. 1362. κτείνοντες MSS.
HM. σάφ' εἰδότας χρή τώνδε *θυμοῦσθαι πέρι.
τὸ γὰρ τοπάζειν τοῦ σάφ' εἰδέναι δίχα.
HM. ταύτην ἐπανεῖν πάντοθεν πληθύνουμαι,
τρανῶς 'Ἀτρείδην εἰδέναι κυροῦνθ' ὁπως.
ΚΛ. πολλῶν πάροισιν καιρίως εἰρημένων
τάναυτ' εἰπεῖν οὐκ ἐπαισχυνθήσομαι.
πῶς γὰρ τις ἐξ θροῖς ἐχθρὰ πορούνων, φίλοις
θοκοῦσιν εἶναι, * πημονὴς ἁρκύστατ' ἄν
1370
φάξειν ὑψος κρείσσον εκπηδόματος; 
ἐμοὶ δ' ἀγών ὅδ' οὐκ ἀφρόντιστος πάλαι
* νείκης παλαίας ἤλθε, σὺν χρόνῳ γε μὴν
ἐστηκα δ' ἐνδ' ἐπαίσθ' ἐπ' ἐξειργασμένοις.
οὗτῳ δ' ἐπραξά, καὶ τάδ' οὐκ ἀρνήσομαι 
1380 ὡς μήτε φεύγειν μὴτ' ἀμύνασθαι μόρων.
ἀπειρον ἀμφὶβληστρον, ὅσπερ ἐχθρῶν,
περιστιχίζω, πλοῦτον εἴματος κακῶν.
πάλῳ δὲ νῦν δίς καὶ δυνῶν οἰμώγμασι
μεθήκεν αὐτοῦ κόλας καὶ πεπτωκότι 
1385
τρίτην ἑπενόδωμι, τοῦ κατὰ χθονὸς
Τ"Αἰδοῦν νεκρῶν σωτήροις εὐκταῖαν χάριν.
οὗτῳ τὸν αὐτοῦ θυμὸν ὑμαίνει πεσόν
κακφυσιῶν δεξεῖαν αἴματος σφαγὴν
βάλλει μ' ἐρέμην ψακάδι φωίνας δρόσουν, 
1390
χαίροουσαν οὐδὲν ἤσσον ἦν * διοισδότω
γάνει σπορητὸς κάλυκος ἐν λοχεύμασιν,
ὡς ὁδ' ἐχόντων, πρέσβειος 'Ἀργείων τόδε,
χαίρον' ἄν, εἰ χαίροντ', ἐγὼ δ' ἐπευχομαι.
εἰ δ' ἂν πρεπόντων ὁδ' ἐπισπέιδεων νεκρῷ,
1395

1368. μυθοῦσαν MSS. corr. E. A. Ahrens. 1375. πημονὴν
ἀρκύστατον MSS. πημονὴς Aur. ἁρκύστατ' ἄν Elmsl. 1378.
νικῆς MSS. corr. Heath. 1381. ἀμύνασθαι V. Fl. Fa. ἀμύνασθαι
Δίὸς νῦτω γὰν, εἰ MSS. corr. Pors.

Δίὸς νῦτω γὰν, εἰ MSS. corr. Pors.
ΑΓΑΜΕΜΝΩΝ. 51

ΧΟ. θανάσαμοι σου γλώσσαν, δι θρασύστομος, ήτις τοιόνδ’ ἐπ’ ἀνδρὶ κομπάζεις λόγουν. 1400

ΚΑ. πειράσθη(μου γνωσικός) ὡς ἀφράσμονος,

ἔγι ὅ ἀτρέστῳ καρδίᾳ πρὸς εἰδότας

λέγων’ σὺ δ’ αἰνεῖν εἶτε μὲ ψέγεων θέλεις

ὁμοιαν. οὔτος ἔστιν ‘Ἀγαμέμνων, ἐμὸς

τόσις, νεκρὸς δὲ, τῇδε δεξιὰς χειρὸς

ἐργον δικαίας τέκτονοι. τάδ’ ὁδ’ ἔχει. 1405

ΧΟ. τί κακῶν, ὦ γύναι, χθονοτρεφῆς ἐδανών

ἡ ποτὸν πασαμένα * ῥυτὰς ἕξ ἄλος ὀρμεὖν

tόδ’ ἐπέθου θύος δημοδρούνς τ’ ἀράσ; ἀπέδικες, ἀπέταμες * τ’ ἀπόπολις δ’ ἐσεὶ, 1410

μίσος ᾑβριμον ἀστοῖς.

ΚΑ. νῦν μὲν δικαίεις ἐκ πόλεως φυγὴν ἐμοὶ

cal μίσος ἀστῶν δημόδρους τ’ ἔχειν ἄρας,

οὐδὲν * τόδ’ ἀνδρὶ τόδ’ ἐναντίον φέρων’ ὅς

οὐ προτιμῶν, ὥσπερει βοτοῦ μόρον, 1415

μήλων φλεόντων εὐπόκοιος νομεύμασίνω, σὺ δ’ ἀπελεγεῖ.

ἐδύσεν αὐτῶν παίδα, φιλτάτην ἐμὸι

ἀδὼν’, ἐποδὸν Ἐρηκίων * ἀματῶν.

οὐ τοῦτον ἐκ γῆς τῆς ἔρχεται χρῆν σὲ ἀνδρηλατεῖν,

μασμάτων ἀποι’ ἐπήκοος δ’ ἐμῶν’ 1420

ἐργῶν δικαστῆς τραχὺς εἰ. λέγω δέ σοι

τοιάντ’ ἀπειλεῖν, ὡς παρεσκευασμένης

ἐκ τῶν ὀμολογεὶς χειρὶ νυκήσαντ’ ἐμὸι

1396. τάδ’ MSS. 1408. ρυσάς MSS. 1410. ἀπέταμες ἀπολις MSS. τ’ Κ. ἀπόπολις Seid. 1414. τόδ’ MSS. 1418. τέ λημμάτων MSS. corr. Cant. 1419. χρῆ MSS.

Ε 2
άρχειν εὰν δὲ τοῦμπαλιν κρατίνη θεός, γυώσει διδαχθεὶς ὑψὲ γοῦν τὸ σωφρονεῖν.  

ΧΘ. μεγαλόμητις εἰ, περίφρονα δ' ἐλακες, ὁσπερ οὖν φονολιβεὶ τοῦχα φρην ἐπιμαίνεται λίβος ἐπ' ὀμμάτων ἀλματος *ἐμπρέπει: ἀτίετον ἐτί σὲ χρή στερομέναν φίλων τύμμα τύμματι τύσας.  

ΚΛ. καὶ τήνδ' ἀκούεις ὀρκών ἐμῶν θέμιν μὰ τὴν τέλεον τῆς ἐμῆς παιδὸς δίκην, Ἀτὴν Ἐρμύνθ θ', αἰσι τῶν' ἑσπας ἐγὼ, οὐ μοι φόβουν μέλαθρον ἐλπὶς ἐμπατεί, ἐως ἂν αἴδη πῦρ ἐφ' ἐστίας ἐμῆς  

Αὐγισθος, ὡς τὸ πρόσθεν εὗ φρονών ἐμὸι. οὕτως γὰρ ἡμῖν ἀστις οὐ μικρὰ θράσους. 

κεῖται γυναικὸς τήςδε λυμαντήριος, Χρυσηίδων μείλιγμα τῶν ὑπ' Ἰλίῳ, ἦ τ' ἀιχμάλωτος ἤδε καὶ τερασκότος,  

καὶ κοινόλεκτρος τούδε, θεσφατηλόγου πιστῆ ἔυνεννος, ναυτίλων δὲ σελμάτων *ἰσοτριβής. ἀτημα δ' οὐκ ἐπραξάτην.  

ὁ μὲν γὰρ οὕτως' ἡ δὲ τοι κύκνου δίκην τὸν υστατον μέλψασα θαράσιμον γοῦν  

κεῖται φιλήτωρ *τῳδ', ἐμοὶ δ' ἐπήγαγεν εὐνῆς παροψώμαι τῆς ἐμῆς χλιδῆς.  

ΧΘ. φεύ, τίς ᾧν εὖ τάχει, μὴ περιώδουν, μηδὲ δεμιουτήρις, ἀρερίζων οὐ κακίς τι.  

μὸλον τὸν ἄει φέρουσ' ἐν ἡμῖν μούρ' ἀτέλευτον ὑπνον, δαμέντος  

1428. εὗ πρέπει ἀτίετον Fa. εὗ πρέπει ἀντίετον Fl. εὑπρέπειαν τίετον V. ἐμπρέπει Αυρατ. 1443. ἵστοτριβής. corr. Pauw. 1446. τοῦδ' MSS, corr. II.
φύλακος εὐμενεστάτου
* πολέα τλάντος γυναικὸς διαλέγομαι
πρὸς γυναικὸς δ᾽ ἀπέφθεσεν βίον.
iὸ * iὸ * παράνους Ἐλένα
μία τὰς πολλὰς, τὰς πάντας πολλὰς
ψυχὰς ὀλέσασ᾿ ὑπὸ Τροία.

τὸν ἄρα τελείαν

†πολύμναστον ἐπημθῆσω [δι᾽] αἱμὸν ἀνυπτοῦν.

η τις ήν τὸ τοῖς ἐν δόμοις ἐμεῖς ἐρώματος, ἀνδρὸς οἷος.

ΚΑ. μηδὲν θανάτον μοίραν ἐπεύχοι στρ. β᾽.

τοίσδε βαρυνθεὶς

μηδὲ εἰς Ἐλένην κότον ἐκτρέψῃς,

ως ἀνδρολέτειρ, ὡς μία πολλῶν ἀνδρῶν ψυχὰς Δαναῶν ὀλέσασ᾿ ἀξύστατον ἄλγος ἐπραξε.

ΧΟ. δαῖμον, ὡς ἐμπύτευς ὁμαίσι καὶ *διψυ-

κράτος τ᾽ ἰσόφυχον ἐκ γυναικῶν

*καρδιώδηκτον ἐμοὶ κρατύνεις.

ἐπὶ δὲ σῶματος δίκαν

κόρακος ἐχθροῦ σταθεῖος ἐκνύμως

ὑμνον ύμνεῖν * * ἐπεύχεται.

1453. καὶ πολλὰ MSS. πολέα Haupt. 1455. ἵω παραφορὰς MSS.
iὸ ἵω Blomf. παράνους Η. 1459. δ᾽ MSS. 1460. ήτις MSS.
corr. Eng. 1468. ἐμπύτευς MSS. διψυχεῖ οἱ MSS. corr Η. 1471.

καρδιὰ δηκτῶν MSS. 1472. δίκαν μοι MSS. 1473. σταθεῖς MSS.
corr. Schütz. Pors. ἐνυφῶς V. Fl, text Fa.
ΚΛ. νῦν δ’ ὄρθωσας στόματος γυώμην, ἀντ. β’. 1475
tὸν *τριπάχυντον
δαίμονα γένής τῆς δε κικλήσκων.
ἐκ τοῦ γὰρ έρως αἰματολοιχὸς
† οἱ οἱ τρέφεται, πρὸν καταλήξαι
tὸ παλαιὸν ἄχος, νέος Ἰχάρ.
1480
ΧΟ. ἦ μέγαν *οἰκονόμον
δαίμονα καὶ βαρύμην αἰνεῖς.
φεῦ φεῦ, κακὸν ἄνων ἀτη-
ρᾶς τύχας ἀκορέστοι
ιῶ, ἦ διὰ Δίως
tαυτίον πανεργέτα,
τί γὰρ βροτοὶ ἄνευ Δίως τελεῖται;
τί τῶν’ οὐθεόκρατὸν ἐστιν;
ιῶ ἵ πασι βασιλεῖ βασιλεί,
πῶς σε δακρύσω;
φρενὸς ἐκ φιλίας τί ποτ’ εἶπο;
κεῖσαι δ’ ἀράχυς ἐν ύφάσματι τῷ’
ἀσεβεῖ βανάτῳ βλον ἐκπνέουν.
ὁμοί μοι κοίταν τάνδ’ ἀνελευθερον
δολίῳ μορφ δαμεῖς
ἐκ χερῶς ἄμφιτόμοι βελέμνῳ.
1495
ΚΛ. αὐχεῖς εἶναι τὸδε τοῦργον ἐμόν.
μηδ’ ἐπιλεξῆς
' Agricultura εἶναι μ’ ἄλοχον.
φανταζόμενος δὲ γυναῖκι νεκροῦ
τοῦ’ ὁ παλαίος δρμὸς ἀλάστωρ
' Ατρέως χαλεποῦ θωνατήρος

1476. τριπάχυνα MSS. corr. Bamb. 1481. οἰκον τοίᾳδε MSS.
corr. Schn. K. 1486. πανεργέταν Fl. V. text Fa. 1498. text
V. Fl. μὴ δ’ Fa. μηκέτι λεξῆς δ’ Η.
τόνῳ' ἀπέτυσεν,
τέλεον νεαροῖς ἐπιθύμασα.

ΧΟ. ὡς μὲν ἀναίτιος εἰ
tοῦδε φόνον τίς ὁ μαρτυρήσων;
πῶ πῶ; πατρόδεν ἰδὲ συλλή-
πτωρ γένουτ' ἃν ἀλάστωρ.
βιάζεται ὡ' ὁμοσπόροις
ἐπιρροαίσιν αἰμάτων
μέλας Ἀρης ὧ' ὅποι *δικὰν προβαίνων
πάχνα κουροβόρῳ παρέξει.†
ιὼ ῥὼ βασιλεὺς βασιλεύ, *
πῶς σὲ δακρύσω;

φρενὸς ἦκ φιλίας τῇ ποτ' εἴπω;
κεῖσαι ὡ' ἀράχνης ἐν ύφάσματι τῶν
ἀσβεβεῖ θανάτῳ βίον ἐκπνέων.
ὡμοί μοι κοίταν τάνδ' ἀνελεύθερον
δολίῳ μόρφῳ δαμεῖς
ἐκ χερῶς ἀμφιτόμῳ βελέμνῳ.

ΚΛ. [οὐτ' ἀνελεύθερον οἴμαι θάνατον
tόδε γενέσθαι.]
οὐδὲ γὰρ οὗτος δολίαν ἄτην
οἰκουσιν ἐθηκ';

ἀλλ' ἐμὸν ἦκ τοῦτ' ἐρνοὶ ἀερθέν,
τὴν πολύκλαυτόν τ' Ἰφιγενελαν,

*άξια ὀράσας ἄξια πάσχων
μηδὲν ἐν 'Αιδοὶ μεγαλαυχεῖτω,
ἐξερθηλήτω ὡτ' «εἴσιν» ἦ ὁ λόγο
θανάτῳ τίσας ἀπερ ἤρξεν.

ΧΟ. ἀμηχανῶ φροντίδος στερηθεὶς

1511. ὃς καὶ προβαίνων MSS. προβαίνων Cant. δικὰν Butl.
dικὰν Scholefl. 1521-2. Probably spurious. 1527. ἀνάξια MSS.
εὐπάλαμον μέριμναν
οπα τράπωμαι, πίτνοντος οίκου.
δέδοικα δ' ὁμβρον κτύπου δομοσφαλῆ
τὸν αἰματηρὸν. ψακᾶς δὲ λῆγει;
δίκην δ' ἐπ' ἄλλο πράγμα * θηγάνει βλάβης
πρὸς ἄλλας θηγάναισι Μοῖρα. *

ιὼ γὰ ρα, εὐθ' ἐμ' ἐδεξώ, ἀντ. α'.
πρὶν τόντ' ἐπιδέειν ἀργυροτοίχου

δροιτας κατέχοντα χαμείων.

τὸς ὁ θάψων νυν; τὸς ὁ θρηνήσων;

ἡ σὺ τὸν ἔρξαι τλῆσει, κτένας'

ἀνδρα τὸν αὐτῆς, ἀποκωκύσαι
ψυχὴν, ἄχαριν χάριν ἀντ' ἐργων

μεγάλων ἀδύκως ἐπικράναι;

τὸς δ' * ἐπιτύμβιου αἰνον ἐπ' ἀνδρὶ θείῳ

σὺν δακρύσους ἱάπτων

ἀλαθείᾳ φρενῶν πονήσει;

ΚΛ. οὐ σὲ προσήκει τὸ μέλημα λέγειν στρ. ἐ'.

τοῦτο' πρὸς ἡμῶν

κάππεσε, κάθανε, καλ καταθάψωμεν

οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἰκῶν,

* * * * *

* * * * *

αλλ' Ἰφιγένειά νυν ἀσπασίως

θυγάτηρ, ὡς χρή,

πατέρ' ἀντιάσασα πρὸς ὥκυπρον

πόρθμευμ' ἀχέων

peri * χείρε βαλοῦσα φιλήσει.

1535. δίκη MSS. corr. Aur. θήγαι MSS. corr H. δίκη ... θηγά-

ναις μάχαιραν Musgr. θηγάναις MSS. 1547. ἐπιτύμβιος αἰνος


1559. χείρα MSS.
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. ὁνείδος ἦκει τόδ᾿ αὐτ᾿ ὁνείδους. αὐτ. δ᾿. 

δύσμαχα ὦ ἐστὶ κρίναι.

φέρει φέροντι, ἐκτινεῖ δ᾿ ὁ καίγων.

μύρνει δὲ μύρνοντος ἐν *θρόνῳ Δῖος

παθεῖν τὸν ἐρξαίτα. Θέσμιον γὰρ
tὸς ἀν γοναὶ *ἀραίον ἑκβάλοι δόμων;

κεκόλληται γένος *πρὸς ἀτα.

ΚΛ. ἐς τὸνὸ ἐνεβόλησιν ἀληθείαν

*χρησμός. ἐγὼ δ᾿ ἄφν

ἐθέλω δαίμον τῷ Πλεισθενίδῳ

ὁρκοὺς θεμένη τάδε μὲν στέργειν,

δύστητα περ ὤνθ᾿. ὦ δὲ λοιπον, ἰῶντι

ἐκ τῶν ὁδὸν ἄλλην γενεὰν

τρίβευν θανάτους αὐθένταιοι.

κτεάνων τε μέρος

βαιὸν ἐχούσῃ πᾶν ἀπόχρη μοι

μανίας μελάθρων

ἄλληλοφόνους ἀφελοῦσῃ.

ΑΙΓΙΣΘΟΣ.

ὁ φέγγος εὑφρον ἡμέρας δικηφόρον.

φαίνει ἄν ἦδῃ νῦν βροτῶν τιμάρων

θεοὺς ἀνωθεν-γῆς ἐποπτεύεων ἄχη,

τὸν ὑφαίτοις ἐν πέπλοις Ἐρμύων

τὸν ἀνδρὰ τόνδε κείμενον φίλως ἐμοὶ,

χερὸς πατρῷας ἐκτίνοντα μηχανάς.

Ἄτρεὺς γὰρ ἄρχων τήσει γῆς, τοῦτον πατὴρ.
πατέρα Θεόστην τὸν ἐμὸν, ὡς τοῦτος φράσαι, 
αὐτὸν τ’ ἀδελφὸν, ἀμφίλεκτος ὁν κράτει, 1585
ἡμβρηλάτησεν ἐκ πόλεως τε καὶ ὄψιν.
καὶ προστρόπαιος ἐστίας μολὼν πάλιν 
τλήμων Θεόστης μοιραν εὑρετ’ ἀσφαλῆς, 
τὸ μὴ θαυμὸν πατρῶν αἰμάξαι πέδων.
[αὐτοῦ.] ξένια δὲ τοῦτο ὄνοσθεος πατήρ 1590
[Ἄτρεύς, προθύμως μᾶλλον ἡ φίλως] πατρὶ 
τῷ φιλέτε, κρεουργὸν ἡμαρ εὐθύμων ἄγειν 
δοκῶν, παρέσχε δαίτα παιδείων κρεών.
τὰ μὲν ποδήρη καὶ χερῶν ἀκροὺς κτένας 1595
† ἔθρυπτ’ ἀνοσθεν ἀνδρακᾶς καθήμενος
*ἀσήμι’ 	 ὁ δ’ αὐτῶν αὐτίκ’ ἀγνοίᾳ λαβῶν † 
ἔσθει βορὰν ἀσωτον, ὃς ὀρᾶς, γένει.
καπετ’ ἐπίγυνον ἔργον οὐ καταλίθει,
ὁμοξένι, ἀμφίπτει δ’ τ’ ἀπὸ *σφαγῆν ἔργων,† 
μόρον δ’ ἀφέρτοι Πελοπίδαις ἐπευχέται,
λάκτισμα δεῖπνου ἐνηδίκωσ τιθεὶς ἄρα, 
οὕτως ὀλέσθαι πάν τὸ Πλευσθένους γένος.
ἐκ τῶνδε σοι πεσόντα τὸν’ ἱδεῖν πάρα.
καγὼ δίκαιος τούδε τοῦ φόνου ραφεύς,
τρίτον γὰρ ὄντα μ’ ἔπι *ὑποσαθλίῳ πατρὶ 1600
συνεξελαύνει τυτθὸν ὑντ’ ἐν σπαργάνοις.
τραφέντα δ’ αὐθίς ἢ δίκη κατήγαγεν.
καὶ τούτῳ τὰνδρὸς ἡψάμην θυραίος ὦν,
πάσαν συνάψας μηχανῆν ὄντοβολίας.
οὕτω καλὸν δὴ καὶ τὸ καθανεῖν ἐμοί, 1610

1590-1. Bracketed parts in MSS., but very probably spurious.
1595. ἔκρυπτ’ Cas. 1596. ἀσήμα δ’ MSS. text H. D. 1599.
ἀν. πίπτει MSS. corr. Cant. σφαγῆς MSS. text Hart. ἐρῶν MSS.
ιδόντα τούτον τῆς δίκης ἐν ἔρκεσιν.

XO. Ἀγίστθ', ύβρίζειν ἐν κακοῖσιν οὐ σέβω.

ατ' ἄνδρα τόνδε φῆς ἐκδὼν κατακτανεῖν,

μῦνος ὁ ἐποικόν τόνδε βουλεύοντα ψόν

οὐ φημὶ ἀλύζειν ἐν δίκη τὸ σύν κάρα

dημορρυφεῖς, σάφει ἵσθι, λευσόμους ἀράς.

AI. σὺ ταῦτα φωνεῖς νερτέρα προσήμενον

κώπη, κρατοῦντων τῶν ἐπὶ ζυγῷ δαρῶς;

γνώσει γέρων ὁν ὡς διδάσκεσθαι βαρῷ

τῷ τηλικότῳ, σωφρονεῖν εἰρημένον.

δεσμός δὲ καὶ τὸ γῆρας αἱ τε νῆστίδες

οὐδε διδάσκειν ἔξοχόταται φρενῶν

ιατρομάντεις. οὐχ ὅρας ὅρων τάδε;

πρὸς κέντρα μὴ λάκτιζε, μὴ * παίσαις μογῆς.

XO. γυναι, σὺ-τοῦς ἥκοντας ἐκ μάχης * μένου

οἰκουρὸς εὐήν ἄνδρος * αἰσχύνας ἀμα-

ἀνδρὶ στρατηγῷ τόνδε ἐβούλευον ἄρων;

AI. καὶ ταῦτα τάπη κλαυμάτων ἀρχηγευν.

'Ορφεῖ δὲ γλῶσσαν τὴν ἑναντίαν ἔχεις.

ὁ μὲν γὰρ ἤγε πάντ' ἀπὸ φθογγῆς χαρῆ,

σὺ ὁ έξορίνας * νηπίοις ὑλάγμασιν

ἄξενοραθεῖς δ' ἡμερώτερος φανεῖ.

XO. ὥσ δὴ σὺ μοι τύραννος 'Αργείων ἐστει,

ὅς οὐκ, ἐπειδὴ τῷ ἐβούλευον ἄρων,

δράσαι τόδ' ἐργον οὐκ ἐτήλας αὐτοκτόνως;

AI. τὸ γὰρ δολῶσαι πρὸς γυναικὸς ἤν σαφῶς,

ἐγὼ δ' ὑποπτοσ ἐχθρῶς ἢ παλαιγενῆς.

ἐκ τῶν δὲ τοῦτον χρημάτων πειράσομαι

1611. ἱδόντα Fa. 1613. τόνδ' ἐφης MSS. 1621. δεσμὸν V. Fl. text Fa. 1624. πῆςας MSS. 1625. τοῦδ' ἥκοντας Stanl. and most edd. text MSS. 1626. αἰσχύ-
να ἄρων' MSS. corr. Wieseler. 1631. ἡπίοις MSS. corr. Jacob.
ἀρχειν πολιτῶν τὸν δὲ μὴ πειθάνορα
ζεύξω βαρελαίς οὕτι μὴ σειραφόρον 1640
κριθώντα πόλον ἀλλ’ ὁ δυσφιλής *σκότῳ
λιμὸς ἐξουσίως μαλθακῶν σφ’ ἐπούμετα.

XO. τί δὴ τὸν ἄνδρα τόνδ’ ἀπὸ ψυχής κακῆς
οὐκ αὐτὸς ἡμάριζες; ἀλλά † σὺν γυνῇ
χώρας μίαςμα καὶ θεῶν ἐγχωρίων 1645
ἐκτειν’. Ὁρέστης ἄρα ποὺ βλέπει φάος,
ὅπως κατελθὼν δεύρω πρεμενεὶ τύχῃ
ἀμφοῖν γένηται τοῖνδε πογκρατὴς φοιεῦς;

AI. ἀλλ’ ἐπει δοκεῖς τάδ’ ἐρῄσειν καὶ λέγειν, γυνώσει τάχα.

XO. * * * * 1650

AI. εἰς δὴ φίλοι λοχίται, τοῦργον οὐκ ἐκάς τόδε.

XO. εἰς δὴ, ἔφοις προκόπων πας τις εὐπερπιζέτω.

AI. ἀλλὰ μὴν καγὼ προκόπτος οὐκ ἀναινομαί βανείν.

XO. δεχομένους λέγεις βανείν σε τὴν τύχην δ’ * αἰ-

rhoῦμεθα. 1653

ΚΛ. μηδαμῶς, δ’ φιλτατ’ ἄνδρῶν, ἀλλὰ *δράσωμεν κακά.
ἀλλὰ καὶ τάδ’ ἐξαιρήσα μυλλὰ διόστηρον *θέρος
πημονῆς δ’ ἀλίς γ’ ὑπάρχει* μηδὲν αἰματώμεθα.
† * στείχε καὶ σὺ χοὶ γέροντες πρὸς δόμους
*πεπρωμένοις
πρὶν παθεῖν * εἰξαντες. ἄρκειν χρήν τάδ’ ὡς ἐπρά-

ξαμεν. †

εἰ δὲ τοι μόχθων γένοιτο τῶν’ ἀλίς, *δεχοίμεθ’ ἀν,
δαίμονος χολῆ βαρεῖά δυστυχῶς πεπληγμένοι. 1660

1641. κάτω MSS. Perhaps δυσφιλεῖ σκότῳ is right. 1644. σὺν
MSS. νῦν most eda. σοί Sch. 1653. ἐρούμεθα MSS. 1654.
δράσομεν MSS. 1655. ὁ ἔρως MSS. corr. Schütz. 1656. ὑπάρχε
MSS. γ’ματ. MSS. 1657. στείχετε δ’ οἱ γέροντες πρὸς δόμους
πεπρωμένους τούσδε MSS. στείχε καὶ σὺ χοί Fランツ. σεπρωμένους
Madv. 1658. παθεῖν. ἔρξαντες καρδίόν Fl. παθεῖν. ἔρξαντα κ. V. Fa.
ἔρξαντες. ἀρκεῖν H. text Madv. 1659. γ’ ἔχοιμεθ’ ἀν MSS. corr. H.
ἈΓΑΜΕΜΝΩΝ.

ὦδ’ ἔχει λόγος γνωάκός, εἰ τις ἄξιοι μαθεῖν.

AI. ἄλλα τοῦτο δ’ ἐμοὶ ματαιὰν γλῶσσαν ὡδ’ ἀπανθίσαι, κάκβαλεῖν ἐπὶ τοιαύτα δαίμονος πειρωμένους, σώφρονος γνώμης δ’ ἀμαρτεῖν, τὸν κρατοῦντά * θ’ ὑβρίσαι.

1664

ΧΟ. οὐκ ἀν Ἀργείων τόδ’ εἰη, φῶτα προσσαίνειν κακών.

AI. ἀλλ’ ἐγώ σ’ ἐν ύπεραισιν ἡμέραις μέτειμ’ ἐτύ.

ΧΟ. οὐκ, ἐὰν δαίμων Ὁρέστην δεῦρ’ ἀπευθύνῃ μολεῖν.

AI. οἶδ’ ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

ΧΟ. πράσσε, πιάνου, μμαίνων τὴν δίκην’ ἐπεὶ πάρα.

AI. ἐσθι μοι δόσων ἀποῦνα τῆςδε μωρίας χάριν. 1670

ΧΟ. κόμπασσον θαρσῶν, ἀλέκτωρ ὡστε θηλείας πέλας.

ΚΛ. μὴ προτιμήσῃς ματαιῶν τῶν’ ὑλαγμάτων* ἐγὼ καὶ σὺ θήσομεν κρατοῦντε τῶν’ δωμάτων** καλῶς.

1664. MSS. have 3 syllables wanting. θ’ ὑβρίσαι Blomf. 1672. ἐγὼ Cant. Wanting in MSS. 1673. καλῶς Aur. Wanting in MSS.
NOTES.

[Prologue. The palace of Agamemnon at Argos, at night. Enter on the roof a watchman, who reclines head on arm, and soliloquises:

(ll. 1-39.) 'For a year I have been watching for the fire to tell of Troy's capture; the life here is one of sadness and anxiety: now I hope for better things.' The light then appears, and he bursts into a shout of joy, broken by gloomy hints at the close.]

1. 1. The place is called Argos, and the people Argeioi, all through the play. According to the old tradition, however, Agamemnon was king of Mykenae, a town about six miles from Argos. Homer (2. 569) enumerates the towns which formed his kingdom. The use of the name Argos for Mykenae was nevertheless common in the Greek poets, and it was all the more natural now, as about B.C. 450 (five years before the date of the play) Argos had defeated and dismantled Mykenae and sold or expelled the inhabitants. Soon after this the Argeioi became allied with Athens.

The watchman is a loyal servant of Agamemnon, sent to watch for the beacon-fire which is to tell of the capture of Troy. It is possible, however, that the queen wishes for her own purposes to have early tidings of her lord's return. (Patin, Eschyle, 314.)

1. 2. 'Through this long year of watching,' lit. 'through the length of a year's watch,' μήκος, acc. of duration. (It is possible to take φρουράς as app. to πόνων, and μήκος acc. of respect, 'these toils, my watch a year in length,' but it makes a rougher, more artificial, construction. The conjecture μήχος, 'cure,' which D. adopted, is ingenious, but quite unnecessary.) ἐν κοιμῶμενος, 'wherein resting,' ἐν cognate or internal acc.

1. 3. στέγας Ἀτρείδῶν ἄγκαθεν, κυνὸς δίκην, 'on the roof of the Atreidæ couched head on arm, like a dog.' ἄγκαθεν from ἄγκη, 'bent arm' (like the common Homeric ἄγκας in ἄγκας ἐλεῖν, ἄγκας ἔχειν, κ.τ.λ., 'to hold, or take in the arm'), found Eum. 80 ἄγκαθεν λαβὼν βρέτας: quite a different word from ἄνεκαθεν (from ἄνω, ἐκαθεν,) 'from above,' which is clearly the right reading in Eum. 369.

Eng., Schn., Dind., read στέγης, and construe ἄγκαθεν, 'above,' con-
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tracted from ἀνέκαθεν, which makes good sense, but it is unlikely that Aeschylus should have used the rare word ἀνέκαθεν in a form syncopated so as to confuse it with the different word ἀγκαθεν, which we know he also uses in Eum. 80.

1. 4. κάτοιδα, 'I know well,' 'I have learnt to know.'
1. 6. δύνασται, bright 'rulers,' as he finely calls the leading constellations whose rise marks the seasons; not 'the sun and moon,' as Pal., which in no sense bring summer and winter.
1. 7. Is no doubt a gloss. ἀστίτρα is rough rhythm, a dull repetition after ἀστραν, superfluous to the construction with δύνασται in the line before; and the whole line rather produces the effect of bathos.
1. 8. Notice the rhetorical repetitions, λαμπάδος . . πυρός, φάτιν . . βάξιν. φυλάσσω, 'I watch for.'
1. 10. ἀλώσιμον . . βάξιν, 'tidings of capture,' a rare use of the adj.; in poetry, however, there is hardly any relation to the substantive which the adj. cannot express. ὅδε γάρ, best taken simply, 'for such sway she bears, my mistress' manly heart, nursing her hope,' i.e. for I am forced to obey her. (So Eng., Schn.; Paley's κρατεί ἐλπίζων, 'confident in hope,' is forced and unusual; and the order is against it.) The phrase is slightly strained but not unnatural. Others take it 'for so she orders' simply: but κρατεί is not so used.
1. 12. The clause εῦτ' ἄν . . ἔχω, is interrupted by the parenthesis ὅβος γάρ . . ὑπνω, and taken up again loosely but naturally by ὅταν δέ . . , so that the general sense is 'and when I keep my weary watch (for fear prevents my sleeping), and try to while away the time by song.'
1. 14. ἐμήν, with the double emphasis of being last word of the sentence and first word of the line, is very weak, and is perhaps a corruption of εὐνή in the line before, as Hartung suggests: though neither Bentley's ἐμόι, nor Schn.'s τι μήν; is satisfactory: and we do find weak words in that position, cf. 1231, 1589. φόβος, 'the fear,' is of what will follow when the king returns; but it is only a hint, as in 19 and 31.
1. 15. τὸ μή . . συμβαλεῖν, a common Greek idiom, being one form of the consecutive infinitive, expressing the result, the sense being 'so that I cannot,' 'preventing me from.'
1. 16. ἀείδειν. There is a proverb 'singing on watch,' (φρούρας ἁδων) Arist. Clouds, 720. μινύρομαι, 'to hum,' or 'warble,' properly 'to sing in a low tone,' used often of birds. The full phrase is found Ar. Eccl. 880 μινύρομενη πρὸς ἐμαυτὴν μέλος (of a woman waiting and humming a tune to while away the time). δοκῶ, 'I think to,' as we say. So Ar. Vesp. 177 τὸν ὄνον ἐξάγειν δοκῶ, Αν. 671 φιλῆσαι μοι δοκῶ. (The construction is really an attraction into the personal from the impersonal, instead of saying δοκεῖ μοι . . . So the Greeks say δικαῖος εἰμι ποιεῖν for δικαίον μοι ἐστὶ ποιεῖν. See 1079.)
NOTES. LINES 4–34.

1. 17. ‘Shredding in this vocal cure in place of sleep.’ ἐντέμνω, ‘to slice or shred in,’ is used of putting (medicinal) herbs into a potion; so here metaphorically. (K.’s ἐν τέμνω is not happy; if τέμνω is admitted, what more natural than ἐντέμνω?) Observe the mixture of sententiousness and forcible homeliness in the speech of this servant: his repetitions (8–10), and antithesis (11, 21–22), and dark hints (39), and his homely metaphors from watchdogs (3), drugs (71), dicing (32–33), oxen (36), are all characteristic.

1. 19. This cautious phrase might simply mean that the ‘absence of the king was felt;’ but ‘to those who know’ (39) it meant the unfaithfulness of Klytaemnestra.

1. 21. ‘When with glad tidings shines the fire of darkness,’ a sententious antithesis such as the rustic wit delights in. So νυκτός, ἡμερήσιον, 22. [At this point the beacon he is watching for flashes out. He is supposed to be looking northward toward the Argolic mountain, Arachnaion, which was the last beacon before Argos, 309.]

1. 22. ‘Thou blaze of night, a daylight glare revealing,’ is another of his antitheses.

1. 24. συμφορά, ‘hap,’ ‘event,’ a neutral word, here in good sense, though mostly used in a bad one.

1. 25. ίοῦ, ίοῦ. ‘Hurrah!’ exclamation of joy here; though more often of horror and woe, as 1214.

1. 26. The MSS. vary between σημαίνω (M. G.) and σημανώ: the latter expresses his intention of telling Klytaemnestra; the former means ‘by this cry ίοῦ I signify to K.,’ and that is rather more vigorous, and also suits τορός, ‘loudly,’ better.

1. 27. The constr. is the acc. inf. of the oblique petition, ‘I signify that she should rise from her bed and raise a shout,’ etc. ἐπαντείλασαν (notice the syncope, for ἐπ-ανα-τείλασαν), a picturesque word suggesting the rise of sun or star. δόμος might be dat. recip. ‘for the house;’ but more likely it is the local use ‘in the house,’ an old fashion surviving in poetry.

1. 29. εἴπερ, ‘since,’ as often.

1. 30. ἀγγέλλων πρέπει, ‘brightly tells,’ lit. ‘shines telling.’ Again a picturesque phrase. (ἀγγέλων of Med. etc. is clearly an error.)

1. 31. [Here the watchman executes a triumphal dance.]

1. 32–33. These two lines become clear when one sees that the metaphor is all from dicing: ‘My master’s luck I’ll mark as prosperous, now that this fire has thrown me sixes three.’ θέσθαι, ‘to put it down,’ as we say; somewhat as θέσθαι παρ’ οὐδὲν, ἐν ἀδικήματι θέσθαι, κ.τ.λ.

1. 34. δ’ οὖν. The regular use of these particles is in dismissing a subject, cutting short a train of thought, resuming after a digression, and such situations. ἐστω δ’ οὖν ὤπως ὑμῖν φιλον Soph. O. C. 1205, οὐκ οἶδ’. 5
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έμοι δ' οὖν ἥ τ' ἀγαν σιγή βαρύ ἰβ. Ant. 1250. So Ag. 224, 255. 'Well, be it mine to grasp my lord's dear hand.'

l. 35. βαστάζω, prop. 'to bear, or lift,' so 'to feel,' 'to hold.' χέρα ἀλόχου β. Eur. Alc. 917; σῶμα β. Soph. O. C. 1105.

l. 36. The first shadow of the tragedy falls on the almost boisterous joy and playfulness of the rustic watcher, namely the dark hint of the unfaithfulness of Klytaemnestra, which is to lead to the 'worse that remains behind.' βούσ εἰπι γλώσση ... βεβηκε, 'a huge ox stands upon my tongue,' a pithy rustic metaphor for enforced silence; βούσ being proverbially a silent animal (the idea of a reference to bribery—βούσ being the ox on the old Attic coins—is less likely). βεβηκε, 'stands,' 'lies,' present sense, as is natural to perfect. So χώρος εἰν ϑε βεβηκαμεν, 'where we stand,' Soph. O. C. 52; εἰπι πώλου βεβώσαν, 'riding,' 'seated,' 1b. O. C. 313.

l. 38. ὡς, 'for,' gives the reason for σιγώ. ἐκὼν, 'purposely,' goes with λήθομαι chiefly (as Eng., Schn., Pal., point out), the first verb, αὐδώ, being less important. (Observe the Epic μαθοῦσι for τοῖς μ.) 'For purposely, as I speak to those who know, to those who know not—I forget.' λήθομαι is rather unexpected, and is another touch of what may be almost called his rustic playfulness. With this dark hint he goes off; and the chorus of Argive elders enter the orchestra by the side passage (πάροδος). The proper choral odes begin 104.

[PARODOS. II. 40-103. Enter the chorus, marching in time to the ana-
paecic song. The general sense of the opening or entrance song is as follows: 'Ten years are passed since the Atreidæ sailed forth with the fleet for vengeance, like vultures robbed of their young (40-54). Zeus Xenios is wroth with Paris and sends the avenging host, bringing long struggles for both sides, and the end to be as fate wills' (55-71). Meanwhile the queen Klytaemnestra appears, and begins the preparations for sacrifice. 'What hast thou heard, lady? See, all the altars begin to blaze! What does it mean? We waver between anxiety and hope' (72-103).]

ll. 40-42. 'This is the tenth year since Priam's great foe King Mene-
laos and Agamemnon.' It has been noticed as odd that μέγας ἀντιδικός
should be applied only to Meneleaos, and that Agamemnon, the 'king of
men,' is second. It may be only accidental, as in the next two lines
(δχυρών κεύγος) and below (109 διθρόνον κράτος) they are treated with
equal honour. Or, perhaps, ἀντιδικός is used strictly, and Menelaos
comes first as the wronged party, Agamemnon being his helper. ἀντι-
δικός, metaphor from law-courts, meaning simply 'antagonist.' ἐπεῖ
and even διε are used in this sense 'since;' the precise phrase is εἰς οὖ.

l. 43. διθρόνον ... τιμῆς, gen. of description or equivalence as it is
called, one of the numerous shades of relation described by genitive.
NOTES. LINES 35-62.

Translate, 'The mighty pair of Atreus' sons, each dowered from Zeus with rank of throne and sceptre.' (It is literally, 'pair of Atreidæ, of two-throned honour,' etc., i.e. 'consisting of;' the τιμή is the abstract aspect of the kings.) Grammatically τιμής and Ατρείδαι are parallel, both being gen. after ζύγιος. Δίδειν qualifies the adjectives, Ατρείδαι, Doric gen.; the choruses contain many Doric forms.

1. 47. ἄραν, 'sped,' αἰρω, prop. 'to lift,' is used commonly for 'to start,' both trans. στόλον, στρατόν, and intrans. στρατῳ, ναυσί, both of land and sea. It probably originally meant simply 'to take up' your things and be off.

1. 49. τρόπον (acc. of apposition to sentence, like δίκην, χάρυν), 'like.'

1. 50. οὖτε, Epic form of rel. ἔκπατουσ (πάτος, 'path'), 'out of the path,' may mean either 'strange,' 'unbounded,' 'terrible,' or 'lonely;' the latter very well suits the eagles wheeling over their craggy nests; and is the meaning given by the Scholiast. παιδών, 'for your young.' Gen. of relation, common after words of feeling, as anger, grief, surprise, etc. [Blomfield's ἔκπαγλος is very probable.]

1. 51. ὑπατοὶ λεχέων, 'high o'er their nest' ὑπατος governing gen. much as ὑπὲρ does, by a slight extension of usage.

1. 52. 'The carriage of their wing,' a fine phrase for the flight of large birds. Lucretius, 6. 743, imitates (remigi oblatae pennarum) and Vergil has followed (remigio alarum, Aen. 1. 301, 6. 19).

1. 53. δεμνοτήρη πόνον ὀρταλίκων ὀλέσαντες, 'having lost the guardian-task of their brood,' i.e. 'the task of keeping the nest:' the adj. describes in what the task consists. The word occurs again 1449, in the sense of 'keeping the bed,' i.e. 'confining to bed' of sickness.

1. 55. 'Above there is one that hears, either Apollo,' etc. Observe idiomatic use of τις, where we should say 'perchance,' So Verg. Aen. 1. 182 'Anthea si quem iactatum vento videat.' Apollo protects the birds as god of augury: Pan as god of the forest and wild animals: Zeus as god of justice. (Sch.)

1. 56. Notice the loaded adjectives, in Aeschylus' weighty manner, 'the shrill lament of winged mourners who dwell in his skies': μετοικον being a finely imaginative word: the birds are the sojourners in the god's home.

1. 59. παραβασαν, 'to the transgressors,' the older Epic use of the partic. without τοῖς. So μαθωσι 38.

1. 61. ἐπὶ 'Αλεξάνδρῳ, 'against Paris;' ἐπὶ with dat. lit. 'on' (as we say, 'he marched on Rome'). It is an Epic use, see illustrations on 357; in Attic and prose it would be acc. ξίνοι, because the crime of the rape of Helen was an offence against the sacred laws of hospitality, which were under the protection of Zeus Xenios.

1. 62. πολυάνορος, 'wooed by many a suitor.'
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1. 64. Gen. abs. 'when the knee is bowed in the dust.' ἐρειδομένου, lit. 'resting.'

1. 65. προτέλεια, 'the prelude;' usually the sacrifice before marriage (τέλος, 'rite'); here the 'prelude of the battle,' but suggesting the other sense, that the fighting was a bitter marriage-prelude for Paris.

1. 66. ἔστι ὁπη νῦν ἔστι, 'the issue is—as it is now,' an intentionally enigmatic sentence. In the mouth of the chorus it naturally means 'there is good news; the Trojans are vanquished' (though they do not as yet know the details). But to the spectators it has a second and deeper meaning, as Agamemnon is returning to find unfaithfulness, conspiracy, and murder, and so in a terrible sense τελεῖται ἐς τὸ πεπρωμένον, 'it draws to its fated end.'

The Greek dramas are full of such double meanings, bearing only a single sense to the speaker; and the contrast between the two senses, or between the position of the speaker as he conceived it, and as it was known to the audience, often formed most effective situations, of Dramatic Irony, as it has been called.

11. 69–71. ὑποκλαίων of the MSS. gives a tiresome repetition with δικρύων, so I have taken Casaubon's ὑποκλαίων (adopted by Eng., Schn.), making a very natural antithesis of offering and libation. The sense will then be, 'Neither by secret offering, nor by secret libation, nor by tears shall one soothe their stubborn wrath (i.e. the gods' wrath) for the unburnt sacrifices.' Again a double meaning. (1) In the chorus' mouth it means, 'The Trojans cannot soothe their angry gods by any expiation;' but (2) to the spectators it has a second deeper sense, 'Agamemnon cannot by any offering assuage the anger of the gods for his sacrifice of Iphigeneia.' It is hard however to be sure what is the meaning of ἀντιρων ἰερῶν in (1), or the surface sense, it may mean 'rejected sacrifice' (offering which will not burn); or as Schn., Pal., 'unholy rite' (rite without fire, i.e. the marriage of Helen and Paris); or thirdly, as Enger, 'Shall soothe the stubborn wrath of the unlit sacrifice,' the wrath of the god being transferred to the sacrifice which will not burn.

1. 72. ἀπίτατα, 'unhonoured' is the best sense (though the termination is rare in passive sense, cp. ἀφέτης, κηρόδετης). [Others say 'not-paying,' i.e. either 'not serving' or 'not avenging;' but both are less smooth and natural.]

1. 73. ἄρωγης, common gen. after λείπεσθαι, ἥσασθαι, etc., like gen. after comparative, 'left out of the army that gave aid.'

1. 77. ἀνάξιος, 'leaping' (H., Dind., Schn., Eng.), better far than ἀνάσιος, 'ruling' (MSS. and Pal.). The gen. sense is, 'the strength of the old is like children's (ἰσχὺν ἑσόπαιδα); for the very young vigour is as unfit for war as the very old feebleness.' In 76–82 he simply develops the idea 'the old are no better than children.'
NOTES. LINES 64–94.

1. 78. ἰσόπρεσβύς, 'is like unto age,' i.e. the vigour of boyhood is yet no fitter for war than decrepit age. Ἀρης... χώρα, 'and Ares is not in his place,' i.e. is not there in his place, his place being the full-grown man. κατὰ χώραν is the prose phrase for ἐν χώρᾳ.

1. 79. τὸ θ' ὑπέργηρων, 'and the last old age,' the neuter expressing the class, like τὸ νέον, τὸ καλὸν; by a loose but natural construction it becomes masc. at 81, στείχει, a vivid personal verb, having prepared the way.

The MSS. are corrupt, only Fa. reads as above. We might read τι θ' ὑπέργηρως, 'what of the very old?' with Eng., but prefer to follow Fa., the question being not very idiomatic or natural.

1. 80. τρίποδας, 'the three foot ways' are of course the old men walking with a stick.

1. 82. 'He strays, a mid-day dream,' a feeble shadowy life. The day-dream being even more unreal than the night-dream.

[While this song has been singing, the queen Κλυταμνήστερα comes out and begins to make arrangements for the sacrificing, lighting up the altars and ordering about her train of maidens. The chorus address her directly.]

1. 83. Τυνδάρω, irregular gen. from Τυνδαρεῖς, as though Ionic gen. of Τυνδάρης.

1. 87. πευθοὶ, 'from hearing;' most MSS. have πευθοὶ, 'from belief,' a commoner but less appropriate word. Fl. has πυθοὶ, which suggests the real reading. περίπεμπτα θυσκεῖς, 'art sacrificing by word sent round?' i.e. 'art sending round the word to sacrifice?' περίπεμπτα being adverbial (strictly, in agreement with cogn. acc.). θυσκεῖς, MSS. θυσσακεῖς, probably corrupted to complete the full line. The right word, θυσσακεῖς, is restored from Hesych. (θυος, κα- καίω, 'to burn offering.')

1. 88. 'And of all the gods that guard our city, above, below, in the heavens, in the mart.' ἀστυνόμοι, the same as the commoner words πολιοῦχοι and πολισσοῦχοι. ὑπατοὶ were gods like Zeus, Apollo, Hera, etc. χθόνοι were Ge, Pluto, Hermes, Eumenides, etc.

The other antithesis, 'in the heavens, in the mart,' is less obvious, but by ἀγοραῖοι he probably means those who do specially preside over the city-life; by οὐράνιοι those who do not. Ἀγοραῖοι is applied to Zeus (Eum. 979), to Hermes (Ar. Eq. 297), to Artemis and Athena (Paus. 3. 11. 9). (In Theb. 257 τοῖς πολισσοῦχοις Θεοῖς Πεδιοῦμοι τε κάγορας ἐπισκό- ποις, a different division is apparently meant, 'all our native gods, of the country and the town."

1. 93. ἀνίσχει, 'arises,' intrans., as often from Homer onwards, esp. of the sun. See Lexicon.

1. 94. 'The pure unguent's soft and guileless spell' is a thoroughly
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Aeschylean phrase, loaded and imaginative. It is called 'guileless' probably simply because παρηγορία, 'persuasion,' was so often guileful: the persuasion of oil to fire is genuine.

1. 96. πέλανος, 'a clot or lump' of solid or thick liquid, so here of oil. μυχόθεν, 'from the inner store,' adv. used (with the looseness of the primitive style of Aeschylas) to qualify the subs. πελάνος.

The MSS. reading βασυλείφ quite good. It is needless to alter it to -ων.

1. 97. λέξασα... παίων τε γενοῦ, the τε is not wanted, but it is a very natural anacoluthon. (Eng., Hart., Karst., etc., read λέξασ, which sets the grammar right, but is needless.)

1. 98. αίνείν, in old sense, 'to tell of.'

1. 100. 'Which now is bitter, and now again hope from the altar fires bright shining drives back the relentless care of the grief that gnaws the heart.' The change in the constr. is very natural, and more effective than if he had finished the sentence strictly, 'and now again is lighter,' or something of that sort.

1. 101. I keep ἄγανα φαῖνοντο', on the whole nearest to the MSS., φαῖνοντα meaning 'shining,' common intransitive use.

1. 103. The reading is Hermann's; the only practical question is whether we should read τής θυμοβόρου φρένα λύπης or τήν θυμόβουρον φρένα λύπην. The latter is in apposition to φροντίδ', the former is governed by it. I follow II., Schn., Eng., in preferring the genitive; the mass of accusatives is so very clumsy. In either case φρένα is governed by the adj., a rare construction. Cp. 1090 πολλά συνίστορα, Pr. 904 ἀπόρα πόριμοσ, Soph. Antig. 786 σ' φύξιμοσ, where however the adjectives are more like simple verbals, and so the construction is easier.

[Klytaemnestra has finished her preparations and has retired.]

II. 104–257. The general outline of the chorus’ songs from here to the end 257 is as follows:

Strophe i. (104–121.) I can tell the tale of victory, and the signs that went before—I yet am young enough for song—the omen of the two eagles, devouring a pregnant hare. (Woe, woe, but let the good prevail.)

Antistrophe i. (122–139.) Kalchas the wise seer knew the sign, and prophesied: 'One day this host shall capture Troy. Only I pray no wrath of gods may strike it, for Artemis is angered against the eagles and pities the hare.' (Woe, woe, but let the good prevail.)

Epode (140–159). 'I pray Artemis therefore, though she loves the wild beasts, to suffer the triumph of the eagle princes. And Paean Apollo I invoke, to stay her from raising adverse gales, while she urges on a lawless sacrifice, the slaughter of a child, fraught with evils to
the house.” So Kalchas spake. (Woe, woe, but let the good prevail.)

Str. β'. (160–166). Zeus—whate’er his rightful name—is the greatest of all.

Ant. β'. (167–175). Ouranos and Kronos are passed away—Zeus is the victor.

Str. γ'. (176–183). Zeus has appointed a law, that man shall learn by suffering, reluctant though he be.

Ant. γ'. (184–191). So then Agamemnon—uncomplaining, when the host was wind-bound and suffering at Aulis [Str. 8’, 192–204], and the delay was destroying the ships and men—but when Kalchas advised a bitter cure, the slaughter of Iphigeneia, to appease Artemis [Ant. 8’. 205–216], then Agamemnon spake: ‘Tis evil to disobey, and evil to obey, how can I slay my child? how forsake my comrades?’ [Str. ε’. 217–226]. So he bowed to necessity, and undertook the impious deed, misled by Madness the source of woe, and he slew his child. [Ant. ε’. 228–237]. Her youth and prayers they set at nought, and like a kid they raised her to the altar, in her flowing robes, and stilled her cries. [Str. 5’. 238–246]. She bared her breast, like a picture, striking all with pity; for often she had sung to them in her father’s halls. [Ant. 5’. 247–257]. The rest I cannot tell; it was accomplished. For the future—let it come; what skills foreboding? Our friendly wish is that all may be well.

While the chorus sings, the day is supposed to break; and when Klytaemnestra returns (255) it is broad day.

1. 104. κύριος εἴμι θρόειν, ‘I am he that shall sing,’ ‘I am the man to tell.’ κύριος is ‘the one who has the power,’ ‘the right one.’ κυρία the right or appointed day. κράτος αἴοιον, ‘the fated victory,’ slightly strained but natural sense of κράτος. αἴόσιο is properly used of omens, ‘auspicious,’ and is here transferred from the omens (αἴοιον) to the victory. ὡδίον, ‘foretold by signs upon the way;’ there were various kinds of omens—entrails, the flight of birds, chance cries, and signs on the way, ἐνοίοιο τε συμβόλων Pr. 487. So in Ar. Kan. 197 the slave, being unlucky, says, τῷ συνέτυχον εἴων; ‘what can have met me when I came out?’

1. 105. ἐκτελέων. Pal. takes this as a partic.—‘accomplishing,’ i.e. ‘singing the accomplishment.’ It is less harsh to take it as gen. of adj. ἐκτελής, ‘complete,’ ‘consummate,’ used in strained sense for ‘royal,’ ‘high.’ H., Schn., Eng., read ἐντελέων; needless, because it is equally used off its meaning, and MSS. all give ἐκτ. ἐτὶ γὰρ θέοθεν ἀιῶν, a well-known difficulty, about which numerous conjectures have been made. Only four views are near enough. to the MSS. to be worth mentioning; the full reading of the MSS. is: ἐτὶ γὰρ θέοθεν καταπνεεὶ πειθώ μολπᾶν ἀλκᾶν εὐμφυτος αἰῶν. (1) Goodwin
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(Amer. Phil. Ass. Trans. 1877) defends the MSS., and puts a comma at μολπαν: 'For still Persuasion from the gods breathes song upon me, still my old age (breathes) strength to sing.' It is very ingenious, but the antithesis (which the absence of 'and' emphasises) is harsh, 'age' and 'persuasion' being so unconnected, and the point surely is simply 'I am not too old to sing.' (2) Enger reads μολπαν, and makes μολπαν ἀλκαν an apposition to πειθώ: 'Still my age breathes from the gods upon me Persuasion, the strength of song.' (Old though I am, I am still inspired.) (3) H., Pal., Schn., etc., read μολπαν and ἀλκα, though interpreting differently: 'Still age growing with strength (i.e. "not yet decrepit") breathes on me persuasion of song' (Pal.), or 'Still Persuasion of song breathes (intr.) upon me, namely the time commensurate with the war,' H., Schn., Kl. Paley's is good sense, though ἀλκα σύμφωνος is harsh. Herrmann's is very harsh and obscure and indeed impossible. (4) Prof. Campbell neatly suggests πειθων μολπαν ἀλκαν, which he translates, 'by persuasion of song my life breathes valour.' Better take it, 'by persuasion from heaven my age yet breathes the strength of song,' the only ἀλκη I have is that of song. On the whole I prefer (2): and next best (4) or (3) with Paley's interpretation.

1. 109. ὧπως, 'how,' takes up the first clause, κύριος εἰμι θροείν, after the parenthesis. 'The twin sovereign power, ruling with one heart,' is a characteristic Aeschylean abstract phrase for the Atreidae.

1. 110. ξύμφρονα τάγαν, 'ruler of one heart,' the singular is strange, but due probably to κράτος. See 41, 112. [It must be τάγαν, acc. of τάγης, 'a leader,' not ταγάν, acc. of τάγη, 'rule.'] Keck suggests ἡβαν ξύμφρονα ταγαίν, 'friendly might of the princes.' Ingenious.

1. 111. πράκτορι, 'avenging,' from πράσσειν in a special sense, 'to exact.' Eum. 624, τὸν πατρὸς φίλουν πράξαντα. The MSS. here have σὺν δορι δίκας πράκτορι, a plain gloss; fortunately the line is rightly quoted in Ar. Ran. 1288.

1. 112. 'The fierce bird' (θούρως, from θυ-, first 'smoke,' then 'violent movement or impulse') is said to 'send the kings to Troy,' because the sight of the eagles tearing the hare was the omen that encouraged them. θούρως ὅρνει becomes plural in the next line, but easily, by help of the adjectives.

1. 115. ὁ κελανός . . ἄργας, 'one black, one white of tail': the black one is no doubt Agamemnon, the white-tail Menelaos (ἄργας, alluding to 'Ἀργος, as often). Aristotle (Hist. Anim. 9. 32) aptly says, 'the largest eagle is the White-tail . . the strongest is that called the Black Eagle or Hare-slayer.' Perhaps Menelaos is intentionally hinted at as the less courageous.

1. 116. χερὸς εκ δοκιμάλτων, i.e. 'on the right,' the lucky side for omens: the Greek augurs looking North, and the luck coming from the
East. Hence δεξιός gets a secondary meaning, 'favourable.' Notice ἓκ where we say 'on;' to the spectator the vision comes from right (subjective), but it is on the right (objective).

1. 119. φέρματα is Hartung's excellent emendation for φέρματι, the MSS. reading still retained by many. Those who retain it have to explain how γίναν can mean the mother, and how it can agree with βλαβέντα; a feat which they attempt. With φέρματα it is both easier and far more effective, 'rendering the hare's young, an unborn brood, checked from their after-roamings;' λαγίναν γίναν will then be not the mother, but the unborn young within her. βλαβέντα, etc., neither hare nor young can roam any more, the eagles devour them.

1. 121. 'Echo the cry of wail; but let the good prevail.' In the refrain, fear and hope are mixed; the reason for the foreboding is not yet told; it occurs below.

1. 122. 'The good seer of the host' is of course Kalchas. δύο λήμασι δισσοὺς of the MSS. is meaningless; to say 'two differing in spirit,' as Paley takes it, is irrelevant; he is comparing 'the royal pair' to the two eagles; he calls them above ξύμφρονα τόγαν, 'princes one in heart;' and their union is the point wanted, not their difference. We had better therefore read λήμασιν ἱσοὺς (ι according to the Epic scansion) with Dind., Eng.

1. 123. ἐδαν.. ἀρχάς, 'knew the hare-devourers and the leaders of the host,' i.e. 'knew that the hare-devourers were the leaders;' ἀρχάς, abst. for concr., like διήροΰν κράτος. Others take πομποῖος ἀρχάς, 'the powers conducting,' i.e. the birds, whose omen led them; a much more far-fetched meaning.

1. 126. ἀγρεῖ, the prophetic present, as though the seer saw it happening. κέλευθος, lit. 'path,' i.e. 'expedition,' 'armament.' 'One day shall this host capture the city of Priam.'

1. 127. 'And all the gathered wealth of the people before the battles Fate shall ravage with violent hand.' So the MSS. πρῶσθε, which can be best taken with πύργον, and makes good sense. Others needlessly read πρῶς δε τὰ., i.e. 'the wealth of the towers, and likewise the people's stores.'

1. 130. πρὸς τὸ βίασίν, like the commoner πρὸς βίαν, πρὸς ύργην, lit. 'towards' violence, wrath, etc., i.e. 'violently.' So Prom. 214, πρὸς τὸ καπερένυ.

1. 131. ὀίνον, 'only.' ἄγα, 'envy'—Hermann's certain correction for the MSS. ἀτα, which will not scan and makes a worse meaning. προτυπνεν στόμιον μέγα Τροίας στρατωθεὶν... 'lower on the mighty curb of Troy (i.e. the Greek army), the embattled host, stricken before its time (i.e. before it reaches the foe). 'The seer darkly foretells here the wrath of Artemis, which was to delay the host at Aulis.
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1. 135. οἰκω, to say 'the pure maiden is wroth against the house, meaning the family of Agamemnon, is no doubt sense; but the correction οὐκτω makes infinitely better sense; 'for from pity Artemis the pure maiden is wroth with the winged hounds (eagles) of her sire.' In this way we are saved the harsh apposition οἰκω...κυσί. Other corrections, οἶκοι, οἶω, need not be considered. οὐκτω is due to Scaliger.

1. 136. πτανοῖσι κυσί, 'the winged hounds,' i.e. the eagles. Cf. Prom. 1022, Δίσς δὲ τοι πτηρὸς κυνὸν δαφνώδος αἰετῶς. The bearing of this is a little obscure, but it is of this kind: The sign of the eagles is an encouraging sign to the Greeks, boding victory; but as Artemis is offended by the eagles devouring the hare, so she is wroth with the Greeks; and her anger may do harm.

1. 137. αὐτότοκον, adj. used rather strangely = αὐτοῖς τοῖς τόκοισι, 'young and all.' So αὐτόχθονος 536, αὐτόπρεμος Eum. 401, αὐτόκωπος Cho. 163. πρὸ λόχου, 'before the birth.'

II. 140-145. With the ordinary readings ἀ καλὰ (140) and αἴτει (144). This passage is taken to mean, in general sense, 'Though so gentle to all the young of beasts, the goddess asks for the accomplishment of these omens, good and evil alike.' The difficulty is, why should Artemis ask for the accomplishment of the cruelty which she hates (στυγεῖ δὲ δεῖπνον)? Schütz suggests τοῦτον, αἰτῶ, ἔμμελον κράναον, optative. 'may she accomplish.' It is much better to read, with all the MSS. but one, καλὰ (vocative), for ἀ καλὰ, and read αἴτει (imper.) for αἴτει. It then will run 'Though so kindly to the tender young of mighty lions, O fair maiden, and loving the suckling brood of all the wild wood beasts, yet consent to the accomplishment of the signs of these things, visions of good and ill.' This makes 140-145 addressed to Artemis, as 146-155 is to Apollo.

1. 141. I take the generally adopted λεπτοῖσι for the meaningless MS. ἀέπτοις: in the original uncials Α and Δ were very near.

1. 145. στρουθῶν is clearly corrupt, as it lengthens a of φάσματα, and as there is nothing about 'sparrows' here at all. It has got in by some one confusing this story with the story of the sparrows in II. 2. 311.

1. 146. Παίανα, 'the healer,' well-known name of Apollo. Ἰῆσος, also name of Apollo; said to be from ἴη, and to mean 'invoked with the cry,' like εἰως for Dionysos.

1. 148. χρονίας ἑχθριάς ἀπλοίας, 'adverse gales, long delaying the fleet.' (ἑχθριάς from ἑχω-ναῦς, 'ship-detaining.')

1. 150. τευξῆ, i.e. Artemis. Apollo is asked to prevail with his sister not to delay the host by adverse winds.

1. 151. θυσίαν, the 'other sacrifice, lawless, unfeasting,' is the sacrifice of his daughter Iphigeneia, which Agamemnon made to appease
NOTES. LINES 135-179.

Artemis, as told below. The δαῖς being the feast on the meat of the sacrifice, this offering was clearly ἄδαιτος.

1. 152. 'A seed of strife clinging to the race (σὺμφυτον) fruitful of rebellion against the lord' (lit. 'not fearing the lord' of the house), the last words being a dark hint of the murder that awaits Agamemnon from the faithless Klytaemnestra.

II. 154, 155. A characteristic instance of Aeschylus' accumulation of phrase. Here are six adjectives and one substantive. 'For wrath abides, rising again, haunting the house with guile, unforgetting, avenging the children.'

1. 157. μόροιμα, a euphemism for 'evils.' 'Such fated ills, yet with great blessings, sang Kalchas from omens on the way,' etc.

1. 161. 'Zeus, who'er he be, if by this name it please him to be called;' τόδε, i.e. Zeus alone, without other more definite title.

1. 164. οὐκ ἔχω προσεκάσαι, either 'I cannot conjecture,' i.e. 'refer it all to any but Zeus,' or better and simpler, 'I cannot compare any but Zeus (to Zeus),' i.e. 'Zeus is incomparably above all.'

1. 165. εἰ τὸ μᾶταν...έπητυμως, 'if in good truth I must cast from me the vain load of care,' τὸ μᾶταν ἄχθος describes 'the vague foreboding,' 'ill-defined, shadowy care.' The sense is therefore: if I am to get rid of my vague and gloomy forebodings, I must rest on Zeus as the greatest of all. Others K., Schn., etc., take μᾶταν as προλεπτικόν; 'cast away my care so as to be vain,' which is not so good.

1. 170. οὖδε λέξεις πρὶν ὄν, lit. 'will not even be spoken of as having been of old,' i.e. 'his day is past, we shall not even tell of him.' The MSS. read οὐδὲν λέξεις πρὶν ὄν or οὐδὲν τι λέξεις (Fa.), which will neither scan nor construe. The above correction is the slightest and the best; it is due to Ahrens, and is adopted by Eng., Schn., and later D. The allusion is to Ouranos, the father of Kronos, whom Kronos conquered and dethroned; exactly the same fate awaited Kronos himself from the hand of his own son Zeus.

1. 171. ὅς δ' ἐπειτ' ἐφι, Kronos. τρικτήρος, lit. 'one who throws thrice (τρία, τρεῖς) in a wrestle,' the three throws being necessary for victory. So τῶν τριῶν παλαισμάτων Ευμ. 589. διὰ τριῶν ἀπόλλυμαι Eur. Or. 434.

1. 174. 'Shouts the triumph-song of Zeus.' ἐπινίκια, cogn. acc.

1. 175. See Appendix II.

1. 177. τὸν πάθει μάθος...έχειν, 'who has appointed wisdom by suffering as a sure law,' i.e. 'that wisdom shall be learnt by suffering.' MSS. read τῷ πάθει by a natural error.

1. 179. στάξει, 'trickles,' intr., the most natural meaning. (Not as Pal. 'drops wisdom,' understanding τὸ σωφρονεῖν in the acc. ἐν τῷ ὑπνῷ: the θ' is odd. Schömann's ἄνθ' ὑπνοῦ is ingenious and probable.)
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1. 180. καὶ παρ' ἀκοντας, 'and wisdom comes to men in their
despite,' i.e. by suffering, by ways they would not choose.

1. 182. The MSS. read δαμόνων δὲ ποιεῖς, βιαίσω σέλμα σεμνὸν
ἐμένον, usually construed, 'and surely 'tis a favour of the gods, seated in
might upon their solemn thrones.' Only βιαίσω cannot mean 'mightily,'
it must mean 'with force or violence.' The best alteration is perhaps
Turnebus' βιαιος, with comma after it: 'and the gods' favour is oft
forced on men, the gods who sit on their glorious thrones.' In fact,
another expression of the same truth as παρ' ἀκοντας ἦλθε σωφρονεῖν.
But perhaps it is altogether corrupt.

1. 186. The poet returns to the narrative. The connection of this
intervening religions ode with the story seems to be this: The seer
warned Agamemnon of the mixed good and evil that was in store for
him, and especially forebode the evil results of the child’s slaughter
(154-5); but Agamemnon, in spite of all, did the deed, and incurred the
curse. Zeus is above all, and has ordained that man shall only be taught
by suffering. καὶ τόθ', application of the general reflections to the
special case; 'so then.'

1. 187. ἐμπαιοις, literally, 'striking upon,' i.e. 'his stormy lot,' prob.
the same met. as συμπνέων, 'not breathing against,' i.e. 'yielding to.'
So again, 219.

1. 189. βαρύννοντι', imperfect. augment omitted, as often in the choruses.

1. 190. Χαλκίδος πέραν ἔχων, 'camped on the shore that faced
toward Chalkis,' i.e. at Aulis, opp. to Chalkis in Euboea. πέραν usu.
taken as adv. and ἔχων intr., but it is prob. the acc. of the old word
πέρα (which of course the adv. is originally), and means 'holding the
other side.' We have the gen. (read by M. and Schol.) πέρας in Supp.
262 ἐκ πέρας Ναυπακτίας.

1. 191. παλιρρόθοιος, 'eddying,' 'surging back.' MSS. read παλιρ-
ρόθοιος, with same meaning; altered to suit metre, βιαιος σελ-, 183.

1. 192. Στρυμόνος. The Strymon was the great river of Thrace,
which flowed out past Amphipolis. The N.E. wind would bar their
passage out of the strait at Aulis. Notice the piling up of adjectives
here again, as in l. 154.

1. 195. βροτῶν ἄλαι, in a kind of strange apposition, lit. 'wander-
ings of mortals,' i.e. 'drifting men away.' βροτῶν opp. to νεόν τε καὶ
πειραμάτων.

1. 196. παλιμμήκης, as we say, 'as long again,' 'lengthening out the
time twice-told.'

1. 197. τρίβο, 'with wasting,' rarer for τριβή.

1. 199. 'Another cure of the bitter tempest,' their ordinary sacrifices
having been vain for long.

1. 201. προφέρων Ἄρτεμιν, 'pleading (the wrath of) Artemis.'
NOTES. LINES 180–227.

1. 202. χθώνα ἐπικρούσαντας, in rage, of course. So Achilles in Homer, ποτὶ δὲ σκῆστρον βάλε γαίη Π. 1. 245.
1. 206. κήρ, 'fate,' old Epic word.
1. 210. This line in the MSS. does not correspond with the strophe (197): and both show rather a strange metre at the end: accordingly I adopt Hermann's 'Ἀργοὺς and Schömann's πρὸ βασιὸν for βασιὸν πέλας.
1. 211. τι τῶν' ἄνευ κακῶν; i.e. 'whiche'er I choose is woe.'
1. 212. 'How can I (bear to) desert my fleet, and lose my comrades?' i.e. to have the whole expedition broken up, by not taking the only means. First the fleet scatters (ἐυμ. ἄμ.), then the disgrace of the failure falls on Agamemnon.
1. 216. MSS. read ὀργὴ περιόργως ἐπιθυμεῖν, 'to long, desiring with desire,' an almost Eastern fulness and repetition. The subject of ἐπιθυμεῖν is 'the comrades,' or ἐγκαθαυτοῖ. This might do, but Schömann's correction, περιόργω σφ', improves sense and structure.
1. 217 sqq. 'But when he had shouldered the yoke of necessity, breathing an impious veering gale of spirit, unblest, unholy—then his heart turned to thoughts of uttermost daring.' Lit. 'he changed his purpose (μέτέγνω) so as to devise' (φρονεῖν, epexeγ. inf.). τροπαίων, 'veering gale,' because he gave up the struggle and went straight for the wicked deed.
1. 220. Some put comma at μετέγνῳ, take τόθεν relative (as it is in Epic, and may easily be in Aesch.), and ἔτοις ὡς as the principal verb. So Pal. quoting Schol. as authority: the Schol. however is so wrong about the rest of the line, that it may be wrong about τόθεν; and the pointing in the text is in any case clearer and better.
1. 222. Notice the piled adjectives again, 'fell distraction, base-devising, the fountain of woe.'
1. 224. ὡς ὤν, see 34. 'Well—he had the heart to be the slayer,' as though he said, 'However it may be (with the general remarks about παρακόπα) anyhon the fact was so.'
1. 225. ἀρωγάν and προτέλεια are acc. in apposition to the action or the sentence, as often in Greek, 'to aid the war ... for the fleet an expiation.' προτέλεια, 'the preliminary sacrifice' (see l. 65) before the fleet could go. Observe the significant antithesis, θυγατρός ... γυναικοποίων, 'he slew a daughter ... to help in vengeance for a wife.' The daughter is a blood-relation, the wife a stranger.
1. 227–250. The astonishing beauty of this passage has struck all readers from that day to this; it is at once melodious, imaginative, picturesque, and overpoweringly pathetic. It suggests many touches in Lucretius' fine picture of the sacrifice, 1. 87–100.
'And her prayers, and her cries of "father," and her maiden prime they set at nought, the bloodthirsty judges ...'
AGAMEMNON.

It is disputed whether κληδόνας means 'her appeals to the name,' or 'the name,' whether Ag. disregarded her calling him father, or his own fatherly feelings. The first is better.

1. 229. παρ' οὖνέν ἔθεντο. Exactly the English 'set at nought,' literally used of estimating, reckoning in an account.

1. 230. βραβήνς are properly 'those who preside at a contest,' and so used here picturesquely of Agamemnon and Menelaos.

1. 231. φράσεν, no augment, 189.

ἀδόξος, 'the ministers,' 'the attendants.' (ἀ-δόξ-ος, 'on the road with,' 'accompanying,' like ἀ-κόλουθ-ος; the ἀ- appears in ἀ-λοχ-ος, 'bed-fellow,' ἀ-δελφός, 'born of the same womb,' etc. Curt. 598.)

1. 233. οὔπλοις περιπετή, 'with her robes flowing round her.' οὔπλοις, dat. respect.

1. 234. παντὶ θυμῷ προνωπῆ. It is possible, and tempting at first sight, to take these words together, 'with all her spirit drooping;' but it is more like Greek to refer παντὶ θυμῷ to the ἀδόξοι; the order of the words then marks the sharp antithesis, 'he bade the ministers unaltering raise the drooping maid.' (So ἀπαντὶ θυμῷ Eum. 738.) They were to be eager, she was fainting with fear and grief.

1. 235. The MSS. read φυλακάν. We might retain this and construe φυλακάν κατασχεῖν, 'to hold guard,' i.e. 'to check,' φθόγγον being the object accusative by a loose but not uncommon construction (like Soph. Ο. C. 584 τὰ δ᾽ εὖ μέσῳ ἔμετο δεσπέρα σεισαι, 'the time between thou forgettest'), governed by the idea φιλάσεσθαι contained in φυλακάν, 'to keep guard over her fair lips against the cry.' But φυλακά is a very slight alteration, and makes the construction quite easy; and moreover they do not want 'to guard against' (φυλακάν κατασχεῖν) the cry, but 'to check' (κατασχεῖν); so I have taken it, following Blomf. and Eng. 'And with the curb to stifle her sweet lips' cry, fraught with curses to her house.'

1. 237. 'With violence and the muffled might of bonds;' a fine phrase for the gag. Notice ἀναύδω, epithet transferred from the bound victim to the bonds. The line hangs over into the next stanza, just as in 175; but it spoils the passage not to take it with what precedes.

1. 239. κρόκοι βαφάς, 'her robe of saffron,' her dyed princess' robe. So Antigone unites 'the saffron splendour of her robe,' στολίδος κρόκοςσαν τρωφάν Eur. Phoen. 1491. Stanley and Schn. understand it of blood!! Observe the unusual hiatus χέουσα . . ἔβαλλε: perhaps the text is wrong.

1. 241. 'Plain as in a picture, fain to speak.' We are often reminded in the Greek tragedians of the works of painting and sculpture which enriched Athens. So in this play, 416, 801, 1329; and Eum. 50 εἰδον ποτ' ἡδον Φινέως γεγραμμένα δείπνον φερόωσα, Eur. Hec. 564 στέρνα θ' ὄς
NOTES. LINES 229–250.

εγάλματος κάλλιστα, ἵδ. 807 ὡς γραφεῖς ἀποσταθεὶς ἰδοὺ με, Αὐτ. Ran. 537 γεγραμμένην εἰκὸν ἑστάναι. So Eur. Hipp. 1009, Troad. 682. About fifty years after this play was acted a celebrated painter at Sikyon, named Timanthes, painted this very scene, and Agamemnon standing by with his face veiled (Pliny, 35. 10). In the museum at Naples there is a fresco of this subject, taken from 'the house of the Tragic Poet.'

1. 244. ἄγνα (Triclin.'s obvious correction for the awkward ἄγνα of MSS.) ἀστυρῶτος αἰώνᾶ, 'with virginal voice the spotless maiden.' Paley well suggests that the emphasis of this beautiful phrase is intentional; the banquet songs of later days were sung by very different people from the pure and lovely princess.

1. 245. Read εὐποτῖον παιάνα with Hartung (Eng., K., Dav., and Pal.) for MSS. εὐποτῖον αἰώνα, which will not scan and makes bad sense, 'lovingly graced her loving father's chant of happy fortune, sung at the third libation.' The third libation was poured to Ζεὺς Σωτήρ, and then the συμπόσιον or drinking-bout began, the δείπνον being ended. With the end of the libations came the παιάν, or song. So in Plato's Symposium [ἐφύ] δειπνήσαντας σοπνᾶς ποιήσασθαι καὶ ἀσαντας τῶν θεῶν, which last phrase clearly refers to the paean. See 1386.

1. 247. The sacrifice itself could not be more impressively told than by this terrible hint. 'The rest I saw not neither speak; but Kalchas' word (lit. 'arts') is not unfulfilled.' Others (Eng., Schn.) refer τὰ δὲ ένθεν not to the slaughter, but to all that is to come of it. No doubt in 250 the Chorus are thinking of the ill to follow; but that is led up to by the thought 'Kalchas' word is not unfulfilled,' meaning first his advice to slay Iphigeneia, then (suggested by that) his prophecy of the φοβητρά μῆνις (154). It is far more poetical and effective to take τὰ δὲ ένθεν as euphemism for the bloody deed.

II. 250–254. This passage is well known for its corruptness and difficulty. The true reading is, however, probably preserved in Fa., which reads:

δίκα δὲ τοῖς μὲν παθοῦσιν μαθεῖν   ἐπιρρέπει. τὸ μέλλον ἐπεὶ γένοιτ' ἀν κλύνεις, προχαρέτων.

The others (M., Fl., G.) read, ἐπιρρέπει τὸ μέλλον τὸ δὲ προκλῆειν ἐπεὶ, κ.τ.λ., which is impossible to equate with the strophe, and nearly impossible to construe. Goodwin (Trans. Amer. Phil. Ass. 1877) has however pointed out the important fact that in M. not only τὸ δὲ προκλῆειν but also the colon after μέλλον is by a later hand; so that the original reading of M. (much the oldest) confirms Fa. We only require δὲ after τὸ μέλλον to make both sense and metre. The meaning will then be: 'To them that suffer, justice brings wisdom. What is to
be, thou canst hear when it has come (κλύος δν principal verb, ἐπεὶ γένοιτο optative indefinite, assimilated in mood to κλύοι as grammar requires): ere that, have none of it (πρὸ χαρέτω, lit. ‘before hand, fare-well to it’); ‘tis but too early sorrow.’ I. e. ‘hear it after the event; have nothing to do with it (hearing it) before the time; hearing before the time means lamenting before the time.’ So that the subject to ἵσον (ἵστι) is τὸ πρὸ-κλύειν, exactly what some intelligent reader wrote on the side, and which has crept into the text. Enger is certainly right in reading πρὸ χαρέτω in two words; the meaning is clearer, and it would be more likely to lead to the gloss which has caused all the difficulty. πρὸ is then adverbial, in the Epic fashion.

1. 254. τορον γὰρ ἥξει σύνορθον αὐταίς is the reading of M. and Ven. retained by Goodwin, who explains, ‘for clear it will come out, in accord with them’ (the τέχναι Κάλχαντος). But αὐταίς is a very weak word, and very far from τέχναι; and the emendation σύνορθον (Wel-lauer), αὐγαῖς (Herm.), ‘clear it will come with the rays of the dawn,’ is very near the MSS., and gives a fine sense, and is generally adopted.

1. 255. δ' οὖν, 34.

MSS. give εὐπραξίς, verbal from εὖ πρᾶσσειν: some prefer to write it in two words according to the ordinary rules, but there is doubt whether it will not stand.

τάπι τούτοις, ‘as to what comes after.’

1. 256. ‘This one sole defence of the Apian land, bound by close ties.’ These words may mean either ‘ourselves,’ or ‘Klytaemnestra,’ who just then enters. The former is perhaps the more natural thing to say; but ἀγχιστὸν and μονόδρομον look like the latter, and in that case μονόδρομον, ‘sole-guarding,’ is (as Schn. remarks) full of irony to the spectators who know of her faithlessness.

Ἀπιάς, old name for Peloponnesian; it is derived from Ἄπιος, Lat. aqu-, ‘water,’ and means ‘the water-girt land.’ Cp. Μεσσαία, ‘between the waters.’

[11. 258—354. Scene I. Klytaemnestra now comes out of the central door, and the leader of the Chorus turns to the stage and addresses her. He asks the news, and is told of the capture of Troy, the tidings have come by beacon, the stages of which are then described; Klyt. imagines the scene in Troy, and expresses a hope that it will end well.]
NOTES. LINES 254–282.

ei ti kεδνόν, an old conjecture for MSS. eite kεδνόν, and a necessary alteration.

1. 263. εὐφρων, 'glad,' i.e. 'gladly.' Others take it, 'being well disposed,' a clumsier sentence.

οὔδε στιγώση φθόνος. 'Nor shall I grudge thy silence,' i.e. if thou keep silence.

1. 264. 'With happy tidings—so the proverb runs—may the dawn spring forth from her mother night.' The whole couplet is the παρομία, with its simple and strong imagery; the use of εὐφρόνη, with the slight play on the double meaning, is of course appropriate to the proverb. The 'good-hearted' night would naturally bring forth a 'dawn of good news.'

1. 271. εὐ φρονοῦντος is predicative. 'Ay, for thine eyes show forth thy heart as loyal.'

1. 272. This line is best read as two questions, with Pal., Ken. If it is read as one question, the answer is not to the point.

1. 274. εὐπειθὴ, 'persuasive.' (No need to alter to εὐπιθὴ with Blomf., H., etc.)

1. 275. οὔ δόξαν ἄν λάβομι, 'I would not accept (i.e. 'believe') the fancy.'

1. 276. 'What? has some wingless rumour puffed thee up?'

αλλ' ἦ, of surprised or excited inquiry usually (Phil. 414; El. 879; Hipp. 932); here the surprise is scornful. 'Art thou so foolish?'

παινῷ, prop. 'to fatten,' one of Aeschylus' bold metaphors.

ἀπερός φάτις is difficult. The only plausible interpretation (Pal., K.), 'rumour sped by no bird,' i.e. spontaneously arising, is a little far-fetched. Perhaps, in view of the common Homeric εἶπα πτερόειντα, and the strange phrase, τῇ δ' ἀπερός ἐπλέετο μῦθος Od. 17. 57, which probably means, 'and her word was unwinged,' i.e. unspoken (Faesi), we may construe here, 'an unspoken rumour,' i.e. as K., 'a strange presentiment.' [H. and others say 'wingless,' i.e. 'unfledged,' 'immature.' Obscure.]

1. 278. ποιοῦ χρόνου, comprehensive gen., like νυκτός, ὑπάγεσθαι τῆς ὀδοῦ, ἰδὼν πεδίου, etc., 'within what time?'

καὶ emphasises the verb, '... has the city been sacked?'

1. 279. νῦν, 'but now.' See note on 104.

εὐφρόνης, the case is kept to answer to χρόνου.

1. 280. καὶ τίς, incredulous, just as in English, 'and what messenger could come so quick?' (So, e.g. Soph. O. C. 73, 626, 1173.)

tάχος, adverbial acc., a kind of quasi-cognate or internal acc.

1. 282. 'Beacon sped beacon on with courier-flame.' άγγαρος, a Persian word; the system is fully described by Herodotus, 8. 98, in his inimitable style. 'Now no mortal thing arrives quicker than these messengers; such is the system the Persians have invented. A number of men and horses are posted at intervals, equal to the number of days
required for the despatch, each man and horse being a day's journey from the next. These neither snow nor rain, nor heat nor night, stops from accomplishing their appointed stage at full speed. The first gives the despatch to the second, and the second to the third, and so forth. This they call ἀγγαρίτων.' [The MSS. read ἀγγέλον, but the line is quoted with ἀγγάρον in various old gramm.]

The stations for the beacons are: Ida in the Troad; Mt. Hermáios in Lemnos; Mt. Athos, S. E. promontory of Chalkidike; Mt. Makistos in S. Euboea; Mt. Messapios and Kithairon, in Boeotia; Mt. Aigiplanktos in the Megarid; Mt. Arachnaios in Argolis.

ll. 286-289. This passage is a well-known crux. The words, as they stand, mean: 'And soaring so as to overpass the sea the might of the marching torch all joyfully — the golden gleam like some sun, to the heights of Makistos passing the tidings on; where the dash (—) stands in the place of πευκῆ. It is highly probable that πευκῆ, a gloss upon ἵσχυς πορευτοῦ λαμπάδος, has ousted the verb from its place; if some word like 'sent' be put into the blank, the sense is complete. Eng. reads πέμπει, which may be right. Kennedy's προφερεῖτο will hardly do, it is an unnatural word in spite of its ingenuity. All the MSS. agree in reading σκοπάς; the acc. may be right if the lost verb was a transitive verb of motion, 'sent the golden gleam to the heights ...' but on the whole, especially considering the position of παραγγέλασα, the dative is more likely.

The alternative is to keep πευκῆ, read ἵσχυν, and suppose that πρὸς ἤδονήν is a corruption of the verb: either προήνυσεν, Camp, or προούσεν, Elmsl., Hart.

πορευτοῦ, not from πορευτὸς (which has three terminations), but probably from πορευτῆς, 'traveller;' agreement, like σωτῆρ τύχης, Soph. O. T. 80; Ag. 664. So also θελητὸς πειθά, Suppl. 1410, καρανιστήρες δίκαι, Eur. 186. πρὸς ἤδονήν might be taken of the joy in those who saw it; but if so, there would have been a dative of the person. It is quite good of the fire. παραγγέλλω has a special fitness; its proper use is military, 'to pass the word down the line.' So 294, 316.

1. 291. παρῆκεν ἄγγέλου μέρος, 'neglected not the herald's part,' the negatives going on from οὔτι μέλλων οὔδ', κ.τ.λ. This is the common way of taking it, and it is quite possible; but I rather incline to prefer Paley's, 'passed on his share of the message.' Not that ἄγγελος means 'message;' it means 'messenger,' and the phrase literally is 'his messenger's share,' quite a possible expression.

1. 292. Ευρίπος, the narrow strait between Euboea and Boeotia.
1. 297. Ἀσσωπόου, the river of Boeotia, north of Plataeae.
1. 299. 'Awoke a new relay of missive flame.' Ken.
1. 300. οὖκ ἤναινετο, 'did not disown,' poetic understatement, he means 'welcomed,' 'recognised and attended to.'
NOTES. LINES 286–311.

1. 301. φρουρά, 'the guard,' who were on the look-out on Kithairon. πλέον καίουσα τῶν εἰρημένων, 'lighting a fiercer fire than those I have told of,' seems a very flat line, though the MSS. are agreed upon it. But one cannot help being strongly tempted (with D., Schn.) to believe that a half line, found in Hesychius (Alexandrine lexicographer and grammarian, 4th century A.D., who has preserved many scraps of the ancient writers), προσαιθρίζουσα πώμπιμον φλύγα, belongs to this place. The line means, 'raising to the skies the missive flame;' a thoroughly Aeschylean expression, exactly suiting the place, and clearly describing a beacon. The words in the text may then have been a dull gloss on προσαιθρίζουσα; though, as they appear in all the MSS., I have not ventured to make a change.

1. 302. Λύμη Γοργώπις, a little inlet in the N.E. corner of the Corinthian gulf.

1. 304. μή χαρίζοσθαι is the MSS. reading, which makes no sense. Various conjectures have been made, μήχαρίζοσθαι (a word which does not exist), 'to devise,' (?) Well., K. μή χρονίζοσθαι, 'not to linger,' Pal., μή χατίζοσθαι, 'not to fail,' lit. 'not to be missed,' Heath, H., D., Eng., Schn. The last seems the best. 'Urged on the fiery ordinance not to fail,' a fine phrase; the personification of the two fires being quite in Aeschylus' imaginative style. Better still μηγανύσαοβι Marg.

1. 305. ἀν-δαίω. Epic syncope of ἀνά, like the Homeric ἀμοῦρτά, ἀγκαλέω, ἀγεραινὼ, ἀλέξαι, etc. So ἐπαντείλασαν 27; cf. 1021, 1599.

1. 306. 'A mighty beard of fire,' a bold and picturesque image for a blaze streaming in the wind.

καὶ Σαρωνικὸς, etc. 'Even to overpass the headland that looks down on the Saronic gulf.' κατόπτον (for the meaningless MSS. κάτοπτρον), adj., the κατά governing gen. The 'headland' is evidently Mount Geraneia.

11. 306-8. Probably corrupt, the MSS. reading in 308 εῖτ' ἐσκεφθεν εἶτ' ἀφίκετο, which is certainly wrong; and φλέγουσαν after φλόγως μέγαν πύργων is at least suspicious. The best way in such a case is to make the least needful alteration, which is done by correcting one or both of the εἶτα: either εἶτα .. ἐστε, (D.); εἶτ' .. εῖτ', (Pal.); or εῖτ' .. εῖτ', (H., Eng., Schn.), which is perhaps on the whole the best, and has been adopted. The sense will then run, 'Then kindling with unstinted might they send a mighty beard of flame, even to surmount the headland overlooking the Saronic bay, blazing onward, till it alighted, when it reached the Arachnaian steep, our city's neighbouring beacon height,' ὑπερβάλλειν will be epexegetic inf. quite natural after πέμπον, φλέγουσαν will be κατὰ οὐσιν (constructed according to sense, not grammar), with φλόγως πύργων, fem. because the thought is 'bearded flame,' and flame is fem.

1. 311. οὐκ ἀπασπόν Ιδαίου πυρός, 'true scion of Idaian fire.' Steph. The gen. is common after these neg. adjectives; it is a gen. of reference,
combined perhaps with the gen. of emptiness. So Soph. ἀφωφητος κακυ-μάτων Aj. 321, ἄσκευν ἀσπίδων El. 36, ἡμερῶν ἀνήρμον Tr. 247, etc.; and Ag. 649 ἀμήνιτον θεῶν.

1. 312. τοιοίδε τοι μου, 'such I ween;' μου, Ethical dative. Others divide not so well, τοιοίδ' ἔτοιμοι, 'such means of communication the queen has at her disposal,' says Pal., not very poetically.

The next passage has some difficulties. 'Such the ordinances of our torch-racers one from another by succession accomplished,' i.e. Klyt. compares the series of beacons to the torch-race or λαμπαδηφορία at Athens. What this was is not quite clear, but apparently there was a number or chain of runners engaged, each of whom carried the torch a certain distance and then handed it on to the next. The torch had to be brought in alight. The competition was probably between rival chains of runners. The only point of resemblance here is the quick succession and the fire, and it is curious that Herodotus, in the passage quoted above (282) on ἄγγαρος, compares the Persian courier system (which Aesch. likens to the beacons) to this very λαμπαδηφορία, in respect of the succession of carriers. The next line is variously taken:—(1) 'And first and last alike they win the race,' (Eng., Schn., Klaus., etc.), i.e. just as the victory in the torch-race belongs to all the chain, so here the triumph is won by first and last alike. The omission of the article (χω τελευταίοι is not surprising in the looser style of Aeschylus; so 324 we have καὶ τῶν ἀλόντων καὶ κρατησάντων. Perhaps we should rather have expected some word for 'equally,' 'alike.' (2) 'And the first wins, last also in the race' (Peile), i.e. and the victory is with the one who arrived first, having been lighted last. The victory, because it brought the news; the resemblance to the torch-race being dropped.

(3) 'And he who ran first and last wins,' the same sense as (2) but grammatically different, or (4) 'though he ran last,' Ken. καὶ for καὶπερ. It is impossible to decide confidently; but (1) is rather simpler and better than the others.

1. 317. αὖθις, 'later.'

1. 319. ὡς λέγοις πάλιν, the optative is given by two out of the three MSS. here (Fl., Fa.), and is probably right. It is the assimilated optative, not uncommon in the dependent clause where the principal verb is opt.; it is due to the feeling of the principal verb being continued on into the dependent. 'I would fain hear at length... according as thou wouldst tell it again.' So Plat. Men. 92 C πῶς ἄν εἴδεις περὶ τοῦτον ὡς ἄπειρος εἶν; Soph. O. C. 560 δεινὸν... ἄν πρᾶξῃ τῆς λέξας ὑποίας ἐξαμετάλμης ἐγὼ; Plat. Phaed. 65 ἐκείνος ἄν ποιήσεις, ὡς οἱ.

ὡς λέγεις, 'as thou dost tell it.' the reading of B., is easy enough, but not quite such good sense. He wants more details, not a repetition of the story as told.

24
NOTES. LINES 312–347.

1. 321. ἀμικτος, ‘discordant,’ not blending; as her simile shortly makes clear.

1. 323. φίλως (the MSS. reading) is much better than φίλω, a common correction. ‘Unfriendly sundered wouldst thou call them.’

1. 324. καὶ answers to τ’ after ὅτος. ‘We should say, ‘as . . . so . . .’ διχα, ‘apart,’ i.e. ‘distinct’ from each other.

1. 326. οἱ μὲν, ‘the captives,’ largely women, as we see from ἀνδρῶν, etc.

1. 327. φυταλμίων γερόντων, ‘fostering sires.’ There is no need to alter this to φυτάλμιοι παῖδων γέροντες with Weil., Eng.; ‘the old men’ need not have been too old to fight.

1. 330. ἐκ μάχης, ‘after,’ so τυφλὸς ἐκ δεδορκύτως, ἐξ εἰρήνης πολεμεῖν, etc.

νυκτιπλαγκτός, etc., ‘night-roaming toil sets them hungry down to such fare as the city has,’ the meaning is clear, but the expression is fanciful and picturesque, after his manner.

1. 332. ‘According to no token in order due,’ a grim kind of irony; the banquet in the sacked town was no well-ordered festival, where each received his token and took his appointed seat (ἐν μέρει); but just as it chanced (333) he took what he got (331).

1. 333. This line goes better with what precedes, so with Eng., K., Dav., I put a stop after it; and read ἐν 9‘ next line, as Eng.

1. 336. MSS. ὃς δυσαίμονες, unconnected and nonsense. ὃς δ’ εὐ-δαιμονες (Stanl., Eng., Schn., K.) is the best alteration. ‘And like happy men shall sleep all night without watch to keep’ (ὡς ὧ δαίμονες is too strong a phrase for merely getting a good night’s rest).

1. 340. A good example of certain emendation: the MSS. read ἀν γ’ ἔλοντες or ἀνελόντες, and ἀνθάνοιεν or ἀν ἄνθανεν.

1. 341. μή ἐμπίπτη. The subjunctive expresses a misgiving, ‘only beware lest,’ common in Homer: ὃ μοι ἐγὼ, μή τίς μοι ὑπαίθρου δύλον ἀυτε Od. 5. 356, also in Attic μὴ ἀγροικοτέρου ἥ το ἀληθεὶς εἶπεν Plat. Gorg. 462 E.

1. 342. This caution ‘not to sack holy things’ they neglected; cp. 527 βομμοὶ δ’ ἄιστοι, etc.

1. 344. διαυλός, ‘the double course,’ where the runners went round a post and back to the start; a good metaphor for the double voyage.

11. 345–7. The meaning of these lines is simpler than has been supposed. Taking the MSS. reading ἀναρπαλάκνητος, which Goodwin has shown (Trans. Am. Phil. Ass. 1877) to be read in Fl. as well as the others, we shall construe: ‘but if the army returned without such offence to the gods, the woe of the dead might yet wake, if sudden ills did not befall.’ The second ‘if’ is a repetition of the first in other words; the whole drift is, ‘let no impious desires assail the army; (that might bring judgment and peril on them, for) they have to return home;
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but if they kept free of such offence, (and accordingly) if no such sudden judgment befell, there still might wake the woe of the dead,' which makes good sense, and there is no reason to read ἐναύμπλάκητος. The last words contain a double entendre; to the chorus they mean, 'the army might suffer for Trojans slain, if they escaped storm (649) or other judgment;' but the hidden meaning is, 'Agamemnon, if he escaped ship-wreck, might pay the penalty for Iphigeneia,' as he does.

1. 349. τὸ δ' εὗ κρατοῖν. She takes up the refrain of the chorus (121, 139), and seems still more sanguine: for instead of oἴλινον, 'the mixed woe and joy,' she wishes 'no doubtful good.' But again there is the grim second meaning, 'let us have complete triumph' over Agamemnon.

1. 350. πολλὰν γὰρ ἐσθαλὼν τὴν οὖν οἰλόμην, 'for this have I chosen, as the enjoyment of many blessings,' i.e. counting it as equal to the enjoyment of many other blessings: namely, 'that all should return safe;' or, as she really means, 'that I should have my revenge.' τὴν δὲ is attracted to οὖν as usual. The MSS. read τὴν, and Hermann corrected it.

1. 354. 'For joy is wrought not unworthy of our toils' is the best meaning: both χάρις and áτμος being used in slightly strained senses: cp. 1443 áτιμα δ' οὖν ἐπραξάτην, 'they have fared as they deserve.'


Klytaemnnetra goes in, and the chorus sing the first stasimon.

The general sense is:—

'Zeus it is who has cast the inevitable net on Troy; the late but sure vengeance on Paris.' (Introductory anapaests 355-366.)

Str. a'. (367-384). 'Tis the stroke of Zeus; the impious deny the interference of the gods, but it has been shown here in punishing the proud and over-wealthy. Moderate wealth is better; riches cannot protect the unjust.

Ant. a'. (385-401). 'The wicked man is lured to his ruin by Delusion; and then his true black heart appears; the wicked pursues vanity, like a child a bird; his prayers are vain. Such was Paris.

Str. β'. (402-419). 'The Faithless one left her home, leaving War to her kin, bringing Ruin to Troy. The seers sang Woe! Woe! the scorned lord is silent and stricken; in dreams he sees the lost one; his joy is departed.

Ant. β'. (420-435). 'Sorrowful visions haunt him, fleeting and mocking; the people are filled with mourning for those who go forth, but naught returns save ashes in the urn.

Str. γ'. (436-455). 'War the cruel arbiter sends back from Ilion dust for men; the people praise the dead and curse their rulers; the conquerors hold their graves only.

Ant. γ'. (456-474). 'Grievous the wrath of the city; I forbade some
NOTES. LINES 349–368.

evil. The gods forget not, the unjust are laid low, and none can aid. 'Tis best to be neither cruel conqueror nor wretched captive.

Epyd. (475–487). 'The beacons glad tidings spread; but who knows whether it is true, or a delusion? Women are too credulous; their joyful news turns out often short-lived joy."

1. 356. kteáteirà (Epic form, fem. of kte-αθρ', from κτά-μαι), 'winner.'

1. 357. ἐπὶ πύργους. Epic use of dat. after verb of motion, cp. βαλλό-μενα προτέ γαῖῃ for γαῖαν (II. 22. 64), νησιῶν ἐπὶ γλαφυρῇ νεώμεθα for νῆας II. 22. 392. See 60.

1. 358. στεγανών, 'close drawn,' from στέγω, 'to cover,' and is used often of that which keeps out (like hair which keeps off wet, armour against arrows, shed against rain, etc.) or, as here, keeps in. ὡς for ὡςτε. Epic usage common in poets.

1. 359. μήτ' οὖν: οὖν is used in second half of alternatives often: εἴτε .. εἴτ' οὖν Soph. Phil. 345, οὔτε .. οὔτ' οὖν O. T. 90, μήτε .. μήτ' οὖν .. ib. 271. ὑπερτελέσαι, 'to overlap,' cp. ὑπερτελής, 286.

1. 360. 'The mighty snare of slavery, destruction sweeping all away,' the capture bringing ruin on all. Eng. supposes μέγα δουλείας a gloss, as it wants a vaguer word to include death as well as slavery, which ἀνὴρ πανάλωτος does. But the poet is here thinking of the capture chiefly, the sack, and the slavery, and the misery.

1. 362. αἰδούμαι, 'venerate,' more choice and forcible word for 'pray.'

1. 363. ἐπʾ Ἀλεξάνδρῳ, 'against Paris;' for dative compare 357.

1. 364. 'That so neither before the time nor beyond the stars the bolt might vainly fall,' i.e. that the vengeance might duly fall, and at the due time, and with due effect. πρὸ καιροῦ is usually taken 'short of the mark,' which makes a good antithesis with ὑπὲρ ἄστρων; but though καιρός might perhaps be used in this sense (see 786), still the point of the sentence is the long delay of justice, till the time should be ripe. Moreover, 'at the proper time and proper place,' is just as good an antithesis as 'neither too short nor too far.' See note on 786.

1. 365. ὑπὲρ ἄστρων (perhaps proverbial expression, as Schn.), an obvious hyperbole for 'too far,' 'shot into the sky.'

Observe ὄτος ἄν with final opt. σκήψειν, a Homeric usage not allowed in Attic final sentences. Od. 8. 21 ὄτε κεῖν Φαεῦσεσσι γένοιτο, 24. 334 ὄφρ' ἄν ἐλοίμην ἔωρα. In Attic the ἄν would be dispensed with. That the sentence is final is clear both from the sense and from the μή.

1. 367. Lit. 'they have the blow of Zeus to tell of,' i.e. 'tis the stroke of Zeus, they know it.'

1. 368. πάρεστιν not πάρεστι (Enger); then the line is in metre like 367, and in antistrophe 386 we can read προβούλου, which makes better sense.
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1. 369. ἐπραξαν (Franz) ὃς ἐκρανεν is best reading. 'They suffered as he willed.' The MSS. have the plainly false ὃς ἐπραξεν ὃς ἐκρανεν.

1. 370. άξιοσθαί, 'deign' (rarely Med., but quite good Greek). μέλειν, personal and active, 'to care for' = ἐπιμελείσθαί. This is rare, but is found: μέλειν ἢμὼν Soph. Aj. 689, τής τικτούσης μέλειν El. 342, τῶν ἀδίκων μέλουσε Eur. H. F. 773.

1. 371. ὅσοις, dat. agent, not uncommon after perf. and aor. passive, rarer with pres., 'by whomsoe'er the glory of their holy things was trampled down.'

1. 372. πατὸθ', opt. indef. It is past, because of ἐφα.

11. 374-376. The MSS. give πέφανται δ' ἐγγύνουσ ἀτολμὴτων 'Αρη πνεύνων μείζον, which is not a sentence at all, and has no construction. We can see that the poet said, 'it has been shown,' and then something about 'too proud warriors;' from which the drift can be inferred 'that the proud at last fall.' The ordinary correction ἐγγύνουσ ἀτολμὴτως, 'it has been shown (that gods do care) to the offspring of those who breathe out war insufferably' is very unlikely; the subject of πέφανται is wanting, and ἀτολμὴτως does not really mean 'insufferably,' but 'in a manner not be ventured.' On the whole I much prefer Hartung's ἐκτίνουσα τόλμα τῶν 'Αρη, etc., quite as near the MSS., and much better sense; also the article τῶν is happy. 'We have seen it paying penalty, the wickedness (τόλμα, 'criminal daring') of those who breathed out war more fiercely (μείζον) than was just.' i.e. Paris and the Trojans have suffered vengeance. Observe τόλμα with a long; this is the Doric quantity, and is common in Pindar.

1. 377. φλεόντων, 'overflows,' with riches.

1. 378. ἐστω, 'let there be what brings no woe, yet suffices for him whose heart is wise' (lit. 'so that he who is well gifted in respect of mind should be content'). The meaning is, 'a humble competence, sufficient, but not entailing trouble, is best.' This is the best sense that can be got out of a difficult and rather doubtful passage.

1. 379. ἀπαρκεῖν is used personally, 'I am content,' instead of the ordinary impersonal ἀρκεῖ, 'it suffices,' just as δικαίος εἰμι, ὀξίως εἰμι, etc. (τοσοῦτον ἀρκῶ σοι Prom. 621 is something like it). Schütz's conj. λαχῶντι would make an easier constr., but is not necessary.

1. 380. πραπίδων, gen. of reference after εὖ; cf. ὃς εἰς ποδῶν, etc.

1. 381. 'For there is no defence in wealth to a man who insolently spurns the great altar of Justice out of sight.' πρὸς κόρον, like πρὸς βιαν, πρὸς ὧργῇν, etc., adverbially. (Others, as Eng., Schn., H., take εἰς ἀφάνειαν with ἐπαλᾶς, 'protection against destruction;' but it is too far off; and ἀφάνεια is not a good word; and εἰς is the wrong preposition. Pal. formerly so took it, but now takes it as above.)

1. 385. βιάται, 'forces him on.' The sense is, 'the wicked man is
led on by Temptation (πειθώ), which is sent him by the Ruin or Curse he has roused, which plots his destruction.'

1. 386. Read with Hartung προβούλου παις ἄφ. ἄτ., 'the fatal child of scheming Ruin,' instead of the MSS. προβούλωνας, a very unlikely compound in that sense; it would mean 'with scheming children,' and would in any case be adj. D. quotes αἰνοτάτηρ Cho. 315; but that is adj., and so is no parallel. [Others, as Karst., Dav., K., read πρόβουλος, which is ingenious and simple, but hardly so effective.]

1. 387. 'The evil is not hidden; but shines, a baleful glare.' The evil being his wickedness. The sentence is a little harsh, and perhaps there is some corruption.

1. 391. 'By rubbing and by blows' of the touchstone to try the metal; he is found 'black smutched' like bad copper (instead of being bright like gold) when tested, δικαωθεῖσ, a bold use of the word.

1. 394. I.e. 'he is as a boy chasing a winged bird.' Paris, in his vain expectation of success in his crime, is like a boy chasing a bird, a proverb for vanity. The omission of 'as' is both Lat. and Greek usage in comparisions.

1. 395. προστρίμμα, not 'brand' (L.S.), but 'an infliction,' 'a woe;' we have προστρίβειν used with ἕλθα Prom. 329, πληγάς Ar. Eq. 5, συμφοράν Dem. 786. 6.

1. 397. τῶν, demonstrative, 'these things;' an Epic usage. This correction of MSS. τῶνδε is Klausen's, to suit ἄστρ' ἄπαρκεῖν in 379, which is better rhythm.

ἐπίστροφον, 'conversant with,' a Homeric word: ἐπίστροφος ἢν ἀνθρώπων Od. 1. 177.

1. 398. καθαρεῖ, sc. ὁ θεός, easily understood from οὕτις θεῶν. Cf. the well-known passage in Hor. Sat. 1. 1. 1, 'Qui fit Maecenas' ut nemo . . contentus vivat, laudet diversa sequentes?' i.e. omnes laudent.

1. 405. 'The din of shield and spear and naval armaments.' MSS. read κλόνους λογχίμους τε καί, etc.; bad position of τε, and not suitable to πάρεισι δόξαι of antistr. 421. Read with Η. τε καί κλόνους . . ναυβάτας θ'.

1. 406. ἀντίφερνυ, 'in place of dowry;' Aesch. is fond of these strange compounds, where the ἀντί γούνες (so to speak) the subst. with which it is compounded, ἀντίφερπ 443, ἀντίπας Eum. 38, ἀντίδουλος Cho. 135, ἀντίκεντρον Eum. 131.

1. 409. 'The seers of the house,' taken by some of Greek seers wailing, by others of the Trojan seers warning. It reads more like the former; but perhaps refers to a story in the Κύπρια of the prophecies of Helenos and Kassandra about Paris' marriage.

1. 411. στίβοι φιλάνορες, lit. 'husband-loving tracks,' i.e. 'print of her loving form,' 'loving' as she was once; φιλάνορ sou used 856.
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1. 412. The MSS. reading is hopeless. I have taken Hermann's, who is followed by Eng., Schn., and is the least violent; it also leaves the metre its cretic character; ἴδειν πάρεστι then go together. 'Behold the silence, scorned yet unrebuking, of those so shamefully deserted;' a very fine picture of Menelaos' misery. The plural σιγάς of an abstract word is unusual, but may be supported by ἄχνιας 419, μανίας 1575.

1. 416. 'And the loveliness of fair-limbed statues becomes to him a loathing; he has lost the light of her eyes and all love is departed.' Besides the astonishing beauty of the mere words, there is almost a modern depth and tenderness in the thought. Some have strangely referred ὄμματων ἄχνιας to the 'blank eyes' of the statues; others take it 'in the loss of his eyes,' i.e. loss sustained by his eyes (subject, gen.); but this does not seem so good.

1. 422. ὀπᾶ (Eng., Dav., K.) is probably right; it might easily have got corrupted after δοκῶν into inf., especially as the sense is, 'for vainly, when one sees in fancy delights, the vision is gone,' etc. Literally, 'when a man sees fancying he sees delights,' ὀπᾶν being easily supplied in thought from ὀπᾶ.

1. 426. 'On wings that follow the ways of sleep.' Another wonderful line. Perhaps ὁπαθῶσ is right: an easier construction.

1. 428. There is no need for Hermann's τὰ δ' ἑατί, which would rather require τὸ πᾶν γάρ in the next line. 'The woes in the house, in the heart, are these, and yet more bitter than these; but for all who sailed,' etc. (Lit. 'on the whole, for those who sailed.') Εἰλανως, as adj. with a fem. word, occurs again 1254.

1. 430. τλησικάρδιος, 'suffering,' by a bold transference applied, not to the afflicted man, but to the affliction.

1. 435. Notice the beautiful effect in this pathetic line of the implied antithesis to οἴδεν; instead of the familiar and loved face comes back the unknown urn and ashes.

1. 436. The 'dust in the urn' suggests a bold figure to the poet. 'War is a gold-merchant dealing in bodies; he has his balance (holding the scales of light, a Homeric idea from II. 8. 69, where Zeus weighs fates); he sends back ψῆμα, 'dust,' πυρωθέν and βαρύ, burnt and heavy, like gold-dust, but in another sense; he fills the jar with ashes in place of men.'

1. 441. βαρύ, 'grievous,' a pathetic double entendre.

1. 444. εὐθέτους, for MSS. εὐθετοῦ; it is a more natural phrase. and better applied to λέβης. It means 'well-ordered,' and is used by Aesch. of σάκος, and ἄρβυλος elsewhere. If we keep εὐθέτου, it must mean 'easily stored,' and there is no trace of such a usage. Moreover, the order of the words favours the change.

1. 449. διαί, Epic form, restored by Herm. for sake of metre.
NOTES. LINES 412-481.

1. 450. ὑπ’... ἐρπεῖ. (Epic tnesis for ὑφῄρχει), 'steals over' the citizens.

1. 455. There is a pathetic irony in κατέχουσιν, ... ἔχωντας, words naturally used of conquerors who occupy land. 'Many stalwart heroes possess graves of Trojan earth; the earth of their foes has covered the possessor.' The Greek custom seems to have allowed burial as well as cremation. Socrates speaks of his body ἦ καλώμενον ἦ κατορνυττόμενον (Plat. Phaed. 115 E.).

1. 457. 'Of a public curse it pays the debt,' i.e. 'does the part.' (Eng. translates, 'he pays the debt.' i.e. the hated ruler; good sense, but such a change of subject is scarcely possible.)

1. 460. 'My boding thought awaits tidings from the dark:' imaginative way of saying, 'I anxiously forebode some hidden mischief, soon to be revealed.'

1. 464. παλιντυχεῖ τριφά βίου, 'with sad reversal of life's lot.'

1. 465. ἐν δ’ ἀιστοῖς ... ἀλκά, 'he lies among the unseen, with none to aid;' ἀιστοῖς may include any kind of destruction, even death, cp. 'Αἴδης.

1. 466. ὑπερκόπως, 'overmuch;' necessary correction for MSS. ὑπερκότως, 'wrathfully.'

1. 470. ὀσσοῖς, 'upon his eyes.' Pal., K. say, 'by the eyes of Zeus;' surely that would be from the eyes, ἀπ’ ὀσσῶν. Possibly it is corrupt.

1. 471. κρῖνο, 'I judge best,' used somewhat as δοκεῖ is. ἀφθόνον, 'unenvied,' not its usual sense, which is 'plentiful.'

1. 474. βίον, 'the life,' i.e. of a captive, readily understood from ἀλοῖς; the phrase is varied from its natural form.

Notice the gradual way in which the chorus hint forebodings of ill against Agamemnon. The triumphant opening leads them to speak of Paris' sin and punishment; then the sorrow and loss of Menelaos; that leads to the suffering and slaughter of the Greeks who fought for the Atreidae; then the murmurings, caused by that, against the kings; the danger of too great success, especially if wrought by much bloodshed. 'The conqueror's lot is not one to be wished any more than that of the conquered.'

1. 478. MSS. ἦ τοι θείων ἔστι μὴ ψυθός, a possible but very strange position of μὴ. There are various emendations, of which I have given Ahrens' as the simplest and best.

1. 479. φρενῶν κεκομμένος, 'stricken in mind,' gen. of ref.

1. 481. πυραβιντα, 'fired.' The construction is acc. and inf. consecutive, with the usual ὀστε wanting.
1. 483. 'Tis like a woman's temper to welcome joy before the truth be known,' αἰχμά, an obscure word, taken by most edd. (H., Schn., Eng., Well., etc.) to mean 'rule' here and Cho. 630. But there seems reason for believing, with Blomf. and Pal., that the word means 'spirit,' 'temper.' 592 confirms this view. [Hart suggests αὐχα.]

1. 485. Again an obscure passage, the clue to which lies (as Pal. shows) in the proper meaning of εἰνέμω, 'to graze flocks over the border.' 'Too credulous, the bounds of her belief suffer a swift encroachment; but by swift fate perishes the rumour spread by her tongue,' i.e. she believes too readily, and her false reports are soon exposed. The assonance of ταχύπορος, ταχύμορος, is of course intentional, to point the rebuke.

1. 488. These lines are given to Klytaemnestra in MSS. They clearly belong to the chorus and are always printed so now.

[ll. 488-680. Scene II.

The herald is now seen coming on the left side of the stage crowned with olive. The leader of the chorus speaks from the Thymele. 'Now we shall know all.' The herald prays to all the gods; then describes the sufferings before Troy. Klytaemnestra comes forward, and sends a welcome to her coming lord. The chorus ask news of Menelaos: the herald tells the story of the storm which scattered the fleet. Still Menelaos may come.]

1. 490. παραλλαγάς, 'changes,' i.e. 'successions.'

1. 494. κάσις πηλοῦ χίνουρος. Observe the quaint and almost grotesque expression 'thirsty dust, neighbour brother of the clay.' Schn. sees in this speech a parody of Klytaemnestra's picturesque style; but there is no need to invent such refinements. Aeschylus' style, when applied to homely things, is liable to border on the grotesque.

II. 496-7. Means simply that the tidings will be conveyed by voice, no longer by fire. σοί is rather a strange Ethic dative. as the chorus are not exactly addressing anyone, 'lighting thee the flame of wood;' Herm. suspects it.

1. 498. 'Either he will utter joy,—or the reverse, he means; but stops short (aposiopesis) to avoid ill omen.

1. 500. 'To good already come may good be added' (lit. 'may addition be well').

1. 501. The want of a connection is so strange that several editors suggest ῥάδ' ὀτίσ. Those who give 488 to Klyt. give this to chorus.

1. 504. φέγγει ἔτους, merely picturesque-poetic for ἔτει, 'tenth-year's light.' Observe that the herald arrives from Troy, announcing the landing of Agamemnon, immediately after the beacon fires, on the morning after the capture. Such violations of possibility were held quite allowable by the licence of dramatic poetry.
NOTES. LINES 483–532.

1. 507. μέρος is usually omitted after μετέχω, the verb itself (with the partitive gen.) giving the idea sufficiently.

1. 509. The statues of these gods stood probably on the stage, according to the custom, in front of the palace.

1. 510. For Apollo was also the god of Pestilence and had shot his shafts at the Greeks ‘for nine days long; and the pyres of the dead burnt thick.’ II. 1. 52–3. (μικέτι of course after imperative χαίρε.)

1. 511. ησθ' (Askew, K., D., Eng.) is the simplest and best reading. ΗΣΘ became ΗΑΘ by an easy corruption, which was then altered to ἣλθες by somebody who knew that it ought to be 2nd pers. but did not know the metre. (H.’s ησθ’ for ηεισθα is ingenious but unlikely, the phrase is so harsh.)

1. 513. ἀγωνίων, the best sense to give to this disputed word is derived from the old Homeric meaning of ἀγών, ‘gathering’ (like ἀγορά). Iliad 15. 428, 16. 500 νεών ἐν ἀγώνι, 24. 1 λύτο δ’ ἀγών; cp. ἀγώνας θέντες 835. So ἀγώνιοι will be the same as ἀγοραίοι, ‘gods of the gathering,’ i.e. of the city life, see note on 88. (The Schol. on Hom. 24. 1 expressly says that Aeschylus calls ἀγοραίοι ἀγώνιοι.)

1. 514. τιμάρος [τιμα- Φορ-, cp. πυλαρός, οἰκούρος, φρούρος, etc.], lit. ‘honour-guarder,’ so ‘champion,’ ‘protector.’ The meaning ‘avenger’ was secondary, though naturally following from the primary one.

1. 517. δορός, gen. of separation, as after words of ‘freeing,’ ‘emptying,’ etc.; ‘those whom the spear hath spared.’

1. 519. ‘Royal seats,’ the marble throne of the king at the door of the palace, where he sat to do justice, or on any state occasion.

ἀντήλιον (Ionic form for ἀνθ)., ‘sunward-facing,’ the statues being placed to look east.

1. 521. κόσμῳ, ‘duly.’ Observe three datives of instr., manner, and time.

1. 524. καὶ γὰρ οὖν, ‘for indeed it is fitting,’ the οὖν adds earnestness or emphasis. So καὶ γὰρ οὖν κείμην ἵσον ἐπαιτῶμαι Soph. Ant. 489, εὖ γὰρ οὖν λέγεις ἰδ. 771, οὐ γὰρ οὖν σηνίσομαι O. C. 980.

1. 526. τῇ κατείργασται πίδαν, ‘wherewith the soil has been ploughed up,’ a kind of grim irony; ‘the mattock of avenging Zeus’ having in a terrible sense ‘ploughed up’ the soil of Troy. (τῇ, Epic rel. for ἤ.)

1. 527. This line is like Pers. 811 and some suspect it.

1. 532. ‘For neither Paris nor the city, sharer of his ruin, can boast that their deeds surpassed their sufferings.’ One οὔτε is omitted. So Soph. Phil. 771 ἐκόντα μὴ ἂκόντα: and Shakespeare has it, ‘but my five wits nor my five senses can dissuade one foolish heart from serving thee’ Sonn. 141.

οὐντελῆς means, ‘one who pays taxes with,’ ‘is rated with;’ hence many take it to mean simply ‘city connected with Paris:’ but the idea of ‘payment’ must have been present to the poet in choosing the word; so the version given above is better.

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1. 534. Paris is compared to a man convicted of 'theft and plunder.' If one so convicted refused to pay, the claimant seized property of his in pledge for his claim; and the thing seized was ῥύσιον. Helen is here the ῥύσιον, which does not therefore mean 'spoil,' as L. S., Pal., though it might be so construed in default of a word to express the associations of ῥύσιον more precisely.

1. 536. αὐτόσθανον, 'land and all,' 137; but the reading is suspect.

1. 537. θαμάρτα, τὰ ἀμάρτα, 'the penalty for sins,' they have paid twice over. The word is formed like εὐαγγέλια, 'reward for good tidings;' (Schol. so takes it.)

1. 538. τῶν ἀπὸ στρατοῦ, the common pregnant construction.

1. 539. Enger's emendation for χαῖρω τεθνάναι is good; there is no such word as τεθνάναι; and the syllable which has fallen out is so like the next one: ΤΕΤΕΘΝ. [Karsten's τὸ τεθνάναι is also good.]

1. 542. τερπνήσ, pred., 'a sweet disease this that ye were affected with.'

1. 543. I.e. 'Tell me, and I shall understand.'

1. 546. ὡς for ὦστε, as often. See 358.

1. 547. στρατῶ, the MSS. reading, is plainly vicious, having come from 545. Hermann's φρενῶν is as good as any conjecture, the phrase occurring Ag. 1307, Cho. 80. 'Whence came this bitter gloom of heart upon thee?' [Or take φράσου with Weil: very simple.]

1. 550. νῦν, 'just now,' as we say.

τὸ σῶν, 'thy words,' referring to 539. 'As thon saidst but now, 'twere joy to die.'

1. 552. MSS. read εὖ λέγειν, which Paley retains. But not merely is ἄν required (Paley's instances being all either corrupt or not conditional, see below, 620); εὖ is plainly bad with εὐπετῶς, from which indeed it has arisen.

I. 555-7. 'For were I to tell of our troubles and ill lodgment, scant deckways, and hard bivouacs—what hour of the day did we not groan, and [suffer]? There is no apodosis to εἰ λέγωμεν—the break in the construction is more effective. παρῆξεσ is doubtful. It is commonly taken 'landings,' but παρῆξει means 'to pass along,' and παρῆξεσ should mean 'passages;' probably (as Pal., Br.) on board ship, because it is opposed to τὰ χέρωφ. The Schol. takes it so. In the last line λαχόντες is plainly corrupt. Pal. says, 'what did we not receive as our daily portion?' but ἀματος μέρος cannot surely mean this. We want some word like πάχαυντες or κλαίουντες.

1. 558. 'And again on land we had still worse to bear.' τὰ δ' ἀντε χέρωφ, lit., 'and other things again on land.' χέρωφ, dat. local.; it is prop. adj., 'dry,' but in Hom. is always used as subst. without art. ἐπὶ χέρων, προτὶ χέρων, ἐν χέρωφ.

1. 562. τιθέντες ἐνθηρον τρίχα, 'matting our locks like beasts.' The
masc. τιθέντες is strange; Schn. suggests he had ὑμβροι in his head; he must have meant to include rain, which would be far worse than mere dew. [Perhaps there is some corruption.]

1. 566. Notice this beautiful line: the poetic feeling for beauty of nature is so rare among the Greeks. 'When on his midday couch windless and waveless ocean sank to sleep,' as Conington finely turns it.

1. 567. Again the construction is effectively broken; εἰ λέγοι has no apodosis.

1. 568. τοῖσι μέν. The natural antithesis, 'the living,' is practically given 571.

1. 569. Consecutive constr. again, just as in 15.

1. 570. ἐν ψῆφῳ λέγειν, lit. 'reckon by the pebble;' i.e., 'count up accurately.'

1. 571. τύχης, gen. of reference, common after emotion verbs, μηνίσας φῶνοι, οὕτω χολοθεῖς, δείςας φίλου, θηματίζω τινός, etc.

1. 572. 'Nay, I bid a long farewell to our sufferings.' καταξίω is used in a strange sense, εἰπεῖν or λέγειν being the common word; but this must be the meaning; πολλὰ χαίρειν is always so used. Somewhat similar is ἄξιοι, 'I hail,' 903. [Perhaps ἔμφορᾶς (Bl. Dav.) is right.]

1. 575. 'So that it is fit we (the survivors) should make boast before this beam of the sun.' ὡς for ὠστε.

1. 578. 'To the gods of Greece have nailed up these spoils in their shrines a glory for all time.' Notice the double dative, θεοῖς recipient, δόμοις probably local. ἀρχαῖον, unusually but effectively used for 'to be ancient' (proleptic), 'lasting;' see however App. V.

1. 580. κλόνοντας, 'anyone' hearing such things; yourselves and future generations.

1. 581. Observe passive future τιμήσεται of the older form; in the pure verbs this form is common, as ἄγορεύομαι, ἄδικήσομαι, ἀνιάσομαι, ἀδίκωσομαι, ἀπαθήσομαι, etc. See Veitch, Greek Irregular Verbs.

1. 584. Lit. 'learning well is ever young for the old;' i.e. 'the old are ever young enough to learn.' εἰ μαθεῖν is really the subj. of ἔβα. There is therefore no need for Enger's ingenious νοέσ γέρωναίν, which indeed makes the expression duller. [Still better ἔβα Marg.]

[At this point Klytaemnestra advances from the palace by the middle door; the chorus-leader continues with a look towards her.]

1. 586. σὺν δὲ πλουτίζειν ἐμε, 'but should gladden me likewise;' the subject of πλουτίζειν being surely ταῦτα, 'the tidings;' not Klytaemnestra, as H., nor σέ, as Pal.

1. 590. καὶ τίς μ’ ἐνίππτων clearly refers to the incredulity of the chorus, 483. How would K. know of this, it is asked, as she was not there? The answer is that the chorus only express the general feeling of the citizens which she can naturally be supposed to learn.
AGAMEMNON.

1. 593. Observe the imperfect ἐφαίνωμην. 'They strove to show me
     deluded.'

1. 594. γυναικεῖον νόμῳ, 'with womanly strain.' This may mean only
     that the women began, but the men (ἄλλος ἄλλοθεν) joined in; but per-
     haps she is still keeping up her satire against the chorus: 'like women
     (as you would say) the whole city joined in the cry.'

1. 597. κοιμώντες, 'lulling to rest,' causing it to burn low and die
     out: with incense and perhaps wine.

1. 598. τὰ μάσσω, 'the further tale.'

1. 599. These lines are full of tragic irony to the audience who know
     her plot.

1. 600. It is best to take ὀπως final. 'In order that I may best
     welcome—(then the parenthesis)—take this message,' etc. If we construe
     ὀπως ἀριστα together, 'as well as I may,' and put a 'stop at δίξαισθαι (as
     H., D., Eng., Schn., etc.), ταῦτ' ἀπάγγειλον is very abrupt.

1. 606. εὐροι. Observe the terrible irony of this wish, sent as a
     loving message to Agamemnon.

1. 607. οἶλαντερ οὖν ἐλευτε, 'ay, even as he left her.' οὖν is used
     something like English 'in short,' the second phrase being substituted
     for πιστῆς, as more expressive. Cp. Plat. Prot. ad init. καὶ γὰρ πολλὰ
     ἐπερ ἐμὸν ἐπε, καὶ οὖν καὶ ἀρτι ἀπ’ ἐκεῖνον ἐρχομαι, 'he said many kind
     things for me, and in short, I have only just left him.'

1. 612. χαλκὸν βαφάς. Perhaps the best way of taking this difficult
     expression is to suppose a double entendre. 'I know no more of dal-
     liance or rumour of shame from other man than—how to dip the brass;
     i.e. than I do of the manufacture of tempered swords, clearly not a
     woman's province. But in her heart she knows well 'how to dip the
     brass' in Agamemnon's blood, and means to do it.

1. 613. τῆς ἀληθείας γέμων is effective, considering the cynical false-
     ness of Klytaemnestra's speech.

11. 615. 16. A difficult couplet. τοροίσιν ἐρμηνεύσιν can be taken
     (dat. inst.) with μανθάνωντι or with εὑρεπῶς. The latter is perhaps
     most likely, as ἐρμηνεύσις is naturally a person, and the instrumental use
     unlikely. 'Thus hath she spoken to thy listening ears her word—to
     clear interpreters fair seeming;' a very delicate way of hinting that she
     has said rather too much of her own virtues.

1. 617. πεῦθομαι, other form of πυθανομαι. Similar pairs are λεῖπω
     λιμπάνω, φεύγω φυγγάνω, λῆθω λανθάνω.

1. 620. 'I could not tell false tidings to seem fair;' καλά being pre-
     dicative. ὀπως λέξαμι is the remote deliberative optative; see Ap-
     pendix I.

1. 621. 'For friends to reap delight therefrom for long;' i.e. the
     pleasure of good news if false is shortlived. καρποῦσθαι, epexegetic inf.
NOTES. LINES 593-650.

1. 622. The chorus reply, imitating the form of the herald’s sent-
ence: ‘Would that then thou couldst speak truth to seem good;’ κεδνα
being predicative, like καλα. So Klaus. Ken. [It is usually taken (e.g.
Herm., Eng., Schn., etc.), ‘How then couldst thou, speaking good news,
chance to speak truth?’ understanding ειπων again. This is possible,
but not so neat as the other.]

1. 626. ‘Setting sail in sight of all’ (did he perish?); i.e. was he
parted from you by his own act or by a storm?

1. 630. The important words are ξωντος η τεθηκότος, which are
predicative. ‘Did rumour speak of him as alive or dead?’ is the sense.

1. 635. ‘How rose, how sank the storm?’ Mors.

1. 637. χωρις η τιμη θεων, ‘the honours of the gods are apart (from
evil tidings);’ i.e. ‘it beseems not the service of the gods.’ He goes on
to explain that if news of disaster were brought, instead of triumph,
then a paean to the Erinyes (as opp. to θεοι) would be the right thing;
as the news is good, and there is thanksgiving, it must not be spoiled.

1. 640. τυχειν is perhaps best taken as epexegetic inf.; and then έλκος
and πολλαύς are both accusatives in apposition to πηματα 638. Other-
wise έλκος τυχειν is acc. inf., and then we have the awkwardness of
the construction being changed to participle in 641. The sense is, ‘to the
city one woe, the public loss, to suffer, and many men,’ etc.; i.e. the
public loss and the private sufferings. [τυχον, II.: neat but needless.]

1. 641. έξαγιοθεντας, an expressive word; ‘victims cast out,’ ‘cast
out and consecrate to death.’ Mors.

11. 642, 3. ‘With the two-thonged scourge, that Ares loves, a double-
pointed curse, a bloody pair;’ imaginative and high sounding phrases
for the twofold suffering to state and individual already given 640.

Notice την, Epic relative. The accusatives in 643 are best taken
as in agreement (by a kind of natural attraction or loose apposition) with
the relative την.

1. 644. μεντοι, ‘indeed,’ ‘tis true;’ ‘with such woes indeed laden one
should sing this paean of the Furies.’ μεντοι concessive, as often.

1. 645. τονθε, i.e. such a one as suits these woes.

1. 648. Again the construction broken; he springs from the general
statement (which expects πως πρεπει τουτον συμμισει; or something of
the kind) to the first person.

1. 649. Taking the corrected reading 'Αχαιων θεων. Construe:
‘storm sent by wrathful gods upon the Achaioi.’ For άριντον θεων
see 311.

1. 650. Paley aptly quotes Milton, Par. Reg. 4. 412 ‘Water with
fire in ruin reconciled;’ and Schn. no less aptly Shakesp. Troilus and
Cressida, 2. 2 ‘The winds and waves, old wranglers, took a truce.’

37
1. 651. τὰ πίστ' ἐδειξάτην, 'proved their bond.'
1. 653. Some put the stop at νυκτί; but it is better as it is.
1. 654. Θρήκιαι, 'north winds;' cp. 192.
1. 656. 'With violent storm and splash of beating rain.' Only in Epic style he couples the dat. of circumstances (χειμῶν) to the dat. after σὼν. The cases really describe the same relation, the preposition only making it more precise. Some propose to take τυφώ as gen. after χάλη; but it is better and simpler to take it, as above, with χειμῶν.
1. 657. 'With the whirling gust of the evil shepherd;' a sudden bold metaphor flashing out in Aeschylus' style. The hurricane is 'an evil shepherd;' the fleet are his sheep which he drives hither and thither to their ruin.
1. 659. ἀνθοῦν νεκροῖς, 'flowering with dead,' another audacious metaphor; though ἀνθιέω is more familiarly used in Greek metaphorically than 'flower' with us.
1. 661. γε μὲν δή, 'however;' γε μὴν, γε μεντοι, γε μὲν δή, all used in this corrective or qualifying sense. Soph. Tr. 484 ἢτε γε μὲν δή πάντ' ἐπίστασαν. ἀκήρατον σκάφος, best taken as apposition; not as Pal., 'unharmed in hull.' [Auratus' νεώς τ' is possible.]
1. 662. 'Stole us away or begged us off' from destruction; a bold but quite characteristic phrase, requiring no emendation.
1. 664. Paley prosaically thinks that this splendidly imaginative line describes an electric phenomenon! 'And on the bark sat Fortune the saviour, a willing passenger.'
1. 665. ὡς for ἡστε.
 κύματος ξάλην ἔχειν, 'wave-tossed;' the subject is ἡμᾶς, or 'the ship,' readily understood from 661.
1. 666. ἐξοκείλαι, intr. 'run aground.'
1. 669. ἐμυκολούμεν, a metaphor quite different from, but as strange and picturesque as, the English 'brooded over.' So ἐμυκολούμενος πόνον, Eumen. 78.
1. 670. σπόδισμενου, lit. 'dusted;' i.e. 'beaten,' 'buffeted.'
1. 672. τί μῆ, 'why should they not?' the verb understood being the deliberative subjunctive, as μῆ shows. This is possible, though the phrase is unusual [it occurs Soph. Aj. 668], but perhaps τί μὴν is right.
1. 674. γὰρ οὖν, justifying his good wish: 'May it turn out well; [and I mean it], for indeed Menelaos you may expect, first and most of all.' See 524.
1. 676. δ' οὖν, 'anyhow;' hastening to practical conclusion, cf. 34.
ίστορει, 'finds.' The word is from θείσ-, and properly means, 'to get knowledge;' hence is used (like πυθαὐνομαί) to mean both inquire and learn.

[After 680 the Herald goes off, and the Second Scene ends.
The Chorus then sing the Second Stasimon, as follows:—

38
NOTES. LINES 651-695.

Str. a'. (681-698). 'Who was it so fitly named Helena, the ἐλενας? forth she sailed, with the armed huntsmen after her, to Simois' shores. Ant. a'. (699-716). The marriage-κηδος (bond) proved indeed a κηδος (care); Zeus exacted after-vengeance from those who triumphantly sang the marriage song, changing the note to bitter wailing.

Str. β'. (717-725). 'As a man rears a lion's whelp, gentle and a playing-thing at first; Ant. β'. (726-735) but soon its savage temper shows, and it ravages the flocks, filling the house with blood; so (Str. γ'. 737) Helena came, fair and lovely, to Troy; but she proved a curse.

Ant. γ'. (750-762). 'The old saying makes sorrow born of prosperity; this I do not hold with; it is impiety, not wealth, that begets evil offspring.

Str. δ'. Ant. δ'. (736-781). 'The old wickedness brings forth new wickedness when the appointed day comes, and fatal daring. But justice burns brightly in the cottage, flying from the guilty palace; she guides all to the goal.'

For the bearing of the Chorus on the drama, see Introduction, p xviii.]

1. 684. μη τις. 'Was it some one?' μη, interrogative; originally, no doubt, banishing the thought (μη not ου). 'Surely not one who...!'

1. 685. εν τιχα, ' by good hap,' it was a chance name, yet guided by secret foresight (πρόνοια) of what was to follow.

1. 686. δοριγαμβρων ἀμφινεκη θ', 'the sword-won bride, the source of strife.'

1. 687. The MSS. both give ἔλκινας, which form points the word-play much better than ἔλκινας the ordinary reading, if it is a possible form. It may be a Doric form from ἔλκαφ- as Μενελας is from Μενελαφ- (Salmasius, Eng.) 'Ship's hell, Man's hell, City's hell,' says Browning, though the English is stronger than the Greek. To the Greek mind there was something mysterious about the suitability of names to fates of men; it had a deep significance, and was not trivial or accidental. Compare Soph. Aj. 430; Theb. 658.

1. 690. ἀβροτιων, 'delicate-costly,' a hold but not unlikely compound. [No need to accept Salmasius's ingenious emendation ἀβροπηνων, 'delicate-woven;' though Aesch. may have written it.]

1. 692. γιγαντως, 'mighty;' γιγας is redupl. from γα-, 'grow,' and means, 'the big-grown one;' 'the monster.'

1. 695. 'The host of shielded huntsmen' are of course the Greek pursuers.

MSS. κατ' ἔκνος πλαταν ἄφαντον κελσάντων, which will construe, 'on the track of those who drove ashore on Simois' leafy coast the vanishing oar,' but the emendation πλαταν makes the sense so vastly richer and better, '... huntsmen on the oarblades' unseen track [not a visible trail like other hunters] of those who;' etc.; a splendid phrase.
1. 699. 'Wrath, its end accomplishing, sped to Ilion this marriage-bond, a trouble indeed,' a play on the two meanings of κῆδος.

1. 700. ἀτίμωσιν πρασσομένα, 'exacting requital for the wrong;' τίοντας, 'from those who honoured,' the regular construction of πράσσεισθαι in this sense. Cf. Εὐρυμέδοντα χρήµατα ἐπάραντο Thuc. 4. 65.

1. 705. 'Those who honoured over-much the bridal strain' were the γαμβρόλ, or 'marriage kin' of Helena, i. e. the children of Priam, who sang triumphantly the marriage song, glorying in Paris' deed. ἐκφάτως is a doubtful word, either 'unspeakably,' or better perhaps 'loudly' (lit. 'outspokenly.') τίοντας, they honoured the violent deed; they dishonoured hospitality and Zeus protector of friendship. The article is omitted with the participle, as 59.

1. 706. τὸτ', 'at the time,' significantly; afterwards they 'sang another tune,' 709.

1. 707. ᾑμέναν is in apposition to μέλος.

1. 709. 'The note is changed, the city wails with bitter lament.' Literally, 'learning a new song of bitter lament (πολύθρηνον, predicative) the city groans.'

1. 711. Mr. Verrall, in the Journal of Philology, 9. 140, ingeniously explains αἰν-όλεκ-τρον as a play on 'Αλέξ-αν-δρον with inverted syllables, 'calling Paris (no longer the man-repeller, but) the man of the fatal bridal.' But we can hardly accept this as more than a brilliant guess. It would, no doubt, suit excellently with the temper which dwells on the significance of 'Ελένα and κῆδος; but the real objection is not the play on the words, but the remoteness of the resemblance.

II. 714-16. Corrupt, but not so as to obscure the sense. πολλάν of the MSS. must be πολλάων, gen. plur., and the first word must be an adv. 'utterly,' or an adj. 'miserable.' I have taken provisionally παµ-περῆ (Sciddler., Herm.) πολύθρηνον αἰώνα διάι πολλάν μέλον αἰµ' ἀνατάλαςα, 'having borne a ruined life of lament for the piteous blood of her sons.'

διάi (Davies) for sake of metre, instead of ἀµφι; which might be a gloss on it.

1. 717. λέοντος ἐνν, 'lion's whelp;' Conington's splendid and certain emendation of λέοντα σίνν, which spoils the sense; in the strophe the lion is young and a delight, it is only in the antistrophe that it is grown up and become a pest. ἐνν, old poetic word, from ἵς, 'strength,' meaning the 'vigorou young' thing, occurs Eum. 323, Suppl. 43.

ἐθρῄσκεν, habitual aorist, used from Homer down, e. g. κοτύλην τις νυθοδὸν ἐπέσχε Il. 22. 494; so the verbs below, ἔσχε, ἀπέδεεξε, ἑτεύξε, ἐφύρη. Construe it by the present, 'rears.'

1. 718. δύνας, local (Epic use).
\textit{NOTES. LINES 699–762.}

\textbf{āνίλακτον,} 'robbed of his mother's milk,' antithesis to \textit{φιλόμαστον,} 'desiring the breast.' [Others take \textit{ἀγάλακτον οὐκοίος,} 'fed with the same milk as the house' (\textit{ἀ-γαλ,} like \textit{ἄ-λοχος,} \textit{ἀ-δελφός}), and \textit{Hesych.} so explains the word; but the other sense seems better.]


1. 723. MSS. \textit{ἔσχε,} intrans. 'lay,' but as \textit{ἔχω} is only used with adverbs intransitive, probably \textit{ἐσκε} (Homeric frequentative for \textit{ἡν}), which occurs Persae 656, is the right reading.

1. 725. \textit{σάινων γαστρός ἀνάγκαις,} 'taught to fawn by its hunger-pangs.'

1. 728. \textit{ἡθος} \textbf{(for MSS. \textit{ἠθος),}} Conington's emendation, again improves the sense, and suits the strophe.

1. 730. MSS. \textit{μηλοφώνοιοιν ἀταίσι ἢ ἀταισι.} The best correction is \textit{μηλοφώνοισιν ἀνάταισι,} Ahrens (Eng., Schn.), the syllables -\textit{σι} \textit{σων} having run into -\textit{σευ.}

[Other attempts, \textit{ἀγαίσι,} \textit{ἀγαισι,} H., \textit{ἀσαισι,} Con., \textit{θανάτοισι,} K., are less suitable.]

'For, in requital to those who reared him, with fell destruction among the flocks he makes a feast unbidden.'

1. 735. \textit{τερέσι τις ἀτασ,} 'a priest of ruin,' fine imaginative phrase, suggesting that \textit{Ἀθη,} or Destruction, sends the lion to sacrifice to her.

1. 737. ' (So) I should say there came at the first a spirit of windless calm,' etc.

\textit{παρ' αὐτά,} 'at first,' opposed to what happened afterwards, \textit{παρακλίναι' ἐσπερανεν.} So Eur. \textit{πάραντα δ' ἱσθεὶς ύστερον στένει.} The point of the comparison is the contrast between the softness and sweetness \textit{at first,} and the bloody and bitter end.

Observe the passion and the splendour of these wonderful lines.

[Others take \textit{πάραντα,} 'in like manner.' Kl., K., Eng. So L.S., who however, mistranslate it in Demosthenes, l. c. Moreover Hesych. says \textit{παραχρήμα.}]

1. 745. 'Yet turning aside [from the first sweetness and softness] she brought to pass a fatal fulfilment of marriage; she came an evil neighbour, an evil guest, to the sons of Priam, at the bidding of Zeus, god of friendship, a Fury, a woe of brides.'

1. 750. \textit{Observe γέρων} used as adj., 'old.' It is a poetical use from Homer down (\textit{γέρον σάκος,} Od. 22. 184).

1. 751. \textit{μέγαν τελεσθέντα ὀλβον.} 'Prosperity when grown to full estate.' Aeschylus is rejecting the old Greek superstition that \textit{Prosperity or Wealth brings woe;} it is not wealth, he says, but always Sin. See Introduction, pp. xiii, xviii.

1. 760. \textit{μέτα,} 'afterwards,' adverbially.

1. 762. \textit{καλλίταις,} 'is blessed in the children,' i.e. is good and prosperous in succeeding generations.
II. 763–771. For the lesser corruptions of the MSS., which have been corrected, see critical notes. The only important corruption is νεαρά φάσος κότον, which is desperate. I have adopted Ahrens' φάσος τίκου as the best sense and least violent change. (νεαρά comes from a gloss.)

[Paley's correction, νέο δ' ἐφυσε κότον, gets a good sense and antithesis to παλαιά μέν: but the real antithesis to παλαιά μέν is given in νεαράς κότον υβριν, and κότον is too bold, introducing as it does an altogether new idea.]

1. 764. 'At this time or at that, when'cere the appointed day of birth arrive.'

1. 770. To take θράσος μελαίνας μ. ἄτας together, 'the boldness of a black Curse' (with H., Kl., Eng., Schn., Weil, etc.,) is very harsh; it is far better that the two births should be 'Young Violence,' 763, and θράσος, 'Recklessness,' 'black curses to the house, like to their parents,' reading εἰδομένας.

1. 775. To omit βίον suits the metre and improves the sense; 'honours the just man.'

1. 776. τὰ χρυσόπαστα δ' ἡθελα, 'the gold-bespangled dwellings,' ἡθελα, a certain and beautiful emendation by Auratus of the meaningless MSS., ἑσθα.

1. 779. δοσι προσέμολε, sc. ἡθελα, 'she visits the pure dwellings,' προσέμολε, gnomical aor. 717.

1. 780. παράτημον αἴνω, met., as often in Greek, from coining, 'with its counterfeit glory' (lit. 'stamped amiss with praise').

1. 781. 'And she guides all to the goal.'

Ostensibly the meaning of all this reflection (759–781) is that the sin of Paris and Helena has brought the misery on themselves and Troy; but the underlying meaning to the audience is that the past sins of Agamemnon and his house must bear other sins, and ruin in the end. So there is a terrible sense concealed in πᾶν δ' ἐπι τέρμα νομα, namely, the shadow of the coming tragedy, which is effectively pointed by the entry of the king.

[Agamemnon now approaches in a triumphal car, with his attendants and prisoners, and in another chariot Cassandra as prisoner; the Chorus address him.]

II. 782–809. 'Conqueror, my king, how shall I fitly address thee? It is easy to profess joy; show of sympathy in woe or weal is common, where there is no true feeling. Yet, a wise king can detect false flattery. When thou didst go forth we did not think well of thy wisdom; but now we greet heartily the victors. And thou shalt discern who of the citizens has been true guardian of thy state.]

1. 786. 'Neither overshooting nor running short of the due mark of praise,' where the English renders exactly the mixed metaphors of ὑπεράρας ('the bow'), and ὑποκάμψας ('with the chariot'), in the Greek.
1. 788. τὸ δοκεῖν εἶναι, 'Seeming to be,' they prefer [to being really].
1. 791. 'While no stab of pain reaches the heart,' i.e. without any sincere grief.
1. 793. ὁμοιοπρεπεῖς, 'in seeming sympathy.'
1. 794. 'Constraining their grave looks' to a false smile.
1. 795. προβατογνώμων, 'wise to discern his flock,' an obvious metaphor.

Il. 796-8. 'The eyes of no man can escape him, which, as though from a kindly heart, with a watery love are fawning,' i.e. he can discern the 'watery' love with its pretense of good will. ὑδαρής, a most expressive word.

1. 801. 'No graceful portrait had I drawn of thee (μοι, dat. agent after pl. pass.), nor as one well wielding,' etc.
1. 803. MSS. read θάρσος ἐκουσαῖον, no metre or sense. Some read ἐκουσαῖον, 'bringing to dying men courage against their will,' forcing the reluctant and suffering army to persevere. This is surely impossible. Franz ingeniously suggested ἐκ θυσιῶν, 'bringing to dying men courage from sacrifices,' encouraging the afflicted army by sacrificing Íphigeneia.' This is scarcely more satisfactory; but provisionally I adopt it.

Il. 805, 6. With the MSS. reading πῶς we can only construe, 'but now from the depths of a friendly heart (lit. 'not from the top of the heart, nor unlovingly') the toil is welcome to those who have accomplished it,' which can only mean, 'the army no longer complain,' but the point is that 'we the citizens have changed our unfavourable opinion;' so the ordinary reading makes irrelevant sense. Weil suggests πῶς (= ποίης, Hesych.) and Eng. adopts it; the sense is then satisfactory: 'but now from the depths of a friendly heart a breeze of goodwill is wafted to the victors.' Intrinsically the word is quite possible, it is exactly like ἄθος, ἄνοι, πλόος, πλῶς. [Karst. suggests πῶνων; but that makes the construction of ἑυφρων harsh: 'I am friendly.']

1. 808. ἀκαίρως, 'amiss,' a euphemism; he means of course to hint at the plotting and faithlessness of the queen and her lover.

[II. 810-974. Scene III. The chariots stop; Klytaemnestra comes out of the palace to welcome the king, who speaks from the chariot. First he gives thanks; speaks to Chorus about false friends; promises to see well to the state. Klytaemnestra describes her wretchedness while her lord was away, and her joy at seeing him again; she then calls her attendants to lay down purple carpeting for him to enter the palace. After some reluctance he agrees, and descends, bidding her be kind to Kassandra. The queen says she scorns the waste of wealth in comparison with joy at his return, and ends with a cry to Zeus to accomplish her prayers.]

1. 811. τοὺς ἓμοι μεταιτίους, might mean 'who helped to win for me'
AGAMEMNON.

(K.), but it better suits the pride of the speech to take it, 'helpers with me in our return.'

1. 812. ὃν, attracted relative for ἄ, since πράσσεσθαι has double acc. (700).

1. 813. δικαίος...κλάνιντες, 'not hearing pleadings from the tongue,' but with divine insight and justice.

1. 816. ψηφος ἄθεντο, 'voted,' only the word which ought to be a transitive verb governing φθοράς is expanded at the last moment into the more vivid ψηφος ἄθεντο. Grammar is sacrificed to picturesqueness. So exactly Soph. El. 709 στάντες δ' ὅθ' αὐτόUs οἱ βραβῆς κλήρους ἐπηλαν, i.e. stationed them by lot.

1. 817. The MSS. reading requires no alteration here: 'but to the opposite urn hope of the hand came nigh, yet it was not filled,' a quaint and fanciful but quite characteristic way of saying 'the other urn expected votes but did not get them.' The two urns (called in Attic κάδισκοι) were one for condemnation, one for acquittal; 'the bloody vessel' is of course the former. This was only one among various methods of balloting at Athens. [Others take χειρός, less naturally, as gen. after πληρωμένωσι. Paley's χεῖλος spoils the sense.]

1. 818. 'The smoke yet plainly shows the captured city;' ἄλοντα attributive, not part of the predicate.

1. 819. Ἀθης θύελλαι ξῶσι, 'the gusts of Destruction yet live; and dying with them the ash sends forth rich incense of wealth.' There is no need to alter with Herm. το θυελλαί, 'sacrifices;' the strong bold imagery of Aeschylus might easily call the Fire of Troy 'the storms of Destruction.'

1. 823. I adopt Hermann's and Paley's ἔφραξάμεσθα for the MSS. (inappropriate) ἔπραξ. 'We set our wrathful snares close round the city.' The same word, φράσσω (properly 'to hedge in,' or 'fence close'), is used of a net, 1376.

1. 824. 'The wild beast of Argos' is the armed troop concealed in the wooden horse.

1. 826. 'Springing its leap, what time the Pleiads set,' i.e. in early November. The common story that Troy was taken in spring Aeschylus deserts; probably tradition varied.

1. 828. αὕματος, gen. after ἄδην; cf. satis, c. gen. in Lat.

1. 830. μέμνημαι κλύων, not 'I remember hearing,' which is flat, but 'I heard and remember.'

1. 833. φίλον τὸν εὐτυχοῦντ', 'the prosperous friend;' φίλον substantial, as often.

1. 834. 'The poison of illwill seated at the heart.' καρδίαν, acc. after verb of sitting, cf. σέλμα ἡμένων 184, ναῦν ἐφέξετο 664.

1. 836. αὐτός, displaced to get next to αὐτόν, a common tend-
NOTES. LINES 812-871.

ency; so ἐπ' αὐτὸς αὐτῷ Pr. 921; and similarly πρὸς ἄλλος ἄλλον τὸ. 276.

II. 838-40. These words are variously taken according to the punctuation. The following seems simplest and most natural. 'I know and can tell (for well have I learnt) of that ghost of friendship, that phantom of a shade, men seeming to wish me truly well.' I.e. κατοπτρον, εἴδωλον, δοκοῦντας, all in apposition. and acc. after λέγομεν' ἄν. κατοπτρον, a bold word for 'image;' it properly means 'mirror.'

1. 841. σοῦ ἐκὼν, so (Odyssey 24. 117) Agamemnon says: 'And it was a full month ere we had sailed all across the wide sea, for scarce could we win to our cause Odysseus' (Butcher and Lang. p. 392).

1. 842. σειραφέρος, 'trace-horse,' who helped the yoke horses (the Atreidae) to draw the chariot.

1. 843. 'Whether indeed he be dead or living of whom I speak.'

1. 844. τὰ ἄλλα πρός, 'the other things which concern,' the article goes on to the πρός.

1. 845. ἀγώνας, 'gathering,' see note on 513.

1. 848. ὅτω, best taken neuter and general.

1. 850. πῖμ' ἀποστρέφαι νόσου. Poison's beautiful and convincing emendation of MSS. πῆματος τρέψαντι νόσον: which Hermann strangely defends, though τρέψας is an unnatural word, and νόσου πῆματος much harsher than πῆμα νόσου.

1. 852. δεξίωσομαι, 'I will give greeting;' but the construction is usually transitive, with acc. What he did do when he reached the μελαθρα and δύμους ἐφεσίους was very different from thanksgiving!

1. 856. Observe her cynical shamelessness; she adopts the tone of a chaste and modest matron who scarcely likes to speak of her wifely love before others.

1. 857. A deadly double meaning here; in a terrible sense 'fear was waning' for her, but to Agamemnon the meaning was natural and simple, 'the elders and I have grown familiar in the king's long absence.'

1. 862. Note the dramatic irony again of ἔρημον in the mouth of the adulteress.

II. 864, 5. Order a little loose, but meaning clear; 'and that when one had come with one who another should bring a worse thereafter, announcing them to the house.'

1. 867. ὄξεισεύετο, rumour 'came pouring in.'

1. 868. Ahrens' τέτρημαι is a great improvement on MSS. τέτραμαι, which is dull after τραυμάτων, 'no network were as full of holes as he' (Mors.). The cold-blooded phrase suits Klytaemnestra.

1. 871. Certainly interpolated. πολλὴν ἄνωθεν has got in from 875, and the rest was written by some dull copyist. (H. has an elaborate and astonishing defence of it.) Without the line the sense is, 'a second
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Geryon, with triple body, a triple vest of earth he might have boasted, dying once with each shape.' Geryon, the three-headed (or as here three-bodied, forma tricorporis umbrae,) monster whose oxen Herakles drove away from Spain.

1. 872. έξηνεξει λαβὼν, the MSS. reading is possible, 'he might have boasted it, having received it;' but λαβὼν is perhaps more likely.

1. 875. 'Ofttimes have others loosed the high-hung halters from my neck, caught violently in the noose.' Others construe, 'seized me by violence and loosed;' but that would be ληφθείσης, the act, not λελημένης, the state. [See however App. V.]

1. 878. 'In whom lie the pledges of our love.' κύριος, 'the owner,' 'the lord.' MSS. πιστευμάτων; but πυθωμάτων, the regular word, is surely right.

1. 880. Strophios, king of Phokis, friend (and according to one story brother-in-law) of Agamemnon, received Orestes, and brought him up with his own son Pylades. The details are given very variously.

1. 881. ἀμφίλεκτα (like Lat. anceps) here means simply 'double;' it 1:85 it means 'disputed;' literally, it is 'spoken both ways,' which covers both meanings.

1. 884. βουλήν, 'the council,' the πρέαβος Ἀργείων who have helped the queen to rule.

1. 885. πεσόντα is Agamemnon, whose fall before Troy would have been 'doubly' woeful; to himself, and to his kingdom and family at home.

1. 886. μεντοι, confirmative, 'verily,' 'assuredly;' so Plato, Phaed. 65 D φαμέν τι εἶναι δικαίον; φαμέν μὲντοι νῦν Δία, 'assuredly we do.'

1. 887. ἐμοίνε μέν δή, 'for myself however,' 661.

1. 888. κατεσθήκασι (intr. perf.), 'are dried up;' so of the sea, 959. So Hesiod. Op. 588, speaks of αἱ γέν σβεννύμεναι, 'goats which will not yield milk.' The common use is 'to quench,' of fire, etc.; but probably the earliest meaning was vaguer, suiting both fire and liquids.

1. 890. 'Weeping that the watch-fires lit for thee were ever unregarded,' i.e. the fires we lit night after night awaiting thee, who never camest. This is better than supposing λαμπτηροχίας to refer to beacons of victory, which would give a very strained sense to ἀπημελήτως, viz. 'unlit.' [Enger takes it as above, only reads needlessly καίουσα.]

1. 892. ὑπαί, best taken as governing πιταις, 'beneath the light hum of the singing gnat.'

1. 893. θωνυσαυ, word of obscure origin, usually 'to call, shout, cry.'

1. 894. 'More woes than the time of my sleep,' an abridged (but quite intelligible) expression; she means 'more woes than could be
NOTES. LINES 872-929.

suffered in the time I was asleep.' Observe also the picturesque οὐνεύ-
δοντος, the time 'is sleeping with her' that passes while she sleeps.
The personifying instinct pervades the language of Aeschylus. Some-
what similarly in Soph. χρῶνος συνάω διδακέω Ο. C. 7, ὁ προστατὰς
χρῶνος διήγε μ' El. 781, and σύμφωνος αἰῶν above, 107.
1. 896. σταθμόν, in the old Homeric sense, 'stalls,' or 'folds.'
1. 897. 'The saviour for-stay of the ship,' Br., πρότονος being the
ropes from the top of the mast to the bows, which kept the mast from
falling back.
1. 899. καὶ has offended many editors, as the other nouns are uncon-
nected; but Kl. and Schn. are no doubt right in saying that it connects
896-898, which describes the protection and security afforded by the
master, with 899-901, which describes the delight of his unhopeful-for
return. The transition from one set to the other set is marked by καὶ.
1. 902. τἀναγκαῖον, 'the stress of need,'
1. 903. ἄξιος, 'I greet him,' see 572.
1. 904. 'Let none envy me' my luck; 'let no (god or man) grudge my
joy and triumph at my lord's return;' she acts the ordinary feeling of a
pious Greek in moments of great delight, which increases the irony of
the situation to those who know her purpose.

[Here Klytaemnestra kneels to him.]
1. 908. τέλος, 'task.'
1. 912. Observe the splendid irony again of this terrible line, 'That
justice lead him to a home unlooked for.'
1. 913. 'All else my care, not overcome by sleep, shall order justly
with God's aid, as fated.' εἰμαρμένα, 'being fated,' really causal use of
participle. The dark irony is carried through these lines also. They
seem to mean, 'We will be careful with God's aid to order things as is
fit;' they do mean, 'What justice and fate require (the murder) I will
by God's aid accomplish.'
1. 914. Leda, wife of Tyndareus. visited by Zeus in the form of a
swan, laid two eggs; out of one came Helena and Klyt., out of the other
Castor and Pollux. This was one common form of a variously told tale.
1. 915. εἰκότως governs the datives, 'as befits my absence.'
1. 920. A contemptuous line; 'pour thy low-grovelling clamour in
my ears.' Note χαμαπετές transferred from her to the cry.
1. 924. ἐμοί μὲν, 'to me at least;' the antithesis being suppressed,
μέν gets this meaning naturally.
1. 925. λέγω, 'I bid,' as often.
1. 926. ποδοψῆστρων, 'foot-rugs' [ψα-, 'rub'], contemptuous again.
1. 927. κληθῶν δὺτει, 'fame's voice is loud.'
1. 929. 'Count a man happy when he has ended his life in prosperity,'
the well-known Greek thought, cf. Soph. O. T. 1530. The rapidity of
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Agamemnon’s thoughts make the language a little obscure. ‘Fame does not require such gauds; prudence is God’s best gift; no man can be called happy till his death;’ i.e. they are needless, these splendours, and perhaps dangerous; who knows what may happen even to me?

1. 930. MSS. read ei παίντα δ’ ὃς πράσσομ’ ἄν, which is quite possible Greek, but only as a double conditional sentence, where πράσσομ’ ἄν is the verb, not only of the protasis to εὐθαρση ἐγώ, but also strictly of the apodosis to some other protasis understood. E.g. Dem. Meid. 582 fin. ei οὕτω χρήματα ἔχοντες μή προοίντ’ ἄν, if these men would not spend money if they had it; Isocr. Archid. 120 ei δε μηδεὶς ἄν ἁξίωσει ξην ἀποστεροῦμενος τῆς πατρίδος, ‘if no one would care to live if deprived of his country.’ And without second protasis expressed, ei μή ποιήσωτ’ ἄν τοῦτο Dem. Phil. 1. § 18. So here the MSS. reading means, ‘if in all things so [not I were to prosper, which is πράσσομι, but] I might prosper’ (‘should chance so befal’ or something of the kind). Putting it otherwise, ei πράσσομι means, ‘if I were to prosper,’ ei πράσσομ’ ἄν, ‘if I have a chance of prospering,’ and this latter makes quite good sense. In fact πράσσομ’ ἄν is a variation, not for πράσσομι, but for πράω, less confidently expressed. I see therefore no need to take πράσσομεν (H., D.), though doubtless this also would make perfectly good sense: ‘If so I fared in all things then I need not fear,’ if everything were to turn out as this has, my luck would indeed be good. Nor is there any need of Weil’s ingenious conjecture eiπον τάδ’ ὃς ...

1. 931. ‘Yet order this not counter to my purpose.’ Observe aor. imper. with μη, contrary to rule; but readily explained by the order, the verb coming first. γνώμη, like γνωναι, can be used for ‘resolve.’

1. 932. ‘I too, be assured, shall not break my purpose;’ εἴπε is emphatic as well as γνώμην; as though he said, ‘Purpose! I too have one as well as thou.’

1. 933. ‘Perchance in fear thou mad’st this vow?’ Having failed to get him to comply as a favour, she tries a taunt of cowardice. ἄν of course goes with ηγῳ; she means, ‘you did vow,’ but the conditional form of the sentence (‘you may have done’ = ‘perhaps you did’) points the sneer better, with its ironical moderation. So Soph. O. T. 523 ἢλθε τοῦνείδος τάχ’ ἄν, ‘perchance this reproach came.’ So παρεκόπης ἄν 1252.

1. 934. The answer is that of a dignified and unyielding king: ‘If e’er man did, with knowledge I spake my resolve.’ τέλος, ‘the final decision.’ Agamemnon replies in effect that it was not a cowardly vow but a deliberate purpose.

1. 935. τι ἄν δοκεί, one of those short phrases like ἵνα τί, where one would not say the verb is understood, but rather that τί stands for the omitted clause. So Plat. Phaedr. 234 C τί σοι φαίνεται ὁ λόγος; οὖχ ἵπερφυώς εἰρήσθαι (see Riddell, Dig. of Gr. Id. 121).
NOTES. LINES 930—957.

1. 938. The very sentiment of the chorus, 456.
1. 939. ‘Who stirs no hatred, is not envied either.’ You must risk φόνος, the evil envy, if you wish to have ζήλος, the desirable envy. So (Menex. 242 A) Socrates, describing Athens after the war, says, ἦλθεν ἐπ’ αὐτήν ὑπὲρ φιλεῖ τοὺς εὖ πράττουσι προσπίπτειν, πρῶτον μὲν ζήλος ἀπὸ ζήλου δὲ φόνος. Arist. Rhet. 2. 11 defines the two, ἐπιεικεῖς ἐστὶν ὁ ζήλος καὶ ἐπιεικῶς, τὸ δὲ φθονεῖν φαύλον καὶ φαύλων.
1. 940. Agamemnon, already yielding, tries a last appeal to her womanly dignity. ‘A woman should not be contentious;’ but she skilfully appeals to his generosity as victor. ‘It becomes the fortunate to be vanquished too,’ to yield in their turn.
1. 942. ‘Dost thou too esteem this victory in the strife?’ νίκην τήνδε, this victory of which you speak, taking ἐνικάσθαι. [Goodwin, who has discussed with great subtlety all this passage (Trans. Amer. Phil. Ass. 1877), translates, ‘is this the kind of victory ..?’ i.e. ἐνικάσθαι, ironically. But καὶ σὺ is the really emphatic part, not τήνδε, and the meaning given above is simpler.] Observe δήρος, Ionic gen.
1. 943. ‘Yield: yet the victory grant me willingly,’ i.e. give way, but with good grace. For μέντοι γε, cf. Dem. Phil. 1. § 49 ὡδὸ μέντοι γε μᾶ διὰ προαιρεῖσθαι, ‘not however by Zeus that his intention is.’ The line seems to have no caesura; but μέντοι is perhaps slightly felt to be a divisible word, being a compound of two particles.
1. 944. ἵππα . . ἀροι, tmesis, 450.
1. 945. ‘These sandals, slaves beneath my feet’ (illos) renders the expression very aptly. For πρό-δουλος, cf. ἀντί and its use in comp., see 406. Aesch. uses αὐτίδουλος Frag. 180.
1. 946. The reading of Fa. σὺν ταῖσθε (i.e. ἀρβύλαις) makes good sense, but the μὴ is then too late in the sentence, since it means ‘lest;’ with καὶ τοιόθεν, μὴ is ‘not,’ and its position natural.
 ἀλουργὸς (used as subst. from adj. ἀλουργής, ‘sea-wrought,’ i.e. made from sea-purple), ‘sea-purple cloths.’
1. 948. MSS. σωματοθορεῖν, corrupt; best reading is δωματοθορεῖν (Schitz, Herm., Eng., Schn.), ‘to waste the house’s wealth,’ which she answers 961.
1. 950. τούτων, gen. of reference, lit. ‘as regards these things.’ ‘Thus much for this.’ Cf. τὸς κασιγνήτου τί φής; Soph. El. 317.
1. 954. ἐξαἰρετον, the regular word for the choice prizes taken out of the booty for kings or heroes: ἐξαἰρετον δώρημα Eum. 402, ἐξειλθοὶ αὐτῶ κτήμα Soph. Tr. 245.
1. 956. ‘But since I am subdued, to hearken to thee in this.’ ἀκούειν consec. or epexegetic inf.

[After 957 Agamemnon’s sandals are untied by an attendant while the queen is speaking; she then, probably yet speaking, escorts him slowly]
to the central door: after 972 he enters with his train, and she utters her short prayer, 973. 4, then follows him. Kassandra remains seated and silent in the chariot."

1. 959. A fine answer to his scruples: the sea is boundless (κατασβε-σει 888), we can get more purple; the house is royal and wealthy.

1. 960. "The juice ever fresh, precious as silver, of plenteous purple," very Aeschylean accumulated phrase. Schn. quotes Theopompus (150 years later than Aesch.) as saying, "the sea-purple (among the Kolophonians) fetched its weight in silver."

1. 961. "We have a house, to supply store of these things." No reason to alter οἶκος of MSS. to οἶκοι. ἔχειν, epexegetic, τῶνδε, partitive, "some of." Cf. Ar. Ach. 184 ἕνεκλέγοντο τῶν λίθων, "they began to collect stones." [Perhaps ἄλιος for ἄναξ (Karst.) is right.]

1. 964. προύνεχθέντο, 'had it been ordered,' to me... when devising, etc., gen. abs. conditional.

1. 965. MSS. μηχανωμένης; possible Greek ("when I was devising"), but very unlike with the other fem. genitives. The dative is the best correction, governed by προύνεχθέντος. κόμιστρα, 'price for thy return.' Lit. 'for bringing thee back,' κομίζω.

1. 966. ἵκετε', gnomic aor.

1. 967. σκιὰν σειρίου κυνός, 'shadow against the Scorching Hound,' loose use of the gen.

σειρίου κυνός: Seirios was 'the dog of Orion,' constellation near Orion (the brightest star usually being called Seirios): it rose about mid-July, the hot, unhealthy time of year. Hence Hom. II. 22. 30 says of it κακὸν δὲ τε σήμα τέτυκται. Cf. Verg. G. 4. 285 'rapidus torrens Sirius Indus.'

II. 968-72. An expansion of two metaphors: 'the return of the master brings as it were warmth in winter and coolness in summer.'

1. 972. τελείου, 'the rightful lord,' the man whose will is law in the house, who has the τέλος or final authority. This suggests to her τέλειος Ζεὺς, in a different sense, 'Zeus the fulfller.'

[Agamemnon goes in: she stops and prays with lifted hands.]

1. 974. τῶνπερ, Epic for ὄνπερ.

[Klytaemnestra goes in, and the Third Scene ends. The Chorus sing the Third Stasimon.]

Strophe 1 (975-86). 'Whence come these obstinate forebodings? My heart is fearful. It is long since they sailed to Troy.' (Ant. 987-1000). 'I have seen them safe-returned; yet still within comes misgiving; may it be false!' 'Strophe 2 (1001-17). 'In health, disease is near; in prosperity, a hidden reef. But wealth may be saved by timely sacrifice; famine averted by timely harvest.'

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NOTES. LINES 959–1006.

Ant. 2 (1018–34). 'Only blood once spilt no charm can recall; for did Zeus not slay Asklepios? But for the uncertainty of the future I should have poured out these misgivings; as it is, I hide them in gloomy silence.'

1. 976. Several edd. prefer δεῖγμα (Fl.), construing 'a spectre,' but there is no evidence of any such meaning, and δεῖμα (Fa.) is more impressive and natural. προστατήμον, 'stationed before,' describes the haunting of the misgiving, 'why flits thus obstinately this fear, haunting my heart prophetic?'

1. 979. Notice the imaginative language: the fear is now called 'a prophetic song.'

1. 980. οὐδ' ἀποπτύσθαι is much the easiest reading, and being a MS. reading, should be preferred to conjecture ἀποπτύσαν. 'Nor to spurn it away like dark dreams does ready confidence sit at my heart's dear throne;' the inf. depending on θάρσος.

1. 983. The reading of MS. Farnese, with alteration of Ἴνυεμβόλαιος (unknown word) to Ἴνυεμβολαίς, will construe: 'Time has grown old since the cables were fastened (on the fastenings of the cables) of the vessel on the sand.' But there is probably some corruption: ἔτι is odd, so is Ἴνυεμβολαίς, so is ἀκάτας sing.

1. 990. The 'dirge,' or θρῆνος, was sung with only flute, no lyre. So Eum. 331 ὕμνοι ἐξ Ἐρίνων ἀφόρμιτος.

1. 992. τὸ πάν, see Appendix II.

1. 995. 'Not vainly bodes my thought, my heart beating with eddies against my true prophetic breast' (or τελεσφόρους δίναις, 'with eddies of fulfilment').

σπλάγχνα and κέαρ are in apposition. The sense is, 'my boding heart is not vain; my bosom's foresight is true, and will be fulfilled.'

1. 998. I have taken Kennedy's τοιαῦτ' for the corrupt τοι of Farnese MS. as nearer than Hermann's τὸ πάν. The Fl. MS. has no metre. The meaning then is, 'But I pray that such things may turn out lies, far from my expectation, and be not accomplished.'

1. 1001. MSS. are corrupt here: see notes on text. The metre is probably ωο _ three times repeated: and I have taken Paley's μάλα γέ τοι | τὸ μεγάλας | ὄνειας (only spelling this last word as usual, and supposing _ς _ short with Klausen, compare δείλαιος, τεραίος, τοῖοπτος, etc., see 1256). The sense is, 'Of lusty health at least the bounds are insatiable,' i.e. no man is ever satisfied with the greatest prosperity: (forebodings are therefore just) 'for disease the neighbour presses hard behind the wall.' The words in italics show the connection.

1. 1005. Perhaps a line omitted here, see 1022.

1. 1006. ἔπαισεν, gnomic aorist, 'strikes oftentimes a hidden reef;' so ἔδυ, ἐπούτισε below.
1. 1008. ‘And of gathered wealth if fear casts out a part with well-measured throw,—the whole house doth not founder, with sorrow overladen, nor does it sink the hull.’ The construction is broken: ὀκνος βαλῶν is nom. pendens, and the subject is changed. It is true (as K. observes) that ὀκνω would set the construction right (‘the house if it cast out in fear’). But it is more in Aeschylus’ manner to personify fear; and the anacoluthon is of a natural kind. Cf. Soph. O. C. 1150 λόγος ὑσ ἐμπέπτωτε, συμβαλοῦ γνώμην, ‘the tale that has reached my ears, advise me.’

πρὸ χρημάτων may go together, ‘part to save the wealth,’ i. e. part to save the whole; but it is better to take πρὸ ἃ βαλὼν as tmesis. (Perhaps indeed Enger’s πρὸ μὲν τι is right.)

1. 1015. ‘A bounteous gift of plenty from Zeus,’ etc. The adjectives accumulated, as often. The connection is abrupt: perhaps τοι is corrupt.

1. 1018. Sense: (a labouring boat may be saved, a famine averted,) ‘but blood once shed is irrevocable.’ The terrible words τὸ δ’ ἐπὶ γαῦν, etc., at once raise the thought of the bloody past of the Pelopidae, of the slaughter of Iphigeneia not yet avenged,—and of the coming vengeance which the chorus suspect and would fain avert.

II. 1022–24. I have taken Hartung’s ἀπεπαυσεν as the nearest to the MSS. αὐτ’ ἐπαυσε, and read it as a question. ‘And did not Zeus slay, for a warning, him that was skilled to bring back from the dead?’ Zeus killed Asklepios, son of Apollo, the healer, with lightning for bringing the dead to life. But these lines do not correspond to the strophe; and either a line is (as I have marked it) there omitted, or here is something superfluous. If the latter, Hermann’s reading Ζεῦς δὲ τῶν ὀρθοδαγ τῶν φιμένων ἀνάγεν ἐπαυσεν (omitting αὐτε, ὃδε and ἐπ’ ἑλαβελα) is as likely as any other; but it is perhaps best to leave it.

1. 1025. ‘But were it not that one lot by divine decree hinders another from winning overmuch, my heart, outstripping my tongue, had poured out these bodings,’ as it is, I brood in secret. I. e. I take refuge in the thought that sometimes fate interferes with fate (and so there may be an unseen counter-fate to check the evil destiny of Agamemnon’s house).

1. 1026. ἵκ θεῶν with εἴργε, really repeating more precisely the notion of τεταμένα. The above is substantially Prof. Goodwin’s rendering, and it is the clearest sense proposed for these difficult lines.

1. 1031. ‘In grief of soul without a hope to unravel aught profitable midst the stirrings of my heart.’ τολυτεῖν is a Homeric metaphor for ‘contrive,’ ‘accomplish,’ lit. to ‘wind off wool.’ The rapid change of metaphor, from ‘winding wool,’ to ‘stirring fire,’ is not unlike the poet, see 786.
NOTES. LINES 1008–1053.

[ll. 1035–1071. Scene IV. (first part), Klytaemnestra comes out and sees Cassandra still seated in the chariot. She speaks to her imperiously. 'Go within, and take your lot humbly; our royal house will treat you more kindly than others might.' Then, as she gets no answer, she becomes more impatient, and finally departs.]

1. 1036. ἀμηνίτως, 'graciously;' with cold scorn Klytaemnestra treats the fate of Cassandra as a favour of the gods.

1. 1037. 'A partner in the lustral bowl;' i.e. a member of the household; for all, even slaves, shared in the household religious rites.

1. 1038. κτησίου βωμῶν, 'the altar of Zeus Ktesios,' or guardian of wealth, which included slaves.

1. 1041. I have kept the right reading of Fa. But perhaps the right reading is Fl. emended thus: έουλίας μαίης βλού, 'the life of slavish fare.' Blomf.

1. 1042. ἐ' οὖν, coming to practical conclusion, 'be that as it may,' 'anyhow.' Cf. 676. 'Should this hard lot oppress one,' the opt. generalising the statement by removing it from this case. But the Farm reading ἔπερρέπει may be right.

1. 1044. ἡμηρων καλῶς, 'have reaped good harvest,' i.e. got rich. The general sense is 'old-established wealthy houses are kinder to slaves than nouveaux riches.' It suits Klytaemnestra's royal pride to say so: but the remark savours more of democratic Athens, with her commercial wealth, than the heroic times.

1. 1046. I. e. 'thou hearest how we are wont to deal with slaves.'

1. 1047. λέγουσα παύεται, 'she has spoken.' The chorus can only call Klytaemnestra's speech 'clear,' σαφή; they feel its cold cruelty.

1. 1048. 'Thou art caught within the toils of fate: obey if thou canst, but perhaps thou wilt not.' (ἀλούσα, great improvement on MSS. ἄν ἀνα; ἄν is not wanted in advance, the sentence being only formally conditional.)

πείθοι ἄν εἰ πείθοισ is the mildest way possible of advising; lit. it is 'thou would'st hearken if thou would'st.' So 1394 χαίρετ' ἄν εἰ χαίρετ', 'joy if ye will.' The ἄν is carried on to ἔπειθοις; so Soph. O. T. 937 ἥδεοι μέν, πῶς ὥς οὖν ἄν; ἀσχάλλοις δ' ἰσώσ. So also Ar. E. 1054.

1. 1050. The 'swallow' was a recognised simile in Greek for 'foreign speech;' the non-Hellenic languages they despised, and compared to the twittering of birds. So Ar. Ran. 681, when the poet satirises Kleophon for his foreign birth, he says, 'on his lips screeches Ὁρυκία χειλίδων.' So Av. 1681.

1. 1052. 'My words must reach her mind and so prevail.'

1. 1053. τὰ λόγοτα τῶν παρεστώτων, 'the best as things are.' The chorus are sympathetic, but see the hopelessness of resistance. They treat Cassandra simply as a dazed captive, too timid to move or speak.
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It makes all the more startling the effect of her possessed cries and prophetic visions when she does speak.

1. 1055. MSS. ἄφραῖαν τὴνδ', which is no sense. ἄφραῖαν ῥῆδ' (D.) is no use, for the constr. σχολὴ ἐμὸν τρίβειν ἄφραῖαν, possible in itself, is impossible if ἄφραῖαν comes first. Read ἄφραία τὴνδ', 'I have no time to loiter here without.' (Some suppose τὴνδε = τὴνδε τὴν τρίβην, after τρίβειν: sufficiently improbable.)

1. 1056. τὰ μὲν . . . μῆλα, article separated from subst., really a usage from Epic poetry, where the article is still a demonstrative or pronoun: 'they, the sheep.' Cp. τὰ δ' ἐπὶ ὄχιτο κῆλα θεοῦ II. 1. 383, 'they came flying, (the) shafts of the god.' So here, 'they stand already by the central hearth, the sheep ready for the fiery sacrifice.' The 'central hearth' was the altar of the Zeus ἐρέχειος, 'god of the household enclosure,' the representative family deity: Ζηνὸς ἐρέχειον (Soph. Antig. 487) means 'the family.' Observe the loose local gen. ἵστασις μεσορφαλλοῦ, vaguely indicating the region, again an epic usage, e.g. II. 9. 219 ἰζέν τοῖχον τοῦ ἑτέρου, Od. 1. 23 ἑσφατοι άνθρωποι, οἱ μὲν δυσομένου Ἰπερίωνος, ib. 12. 27 ἦ ἄλως ἦ ἐπὶ γῆς.

1. 1058. ἐπίσασι, sc. ἡμῖν, 'for we're we hoped,' etc. There is however something to be said for K.'s reading ἡμῖν for ἤδη: ἐπίσασι is harsh with no preceding dative.

1. 1061. σὺ δ' ἀντὶ φωνῆς φράξε καρβάνῳ χερί, 'then show me with barbarous hand instead of voice;' the apparent stupidity of such a suggestion is removed on the stage by Klytaemnestra's meaning gestures. Notice δὲ superfluous in apodosis: an Epic use.

1. 1064. κακῶν κλύει φρενών, 'obeys her foolish thoughts.'

1. 1067. 'Foam out her spirit in blood,' splendidly continuing the metaphor (begun in χαλινῶν) of a wild colt.

1. 1068. 'I will not waste more words and be thus scorned.'

[She goes out resentfully.]

1. 1071. καίνεσσον λυγόν, 'handsel thy yoke,' i.e. 'submit.'

[Scene IV. (second part), II. 1072-1177. Kassandra steps out of the chariot and advances to the front of the stage.]

In this astonishing scene Aeschylus seems to have touched the limit of what speech can do to excite pity and terror. The cries come forth to Apollo, repeated louder and more wildly as the inspiration grows upon her; she smells the 'rust of murder on the walls' of the bloody house to which she comes a prisoner, and visions rise, first of the past wickedness, then of the present; and lastly she bewails, in songs of 'searching and melting beauty,' her own piteous fate. The chorus sustain the part of the Argive citizen, sympathetic and horror-struck, and finally bewildered and overpowered by her clearer and clearer prophecies of the bloody deeds that are imminent.

54
NOTES. LINES 1055-1099.

1. 1072. 'Woe, woe, alas! O Earth! O Apollo, Apollo!' She is looking no doubt at the god's image.

πότοι is simply an interjection like παπαί, τοτοί, etc.; the old scholiastic note which translated it 'gods' is now generally rejected.

ά is Doric form of γά or γή.

1. 1074. ὄντοτοκον, like φεύξω 1308, αἰώξω, οἴμωξω, etc., is a verb formed from an interjection.

Δοξίασ, name of Apollo, as the 'utterer' of oracles, cf. Enm. 19 Δίως προφήτης ἐστι Δοξίας πατρός.

1. 1075. 'He is not one to need a mourner' (lit. to have). Apollo is the god of light (φωτός) and joy and healing (παίαν), and has nothing to do with groans and laments, which belong to the Chthonian gods, Hades, and the Furies, etc.

1. 1079. προστίκοντι (observe the personal construction, like δίκαιος εἰμι, see 16), 'it beseeems him not to be at hand in lamentation.'

1. 1081. ἄγνιατος, collat. form of ἄγωνεις, 'god of the ways,' a title of Apollo as presiding over the out-door life. There was no doubt a statue in front of the palace, cf. 1072.

ἀπόλλων, 'my destroyer,' see note on 687. Apollo had loved her, and been deceived, and in revenge he made all disbelieve her. See 1203 sqq.

1. 1082. οὗ μόλις, lit. 'not scantily,' i.e. 'utterly.'

1. 1084. δούλη περ ἐν φρενί, 'even in a slave's heart,' the strict meaning of περ.

1. 1091. Read κακὰ καὶ ἀρτάνας, as the Farnese MS. has it (only καὶ ἀρτ. for κάρτ.), instead of the nom. as the other MSS. read it; for it is far better to construe συνίστορα transitive; it is the house which συνίστο, not the crimes; and the nom. of the MSS. is due to not seeing this. For adj. governing acc. cp. θυμοβόρον φρένα 103. 'Nay, a god-accursed house, that knoweth many a murder of kindred, and many a strangling; a human slaughter-house, a dripping floor.' αὐτοφόνα: for αὐτός, used in compounds for describing murder of kin, compare Soph. Antig. 57, 1175; Theb. 805; inf. 1573.

'ραντίριος cannot be passive,' says Paley, objecting to the MS. reading; but it need not be passive; it means 'a dripping' floor, not 'a besprinkled floor.' Perhaps πέδων ραντ. 'splashing the floor.' (Karst.)

1. 1096. She sees a vision of the children of Thyestes (father of Aegisthos) whom his brother Atreus (father of Agamemnon) served up to him at a banquet. The quarrel is mentioned below (1583).

κλαίομενα σφαγάς, 'bewailing their own slaughter.'

II. 1098-9. The MSS. mostly read ἤμεν at the beginning of both lines, though M. (acc. Hermann) has ἦ μήν in 1098. This will construe: 'Verily we had heard thy prophetic fame, but we seek no
prophets,' which is very dull sense, and very bad sound. I believe with Weil and Enger that ᾦμεν has been erroneously repeated, and has ousted τοῦτον from the second line. The sense is then 'we had heard (ὕμεν πεπυσμένοι) thy prophetic fame; but of these things we seek no prophets;' i.e. it does not require inspiration to tell past evils. Kassandra's vision immediately leaps forward to the future. [If the Med. really reads ᾦ ὀὖν in 1098, it is a correction to avoid ᾦμεν twice; but in Merkel's facsimile edition it is given in both lines as ᾦμεν.]

1. 1100. A new vision comes on, of the murder of Agamemnon in his bath, by means of a cloak thrown round him and two blows of a dagger. The murder does not happen till 1343; this is the prophetic foresight.

μὴ δεῖται, 'she plots,' Klytaemnestra of course; the audience understand, but not the chorus.

1. 1109. πῶς φράσω τίλος; the sentence ought to end with κτενεῖς; but it is broken, and these words substituted.

1. 1111. ὅρεγματα, this neat emendation is no doubt right: the acc. is cognate. Lit. 'hand after hand reaches forth a-stretch;' i.e. blow on blow comes. (The MSS. προτείνει ὅρεγμον will construe 'stretches, reaching forth;' but προτείνει is never intrans.)

1. 1112. The prophecy is clearer; but it has only changed from 'riddles' without a clue (the vision of line 1096) to a 'dim prophecy' with details but no names (the vision of 1100); so they 'do not yet understand.'

1. 1113. ἐπαργύρεω, 'dim;' properly of a white film over (ἐπ'. ἄργ... ) the eye, probably cataract.

1. 1115. 'A net of Death' is a fine name for the cloak which made him helpless. 'But she is the snare, who shares his bed, who shares the deed of blood.'

συναρτία, 'sharing the guilt' with the δικτυον; of Aegisthos there is no thought yet. [Notice the rare hiatus τι'Αιδοῦ. So Soph. Trach. 1203.]

1. 1117. στάσις, some comm. (Schn., Pal., K.) construe 'a troop,' and suppose it to mean the Furies, alleging πολὰν Ἐρμών as confirmatory. It is true that Aesch. does use στάσις in this sense, but always with something to make it clear, as τῷ δέ στάσει Cho. 114, στάσις ἀμά ('our company') Eum. 311, στάσις πάγκουνος ἀδε Cho. 458. To use στάσις absolutely, without article or defining gen., for the 'band of Furies' would be very harsh.

It is better (with Eng., Kl., D.) to take it as meaning 'Strife' personified; this is quite as Aeschylean a usage (Pr. 200, 1088; Pers. 188, 715, 738; Eum. 977) and the answer πολὰν Ἐρμών quite as appropriate; indeed, being singular, more so. 'Let Strife, insatiable against the Race, raise cry of triumph o'er the stoning-sacrifice.'
NOTES. LINES 1100-1137.

Still an obscure passage. If λέυσιμος is right, Kassandra must mean: 'Let the people arise and stone the accursed murderers; let that "Strife," which besets the bloodstained family sing triumph over her death.' But if so we must suppose that the prophetess' vision as yet only foresees Agamemnon's death, not Clytaemnestra's, who died by Orestes' hand; this is reserved for a later vision, 1280. (λέυσιμος cannot mean 'deserving stoning,' as Pal., K., L.S., etc.)

1. 1120. φαιδρύνει, 'cheers.'

1. 1121. A very difficult and corrupt passage. It is best to take Dindorf's καρδία for the varied unintelligibilities of the MSS. Translate: 'To my heart has run the blood-drop saffron-hued (i.e. pale with terror) which at the last hour (lit. at the time appointed, the mortal moment) falls and ends with the beams of setting life;' i.e. 'my blood is pale, like a man fainting and failing at the point of death.' The general sense is plain; the chorus are in sudden and deep alarm.

1. 1125. The murder now comes upon her in a vision of unspeakable power and terror. 'Behold, behold! Keep off from his mate the bull! in the robe she has caught him, and smites with the treacherous thrust of her black horn!' lit. 'with blackhorned device.'

1. 1127. μελαγκέρφω, though apparently not the reading of any MS. (for Prof. Goodwin, who has reexamined M., asserts that the original reading was μελάγκερφαν as in most of the others), is yet plainly right; both the accusative alone and the dative μηχανήματι alone would be very harsh, while μελαγκέρφω μηχανήματι is thoroughly Aeschylean.

1. 1128. κύτος and λέβης, the 'vessel' and 'cauldron' are varied words for the bath, κύτει, for metre's sake, for MSS. τεύχει. τύπτει does not answer to φώνου of strophe; and one is possibly corrupt.

1. 1130. The chorus are more and more uneasy; and in their restlessness break out into complaint that prophecy is always terrifying men, and bringing evil. The same complaint was made by Ahab (1 Kings 22. 8), and by Agamemnon of Kalchas (II. 1. 108).

1. 1133. Hermann alters στέλλεται and θεσπισθῶν into τέλλεται and θεσπισθῶν, both needlessly. στέλλεται, 'is sent forth,' has more meaning than τέλλεται, 'comes;' and the phrase 'by woes the wordy arts bring men prophetic terror to learn' is quite Aeschylean. The scornful phrase for prophecy, πολυμείκεσ τίχναι, suits their present resentment born of fear.

1. 1137. θρόω...έπεγχέσσα is the reading of all the MSS., which is a syllable too much. Herm. reads θροεῖσ...έπεγχέσα, 'thou speakest of my woe, mingling it with his;' and most edd. follow him. But the difficulty is that the chorus had not alluded to Kassandra. The best correction is έπεγχέσαι, given by Prof. Campbell (which had also oc-
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curred independently to me). It is exegetical infinitive: 'for my own woe I bewail, to mingle it with his.'

1. 1138. ἡγαγες (so MSS., no alteration needed), a sudden appeal to Apollo, as in 1087.

1. 1141. αὐτᾶς for σεαυτῆς, not uncommon in poetry, as e.g. 1297.

1. 1142. νόμον ἀνομον, 'a wild tuneless measure.' ξουθός is an obscure word, but its commonest application is to the nightingale, as here; and such phrases as ξουθοῖ ἀνεμοί, ξουθά λαλῶν, seem to point to its meaning 'clear-voiced.'

1. 1145. Ἰτος son of Philomela and Tereus; the mother slew him and served him up to his father, in rage at finding a rival in her sister Prokne. The two sisters then fled from Tereus' wrath, and were changed into birds. Philomela as the nightingale never ceases to lament Itys. (Others change the names Prokne and Philomela, making the former mother of Itys.)

Ἀμφιθαλῆ κακοῖς βίον, 'all her life rich only in sorrow,' a beautiful expression. The acc. is best taken as acc. of duration.

1. 1147. περιβάλον γάρ, Blomfield's satisfactory correction. 'For the gods set round her a feathered form, and a sweet life, without tears.' The difficulty is, how can the sorrow-laden nightingale be said to have 'a sweet life without tears?' The most ingenious solution is to take (with Eng.) κλαυράτων ἀτερ with περιβάλον, 'they changed her without pain, for me remains the sharp sword.' And this is at first sight tempting. But the order is strained and really the same difficulty remains with γλυκῶν. The truth no doubt is this: that the chorus say, 'You are like the nightingale, a ceaseless singer of sad song;' to which beautiful comparison Kassandra replies in effect: 'Yes, but how unlike in fate; her song is plaintive, but she has no real sorrow: she flees on free wings and has nought to mar her sweet life; I am doomed to a cruel death.'

1. 1150. 'Whence hast thou these inspired throes of vain grief, and framest in song these terrors with ill-omened cry, and likewise with loud-voiced measures?' ὄρθιοι νόμοι are the sustained lyric songs as opposed to the δύσφαιτος κλαγγά or meaningless cries which accompany them.

1. 1155. 'Whence the bounds of thy prophetic path, boding but ill?' i.e. who guides you on the path of prophecy? The answer to this comes really 1202.

1. 1159. ἕνυτόμαν προφαίς, 'I throw with nurture.'

1. 1163. MSS. read νεογνὸς ἄνθρωπον μάθοι. The sense is plain: 'a new born child could understand;' and doubtless the first syllable of ἄνθρωπον contains the necessary particle ἄν. I have taken Karsten's guess in default of better.

58
NOTES. LINES 1138–1178.

l. 1164. δακει for δήματι (H.) to suit antistr.; though, as δήματι makes a proper dochmian, it may be right.

l. 1165. θρεμένας, i.e. σοῦ, 'when thou waildest aloud o'er thy bitter woe.' The dialectic form θρεμένας for θρεμένας is Enger's reading to suit ἄνατηφορα of the antistrophe.

θαύματι is the best supported reading, lit. 'shatterings' for me to hear; i.e. 'it breaks my heart to hear.' Many adopt θαύματι the reading of Fa., but it seems too weak a word for such a climax, and the other is not too bold for Aeschylus.

l. 1170. 'They brought no cure to save the city from suffering as indeed she suffers,'

άκος, a kind of cogn. after ἐπιρρέεσαν: what is now called 'internal' accusative, lit. 'they aided no cure;' a perfectly natural use.

l. 1172. MSS. θερμώνους τάχ' ἐμπέδω. H. reads θερμῶν οὖς τάχ' ἐν πέδω, 'shall lay on the ground a hot ear!' Others try and construe it as it stands 'I thus passionate shall cast myself on the earth' where the adj. is awkward, the sense unsatisfactory, and βαλῶ hardly possible. Various other suggestions have been made, but I believe the best is the one given in the text, which I owe to my friend Mr. T. Miller (writing θερμῶν for θερμῶν), 'and shall not I let fall a hot drop on the ground.' οτάξ does not occur for 'a drop,' but οτάγες does, Ap. Rh. 4. 626, which may very likely therefore be an old word, an earlier form of οταγών. Schneid. had already suggested it, only he read θερμώχων. The word is formed straight from the verb-stem, like ράξ (ραγ-) and πτάξ (πτακ-).

Mr. Munro, who has discussed this passage [Phil. Journ. xi.], has pointed out that the dictionaries are probably wrong in giving θερμῶς as ever of two terminations: in that case we should read θερμῆν, which I have accordingly done.

The chorus have expressed sympathy with Cassandra, and surprise and emotion at her wild laments, and she replies: 'Alas for our city's ruin! alas for all the sacrifices of my father! they could not aid the city: she lies low: and shall not my blood be shed?' [I formerly took it 'and shall not I weep?' and the chorus' remarks on her wailing μυνρά θρεομένας, 1165, and μελίζειν πάθη γοερά, 1176, make this at least possible: but I rather incline to Mr. Munro's view that 'shall not I die?' makes better sense on the whole.]

l. 1175. τίθησι μελίζειν, 'moves thee to sing,' 'makes thee to sing,' thy piteous deadly woes.

[ll. 1178–1330. Scene IV. (third part). Kassandra's fit of wild visions is past, and she speaks of the past more calmly (1178–1200); then tells the chorus of how Apollo's wrath fell on her (1198–1214); then rising with new inspiration darkly and terribly announces the murder of the king (1215–1255). Next follows a marvellous speech, in
which she foresees her own death, and strips off her crown; and prophesies the vengeance of Orestes (1256-1294). She then goes sadly into the house of blood.

1. 1178. καὶ μὴν, 'and now;' a new mood and resolve have come. Observe how richly and boldly the metaphors and similes come; a bride, a strong wind, a hound, a chorus, a revel-rout.

1. 1180. 'But clear and fresh it shall come blowing toward the sunrise, to dash wave-like to the light a woe far greater than mine.' λαμπρός is hard to render; the Greeks called a strong wind 'bright'; so here in any other language two words are required, one to be antithesis to ἐκ καλυμμάτων, the other to suit the new metaphor of wind. Cp. λαμπρός καὶ μῆνας καθεῖσις Ar. Eq. 430 λαμπρός ἀνέμος Hdt. 2. 96.

1. 1184. συνερέμως best with μυηλατούση, 'close following I scent out the trail.'

1. 1187. σύμφθογγος οὐκ εὐφωνος, 'of harshest harmony,' an oxymoron suggested by χροψ; she means the Furies. οὐ γὰρ εὖ λέγει, a meiosis, 'for its words are not well.'

1. 1188. καὶ μὴν, graphic, she sees it almost; 'and lo!' (ὡς for ὡστε).

1. 1190. 'A revel-rout of sister Furies, that none can cast out!' Another bold metaphor.

1. 1192. 'The primal curse' is the first blood shedding of the bloody race; see Introduction, p. xii.

1. 1193. δυσμενεῖς can be nom. or acc., but it is better nom., being (as Eng. and Schn. observe) a grim allusion to their name εὐμενεῖς. 'And in turn they loathe the brother's bed (Thyestes' adultery with Aerope), pitiless to him who defiled it.'

1. 1195. 'A babbler, knocking at doors,' a vivid vernacular phrase for 'a lying impostor' such as she was considered, she tells us.

1. 1197. II. reads τὸ μήν εἰδίναι λύγω, 'that not by hearsay do I know;' i.e. 'that I know well.' So Pal., K., and others. And Prof. Goodwin points out that Ven. has this reading. But the words cannot mean that, without any pronoun to mark the change of subject; as they stan I they must mean 'swear that you do not know.' It is better to fall back on the best supported reading τὸ μῆν εἰδίναι, and take λύγως παλαιὰς together (so D., Well.); the rhythm is also in favour of it: 'bear witness to me with an oath, that I know the sins of this house, old in story.' It really is nothing against this int. that λύγως παλαιὰ occurs in Soph. O. T. (1395), where they do not go together.

1. 1198. 'And how could the noble compact of an oath become a cure?' i.e. what good would an oath do? I read παλώνιον as one MS. has it, but it is quite possible the poet wrote παλώνιον, the neuter, though not grammatically right, being due to πήγαμα...παγέν.
NOTES. LINES 1178–1228.


1. 1205. ἄδρυνεται, 'grows over nice.' Swain.

1. 1206. παλαιοτίς, 'a suitor,' lit. 'a wrestler,' one of Aesch.'s picturesque and bold words.

1. 1207. 'came ye to rite of union in due course?' [νόμω is however odd; perhaps γάρω, Schöm. or ὅμω, Buttl.]

1. 1211. ἄνατος, certain emendation of Canter for the natural MS. corruption ἄνατος. κότω (instead of the more usual gen. after such adj.), to avoid the awkward sound of two genitives together.

1. 1212. ὡς, 'since,' 'after that.'

1. 1214. γε μὲν δὲν, 661.

1. 1215. The frenzy comes upon her again 'whirling and distracting' (στροβεῖ ταράσσων), as she says.

1. 1216. The MSS. read ἐφημένους at the end, which has clearly come from the next line, displacing the word, which is therefore irrecoverable. Hermann's δυσφρομιόσ is very ingenious, as it supplies a reason for the gap (filled with ἐφημένους), viz. that δυσφρομίοσ was lost through resemblance to φρομίος. But it remains a conjecture.

1. 1217. The vision of Thyestes' children rises again.

1. 1219. ὄσπερει with the whole sentence, 'Children they seem, slaughtered by their own kin.'

1. 1222. πρέποντι ἕχουντες, 'I see them hold;' compare, for this use of πρέπω, 241, 389.

1. 1224. The 'recreant lion wallowing in the couch' is of course Aegisthos. She calls him below 'a wolf,' 1259.

1. 1225. 'Guarding the house, ah, me! for my lord returned;' the δεσπότη is dative after οἰκουρόν, as the order requires; and the force consists in the irony of the word οἰκουρός, which also prompts the cry ούμοι. Aegisthos 'watched the house,' strangely indeed; dishonouring the queen and plotting with her the murder of the king.

1. 1226. φέρειν γάρ, etc. is suggested by δεσπότη ἐμός.

1. 1228. 'knows not what things the tongue of the vile she-hound, with long-drawn smiling welcome ... shall accomplish by evil fate.' This is the best sense that can be made out of the text as it stands; but oία is a long way off from its verb, and φαίθρονος is a very strange adjective, and the use of adj. for adv. is harsh with ἐκτείνασα: and we can scarcely resist the conviction that the text is corrupt. On the whole Madvig's alteration (following Tyrwhitt) is the most probable, and is certainly highly ingenious; he reads:

οὐς οἶδεν οία γλώσσα μυστήθη κωνός
λείξασα κάπτείνασα φαιδρόν οὖς, ἢκην
'Από λαθραίον, διήκεται κακή τύχη,
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...'knows not what a tongue of the vile she-hound has licked (his hand) and stretched out a joyful ear, and now like a stealthy curse shall bite him by evil chance.' The violent stretches of language making the tongue (instead of the dog) stretch out a joyful ear and bite, are hardly too strong for Aeschylus. Still they are strong, and ὀμήσεται for τείθεσαι is a considerable alteration; so I have not ventured to put the conjecture into the text. [See Appendix III.]

1. 1231. MSS. give τοιάδε τολμᾶ or τοιάντα. The reading in the text is the best, as all others leave θῆλυ unconnected.

1. 1232. Observe the weak ἵστων in strong place. See on 1.4. καλοῦσα τύχομ. ἄν, 'call aright;' cp. 1201.

1. 1233. ἡμφίσσαναν, 'a dragon,' or 'basilisk;' it is a fabulous monster that goes either way, perhaps like Sir John Mandeville's snakes with a head at each end.

1. 1235. 'Raging Dam of Death,' a bold imaginative name which it suits the frenzied mood of Kassandra to use. θώ is an Epic word, φρεσὶ θῦει II. 1. 342, ἐγχεὶ θῦει ἰβ. II. 180. For 'Ἀρη MSS. read ἀράν: but ἀσπονδός almost requires 'Ἀρης, 'implacable war.' Perhaps Aesch. used the other form 'Ἀρην, which would readily account for the error. 'Ἀρης again 1511, in the sense of family strife.

1. 1236. 'And how she raised a cry of triumph, the murderess, as in the battle's rout, though seeming to rejoice at his safe return.' This clearly refers to her exaggerated and insincere welcome 896 sqq. θοκεῖ is present, because it means 'they think, 'the people think;' the impression was still there.

1. 1239. ὑμολογ, 'I care not' (lit. 'it is the same;' es ist gleich).

1. 1240. ἱστυνῆτα, 'I understood,' it was past a few moments ago. πέφρυκα, 'I shudder,' the horror still present.

1. 1244. ἀληθῶς οὐδὲν ἔξηκασμένα, 'no image but the very truth.'

1. 1245. έκ δρόμου πεσῶν τρέχω, 'I run out of the track;' i.e. 'I am astray,' as we say. The racecourse supplies the most frequent metaphors in Greek. So of madness, Pr. 883 ἐξω δε δρόμου φέρομαι λύσσης πνεύματι: and like this, Cho. 1022 ὄσπερ σιν ἰππος ἡγομαστηρόδρομον ἐξωτέρω.

1. 1247. 'Peace, wretched woman, from such impious words;' lit. 'lull thy mouth to be well omened,' εὐφημον being proleptic. But as silence is the safest way of avoiding ill-omened speech, εὐφήμεια practically comes to mean 'be silent,' e.g. Ar. Ach. 237; Ran. 352. So fauste linguis in Latin.

1. 1248. 'There is no god of healing for this tidings;' εὐφήμεια might help, as long as there was hope of divine aid to avert ill; this case is hopeless.

1. 1249. εἴπερ ἵσται γ', 'if it is to be;' (πάρεσται the MS. reading can hardly mean this. The correction is due to Schütz.)
NOTES. LINES 1231–1270.

1. 1251. ‘Is this woe brought to pass?’ ã\textalpha\textsc{chos} is quite possible, though ã\textalpha\textsc{gos} (Aurat.) is not unlikely.

1. 1252. MSS. give ἥ κάρτα ἀπ’ ἄν παρεσκόπης (with -ει written over). Most edd. read 

1. 1253. The murderer’s plot I do not understand;’ neither who is to do it, nor how. [Heimsoth’s τοῖς γὰρ τελώντας is possible.]

1. 1254. καὶ μήν, ‘and yet,’ as often, e.g. Prom. 951; Soph. Antig. 1054; Eur. Alc. 653. The sense is, ‘And yet I know the Greek tongue all too well.’ The answer in effect is, ‘The oracles are also Greek, but not the easier to understand.’

1. 1256. Kassandra has another seizure of the prophetic fire. Observe 

1. 1260. It is best to follow the MSS. here, as Hermann does, only reading εὐθύς εὐθύς εὐθὺς with Fa. instead of ἐνθύςει, clearly altered to suit κτενεῖ. κότω is a bold metaphor, but there is no need to alter it (with Casaub., D., Eng., etc.) to σκετά. ‘And like one brewing a drug, she boasts that my recompence too she will mix in her vengeance, whetting her sword against her lord, to pay back blood for that he hath brought me hither.’

1. 1263. ἀντίτισσαθα, consec. or expository inf. ‘so as to.’

1. 1267. Hermann’s emendation ἔγω δ’ ἀμ. ἐφομαί, ‘and I shall follow soon,’ makes good sense: but the correction in the text makes even better, and is nearer the MSS. (ΟΝΤΑΓΑΘΩ for ΟΝΤΑΘΩ), ‘Go to destruction: and as ye fall, thus will I avenge myself on you’ (as she speaks she throws down the staff and crown and tramples on them). This correction is given by Mr. A. W. Verrall, in his Medea, 1881. [Appendix IV.]

1. 1268. ‘Enrich another with woe instead of me,’ a forcible oxymoron. (So reading ἄτης with H. for ἄτην, ‘another curse,’ not a very appropriate expression.)

1. 1270. The MSS. reading can be construed, if with H., Eng., Schn., etc., we read μέγα for μετὰ, thus: ‘and having looked down on me, even in these robes scouts utterly, by friends turned foes, consenting, yet in error:— [then the parenthesis describing how they mocked her]—and now the seer having ruined me, the prophetess has brought me,’ etc. We find μετὰ for μέγα also in MSS. Choeph. 37.
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\( \text{φιλων \ υπ' \ εχθρων,} \) by her people, who ought to have been friends, but scorned her; in the old days before the capture.

\( \text{ου \ διχορροπως \ ματην,} \) they all agreed to scout her, and they were all wrong. After the parenthesis the sense is taken up again, and the deferred verb \( \text{ἀπήγαγεν} \) at last comes. The above is substantially Enger's int. and it is the best that can be got without more alteration.

1. 1273. 'And like a wandering cheat I bore hard names, beggar, and wretch, and starveling.' Others include \( \phiον\tau\alpha\)́s among the nicknames; but the line does not run so well.

1. 1275. \( \text{ἐκπράξας,} \) having destroyed, ruined.' Like \( \text{κεραυνός \ εξεπράξε Soph. \ O.C. 1659, πῶς καί \ νῦν \ εξεπράξατ'}; \) Eur. Hec. 515. [The other sense given, 'having made me,' is weaker.]

1. 1277. \( \text{ἐπίθευν,} \) a block' for beheading. So in Ar. Ach. 318.

1. 1278. \( \text{κοπείσης,} \) when I am struck.' The gen. abs. is always possible, and there is no need for \( \text{κοπείση} \) or \( \text{κοπείσαν.} \) (Schütz's \( \thetaερ\muον \) is neat, and may be right.)

l. 1279. \( \text{ού \ μὴν .. \ γε (like \ ου \ μέντοι .. \ γε), 'not however;' Soph. \ O.T. 810 \ ου \ μὴν \ ἵσην \ γ' \ ἐτίσεν. \ τεθίγομεν,} \) fut. formed from \( \text{τέθυκα,} \) like \( \text{ἐστῆξω,} \) 'not unregarded shall I be in death.'

1. 1283. \( \text{κάτεισιν,} \) in its strict sense, 'shall come back' from exile.

1. 1284. Restored by Hermann to its right place, from being after 1290, where it made no sense.

1. 1285. 'That his sire's fallen corse shall bring him home,' but a harsh phrase. Schöm. proposes \( \text{πράζευν,} \) 'that he shall exact vengeance for.'

1. 1288. \( \text{πράξασαν \ ὅς \ ἐπράζεν,} \) 'faring as it fared,' a euphemism. So Soph. O.T. 1376 \( \beta\lambdaαστoῦ' \ ὄπως \ ἐβλαστε, \) Eur. Hec. 873 \( \πασχοντος \ οία \ πεισεται. \)

I take \( \text{εἰλον}, \) Musgrave's correction. \( \text{εἰχουν} \) would mean the Trojans ('who were holding'). \( \text{εἰχου} \) might do, but \( \text{εἰλον} \) is nearer.

1. 1289. \( \text{οὔτως \ ἀπαλλάσσουσι,} \) 'come to such an end.'

1. 1290. \( \text{ιοῦσα \ πράξα,} \) 'I shall go to my fate'; \( \text{πράσεων} \) seems to mean 'to do what lies before you,' to 'meet what is in store;' not an impossible meaning, but the reading is not certain.

1. 1292. \( \text{καρπία,} \) 'mortal,' lit. 'reaching the right place.'

1. 1297. \( \text{αὐτῆς \ for \ σεαυτῆς,} \) as often in Trag., Agam. 1141; Eur. Alc. 461; Soph. O. C. 930; and for \( \text{ἐμαυτ.} \) ib. O.T. 138.

1. 1300. 'Yet last is first in respect of time,' i.e. 'to be last is to be best off in time,' 'to lose time is to gain time,' as we might say with a similar epigram.

II. 1302-4. Taking these lines as they are read in MSS., the sense is——Cho. Yet know that thou art patient with a brave heart (\( \tauλήμων, \) 'enduring').

\( \kappaα. \) None that is happy is thus spoken of.
NOTES. LINES 1273-1324.

Cho. But yet an honourable death is sweet!
The chorus are compassionate and consoling; Kassandra is resigned but gloomy. The sense is good, and Pal., Con., K., Dav. seem right in keeping it. On the other hand H., following Heath, has inverted the order of the last two lines, and the German edd. have generally followed suit. It makes a good, but quite different sense:—

Cho. Yet know that bravery brings thee to misery (τλήμων, ‘miserable’).

Kα. But yet an honourable death is sweet.

Cho. None that is happy hears such consolation.

But on the whole this is less likely; ἀκούει ταῦτα is much less appropriate; εὐκλέως καθανεῖν is not what Kass. is thinking of; and her attitude is all through more a miserable than a courageous one.

l. 1305. εὐκλέως καθανεῖν reminds her of her kindred, slain before Troy; and a new burst of grief overpowers her.

[She advances to enter the palace; at the door she starts and stops short, as though a new horror had struck her.]

1. 1308. ἐφευγέας, from φεῦγω.

1. 1310. τῶς ὀξεί, ‘this scent comes from,’ ‘this is the scent of,’ τῶδε, acc. pron. in apposition to the sentence; literally, ‘it smells this,’ like ἥδῳ ὀξεί, ‘it smells sweet.’

1. 1312. ‘No Syrian perfume for the house is this,’ ἀγλαίσμα, lit. ‘splendour,’ ‘luxury.’

1. 1316. δυσοίζω, ‘I shrink from;’ properly, ‘I am uneasy at.’

1. 1317. ἄλλως, ‘for nought;’ my fear is not vain. A necessary correction for the meaningless ἄλλα ὡς of the MSS.

‘Bear witness of this [that my fear is not vain; that I have prophesied truly] to me after my death, when a woman dies for me a woman, and a man falls for this man with evil wife’ (δυσδαμαρτὸς gen. of δυσδαμαρ). Prophet-fashion she confirms her prophecy with another. The woman is of course Klytaemnестra; the man Aegisthos.

1. 1320. ἕνων, ‘to treat as ἕνος:’ ἐπιξενοῦμαι (middle) ‘to claim a friendly service,’ lit. ‘to call in a friend to yourself for a thing.’ The word is usually passive, ‘to be friendly entertained.’

1. 1322. οὗ θρήνον (Hermann’s correction) is a quiet and dignified rejection of the chorus’ pity; see 1330. [The line is however perhaps corrupt: ῥήσων is an unlikely word.]

1. 1323. Read ἥλιον with Karsten; the dat. has come from the proximity of ἐπεύχομαι, but with πρὸς ὡστατον φῶς, and the succeeding datives, is unlikely.

1. 1324. An obscure and probably corrupt passage. Taking the words as they stand, we can give two possible meanings, owing to the intrinsic ambiguity of τίνω; for the murderer τίνει δίκην when he is
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slain, 'pays the penalty;' and also the avenger τίνει δίκην, 'pays back justice' to the guilty. So it may mean (1) 'I pray for my avengers to requite my hateful murderers.' (2) 'For my hateful murderers to pay the penalty to my avengers.' The order is in favour of (1); the commoner use of τίνω in favour of (2). But the passage for many reasons must be regarded as corrupt. τοῖς ἔμοις is needlessly repeated; the datives are very clumsy; τίνειν wants an object; and Kassandra could hardly speak of her avengers, her murderers only. Her real drift seems to be, 'I pray that the avengers (of Agamemnon) may requite the murderers at the same time (όμοι) for my death.' [Karst. proposes ἔμοι δοῦλης for ὀμοί, δοῦλης: a probable suggestion.]

1. 1326. εὐμαροῦσις χειρώματος, 'an easy prey.'
1. 1328. I take Conington's correction σκία τις ἄν πρέψειειν, 'one might liken them to a sketch.' (Photius says Aesch. used πρέψαι for ὀμοῖώσαι). σκία, 'an outline,' cf. σκιαγραφέαν. [Others take σκία, 'they might seem a sketch;' but τις and the aorist are rather in favour of the former.] εἰ δὲ δυστυχή, Epic. subj. with εἰ.
1. 1329. 'The touch of the wet sponge blots out the drawing.' ὀλεσεν, gnomic aor.
1. 1330. This line is explained by οὐ θρήνον εἰπείν θέλω (1322) and the chorus' pity (1321). Kassandra gives a wonderfully imaginative and pathetic sketch of human fortunes; then adds, 'this I count far more pitiable than that' (which you pity); the general sadness is sadder than one hapless lot.

[She goes in sadly to her death.]

[ll. 1331-42. This short chorus fills the interval while Kassandra is going in, till the blows are struck. The drift is, 'All men desire joy without end; even princes never have enough: now if Agamemnon after all his triumph is to die, who can ever hope to be scatheless?']

1. 1333. εἴργε, keeps it off, i.e. τὸ εὐ πράσσειν, prosperity.
1. 1334. Perhaps, in view of Cho. 313, τάδε is better taken with φανῶν.
1. 1339. 'And dying for the dead brings to pass requital for other deaths,' i.e. dying in revenge for the dead (Iphigeneia) causes a new requital in the deaths of others (Klyt. and Aegisth.). Others take θανάτων to mean those whom Ag, has slain, i.e. the same as θανόντι. But the first rendering is much better sense; the chorus are saddened by Kassandra's prophecy (1280 and 1325) of yet other deaths to follow hers and the king's. [Perhaps εἰπεράξει (Weil) is right for εἰπεράξει.]
1. 1341. 'Who could boast to be born with scatheless fate?'

[Scene V. (1343-1447).]

The dying cry of Agamemnon is heard within once and again: the
chboro take counsel in helpless embarrassment: the door of the palace then opens (1371) and the queen is seen with bloody axe standing over the murdered bodies. She glories in the deed and scours all warnings or threats of the chorus.]

1. 1343. ἔσω, 'within me,' offers no difficulty though K. suspects it.
1. 1344. The chorus become a helpless and hesitating mob of elders, each giving his own opinion. For this interlude see Introd., p. xii.
1. 1347. ἀλλὰ κοινωσώμεθ' ἥν πῶς ἀσφαλή βουλεύματ' ἥ is the best correction. ἥν is due to Goodwin (Am. Phil. Soc. 1877), ἦ to Enger. Hermann's ἀν πῶς is unlikely; πῶς suggests ἥν. 'But let us confer, if perchance we can find safe counsel.'
1. 1349. κηρύσσειν βοήν, 'to proclaim the call,' i.e. to summon to rescue or fight. The βοή was the 'cry' for help. Cf. εἰ βραδύνοιμεν βοὴ Suppl. 730; καὶ εἴποι λαοῖς βοὴ δ' ὀκιστα γένοιτο Od. 22. 133; the common Homeric βοή ἄγαθος means 'good at calling on' the men to fight.
1. 1351. νεορρύτω (v short, from βρέω, 'new-flowing;' not βρύω, 'new-drawn'), 'while the sword yet drips,' i.e. flagrante delicto.
1. 1355. πράσσοντες, 'devising,' 'preparing.' The sentiment is a curious anachronism. The Argive elders talk of 'tyranny' as if they were members of a free Greek republic.
1. 1356. 'Spurning the credit of delay,' not caring to be deliberate in action. Observe the sententious incompetence of these elders.
1. 1359. 'Tis the doer's part also to counsel about (the deed.). Apparently a sententious shuffling off responsibility. 'I had no part in the act, and why should I be troubled to advise?'
1. 1362. 'What, to prolong our lives, shall we yield to the sway of these defilers of the house?' βίον τείνοντες, 'in trying to lengthen our lives.' ἤγουμένοις, predicate, 'as rulers.'
1. 1365. 'For 'tis a milder lot than tyranny.'
1. 1367. 'Shall we divine the man has perished?' The gen. is the Epic gen. of intelligence about a person: one form of the gen. of reference. Compare ὡς γνώ χωρέουσον Il. 4. 357, εἰ δὲ κε τεθνήτως ἄκουσθα Od. 2. 220.
1. 1368. Emphasis on εἰδότας; knowledge should come before anger.
1. 1370. παντόθεν πληθύνομαι. Lit. 'I am multiplied from all sides:' i.e. 'from all sides I find support' to approve this vote. Somewhat similar, though less strained, is the use Suppl. 604 ὄμοι κρατοῦσα χεὶρ ὄπη πληθύνεται, 'which way the decisive show of hands prevails.' [L.S. are unsatisfactory on this word.]
1. 1371. Observe the attraction κυροῦνθ' ὑπως for ὑπως κυρεῖ; the natural construction of εἰδέναι being with a participle.
For the 

the 

or machine for showing the interior, see Arist. Ach. 407.

kappíos, ‘to serve the time.’

1. 1375. MSS. πηµονὴν ἀρκύστατον, which Paley retains, might mean ‘a snare-set woe.’ i.e. destruction by snares; and we have ἀρκυστάταν (?-ον) ἡχανάν Eur. Or. 1420, used as adj. But this would require us to explain the optat. as remote deliberative, see 620 and appendix; and further ἀρκύστατα is used as subst. Pers. 98; Eum. 112; Soph. El. 1426; therefore it seems better to follow Hermann and read πηµονὴς ἀρκύστατ’ ἀν. This would easily become πηµονὴς ἀρκυστάταν, then πηµονὴν, then ἀρκύστατον. ‘For how (else) could one, devising ill for foes who seem friends, fence the snares of woe too high to leap over?’ i.e. how else than by deceit? υφος is a kind of cognate acc. describing the result of action (internal acc.).

1. 1378. νείκης (necessary correction for νίκης, meaningless) παλαιὰς ἀγῶν, ‘this struggle of an ancient feud;’ the feud was old; the ἀγῶν or crisis was just come. σὺν χρόνῳ γε μὴν, ‘though long delayed.’ γε μὴν, 661. Literally, ‘in course of time however.’

1. 1381. ὡς for ὡστε. ‘So that he could neither flee,’ etc.

1. 1383. πλοῦτον εἵµατος κακόν, ‘fatal splendour of garb;’ it was a large fine-wrought robe.

1. 1385. μεθηκεν αὐτοῦ καλὰ, ‘relaxed at once his limbs;’ αὐτοῦ, ‘on the spot.’ This is the most natural way of taking it. (Others αὐτοῦ; weaker. Others μεθηκεν, intrans., possible.)

1. 1387. ‘A votive gift to Hades Saviour of the dead,’ a grim and ghastly piece of irony; ‘just as the third libation is paid to Ζεύς Σωτήρ (see note on 245) so I paid a third stab to Hades, Σωτήρ of the dead!’ Enger reads Δίως, which would improve τοῦ κατὰ χθόνος, rather needless with Αἴδου; improve the irony; and is probable, as it would be easily supplanted by the gloss Αἴδου. But it is safer to follow the MSS.

1. 1388. ὄρμαινει, lit. ‘speeds forth,’ i.e. ‘gasp, out his life.’ H. reads ὄρμανει, ‘belches out,’ which would do, but is not necessary: the root-meaning of ὄρμαιν is ‘quick movement.’ So Pindar has θυμός ὄρμαινεν νῦ Ol. 3. 145; and Aesch. uses it intrans. Theb. 324 of a horse.

1. 1389. αἰµατος σφαγῆν, a bold stretch of language; we should say ‘his life-blood’ by an opposite metaphor.

1. 1390. ‘Smites me with black splash of the murderous dew,’ a fine unsparing phrase.

1. 1392. ‘Rejoicing no less than doth in heaven’s sweet rain the cornland at the birth pang of the buds.’ Splendid lines, restored by Porson’s insight from desperate corruption. For the return to nom. σπορητός, compare πόλιν δηµοκρατουµένην ὡσπερ καὶ αὐτοῖ Thuc. 5. 44.
NOTES. LINES 1372-1421.

1. 1394. χαίροιτ' ἄν εἰ χαίροιτ', 'joy if ye can,' see 1049 note.
1. 1395. εἰ δ' ἃν πρεπόντων, 'had it been a fitting thing,' for τῶν πρεπόντων, as above, 323. Perhaps however πρέπου τῶς' (Karst.) is right.
1. 1396. μὲν οὖν, corrective as usual, 'nay more than just.'
1. 1397. The comparison must not be pressed too far; it suffices for Klytaemnestra's grim irony, and is powerfully expressive of her horrible cold-blooded triumphant mood. 'Had it been fitting,' she says (what a time to talk of decorum!), 'to pour libations over the corpse, over him it had been just—nay more than just.' (Here one begins to see that the libation is metaphorical, in some bitter sense; then out it comes.) 'So full of curses did he fill his bowl in his house, then comes and drinks it to the dregs himself!' i.e. a libation would suit this reveller: he drank deep—of curses! κακῶν ἄραιῶν certainly go together; 'ills accursed,' 'ills curse-bringing.'

II. 1403-6. The relentless gloating of Kl. over her deed is very finely given by these bare and bald details. ἐμοοίον, 1239.
1. 1407. Observe the skill with which the chorus take to the lyric dochmiae, when the tragedy is beyond the common speech of iambics. The general sense is, 'what drug hast thou eaten or drunk from land or sea, that thus thou hast brought on thy head the curse of the people? Thou hast slain, and shalt be outcast.'
1. 1408. πάσαμένα from πατέμαι, 'to taste' (not πάσαμένα from πάμαι, 'to acquire').
1. 1409. τὸδ' ἐπέθου θώος, 'hast thou brought upon thyself this sacrifice?'

θώος is a euphemism for the murder. (Pal. and others construe 'incense,' explaining it to mean 'the wrath' of the people; but this is farfetched, and the common sense of θώος in Epic and Aesch. is 'sacrifice.')
1. 1410. The emphasis is on the oft-repeated preposition: 'away thou hast hurled, away thou hast cleft, and away thou shalt be cast.'
1. 1414. 'Though formerly thou didst not withstand him at all,' in the days of old when his crime was done.

τότε is better than MS. τὸδ'.
1. 1415. 'Who caring not, as 'twere a beast that died.' μόρον is governed however by προτιμῶν.
1. 1417. 'His own daughter, sweetest pain of travelling to me;' the apposition of ὤθινα to παῖδα is a fine stretch of language.
1. 1420. ἐπίκειονε, equivalent to a partic. 'when thou hearest.'
1. 1421. There is no occasion to alter the MSS. reading: 'I bid thee threaten and welcome, for I am prepared that likewise, if thou conquer me by force, thou shalt rule.' She shows the same contemptuous force as ever, 'I scorn your threats; let us try conclusions, and let the strongest win.' The construction of the acc. inf. after παρεσκευασμένης is not
unnatural considering the freedom of poetry and the great flexibility of Greek. [Perhaps however παρεσκευασμένον (Madv.) is right.]

1. 1425. 'I'll teach thee to know, though late, the ways of prudence.' γνώσε, naturally often used in threats, Soph. Ant. 779, O. C. 852, and infra, 1619.

1. 1426. Rather a difficult passage: the MS. is corrupt in 1428; and the proper stopping is doubtful. It seems to make the best sense with the least alteration if we read ἐμπρέπει, ἄτιετον for εὕ πρέπει ἄτιετον, the reading of Fa.: 'High is thy spirit, and haughty thy word, as indeed thy mind is frenzied by the deed of blood; the blood-stain over thine eyes is plain to see: [but yet] one day dishonoured, rest of friends, thou shalt pay for blow with blow!' [Others read ἐμπρέπειν (Pal., H., K.) after ἐλακες, 'thou didst boast that the stain,' etc., referring to 1390.] But περίφρονα refers to her whole attitude, not to one phrase thirty-five lines back. Others read ἄτιετον with what precedes, 'a blood-stain unavenged.']

1. 1431. θέμις. properly (from θέ-) 'ordinance,' 'that which is laid down,' 'law,' used here in a strained sense to mean something like 'sanctity,' or 'solemnity.' Construe, 'This too thou hearest, this my solemn oath.'

1. 1434. The MS. reading here means, 'Hope doth not treat for me the halls of Fear.' A fine picturesque phrase, surely not too imaginative or metaphorical for Aeschylus. She means, 'My hope does not approach fear,' 'my confidence is dashed with no misgivings.'

[Others construe, 'Expectation of fear does not treat my halls,' a much poorer sense. Others read ἐμπατεῖν, 'I have no expectation that fear (φόβου) will tread my halls,' or 'to tread the halls of fear' (φόβου). None are as fine as the MS. reading, in the sense given above.]

1. 1435. Observe the lavish imagery: Aegisthos is a 'fire' and a shield.'

1. 1439. 'Minion of each Chryseis before Troy,' Chryseis, daughter of the priest Chryses: the Iliad opens with her as Agamemnon's slave and concubine. This use of the plural is natural in all languages. So Plat. Theaet. 169 B οἱ θηρίες τε καὶ Ἱππακλέεις.

1. 1442. ναυτίλων δὲ σελμάτων ἵπποπριβῆς, 'sharing alike with him the mariners' bench.' Quite good sense, and not requiring the further change of ναυτίλων, which some edd. give.

1. 1443. ἄτιμα δ’ οὐκ ἐπραξάτην, 'ay, they deserved their fate.'

1. 1446. φιλήτωρ τῶδ', 'dear to his heart.' φιλήτωρ, not verbal from φιλέω, which would be a masculine word, but from φίλος-ήτωρ. adj. Hence we must change MS. τοῦδ' to τῶδ', with II. τοῦδε has easily come from misunderstanding the form φιλήτωρ.

1. 1447. 'And to me has brought a new delight for my luxurious couch.' Lit. 'a new couch-relish of my luxury.' She means she has
NOTES. LINES 1425–1461.

added to her lawless love the new delight of a doubly satisfied jealousy and vengeance. But the genitives are doubtless awkward and may be corrupt, and one is tempted to take Schöm.'s ἐμὴ... εἰσῆγεν.

[l. 1449–1576. Κομμος, or lamentation, with answers from the stage.

Chorus. (1449–61). 'Oh for some speedy and painless death! Oh fatal Helena!'

Κλή. (1461–67). 'Pray not for death nor blame Helena for all!'

Chor. (1468–74). 'Oh fate so hard on our house! oh fatal women!'

Κλή. (1475–80). 'You are right to call on our Fate: he is the source of bloodshed.'

Chor. (1481–96). 'A grievous fate, from Zeus the almighty. Oh king how bewail thee, slain by evil craft?'

Κλή. (1497–1504). 'I am not Klytaemnestra, but the Race-Avenger in woman's shape.'

Chor. (1505–20). 'Say not you are innocent: perhaps the Avenger is your helper.'

Κλή. (1521–29). 'He too was guilty: he slew Iphigeneia.'

Chor. (1530–50). 'I am bewildered amid this bloodshed. Oh that I had died first! Who will bury him? wilt thou, the murderess?'

Κλή. (1551–59). 'I will bury him: and his daughter dear shall meet him as he crosses the dark river, and welcome him.'

Chor. (1560–66). 'Another reviling! It is hard to see clear: the spoiler is spoiled: 'tis the gods' will.'

Κλή. (1567–78). 'Henceforth I will make truce with the family Fate: he shall go and plague others: I shall be at peace: I want but little.'

1.1450. φέρονα ἐγν ἡμᾶς, 'bringing amongst us:' the use of ἐν (and other preps. which take dat. see 357) with verb of motion is Epic. Cf. ἐν ἀστήσεως ὀρφυσας Η. 21. 182: so προτέ εἶ ἐλέ, 'took her to him,' ib. 507. Hence we need not change to ἐφ' with Η.

1.1451. σαμέντος, 'laid low:' Epic word for 'slain.'

1.1453. The simplest and best emendation is to read Epic πολέα for πολλά with Enger, omitting καί here and μοι 1472; 'having borne much through a woman.' καί is not wanted: if put directly the sentence would be ἔδαμσθε... τλάσ.

1.1456. Observe the effect of τάς, 'who alone didst bring to death so many, so exceeding many lives.'

ll. 1458–61 are very corrupt and obscure. They are generally taken, after Hermann, to be parallel with 1537–50, a supposition very probable; but if so there are 5½ lines of anaepasts lost, and the three lyric lines correspond very imperfectly. It is useless to prune the lines to fit each other; the best one can do is to guess at the sense as near as may be.
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Omitting then δι' before αἰ' with Herm. and reading with Enger ἦτις for ἦτις, we may translate: . . . 'Thou hast put forth on thee as a flower a memorable stain of blood indelible; surely there was strife then in the house, a woe subduing the king.' ἐπίδματος, Epic compound from ἐπι-, 'exceedingly;' δμα-, 'to subdue.' This may be taken in default of better.

1. 1467. ἀξὺστατον, 'that cannot be put together, arranged, settled,' and so of pain 'not to be allayed,' 'incurable.' Aristophanes playfully quotes the word (Nub. 1367) of Aeschylus himself, putting it (according to the best arrangement) in the mouth of an opponent; there it seems to mean 'rough,' 'uncouth,' 'boisterous,' lit. 'not to be settled or composed.' (Paley's 'incomparable' will not do at all; he misses the sense of the passage in the Clouds.)

1. 1469. 'The two sons of Tantalos' are, of course, Agamemnon and Menelaos.

1. 1470 seems to mean, 'and wieldest the sway like-minded of two women, that gnaws my heart.' i.e. 'and who bringest the power of two women equally imperious (Helena and Klytaemnestra) with men, causing such woe to me.'

1. 1472. ἐκνόμωσ is the best supported reading, 'and standing over the body like a hateful raven, she boasts that her song is just.' But ἐκνόμος, reading of Farnese, is best sense, 'she boastfully sings a timeless strain;' the harsh, discordant (ἐκνόμωσ), triumphant note of the raven makes a much better point.

1. 1476. τριπάχυντον (Hermann's correction for the impossible τριπάχυνον), 'thrice gorged,' explained below in αἰματολοιχός.

1. 1478. 'For 'tis he from whom bloodthirsty longing is nursed in the heart; before the old woe ceases, the new bloodflows.' νείφει, 'in the heart,' unknown word. (Others νείφα = νειαφά, Homeric adj. 'lowest,' agreeing with γαστρέ; and Hesych. mentions νείφη, 'the belly,' but of two unknown words one prefers the MS. form.)

1. 1480. ἵκόρ, Epic word for the ethereal blood of the gods. Here used for 'blood' simply.

1. 1481. οἰκονόμον (Schn., K.) is the best correction for οἴκοις τοίσδέ, 'haunting the house.'

1. 1483. αἴνος, cognate (internal) acc. to αἰνεῖς, 'a mighty Fate is he of whom thou tellest . . . an evil tale of woe accursed, insatiate.'

1. 1492. 'The spider's web' is of course the cloak in which he was caught and slain.

1. 1493. ἐκπνέων at the end of the anapaestic stanza must be pronounced as dissyllable; just as θέων, πόλεως, βασιλέως, are 1, 2, and 3 syllables respectively when required (synizesis).

1. 1494. After a pause at ἐκπνέων, the sentence is continued in a
NOTES. LINES 1467–1526.

burst of anguish, ' (thou liest) alas! alas! on this base bed.' κοίταν, cognate acc.

1. 1495. βελέμνω, 'weapon.' It is generally called an axe, though more probably a dagger.

1. 1498. μήδε' ἐπελεχθης, 'but do not think.' επελέγομαι is an Ionic word, used often in Herodotus for 'to think,' 'expect,' 'consider,' properly no doubt 'to say over to one's self.' This tense does not occur elsewhere, and has been suspected; but there is no more intrinsic difficulty in it than in the deponent δελέχθης, which is common.

μηδε, 'but not,' is Epic; in Attic it was always ἀλλὰ μή. See Od. 5. 177, 10. 342.

1. 1501. 'The ancient bitter Avenger' is the personified spectre or spirit of justice, which makes demand for other blood in requital for blood shed. See Introduction. p. xii.

1. 1502. 'Who served the hideous banquet' of children to Thyestes.

1. 1504. 'Slaughtering a man for children,' lit. 'upon children,' i.e. the second victim (metaphorically) ὑπὸ the first, that is to say, 'in vengeance for.'

1. 1507. πῶ πῶ; Lit. 'where? where?' Doric for ποῦ. The meaning is, 'Nay, nay!' just as in the colloquial word πῶμαλα, 'not a bit.'

πατρόθεν δέ, 'yet from his sires an avenger might aid thee;' you are not innocent, but the ancestral avenger may have had a share in the bloodshed.

ll. 1510–12. Rather difficult and doubtful passage. It begins, 'Yet black havoc presses on, with streams of kindred slaughter (then MSS. read ὅποι δὲ καὶ προβαίνων πάχυν κοιμωθότων παρέχει, quite impossible Greek, though even Hermann tries to construe it; the easiest alteration is Butler's and Scholefield's δικαν for δὲ καὶ, which I have taken), 'thither where advancing he shall give requital for the clot of the blood of children slain for food,' i.e. black havoc presses with murder in the family till he has avenged the murder of Thyestes' children. But one cannot feel much confidence about the reading or sense.

ll. 1521, 2. These lines are clearly spurious; the answer clearly begins ὀδὴ γάρ, the ὀυτε is wrong, and the insertion spoils the sense of what follows.

1. 1525. ἔρνος is acc. after δράσας, which regularly takes acc. of person treated, and of the kind of treatment. 'But my offshoot sprung from him . . . as he hath dealt with her so hath he suffered.'

1. 1526. The τε after πολύκλαυτον marks apposition; so Suppl. 60 Τηρεῖτας ἄλοχον κυρικλάτου τ' ἄρδονας. Ἰφιγεινέαν, older (dialectic) form with a long; so we find ἐυκλεία, ἀγνοία, ἀνοία, in Trag. and ἄνεια even in Com. (Ar. Av. 609). Hence there is no need to read with MSS. Ἰφιγεινέαν ἀν- | αξία δράσας κ.τ.λ. See next line.
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1. 1537. ἀξία δράσας ἀξία πάσχων. A difficulty has been made with these lines from not seeing that the words are correlative, 'the deed was worthy (of the suffering), the suffering was worthy (of the deed).

1. 1531. μέριμναν, acc. after στερπθέις (which verb takes naturally acc. of thing stolen), 'robbed of thought's ready devising.'

1. 1533. 'I fear the patter of bloody rain, that makes the house to totter; no longer it comes in drops.'

1. 1535. 'To say that 'Fate sharpens justice for another deed of harm' is quite intelligible, and the imagery quite Aeschylean. So the ordinary correction δικήν may be taken. At the same time the simpler phrase δική...θηγάναις μάχαιραν (Musgrave) is a rather tempting emendation.

1. 1540. δροίτη, 'bath;' χαμεύνη, 'low couch.'

1. 1544. αὐτῆς for σεαυτῆς, 1297.

1. 1545. ἀχαρίν χάριν, 'a graceless gift' (Mors.).

1. 1548. 'And who shall utter his praise with tears over the tomb of the man divine, labouring in sincerity of heart.' The ἀλήθεια φρενῶν last and emphatic; it was so terribly absent in Klytaemnestra.

1. 1553. The prepositions as in 1410. 'Down he fell, down he lay, and down we will bury him.' Klytaemnestra is perhaps scornfully parodying the emphasis of the chorus. The absence of augment, and the assimilation of κατ-, is Epic.

1. 1554. Her bitterness and cruel triumph reach a climax in this terrible sarcasm, 'None of the house shall bewail him, ... but his dear daughter, as is fit, shall meet and welcome him at the swift ferry-passage of woes.'

1. 1560. Notice how the last note of this long chorus is the darkness and inscrutability of fate; the inevitableness of the evil consequences of sin. ὀνείδος ἀντ' ὀνείδους, 'reviling for reviling,' the bitterness of Klyt.'s taunt saddens but does not now anger the chorus.

1. 1561. 'Tis hard to discern the right; she spoils the spoiler, the slayer pays his debt, but it remains—while Zeus remains on his throne—that the doer must suffer...

1. 1562. φέρει φέροντι. A proverbial phrase, φέρω in the old sense φέρειν ἄγειν, 'to carry off booty.'

1. 1564. χρόνῳ is the MS. reading, which can only be construed with Klausen, 'while Zeus remains, it remains in due time that,' etc., and the order of the words is very harsh for this. Paley's rendering, 'while time remains and Zeus is lord,' is good sense, but hardly the Greek. It is better to read θρόνῳ with Schütz (so II., Schn., Eng., etc.)

1. 1565. γονὰν ἄραιον (II.'s beautiful correction for ἄριον), 'the brood of curses.'
NOTEs. LINES 1527-1589.

1. 1566. Again a certain correction πρὸς ἄτα for the meaningless προσάψαι (Ἀφαί into ΑΤΑΙ), 'the race is fast bound to woe.'

1. 1567. MSS. have ἐνέβην χρησιμόν, some alter to ἐνέβης, which gives a poor sense; a far better one is got by altering χρησιμόν to χρησιμός, 'this maxim (that the doer shall suffer) has with truth trodden him (Agamemnon) down.'

1. 1569. Πλεισθενίδαν. Grammarians say that Pleisthenes was son of Atreus, and father of Agamemnon, but that as he died young, Agamemnon is usually called son of Atreus. It is certain that Agamemnon is son of Atreus in the Homeric tradition, which seems to be usually that of the later poets in this respect. Perhaps Pleisthenes belongs to another form of the story altogether, and Aeschylus merely uses his name for the family, just as he calls them sometimes Pelopidae, or Tantalidae.

1. 1570. 'Making compact that I will bear this, though hard to be borne, but that hereafter he shall go,' etc.

τάδε μὲν στέργευν. It is characteristic of Klytaemnestra's cold-blooded shamelessness that she speaks of 'bearing' the trouble of the house, she the murderess. The tone is, 'We have been plagued enough, let the hard fate of the house go vex other families with kindred slaughter.'

1. 1573. αὐθέντης θάνατος, 'kin-murder.' See note on αὐτοφόνος, 1091.

1. 1574. The cold irony is at its height here, 'All I want is a quiet life and a humble competence, having cured the house of its blood-fend.'

[Exodus, or last scene (1577-1673). Agisthos vaunts his part in the bloody deed, telling the tale of past deeds which have produced this: the chorus rebuke him, and mention the name of Orestes. The quarrel waxes hot, and violence is threatened, when Klytaemnestra intervenes and stops the strife.]

1. 1579. 'The gods look down on woes of earth, aiding mortals,' is perfectly good sense; no need to alter ἀχη into ἀγη.

1. 1582. 'Paying for the crafty crimes of his sire's hand' is explained in what follows; note that Atreus again is called πατήρ, not Pleisthenes.

1. 1585. ἀμφιλεκτός ὄν κράτει, 'being questioned in his sovereignty,' i.e. 'his power disputed.' ἀμφ. must be passive (cf. 881); the passage quoted for the active meaning, ἀμφιλεκτός ἐπις (Eur. Phoen. 500), proves nothing, as the passive meaning is quite possible there.

1. 1589. 'A lot secure, not to die and defile with his blood his native soil.' The MSS. read mostly αὐτοῦ, as the end of this sentence. Even if we construe it 'there on the spot,' it seems unfit and intolerably flat. (See however ἐμὴν 14.) Further, the tribrach ξένα is ugly.
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The probability is that it is a gloss, and one is strongly tempted to think with Schütz that the next line is spurious, and that 1590 originally ran ἔστα ἐστόδε δύσθεος πατήρ πατρί. See next note.

1. 1591. Probably spurious, πατρί belonging to 1590. 'More zealous than friendly,' is only possible as a joke, when applied to a man who under cover of a banquet murders his brother's children; and Aegisthos is not joking. Moreover, the jingle προθύμως, εὐθύμως is suspicious, the name Ἀτρέως needless, and the rejection of 1591 amends 1590 so neatly.

1. 1592. 'Feigning to celebrate with cheer a day of feasting.'

1. 1594. κτένας, properly 'combs,' here 'the fingers.' The word is used of a variety of things, ribs, hair, rakes, teeth, wherever the metaphor is natural.

1. 1595. The MS. reading will construe ... ἔθρυπτ' ἀνωθεν ἀνδρακαῖς καθήμενος. ἄσμα δ' αὐτῶν αὐτίκ' ἀγνοία λαβών κ.τ.λ. 'The feet and hands he (Atrcus) broke up small (θρύπτω, 'to crush,' used with βάλλα, χύναι κ.τ.λ., not 'to break off,') sitting above, apart from the rest; but the undistinguishable parts he (Thyestes) taking in ignorance,' etc. And the antithesis between τὰ μὲν ποδήρη and ἄσμα δ' αὐτῶν (which, however, should probably be τάσμα) is clear and natural, and at first sight seems a strong argument for the MS. reading. But the change of subject without any notice is very harsh, and the real antithesis to τὰ μὲν ποδήρη is probably understood in the rapid and vivid narrative. We must then take Hermann's ἄσμα: δ' δ' αὐτῶν, and very possibly ἔκρυπτ' for ἔθρυπτ', with Casaubon. The sense will be: 'The feet and hands he broke up small (or hid on the dish, ἔθρυπτ') sitting above and apart, so that none should know them (ἄσμα, proleptic); [the rest of the flesh he put on the dish]; but he in ignorance took thereof (αὐτῶν partitive, or perhaps after ἄγνοια) and ate a meal fatal,' etc.

1. 1599. 'And falls back, spitting forth the slaughtered flesh.' I have taken Hartung's ἀπὸ σφαγῆν with the MS. ἔρων, i.e. ἀπερῶν σφαγῆν, from ἀπ'-ἐρῶ, to 'spit or vomit forth.' Another compound, ἐξεφράω, is used in Aristoph., for 'to disgorg.' ἀπὸ σφαγῆν would be certain to get corrupted into ἀπὸ σφαγῆς, and ἐρῶ is transitive, and requires accusative. [ἔρων is defended by Prof. Goodwin.] This seems better than the common ἀπὸ σφαγῆς ἔμων, 'from the flesh vomiting.'

1. 1601. It is perhaps simplest to construe this, 'spurning the banquet to aid his curse.' σύνδικος being properly 'one who pleads with you,' 'an aider in the cause.' συνδίκως governs ἀρά [the common rendering 'jointly,' is worse sense, and has no parallel in the usage of σύν-δικος]. The violent crash of the banquet was the symbol (οὐτως) of the invoked destruction of the family. Such symbolism is common and natural in primitive times when good or evil is prophesied or invoked.
NOTES. LINES 1591–1625.

l. 1605. ‘For me, the thirteenth child, he drives out with my hapless father.’ This is the meaning of the MS. reading; but ἐπὶ δὲκ is almost certainly corrupt; the only traditions we have give at most three children to Thyestes, and the mention of the number seems so needless and inappropriate. I read with Schöm. δυσαλθιέω. ἐπὶ means lit. ‘on,’ i.e. ‘along with.’ It is rather needless with συνεξελαιύει, and hence the corruption.

l. 1611. All the MSS. (except Fa., which has been a good deal corrected) give ἱδέντα: the acc. is quite right after τὸ καθθνέν, in agreement with the subject. So Eur. Med. 814 σοι δὲ συγγνώµη λέγειν τάδ’ ἐστὶν ἢ τάσχουσαν ὡς ἐγὼ κακᾶς.

l. 1612. σέβω, ‘honour,’ understatement for ‘approve.’

l. 1617. νερτέρα κότη. There were three benches or banks of rowers in a trireme, the βαλαμίται, or lowest, with least work and pay; then the ἵψιται, or middle; and finally, the θραυσίται, or highest bench. If ἵψιων, as is probable, refers to ἵψιτων, Aeschylus must be thinking of a bireme, where the ἵψιται would be the highest. (Klausen.) The νερτέρα κότη is then the βαλαμίται. ‘Dost thou speak so, set to the lower oar, when those on the higher seat control the ship?’

l. 1620. σωφρὸνείν εἰρημένον, ‘when bidden to be prudent.’ εἰρημένον, ‘it being ordered,’ acc. absolute, like παρόν, δεόν, ἐξόν, προσήκον κ.τ.λ., the regular usage with impersonals.

l. 1621. γῆρας, acc. ‘but to teach even the old, chains and hunger-pangs are excellent physicians of the mind.’ (Two MSS. misunderstanding the constr. read δεσμόν.)

l. 1623. ‘Hast eyes and seest not this?’

l. 1624. παίσας is found in a Scholiast’s quotation of the line, and is in itself better than the other suggestion πταίσας, ‘stumbling.’ ‘lest thou strike them and suffer.’

l. 1625. These three lines must be addressed to Aegisthos, for (1) Klyt. is not on the scene, being only summoned later by the noise to allay the tumult, (2) even if she was here the chorus have said their say to her (1373–1575), (3) it would sadly interrupt the scene to interpolate an appeal to the queen, when the point here is the rising exasperation between Aegisthos and the chorus. Taking Wieseler’s μένων (for νέον) and αἰσχύνας, we may leave the rest: it is better than altering τοὺς ἤκοντας. ‘Thou woman, didst thou abide at home waiting for the warrior’s return, and having defiled the man’s bed, devise this fate for the leader of the host?’

[If we retain νέον and αἰσχύνας we must take the ordinary correction τοὺς ἤκοντας: but we must still, for the reasons given, suppose it addressed to Aegisthos: the fem. part. will then continue the taunt of γυναι.]
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1. 1638. There is bitterness in the turgid expression αρχηγενή, 'the primal source of tears.'
1. 1631. 'Stirring our wrath with thy vain howling.'
1. 1632. αζε, passive, 'shall be dragged off;' another point of contrast with Orpheus. 'He was sweet-voiced, you howl like a dog; he dragged others after him, you shall be dragged away.'
1. 1633. ὁς δὴ σὺ, lit. 'for of course you will be,' 'since surely you will be,' i.e. 'doubtless you will be,' ironical. So Soph. O. C. δεο ὁς δὴ ὑπὸ βραχία ταῦτα δ' ἐν καρπῶ λέγεις. Or it might be explained as an exclamation, 'how surely you will be!' also ironical.
1. 1637. 'I was of old suspected as a foe.'
1. 1640. βαρείας, 'with heavy yoke.' ζεύγλαιus understood from the verb. οὐ μὴ or οὔτε μή, properly used with subj. or future indic., e.g. οὐ τι μὴ ληφθῶ, 'no fear of my being caught.' oὐ μὴ τις αζε! (Soph. O. C. 177), 'No chance of any one taking you away.' Hence it comes to be used as a very strong negative, and so we find it here negating an adj. only. 'Surely no high-mettled trace-horse,' well fed and lightly caparisoned, but a heavily yoked one tamed by hunger. [Perhaps however, as οὐ μὴ is generally used with verbs, we should read with Karst. οὐ τι μὴ. So Soph. Phil. 1273.]
1. 1642. μαλθακὸν σφ' ἐποψεται, 'shall see him tamed.'
1. 1645. 'But with thee a woman slew him.' σὺν, adverbial, an Epic usage not uncommon in poetry; ἐν, πρὸς, and others, are so used. But as Klyt. did not share the deed, but did it alone, σὺν has been doubted. If it is right it must be used loosely to mean 'thy accomplice,' 'acting with thee.' Most edd. read νῦ, Schn. suggests σοι, which is not bad.
1. 1649. δοκεῖς, 'art resolved,' personal construction, see 16. ἐρδεῖν καὶ λέγειν, 'to do and say such things,' no need for κοιν λέγειν, as most edd. alter.
1. 1650. A line is lost here; 1651 must be given to Aegisthos (not the chorus, as MSS.), for 1652 is clearly an answer to it. λοχίται, 'comrades,' are Aegisthos' bodyguard.
1. 1653. 'Die, thou sayest; we take the omen,' as Ken. well translates it. τὴν τύχην δ' αἴρουμεθα, 'and we take our good fortune.'
[Finally, Klytaemnestra appears just as they are about to fight, and stills the tumult.]
1. 1655. The order of the words points to taking πολλά as predicate, 'Even these are many to reap, a bitter harvest.' The commoner rendering, 'Even to reap these many woe is a bitter harvest,' is possible, but would rather require τοσαῦτα.
11. 1657, 8. Very corrupt. I have taken Madvig's as the best emendation, πρὸς δόμους, πεπρωμένους πρὶν παθεῖν, εἰςἀντες ἀρκείν.
NOTES. LINES 1628–1672.

χρίν κ.τ.λ., 'Go to your homes, yielding to fate before ye suffer.' This is the only correction which gives a decent sense to πέπρωμένος, a word always used of fate. [If this alters too much, take Hermann's, πρός δόμους πεπρωμένους, Πρόπαιρεν ἐρχαντες ἀρχεῖν κ.τ.λ.]

1. 1659. Read with Hermann δεχοίμεθ' αὖ. The best sense seems to be, 'and if these troubles should be found sufficient, we would accept them, though grievously smitten with God's wrath.' (Hermann's ἔρ' ὦν for δε τοι is unhappy, it would be μηκέτε), i.e. 'if no further trouble occurs, we will be content.' A proudly conciliatory speech, meaning, 'we will forget this outbreak if you keep quiet for the future.'

1. 1662. 'Cull the flowers of a foolish tongue,' a characteristic Aeschylean figure. The accus. and inf. is exclamatory, 'But that these should . . . ' i.e. 'the idea that they should . . .'

1. 1664. Blomfield ingeniously supplies θ' Ἵβρισαι for the missing three syllables.

1. 1666. μέτεμψιμ, 'will visit it on thee.'

1. 1668. 'Exiles feed on hope;' in this scornful taunt there is dramatic irony, for those who know what is coming in the next play; the exile Orestes returns and slays her.

1. 1669. 'Go on, and fatten, defiling justice; for thou hast the power.'

1. 1671. The cock was the 'home-fighting' bird (ἐνδομάχας Pind. Ol. 12, 13; ἐνοίκιος ὀρνῖς Enm. 866), and so is Aegisthos, who dares not fight abroad, but is only formidable on his own dunghill.

1. 1672. προοιμαίω has a secondary meaning 'to care for,' and the construction follows the meaning; it takes gen. like μέλει, φροντίζειν κ.τ.λ.
APPENDICES.

I.

The Remote Deliberative.

Line 620. οὐκ ἕσθ' ὀπως λέξαμι τὰ ψευδή καλά. All the commentators notice here the omission of ἄν: Paley says it occurs in negative propositions. Kennedy follows Peile in saying the optative is due to indefinite generality: a strange confusion. Enger says the strict Attic rule would require ἄν: Hermann does not notice it. Madvig emends wildly. The true explanation seems to have escaped everybody.

The fact is, that all the passages where commentators have regretted the want of ἄν in Attic Greek have one common character; they are all (not 'negative,' as Paley says, on a small induction, but) interrogative, either direct or indirect. The following is a list of those I can find:—

(1) Direct.

Soph. O. C. 170 ποι τις φροντίδος ἐλθοι; (sic Laur. Cod.)

" Ant. 604 τέαν ζεῦ δύνασιν τις ὑπερβασία κατάσχοι; (sic Cod.)

" Phil. 895 τί δήτα δρόμου ἐγὼ;

Ar. Plut. 438 ποι τις φῦγοι;

Plat. Gorg. 492 B τί κάκιον εἰή;

Aesch. Choe. 595 τίς λέγοι;

(2) Indirect.

Aesch. Ag. 620 οὐκ ἔσθ' ὀπως λέξαμι.

" P. V. 292 οὐκ ἐστιν ὧτω μείζονα μοῖραν νείμαμι.

" Cho. 172 οὐκ ἐστιν ὡσ τις πλὴν ἐμοὶ κείραιτό νιν.

Eur. Alc. 52 ἐστ' οὖν ὅπως Ἀλκεστίς ἐς γῆρας μύλοι;

Plat. Enthyd. 296 D οὐκ ἔχω πῶς ἀμφισβητοῖν.

Soph. O. C. 1172 καί τίς ποτ' ἐστίν, ὅν γ' ἐγὼ ψέξαμί τι; also closely resembles these and should be classed with them.

[It is true that (2) are not strictly interrogative in form: but just as οἶκ ἐχει τι εἰπη (and even ἐχει δ', τι εἰπη) are allowed by analogy or extension of usage from the strict interrogative form οὐκ ὀδίδειν or ὀδίδεν δ', τι εἰπη, so these instances are really the interrogative optative put obliquely.]

Now it must be plain, considering these examples all in a lump, that what they vary from is not the optative with ἄν, but the interrogative subjunctive, or, as it is usually called, the deliberative. The subjunctive

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might be substituted for the optative in all these instances: and in the first two it is usually so read, though against the best MS. authority.

The difficulty then is this: not why ἄν is omitted, for the sentences are not conditional; but why the remote form (optative) is used instead of the primary form (subjunctive), when the sentences are all of a primary character.

The answer is that the optative expresses the remoteness, not as usual (e.g. in past final, or past indefinite, or past deliberatives) of pastness, but of possibility: the instinct is to express by optative something more out of the question than the subjunctive would have expressed.

Thus e.g. in the first instance τίς κατάσχει; would be good Greek, but the question of restraining Zeus' omnipotence would seem to be more treated as a practical one: the optative puts it further off, as a wild impossibility.

Or again, in Ar. Plut. 438 ποί φύγη would be in ordinary circumstances the expression, and so the older editors all read it: but φύγα, the MS. reading, and the right one, is the exclamation of supreme terror, treating escape as in the last degree unlikely.

II.

τόπος, τοπή, τοπάω, τὸ πᾶν.

Mr. A. W. Verrall, in a very ingenious paper in the Journal of Philology (9. 115), has endeavoured to show that a family of words—τόπος, τοπή, and τοπάω, all connected with τοπάζω, and meaning 'conjecture, 'divination, 'discovery' (the verb 'to divine' or 'discover')—has disappeared from many places in our texts, owing to various corruptions, such as τράπος for τόπος, τὸ πᾶν for τοπάν or τοπᾶν, etc.

In the course of his argument he deals with the following passages from Agamemnon:—

(1) 161-176.
(2) 681-99 sqq.
(3) 992-3.

In (1) (besides many other emendations) he would read in 174-5:—

Ζήνα δὲ τίς προφρόνως ἐπινίκια κλάζων
τεβέρεται φρενῶν τοπάν,

which he construes, 'but he that prophetically nameth (κλάζων for κλήζων) Zeus by titles of victory shall be right in thus divining his character.'

In (2) he would read in 681 ὅδ' εἰς τοπὰν ἐτητύμως, 'with so true a prophecy' (with such literal truth in respect of his divination).
APPENDICES.

In (3) he would read où τοπαν ἔχων ἐλπίδος φίλον θράσος, 'unable to discover the welcome assurance of hope.'

After carefully considering his arguments, I must own that in all three passages I prefer the MS. reading. (1) Κλάζων can quite well be used of a loud utterance (cp. 48, 201): and τεύχεται φρενών τὸ πᾶν, 'shall find wisdom altogether,' is a better sense than the one proposed. Indeed 'divining his character' is a totally inappropriate expression; there is no 'divination of character' in piously calling Zeus 'the Victor;' and for the meaning given to προφητόως there is no authority whatever.

In (2) the emendation is less unlikely: but even there τοπη does not seem quite the right word, as it should properly mean 'conjecture' as opposed to 'knowledge,' and not 'prophecy;' it is properly applied to finding out truth by guessing, not foretelling it; and the MSS. έσ τὸ πᾶν ἔτητυμος, 'altogether truly' (not 'on the whole,' as Mr. Verrall says, which is quite different, but like πᾶνυ or παράπαν), seems perfectly satisfactory.

In (3) τοπαν θράσος, 'to discover assurance,' is not at all a happy phrase, while où τὸ πᾶν is just what is wanted to express the misgiving constantly recurring, in spite of the king having just returned triumphant and safe: 'not having to the full hope's happy courage,' as K. translates it.

On the whole therefore I cannot agree in Mr. Verrall's proposed emendations as far as the Agamemnon is concerned. Still I am bound to say that I feel, not merely that the a priori probability is great that the τοπη, τοπαν, etc. would disappear from our texts in some places, but also that in some of the passages where he would restore them there is much to be said for the restoration.

III.

Lines 1228 sqq. Mr. H. A. J. Munro (Journal of Philol. xi. 130) has discussed this passage, and rejects Madvig's emendation as too violent. He defends the accusative οἷα after τεύχεται: and in objecting to this I think I was wrong. I still feel however that the sentence as a whole is so harsh as to be very suspicious: οἷα is a long way from τεύχεται: and the other objections seem to me to hold. If οἷα is taken with λέεασα, τεύχεται is unsatisfactory: the things she 'says' and 'obtains' are different.

Mr. Munro's δοκήν for διένη (with all respect be it spoken for so high an authority), I cannot feel to be likely. 'Lengthening out the ambush of a dark crime'—a version which puts a strain on αἴνη,—is so violent a phrase as to be hardly better than the MSS. text. It gives a construction to ἐντείνασα, it is true: but the sense and diction is intolerably harsh.

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IV.

Line 1267. Mr. Munro (Journal of Philol. xi. 139) discusses this line also, and objects to Mr. Verrall’s emendation that it should be δὲ not τὲ, and that πεσόντα goes with ἴτε better. I do not see why, as the actions of throwing and trampling are similar in kind and in quick succession, the close conjunction τὲ is not admissible, though in form one of the verbs is imperative and the other future. The participle πεσόντα seems to me also possible and natural: the things first fell, and then were trampled on. My translation ‘as ye lie’ was a little free: and I have given ‘as ye fall’ instead. The meaning is the simple one that one act came just after the other, and the aorist part. is surely common for the first of two such acts.

V.

Further Notes of Readings.

2. δ’ ἦν M. ἦν V. Fl. Fa.
82. ἡμερόφατον M. ἡμερόφαντον Fa.
97. λέξαι σ’ . . . αἰρῶ Marg.
110. εὐμφρονε ταγώ. D.
115. ἀργίας M. ἀργάς Blomf.
123. λογοδαῖτας M. λαγ. Fl. Fa.
129. προσβετὰ M.
156. ἀπέκλαγζε M. ἀπέκλαγζεν B. Fl. Fa.
165. τόδε MSS. τὸ Pauw.
190. παληρρόδος MSS. παληρρόχθοι H. L. Ahrens.
206. πείθεσθαι MSS. πιθέσθαι Turn.
222. βροτοῦς Spanheim.
275. σεβομυ Marg.
282. corr. Cant.
289. σκοποῖς Schütz; not unlikely.
297. παιδίῳ ὑπὸ M. πεδίον Ἀσωπὸ Fl. Fa.
304. μηχανὴσασθαι Marg.
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334. ἐν MSS. ἐν δ’ Pauw.
336. ὡς δ’ εὐδαιμονες Stanl.
346. ἐγρήγορον MSS. corr. Pors.
350. σὴν ὄνησιν Marg.

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368. τούτο γ' Fa. τούτ' Fl.
384. μεγάλα MSS. μέγαν Cant.
391. προσβολαῖς Pears. προβ. MSS.
394. πτανών Fl. πτανών τίν' Fa. ποτανών Schütz.
408. πολύ δ' ἀνέστενον Fl.
430. τησικάρδιος Aur.
457. δημοκράτου MSS. δημοκράτον Pors.
477. εἴ δ' ἐτήτυμος Aur. [Probably right.]
511. ἤθο' Askew.
536. αὐτόχθον' ὅν Klausen.
544. πεπληγμένοι Tyrwhitt.
546. φρενός μ' Scal. φρενός MSS.
557. στένοντας, ἀσχάλλουτας Marg. [Very ingenious.]
579. δόμων .. ἄρχαιων is Hartung's very probable emendation. [δόμων was first changed through the influence of τοῖς καθ' Ἐλλάδα misunderstood: then ἄρχαιων necessarily became ἄρχαιων.]
584. ἤβη Marg. [probable].
644. σεσαγμένον Schütz.
664. ναυστολοῦσ' Cas. [Unnecessary.]
684. προνοίας MSS. corr. Pauw.
701. ἡλασε MSS. ἡλασεν Pors.
715. διὰλ πολιτῶν Emper.
868. πλέω MSS. πλέων Dind.
876. ἄνημμενης Weckl.
898. στόλον Fl. στολον Fa.
931. εἴκε Marg.
959. ἰσάργυρον Salmasius.
963. δειμάτων MSS. corr. Cant.
965. μηχανωμένη Aur. [Perhaps right.]
969. μολόν H. Voss.
990. ὅμως Aur.
991. Ἐρυνίος Pors.
1019. πεσὸν Aur.
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1227. ἀπαρχος MSS. ἐπαρχος Cant.
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1334. μὴκέτι δ’ εἰσέλθης MSS. corr. H.
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1364. κράτει MSS. κρατεῖ Cas.
1368. θυμοῦσθαι first due to E. A. Ahrens.
1396. τῷ Tyrwhitt.
1397. τοσόνδε Blomfield. [Probable.]
1408. ὄρμενον MSS. ὄρμενον Abresch.
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1531. εὐπαλάμαν μεριμνᾶν Enger. [Possibly right.]
1545. ψυχῇ τ’ E. A. Ahrens. [Probable.]
1605. ἔλιπε καθὼς Marg.
1653. αἱροῦμεθα Aur.
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