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A SELECTION
OF
GREEK TRAGEDIES,
WITH NOTES,
FOR THE USE OF COLLEGES, AND FOR
PRIVATE READING.

BY T. D. WOOLSEY,

PROFESSOR OF GREEK IN YALE COLLEGE.

VOL. I. CONTAINING
THE ALCESTIS OF EURIPIDES,
AND
THE ANTIGONE OF SOPHOCLES.

BOSTON:

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1837.

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THE
A L C E S T I S
OF
EURIPIDES,

WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By T. D. WOOLSEY,
PROFESSOR OF GREEK IN YALE COLLEGE.

SECOND EDITION.

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P R E F A C E .

THE *Alcestis* has a high rank both for style and subject among the plays of Euripides. Its style places it in the class with the *Medea*, *Hippolytus*, and *Heraclidæ*, which were probably older than the other extant pieces of their author. Of these four plays, Elmsley says, in his notes on the Argument of *Medea* (p. 69. ed. Oxf.), “Numeros habent severiores et puriores, a quorum ἀκριβεία absunt cæteræ omnes, aliæ quidem propius, ut *Hecuba*, aliæ vero longius, ut *Orestes*.” And it is agreed, I believe, that in those tragedies of Euripides, which are undoubtedly his later ones, there may be discovered negligence of composition, want of simplicity, especially in choral parts, and a style very remote from the severity of Sophocles. But the simplicity of the *Alcestis* must, I think, strike even the careless reader; and the lyric parts have an elegant sweetness about them, which can hardly be paralleled by those of any other play.

The *subject* of this play presents us with an uncommon example of self-devotion and of conjugal love, and recalls to the mind those words of St. Paul, fitted to awaken hallowed thoughts in every breast, — “Peradventure for a good man some one would even dare to die.” “On the score of beautiful morality,” says A. W. von Schlegel, “there is none of the pieces of Euripides so deserving of praise as *Alcestis*. Her determination to die, and the farewell which she takes of her husband and children, are represented with the most

overpowering pathos." Others express similar opinions. Thus Racine, in the preface to his *Iphigénie*, speaks of the scene which opens at v. 244, as "merveilleuse." And George Buchanan has the following words in the preface to his metrical version of this play addressed to Margaret, sister of Henry the Second, king of France: "Est orationis genere leni et æquabili, et, quod Euripidis proprium est, suavi: parricidii vero et veneficii et reliquorum, quibus aliæ tragœdiæ plenæ sunt, scelerum nulla prorsus hic mentio, nullum omnino vestigium. Contra vero, conjugalis amoris, pietatis, humanitatis, et aliorum officiorum adeo plena sunt omnia, ut non verear hanc fabulam comparare cum libris eorum philosophorum, qui ex professo virtutis præcepta tradiderunt; ac nescio an etiam præferre debeam." Milton alludes to this play of his favorite author in the opening lines of the sonnet on his deceased wife:

"Methought I saw my late espoused saint
Brought to me like Alcestis from the grave,
Whom Jove's great son to her glad husband gave,
Ransomed from death by force, though pale and faint."

The young student, however, is not to suppose that this piece is a perfect composition. In the Notes I have attempted to point out what seemed to me to be the chief defects of particular scenes:— here it may be well to observe that the selfishness of Admetus in permitting his wife to die in his stead, which is the ground-work of the plot, destroys our complacency in his character, and renders his grief for her suspicious and uninteresting. This is indeed an obvious and a very serious defect. But the character of Admetus will appear a little less selfish, if we bear in mind, that the arrangement, to have some one die for him, was made by Apollo; that, when consent was once given, the Fates were inexorable; and that his life was more important to his subjects than that of any one else. The poet himself,

PREFACE.

if he could speak, would perhaps give a different answer. He would say that, like his great rival Sophocles, he did not look upon his plots in all their bearings upon character, and in their connexion with proprieties and probabilities off the stage; but that he regarded them as detached portions of human history, concerning which no one asked how they came to pass, but was willingly hurried along by their powerful current. Otherwise, he would say, even so well contrived a work as the *Œdipus Tyrannus* must be condemned as improbable. But, while we allow some weight to this defence, it is still singular, that he, who could reproach Admetus by the mouth of his father for his selfishness, should not have felt this defect in his plan, and have given a different turn to the play. Another fault is the obtuseness of Hercules in being so easily persuaded into the belief, that it was a stranger, and not Alcestis, for whom the family were mourning upon his arrival. The poet is determined, that he shall not understand the nature of the case, simple as it is, in order that by the strength of his mighty body he may more than make amends for the deviations from propriety caused by the dulness of his mind. The more *general* defects are those which appear in almost all the works of Euripides; — want of dignity and of regard to the ideal in character and situation, which his two great predecessors so much respected, a rhetorical and sophistical taste, a clumsily contrived prologue, and frigidity now and then amid passages of great feeling. Other defects, such as verbosity, want of connexion between the parts, irrelevance of the choral songs, are not found in this piece; and in these points it stands superior to almost all the plays of Euripides.

The *time* when the *Alcestis* was exhibited may be ascertained within a few years in the following way. In the *Acharnenses* of Aristophanes occurs a parody of vv. 367,

368 of the *Alcestis*, which may be found in the Notes. Now that comedy was acted in the third year of the 88th Olympiad, or in B. C. 425. (See Mr. Clinton's *Fasti* for that year.) And if there were any doubt respecting the parody, the *Knights*, acted the next year, contains a very obvious one, cited in the Note upon v. 182. The *Alcestis*, then, was composed before B. C. 425:—the *Medea* and *Hippolytus* were acted B. C. 431, 428, respectively. Perhaps it deserves to be brought into combination with these dates, that on or before B. C. 431, several towns of Thessaly, among which was Pheræ, where the scene of this play is laid, sent troops of horse to their ancient confederate Athens. In that year a skirmish occurred, according to Thucydides (Lib. ii. 22,) between a band of Bœotian horsemen and one of Athenian assisted by their allies. The poet may have had a story of Pheræ suggested to him by the presence of the soldiers at Athens. This, to say the least, is not very improbable; for Euripides often makes allusion to the political relations of Athens. But the subject had long before been brought upon the Athenian stage.

The *text* of the present edition has been chiefly printed after that contained in William Dindorf's "*Poetæ Scenici Græci*," which appeared at Leipzig and London in 1830. This text differs in about twenty instances from that contained in Lewis Dindorf's edition of Euripides, which was published at Leipzig in 1825, and exhibited, in the opinion of the learned Hermann, a better text than any previous edition. The text given by Matthiæ in his edition of Euripides, and that of Monk's *Alcestis*, have been consulted throughout, and in about twenty instances preferred.

The edition of this play prepared by James Henry Monk, then Professor of Greek at Cambridge, and since Bishop of Gloucester, first appeared in 1816. The learned editor made great improvements upon the text of Musgrave, but

in some instances followed perhaps too implicitly the canons of the ancient Atticists, or of modern criticism, against the weight of manuscript authority. Matthiæ's text had already appeared in 1813; but his critical notes on the *Alcestis*, containing the best collection of various readings to be met with, came out in 1823. Only then was it possible for critics to judge of the testimony of Manuscripts, and this judgment has been ably passed by the Dindorfs in their recent editions mentioned above.

The *notes* are more copious than they would have been, had the study of the tragic poets been more widely diffused hitherto, and been pursued under better auspices, in this country. I have aimed, not only to illustrate the idiom when rare, and the sense when doubtful, but also to notice from time to time the disposition of the plot, and the character of the piece; in order that the student may feel, that his taste and sensibility, as well as his power of interpreting, ought to be continually called into exercise. It was felt to be important that minute points of grammar and idiom, with which the advanced scholar is perfectly familiar, should be noticed, because few students in this country have access to the best books in this department of classical learning. Among the editors, Monk and Matthiæ have been of very material assistance to me, as the Notes will bear witness. Monk has faithfully availed himself of the labors of those who went before him, having extracted nearly all that is useful from the notes of Barnes, Musgrave, and others; and has brought to his work a knowledge of tragic style worthy of the successor of Porson. Matthiæ's notes are mostly critical; but now and then he touches a point of interpretation, or of idiom, with that excellently balanced judgment, and that knowledge of what others have done, which distinguishes his Grammar also above most aids to Greek study.

Since the first edition was prepared, I have seen the notes of Wüstemann, in his reprint of Monk's *Alcestis*, and those of Wakefield. The brief list of various readings which appeared in the first edition has been omitted, as being necessarily imperfect; and the student, who desires to ascertain the purity of the text, should consult the edition of Matthiæ. The notes have been subjected to a very thorough revision, and it is hoped are materially improved. The metres are somewhat more correctly given; but still need the indulgence of those who have surmounted the difficulties which wait upon this study. In conclusion, the Editor would express the hope, that his feeble attempt in the cause of Greek learning may not be without benefit to those for whom it was made.

Yale College, New Haven,
February 20, 1837.

ΕΥΡΥΠΙΔΟΥ ΔΑΚΗΣΤΙΣ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΠΟΛΛΩΝ.

ΘΑΝΑΤΟΣ.

ΧΟΡΟΣ ΠΡΕΣΒΥΤΩΝ ΦΕΡΑΙΩΝ.

ΘΕΡΑΠΙΑΝΑ.

ΑΛΚΗΣΤΙΣ.

ΘΕΡΑΠΩΝ.

ΑΔΜΗΤΟΣ.

ΕΤΜΗΛΟΣ.

ΗΡΑΚΛΗΣ.

ΦΕΡΗΣ.

Υ Π Ο Θ Ε Σ Ι Σ .

Ἄπόλλων ἠτήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλον παράσχη τινὰ τὸν ὑπὲρ ἑαυτοῦ ἐκόντα τεθνηξόμενον, ἵνα ἴσον τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἄλκηστις ἡ γυνὴ τοῦ Ἄδμήτου ἐπέδωκεν ἑαυτὴν, οὐδετέρου τῶν γονέων θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρὰ τινος θεράποντος τὰ περὶ τὴν Ἄλκηστιν, ἐπορεύθη ἐπὶ τὸν τάφον, καὶ τὸν Θάνατον ἀποσιῆσαι ποιήσας ἐσθῆτι καλύπτει τὴν γυναῖκα. τὸν δὲ Ἄδμητον ἠξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι γὰρ αὐτὴν πάλης ἄθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου, ἀποκαλύψας ἔδειξεν ἣν ἐπένθει.

Ἄλκηστις ἡ Πελίου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρὸς τελευτῆσαι Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασώζεται, βιασαμένου τοὺς χθονίους θεοὺς καὶ ἀφελομένου τὴν γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία. ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μιᾷ πόλει τῆς Θετταλίας· ὁ δὲ χορὸς συνέστηκεν ἐκ τινῶν πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἄλκήστιδος συμφοραῖς. προλογίζει δὲ Ἄπόλλων. τὸ δὲ δράμα ἐστὶ σατυρικώτερον, ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἄλκηστις, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰς εὐδαιμονίαν δὲ καὶ χαρὰν καταλήξαντα. ἐστὶ δὲ μᾶλλον κωμωδίας ἐχόμενα.

Α Δ Κ Η Σ Τ Ι Σ .

ΑΠΟΛΛΩΝ.

{ ὦ δώματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι, θεός περ ὦν.
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἴτιος
Ἀσκληπιὸν, στέρνοισιν ἐμβαλὼν φλόγα,
οὗ δὴ χολῶθεις τέκτονας δίου πυρὸς 5
κτείνω Κύνλωπας· καί με θητεύειν πατῆρ
θνητῶ παρ' ἀνδρὶ τῶνδ' ἀποιν' ἠνάγκασεν.
ἔλθων δὲ γαῖαν τήνδ' ἐβουφόρβουν ξένω,
καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας.
οἴου γὰρ ἀνδρὸς ὄσιος ὦν ἐτύγγανον, 10
παιδὸς Φέρητος, ὃν θανεῖν ἐρῶσάμην, αἰ
Μοίρας δολώσας· ἤνεσαν δέ μοι θεαὶ
Ἀδμητον Ἀιδην τὸν παραυτίκ' ἐκφυγεῖν,
ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν.
πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, 15
πατέρα γεραιάν θ' ἢ σφ' ἔτικτε μητέρα,
οὐχ εὔρε πλὴν γυναικὸς ἣτις ἠθελε
θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος·
ἢ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
ψυχοῖραγοῦσα· τῆδε γάρ σφ' ἐν ἡμέρᾳ 20
θανεῖν πέπρωται καὶ μεταστῆναι βίου.
ἐγὼ δὲ, μὴ μίασμά μ' ἐν δόμοις κίχη,
λείπω μελάθρων τῶνδε φιλτάτην στέγην.

ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
 ἱερῇ θανόντων, ὅς νιν εἰς Ἄιδου δόμους
 μέλλει κατάξειν· συμμέτρως δ' ἀφίκετο
 φρουρῶν τόδ' ἤμαρ, ᾧ θανεῖν αὐτὴν χρεῶν.

25

ΘΑΝΑΤΟΣ.

ἄ ἄ ἄ ἄ.

τί σὺ πρὸς μελάθροισι; τί σὺ τῆδε πολεῖς,
 Φοῖβ' ; ἀδικεῖς αὖ τιμὰς ἐνέρων
 ἀφοριζόμενος καὶ καταπαύων.

30

οὐκ ἤρκεσέ σοι μόρον Ἀδμήτου
 διακωλῦσαι, Μοίρας δολίῳ

σφήλαντι τέχνη; νῦν δ' ἐπὶ τῆδ' αὖ

χέρᾳ τοξήρη φρουρεῖς ὀπλίσας,

35

ἢ τόδ' ὑπέστη πόσιν ἐκλύσασ'
 αὐτὴ προθανεῖν Πελίου παῖς.

ΑΠΟΛΛΩΝ.

θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.

ΘΑΝΑΤΟΣ.

τί δήτα τόξων ἔργον, εἰ δίκην ἔχεις;

ΑΠΟΛΛΩΝ.

σύνηθες αἰεὶ ταῦτα βαστάζειν ἐμοί.

40

ΘΑΝΑΤΟΣ.

καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν.

ΑΠΟΛΛΩΝ.

φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.

ΘΑΝΑΤΟΣ.

καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ;

ΑΠΟΛΛΩΝ.

ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν σ' ἀφειλόμην.

ΘΑΝΑΤΟΣ.

πῶς οὖν ὑπὲρ γῆς ἐστι κοῦ χθονὸς κάτω;

45

ΑΠΟΛΛΩΝ.

δάμαρτ' ἀμείψας, ἦν σὺ νῦν ἦκεις μέτα.

ΘΑΝΑΤΟΣ.

καὶ πάξομαί γε νερτέραν ὑπὸ χθόνα.

ΑΠΟΛΛΩΝ.

λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε.

ΘΑΝΑΤΟΣ.

κτείνειν ὄν ἂν χρῆ; τοῦτο γὰρ τετάγμεθα.

ΑΠΟΛΛΩΝ.

οὐκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν. 50

ΘΑΝΑΤΟΣ.

ἔχω λόγον δὴ καὶ προθυμίαν σέθεν,

ΑΠΟΛΛΩΝ.

ἔστ' οὖν ὅπως ἂν Ἀλκηστις ἐς γῆρας μόλοι;

ΘΑΝΑΤΟΣ.

οὐκ ἔστι· τιμαῖς καὶ τέρπεσθαι δόκει.

ΑΠΟΛΛΩΝ.

οὔτοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.

ΘΑΝΑΤΟΣ.

νέων φθινόντων μεῖζον ἀρνευμαι γέρας. 55

ΑΠΟΛΛΩΝ.

κἂν γραῦς ὄληται, πλουσίως ταφήσεται.

ΘΑΝΑΤΟΣ.

πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης.

ΑΠΟΛΛΩΝ.

πῶς εἶπας; ἀλλ' ἦ καὶ σοφὸς λέληθας ὢν;

ΘΑΝΑΤΟΣ.

ὠνοῖντ' ἂν οἷς πάρεστι γηραιούς θανεῖν.

ΑΠΟΛΛΩΝ.

οὐκ οὐν δοκεῖ σοι τήνδε μοι δοῦναι χάριν; 60

ΘΑΝΑΤΟΣ.

οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.

ΑΠΟΛΛΩΝ.

ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγουμενούς.

ΘΑΝΑΤΟΣ.

οὐκ ἂν δύναιο πάντ' ἔχειν ἄ' μή σε δεῖ.

ΑΠΟΛΛΩΝ.

ἦ μὴν σὺ παύσαι· καίπερ ὤμους ὦν ἄγαν·

τοῖος Φέρητος εἶσι πρὸς δόμους ἀνήρ,

65

Εὐρουσθέως πέμπαντος ἵππειον μέτα

ὄχημα Θορήκης ἐκ τόπων δυσχειμέρων,

ὅς δὴ ξενωθείς τοῖσδ' ἐν Ἀδμήτου δόμοις

βία γυναῖκα τήνδε σ' ἐξαιρήσεται·

κοῦθ' ἢ παρ' ἡμῶν σοι γενήσεται χάρις

70

δράσεις θ' ὁμοίως ταῦτ', ἀπεχθήσει δ' ἐμοί.

ΘΑΝΑΤΟΣ.

πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις·

ἢ δ' οὖν γυνὴ κάτεισιν εἰς Αἰδου δόμους.

στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει·

ἴρος γὰρ οὔτος τῶν κατὰ χθονὸς θεῶν

75

ἄτου τόδ' ἔγχος κρατὸς ἀγνίστη τρίχα.

ΗΜΙΧΟΡΙΟΝ.

τί ποθ' ἠσυχία πρόσθε μελάθρων;

τί σεσίγηται δόμος Ἀδμήτου;

ΗΜΙΧΟΡΙΟΝ.

ἀλλ' οὐδὲ φίλων τις πέλας οὐδεὶς,

ὅστις ἂν εἴποι πότερον φθιμένην

80

βασίλειαν χρὴ πενθεῖν, ἢ ζῶσ'

ἔτι φῶς λεύσσει Πελίου παῖς

Ἀλκηστις, ἐμοὶ πᾶσί τ' ἀρίστη

δόξασα γυνὴ

πόσιν εἰς αὐτῆς γεγενῆσθαι.

85

ΗΜΙΧΟΡΙΟΝ.

κλύει τις ἢ στεναγμὸν ἢ



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ΗΜΙΧΟΡΙΟΝ.

χρῆ τῶν ἀγαθῶν διακναιομένων

πενθεῖν ὅστις

110

χρηστὸς ἀπ' ἀρχῆς νενόμισται.

ΧΟΡΟΣ.

ἀλλ' οὐδὲ ναυκληρίαν

ἔσθ' ὅποι τις αἴας

στείλας ἢ Λυκίας

εἴτ' ἐπὶ τὰς ἀνύδρους

115

Ἀμμωνίδας ἔδρας

δυστάνου παραλύσαι

ψυχάν· μόρος γὰρ ἀπότομος

πλάθει· θεῶν δ' ἐπ' ἐσχάραις

οὐκ ἔχω ἐπὶ τίνα

120

μηλοθύταν πορευθῶ.

μόνος δ' ἄν, εἰ φῶς τόδ' ἦν

ὄμμασιν δεδορκῶς

Φοίβου παῖς, προλιποῦσ'

ἦλθεν ἔδρας σκοτίους

125

Ἄϊδα τε πυλῶνας·

δμαθέντας γὰρ ἀνίστη,

πρὶν αὐτὸν εἴλε διόβολον

πλάκτρον πυρὸς κεραυνίου.

νῦν δὲ τίν' ἔτι βίου

130

ἐλπίδα προσδέχωμαι;

πάντα γὰρ ἤδη τετέλεσται

βασιλεύσιν,

πάντων δὲ θεῶν ἐπὶ βωμοῖς

αἰμόρραντοι θυσίαι πλήρεις,

135

οὐδ' ἔστι κακῶν ἄκος οὐδέν.

ἀλλ' ἤδ' ὀπαδῶν ἐκ δόμων τις ἔρχεται
 δακρυρροοῦσα· τίνα τύχην ἀκούσομαι ;
 πενθεῖν μὲν, εἴ τι δεσπότησι τυγχάνει,
 συγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνή, 140
 εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν,

ΘΕΡΑΠΙΑΝΑ.

καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.

ΧΟΡΟΣ.

καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι ;

ΘΕΡΑΠΙΑΝΑ.

ἤδη προνωπῆς ἔστι καὶ ψυχορροαγεῖ.

ΧΟΡΟΣ.

ὦ τλήμον, οἷας οἶος ὦν ἀμαρτάνεις.

ΘΕΡΑΠΙΑΝΑ.

οὐπω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ. 145

ΧΟΡΟΣ.

ἐλπίς μὲν οὐκέτ' ἐστὶ σώσασθαι βίον ;

ΘΕΡΑΠΙΑΝΑ.

πεπρωμένη γὰρ ἡμέρα βιάζεται.

ΧΟΡΟΣ.

οὐκουν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα ;

ΘΕΡΑΠΙΑΝΑ.

κόσμος γ' ἔτοιμος, ὃ σφε συνθάψει πόσις.

ΧΟΡΟΣ.

ἴστω νυν εὐκλεῆς γε κατθανουμένη 150
 γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ.

ΘΕΡΑΠΙΑΝΑ.

πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;

τί χρῆ γενέσθαι τὴν ὑπερβεβλημένην

γυναῖκα ; πῶς δ' ἂν μάλλον ἐνδείξαιτό τις

πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν ; 155

καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις·

ἃ δ' ἐν δόμοις ἔδρασε θαυμάσει κλύων.
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν
 ἦκουσαν, ὕδασι ποταμίοις λευκὸν χροῶ
 ἐλούσατ', ἐκ δ' ἐλοῦσα κεδρίνων δόμων 160
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο,
 καὶ σταῖσα πρόσθεν ἐστίας κατηύξατο.
 Δέσποινα, — ἐγὼ γὰρ ἔρχομαι κατὰ χθονός, —
 πανύστατόν σε προσπινοῦσ' αἰτήσομαι,
 τέκνον ὄρφανεῦσαι τὰμὰ, καὶ τῷ μὲν φίλην 165
 σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν.
 μηδ' ὥσπερ αὐτῶν ἢ τεκοῦσ' ἀπόλλυμαι
 θανεῖν ἀώρους παιῖδας, ἀλλ' εὐδαίμονας
 ἐν γῆ πατρῶα τερπνὸν ἐκπλήσαι βίον. —
 πάντα δὲ βωμοὺς οἱ κατ' Ἀδμήτου δόμους 170
 προσῆλθε καῖξέστεψε καὶ προσηύξατο,
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
 ἄκλαυστος, ἀστένακτος, οὐδὲ τοῦπιόν
 κακὸν μεθίστη χρωτὸς εὐειδῆ φύσιν.
 καῖπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος, 175
 ἐνταῦθα δὴ ἔδακρυσε καὶ λέγει τάδε,
 ὦ λέκτρον, ἐνθα παρθένοι' ἔλυσ' ἐγὼ
 κορεύματ' ἐκ τοῦδ' ἀνδρός, οὗ θνήσκω πέρι,
 χαῖρ' · οὐ γὰρ ἐχθαίρω σ'. ἀπώλεσας δέ με
 μόνην · προδοῦναι γάρ σ' ὄκνοῦσα καὶ πόσιν 180
 θνήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
 σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἴσως. —
 κυνεῖ δὲ προσπινοῦσα, πᾶν δὲ δέμνιον
 ὀφθαλμοτέγκτω δεύεται πλημμυρίδι.
 ἐπεὶ δὲ πολλῶν δακρύων εἶχεν κόρον, 185
 στείχει προνωπῆς ἐκπεσοῦσα δεμνίων,

καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη,
 κᾶρῆριπεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
 παῖδες δὲ πέπλων μητρὸς ἐξηρητημένοι
 ἔκλαιον· ἢ δὲ λαμβάνουσ' ἐν ἀγκάλαις 190
 ἠσπάζετ' ἄλλοτ' ἄλλον, ὡς θανουμένη.
 πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
 δέσποιναν οἰκτείροντες. ἢ δὲ δεξιὰν
 προὔτειν' ἐκάστῳ, κοῦτις ἦν οὔτω κακὸς
 ὄν οὐ προσεῖπε καὶ προσεῖρήθη πάλιν. 195
 τοιαῦτ' ἐν οἴκοις ἐστὶν Ἀδμήτου κακά,
 καὶ κατθανών τ' ἂν ὄλετ', ἐκφυγὼν δ' ἔχει
 τοσοῦτον ἄλγος, οὔ ποτ' οὐ λελήσεται.

Χ Ο Ρ Ο Σ .

ἢ που στενάζει τοισίδ' Ἄδμητος κακοῖς,
 ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρεή· 200
 *

Θ Ε Ρ Α Π Α Ι Ν Α .

κλαίει γ', ἀκοιτιν ἐν χεροῖν φίλην ἔχων,
 καὶ μὴ προδοῦναι λίσσεται, τὰμήχανα
 ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσῳ
 παρειμένη γε, χειρὸς ἄθλιον βάρος. *
 ὅμως δὲ καίπερ σμικρὸν ἐμπνέουσ' ἔτι 205
 βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου.
 [ὡς οὔ ποτ' αὖθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψεται.]
 ἀλλ' εἴμι καὶ σὴν ἀγγελῶ παρουσίαν·
 οὐ γάρ τι πάντες εὔφρονοῦσι κοιράνοις, 210
 ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι.
 σὺ δ' εἶ παλαιὸς δεσπότηαις ἐμοῖς φίλος.

Η Μ Ι Χ Ο Ρ Ι Ο Ν .

ἰὼ Ζεῦ, τίς ἂν πᾶ πόρος κακῶν
 γένοιτο καὶ λύσις τύχας ἃ πάρεστι κοιράνοις ;

ΗΜΙΧΟΡΙΟΝ.

ἔξεισί τις ; ἢ τέμω τρίχα, 214
καὶ μέλανα στολμιὸν πέπλων ἀμφιβαλώμεθ' ἤδη ;

ΗΜΙΧΟΡΙΟΝ.

δῆλα μὲν, φίλοι, δῆλά γ', ἀλλ' ὅμως
θεοῖσιν εὐχόμεσθα · θεῶν δύναμις μεγίστα.

ΗΜΙΧΟΡΙΟΝ.

ᾧναξ Παιὰν, 220

ἔξευρε μηχανάν τιν' ἄδμητῳ κακῶν,
πόριζε δὴ πόριζε · καὶ πάρος γὰρ
τῶδ' ἐφεῦρες, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιόν τ' ἀπόπαυσον Ἄιδαν. 225

ΗΜΙΧΟΡΙΟΝ.

παπαῖ, φεῦ, παπαῖ, φεῦ. ἰὼ ἰώ.
ᾧ παῖ Φέρητος, οἷ' ἔπραξας δάμαρτος σᾶς στερεῖς.

ΗΜΙΧΟΡΙΟΝ.

ἄρ' ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἢ βρόχῳ δέρην οὐρανίῳ πελάσσαι ; 230

ΗΜΙΧΟΡΙΟΝ.

τὰν γὰρ οὐ φίλαν, ἀλλὰ φιλτάταν
γυναῖκα κατθανοῦσαν ἐν ἡματι τῶδ' ἐπόψει.

ΗΜΙΧΟΡΙΟΝ.

ἰδοὺ ἰδοὺ,
ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.

βόασον ᾧ, στέναξον ᾧ Φεραία 235

χθῶν, τὰν ἀρίσταν

γυναῖκα μαραινομένην νόσῳ
κατὰ γᾶς, χθόνιον παρ' Ἄιδαν.

ΧΟΡΟΣ.

οὔποτε φήσω γάμον εὐφραίνειν
πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν ·

τεκμαιρόμενος καὶ τάσδε τύχας
 , λεύσσων βασιλέως, ὅστις ἀρίστης
 ἀπλακῶν ἀλόχου τῆσδ' ἀβίωτον
 τὸν ἔπειτα χρόνον βιοτεύσει.

240

ΑΛΚΗΣΤΙΣ.

Ἄλιε καὶ φάος ἀμέρας,
 οὐράνιαί τε δῖναι νεφέλας δρομαίου,—

ΑΔΜΗΤΟΣ.

ὄρᾱ σε κάμῃ, δύο κακῶς πεπραγότας,
 οὐδὲν θεοῦς δράσαντας ἀνθ' ὅτου θανεῖ.

245

ΑΛΚΗΣΤΙΣ.

γαῖά τε καὶ μελάθρων στέγαι
 νυμφίδιαί τε κοῖται πατρῶας Ἰωλκοῦ.

ΑΔΜΗΤΟΣ.

ἔπαιρε σαυτὴν, ὧ τάλαινα, μὴ προδῶς·
 λίσσου δὲ τοὺς κρατοῦντας οἰκτεῖραι θεοῦς.

250

ΑΛΚΗΣΤΙΣ.

ὄρῳ δίκωπον ὄρῳ σκάφος, νεκύων δὲ πορθμεὺς
 ἔχων χέρ' ἐπὶ κοντῷ Χάρων μ' ἤδη καλεῖ· Τί
 μέλλεις;

ἐπείγου· σὺ κατείργεις τάδε — τοῖα σπερχόμενος
 ταχύνει.

255

ΑΔΜΗΤΟΣ.

οἷμοι· πικρὰν γε τήνδε μοι ναυκληρίαν
 ἔλεξας. ὧ δύσδαιμον, οἷα πάσχομεν.

ΑΛΚΗΣΤΙΣ.

ἄγει μ' ἄγει μέ τις, — οὐχ ὄρᾱς; — νεκύων ἐς αὐλὰν
 ὑπ' ὀφρύσι κυνανυγέσι βλέπων πτερωτὸς Ἄιδας.
 τι ρέξεις; ἄφες. οἷαν ὁδὸν ἄδειλαιοτάτα προβαίνω.

ΑΔΜΗΤΟΣ.

οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ

καὶ παισὶν, οἷς δὴ πένθος ἐν κοινῷ τόδε.

265

ΑΛΚΗΣΤΙΣ.

μέθετε μέθετέ μ' ἤδη.

κλίνατ', οὐ σθένω ποσὶν·

πλησίον "Αἰδας·

σκοτία δ' ἐπ' ὅσοισι νύξ ἐφέρπει.

τέκνα τέκν', οὐκέτι

270

οὐκέτι δὴ μάτης σφῶν ἔστιν.

χαίροντες, ὧ τέκνα, τόδε φάος ὄρῳτον.

ΑΔΜΗΤΟΣ.

οἴμοι· τόδ' ἔπος λυπρὸν ἀκούω

καὶ παντὸς ἐμοὶ θανάτου μεῖζον.

μὴ πρὸς σε θεῶν τλῆς με προδοῦναι,

275

μὴ πρὸς παίδων, οὔς ὄρφανιεῖς,

ἀλλ' ἄνα τόλμα·

σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἶην·

ἐν σοὶ δ' ἔσμεν καὶ ζῆν καὶ μή·

σὴν γὰρ φιλίαν σεβόμεσθα.

279

ΑΛΚΗΣΤΙΣ.

"Αδμηθ',— ὄρῃς γὰρ τὰ μὰ πράγμαθ' ὡς ἔχει,—

λέξαι θέλω σοὶ πρὶν θανεῖν ἃ βούλομαι.

ἐγὼ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς

ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν,

θνήσκω, παρὸν μοι μὴ θανεῖν ὑπὲρ σέθεν,

ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἠθέλον,

285

καὶ δῶμα ναίειν ὄλβιον τυραννίδι,

οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσά σου

ξὺν παισὶν ὄρφανοῖσιν· οὐδ' ἐφεισάμην,

ἠβῆς ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.

καίτοι σ' ὁ φύσας χῆ τεκοῦσα προὔδοσαν,

290

καλῶς μὲν αὐτοῖς κατθανεῖν ἦκον βίου,



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χαίροντες εὐφραίνοισθε· καὶ σοὶ μὲν, πόσι,
 γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
 ὑμῖν δὲ, παῖδες, μητρὸς ἐκπεφυκέναι. 325

ΧΟΡΟΣ.

θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἄζομαι·
 δράσει τάδ', ἦνπερ μὴ φρενῶν ἀμαρτάνη.

ΑΔΜΗΤΟΣ.

ἔσται τάδ' ἔσται, μὴ τρέσης· ἐπεὶ σ' ἐγὼ
 καὶ ζῶσαν εἶχον καὶ θανοῦσ' ἐμὴ γυνή
 μόνη κεκλήσει, κοῦτις ἀντὶ σοῦ ποτε 330

τόνδ' ἄνδρα νύμφη Θεσσαλὶς προσφθέγγεται·
 οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς
 οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.

ἄλλῃ δὲ παίδων τῶνδ' ὄνησιν εὐχομαι
 θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα. 335

οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σὸν,
 ἀλλ' ἔς τ' ἂν αἰὼν οὐμὸς ἀντέχη, γύναι,
 στυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν
 πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.

σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα 340

ψυχῆς ἔσωσας· ἄρα μοι στένειν πάρα
 τοιαῦσδ' ἀμαρτάνοντι συζύγου σέθεν·
 παύσω δὲ κώμους ξυμποτῶν θ' ὀμιλίας
 στεφάνους τε μοῦσάν θ', ἢ κατεῖχ' ἐμοὺς δόμους.

οὐ γὰρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι 345

οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν
 αὐλόν· σὺ γὰρ μου τέρψιν ἐξείλου βίου.

σοφῆ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
 εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,

ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας 350

ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
 δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
 ψυχρὰν μὲν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
 ψυχῆς ἀπαντλοίην ἄν· ἐν δ' ὀνειράσι
 φοιτῶσά μ' εὐφραίνοις ἄν. ἤδὲ γὰρ φίλος 355
 κὰν νυκτὶ λεύσσειν, ὄντιν' ἄν παρῆ χρόνον.
 εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν,
 ὥστ' ἢ κόρην Δῆμητρος ἢ κείνης πόσιν
 ὕμνοισι κηλήσαντά σ' ἐξ Αἰδου λαβεῖν,
 κατηῆλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων 360
 οὔθ' οὐπὶ κώπη ψυχοπομπὸς ἄν Χάρων
 ἔσχον, πρὶν ἐς φῶς σὸν καταστήσαι βίον.
 ἀλλ' οὔν ἐκεῖσε προσδόκα μ', ὅταν θάνω,
 καὶ δῶμ' ἐτοίμαζ', ὡς συνοικήσουσά μοι.
 ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις 365
 σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
 πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανῶν ποτε
 σοῦ χωρὶς εἶην τῆς μόνης πιστῆς ἐμοί.

ΧΟΡΟΣ.

καὶ μὴν ἐγὼ σοι πένθος ὡς φίλος φίλῳ
 λυπρὸν συνοίσω τῆσδε· καὶ γὰρ ἀξία. 370

ΑΛΚΗΣΤΙΣ.

ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
 πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
 γυναῖκα' ἐφ' ὑμῖν, μηδ' ἀτιμάσειν ἐμέ.

ΑΔΜΗΤΟΣ.

καὶ νῦν γέ φημι, καὶ τελευτήσω τάδε.

ΑΛΚΗΣΤΙΣ.

ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου. 375

ΑΔΜΗΤΟΣ.

δέχομαι, φίλον γε δῶρον ἐκ φίλης χειρός.

ΑΛΚΗΣΤΙΣ.

σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοισ.

ΑΔΜΗΤΟΣ.

πολλή γ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛΚΗΣΤΙΣ.

ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

ΑΔΜΗΤΟΣ.

οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;

380

ΑΛΚΗΣΤΙΣ.

χρόνος μαλάξει σ' · οὐδέν ἐσθ' ὁ κατθανών.

ΑΔΜΗΤΟΣ.

ἄγου με σὺν σοι πρὸς θεῶν ἄγου κάτω.

ΑΛΚΗΣΤΙΣ.

ἄρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν.

ΑΔΜΗΤΟΣ.

ὦ δαῖμον, οἷας συζύγου μ' ἀποστερεῖς.

ΑΛΚΗΣΤΙΣ.

καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.

385

ΑΔΜΗΤΟΣ.

ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.

ΑΛΚΗΣΤΙΣ.

ὥς οὐκέτ' οὔσαν οὐδέν ἂν λέγοις ἐμέ.

ΑΔΜΗΤΟΣ.

ὄρθου πρόσωπον, μὴ λίπης παῖδας σέθεν.

ΑΛΚΗΣΤΙΣ.

οὐ δῆθ' ἐκοῦσά γ', ἀλλὰ χαίρετ', ὦ τέκνα.

ΑΔΜΗΤΟΣ.

βλέπον πρὸς αὐτοὺς βλέπον.

390

ΑΛΚΗΣΤΙΣ.

οὐδέν εἰμ' ἔτι.

ΑΔΜΗΤΟΣ.

τί δράς ; προλείπεις ;

ΑΛΚΗΣΤΙΣ.

χαῖρ'.

ΑΔΜΗΤΟΣ.

ἀπωλόμην τάλας.

ΧΟΡΟΣ.

βέβηκεν, οὐκέτ' ἔστιν Ἀδμήτου γυνή.

ΕΤΜΗΛΟΣ.

ἰὼ μοι τύχας. μαῖα δὴ καίω

βέβακεν, οὐκέτ' ἔστιν, ὦ

πάτερ, ὑφ' ἀλίῳ.

395

προλιποῦσα δ' ἀμὸν βίον

ὠρφάνισεν τλάμων.

ἴδε γὰρ ἴδε βλέφαρον

καὶ παρατόνους χέρας.

ὑπάκουσον, ἀκουσον, ὦ μάτερ, ἀντιάζω σ'.

400

ἐγὼ σ' ἐγὼ, μάτερ,

* * καλοῦμαι ὁ

σὸς ποτὶ σοῖσι πιτνῶν στόμασιν νεοσσός.

ΑΔΜΗΤΟΣ.

τήν γ' οὐ κλύουσαν οὐδ' ὄρῳσαν· ὥστ' ἐγὼ

καὶ σφῶ βαρείᾳ συμφορᾷ πεπλήγμεθα.

405

ΕΤΜΗΛΟΣ.

νέος ἐγὼ, πάτερ, λείπομαι φίλας

μονόστολός τε ματρός· ὦ

σχέτλια δὴ παθῶν

ἐγὼ ἔργα * σύ τε,

σύγκασι μοὶ κούρα,

410

* * συνέτλας·

* * ὦ πάτερ,

ἀνόνατ' ἀνόνατ' ἐνύμφευσας, οὐδὲ γήρως

ἔβας τέλος σὺν τᾷδ'·

ἔφθιτο γὰρ πάρος,

οἰχομένας δὲ σοῦ, μάτερ, ὄλωλεν οἶκος. 415

ΧΟΡΟΣ.

Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὡς πᾶσιν ἡμῖν κατθανεῖν ὀφείλεται.

ΑΔΜΗΤΟΣ.

ἐπίσταμαί τε κούκ' ἄφνω κακὸν τόδε 420

προσέπιατ'· εἰδὼς δ' αὖτ' ἐτειρόμην πάλαι.
ἀλλ', — ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ, —

πάρεστε καὶ μένοντες ἀντηγήσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ 425

πένθος γυναικὸς τῆσδε κοινοῦσθαι λέγω

κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ·

τέθριππά θ' οἷ ζεύγνυσθε καὶ μονάμπυκας

πώλους, σιδήρῳ τέμνεται αὐχένων φόβην.

αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος 430

ἔστω σελήνας δώδεκ' ἐκπληρουμένας·

οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν

τοῦδ' οὐδ' ἀμείνον' εἰς ἔμ'· ἀξία δέ μοι

τιμᾶν, ἐπεὶ τέθνηκεν ἀντ' ἐμοῦ μόνη.

ΧΟΡΟΣ.

ὦ Πελίου θυγάτερ, 435

χαίρουσά μοι εἶν' Αἴδα δόμοισιν

τὸν ἀνάλιον οἶκον οἰκετεύοις.

ἴστω δ' Ἀΐδης ὁ μελαγχαίτας θεός, ὅς τ' ἐπὶ

κώπῃ

πηδαλίῳ τε γέρον 440

νεκροπομπὸς ἴζει,

435 — 444. = 445 — 454.

πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίσταν
λίμναν Ἀχεροντίαν πορεύσας ἐλάτῃ δικώπῳ.
πολλά σε μουσοπόλοι

445

μέλψουσι καθ' ἐπτάτονόν τ' ὄρειαν
χέλυν ἔν τ' ἀλύροις κλέοντες ὕμνοις,
Σπάρτα κύκλος ἀνίκα Καρνείου περινίσσεται ὄρα
μηνὸς ἀειρομένας

450

παννύχου σελάνας,
λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις.
τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.

εἴθ' ἐπ' ἐμοὶ μὲν εἴη,

455

δυναίμαν δέ σε πέμπαι
φάος ἐξ Ἀἴδα τεράμνων
Κωκυτοῦ τε ῥεέθρων

ποταμία νερτέρῃ τε κώπῃ.

σὺ γὰρ, ὦ μόνα, ὦ φίλα γυναικῶν,
σὺ τὸν αὐτᾶς

460

ἔτλας πόσιν ἀντὶ σᾶς ἀμειψαι

ψυχᾶς ἐξ Ἀἴδα. κούφα σοι

χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι

καινὸν ἔλοιτο πόσις λέχος, ἢ μάλ' ἐμοί τ' ἂν εἴη
στυγηθεῖς τέκνοις τε τοῖς σοῖς.

465

ματέρος οὐ θελούσας

πρὸ παιδὸς χθονὶ κρύψαι

δέμας, οὐδὲ πατρὸς γεραίου,

* * *

ὄν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι

σχετλίῳ, πολιὰν ἔχοντε χαίταν.

470

σὺ δ' ἐν ἡβῃ

νέα προθανοῦσα φωτὸς οἴχει.

τοιαύτας εἶη μοι κῦρσαι
 συνδυάδος φιλίας ἀλόχου · τὸ γὰρ
 ἐν βιότῳ σπάνιον μέρος · ἧ γὰρ ἐμοί γ' ἄλυπος
 δι' αἰῶνος ἂν ξυνείη. 475

ΗΡΑΚΛΗΣ.

ξένοι, Φεραίας τῆσδε κωμῆται χθονὸς,
 Ἄδμητον ἐν δόμοισιν ἄρα κιχάνω;

ΧΟΡΟΣ.

ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
 ἀλλ' εἰπέ χρεία τίς σε Θεσσαλῶν χθόνα
 πέμπει, Φεραίων ἄστυ προσβῆναι τόδε. 480

ΗΡΑΚΛΗΣ.

Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.

ΧΟΡΟΣ.

καὶ ποῖ πορεύει; τῷ ξυνέζευξαι πλάνῳ;

ΗΡΑΚΛΗΣ.

Θρηκὸς τέτρωρον ἄρμα Διομήδους μέτα.

ΧΟΡΟΣ.

πῶς οὖν δυνήσει; μῶν ἄπειρος εἶ ξένου;

ΗΡΑΚΛΗΣ.

ἄπειρος · οὐπω Βιστόνων ἦλθον χθόνα. 485

ΧΟΡΟΣ.

οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.

ΗΡΑΚΛΗΣ.

ἀλλ' οὐδ' ἀπειπεῖν τοῖς πόνοις οἷόν τέ μοι.

ΧΟΡΟΣ.

κτανὼν ἄρ' ἤξεις ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡΑΚΛΗΣ.

οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.

ΧΟΡΟΣ.

τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις; 490



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ΑΔΜΗΤΟΣ.

Θέλοιμ' ἄν· εὖνουν δ' ὄντα σ' ἐξεπίσταμαι.

ΗΡΑΚΛΗΣ.

τί χρῆμα κουρᾶ τῆδε πενθίμῳ πρόπεις ;

ΑΔΜΗΤΟΣ.

θάπτειν τιν' ἐν τῆδ' ἡμέρῃ μέλλω νεκρόν.

ΗΡΑΚΛΗΣ.

ἅπ' οὖν τέκνων σῶν πημιονῆν εἴργοι θεός.

ΑΔΜΗΤΟΣ.

ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.

515

ΗΡΑΚΛΗΣ.

πατήρ γε μὴν ὠραῖος, εἴπερ οἴχεται.

ΑΔΜΗΤΟΣ.

κακέϊνος ἔστι χῆ τεκοῦσα μ', Ἡράκλεις.

ΗΡΑΚΛΗΣ.

οὐ μὴν γυνή γ' ὄλωλεν Ἄλκηστις σέθεν ;

ΑΔΜΗΤΟΣ.

διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.

ΗΡΑΚΛΗΣ.

πότερα θανούσης εἶπας ἢ ζώσης ἔτι ;

520

ΑΔΜΗΤΟΣ.

ἔστιν τε κούκέτ' ἔστιν, ἀλγύνει δέ με.

ΗΡΑΚΛΗΣ.

οὐδέν τι μάλλον οἶδ'· ἄσημα γὰρ λέγεις.

ΑΔΜΗΤΟΣ.

οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεῶν ;

ΗΡΑΚΛΗΣ.

οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.

ΑΔΜΗΤΟΣ.

πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε ;

525

ΗΡΑΚΛΗΣ.

ἄ, μὴ πρόκλαι' ἄκοιτιν, ἐς τόδ' ἀναβαλοῦ.

ΑΔΜΗΤΟΣ,

τέθνηχ' ὁ μέλλων, κούκέτ' ἔσθ ὁ κατθανών.

ΗΡΑΚΛΗΣ.

χωρὶς τό τ' εἶναι καὶ τὸ μὴ νομίζεται.

ΑΔΜΗΤΟΣ.

σὺ τῆδε κρίνεις, Ἡράκλεις, κείνη δ' ἐγώ.

ΗΡΑΚΛΗΣ.

τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;

530

ΑΔΜΗΤΟΣ.

γυνή· γυναικὸς ἀρτίως μεμνήμεθα.

ΗΡΑΚΛΗΣ.

ὀθνεῖος, ἢ σοὶ συγγενῆς γεγῶσά τις;

ΑΔΜΗΤΟΣ.

ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαία δόμοις.

ΗΡΑΚΛΗΣ.

πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;

ΑΔΜΗΤΟΣ.

πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.

535

ΗΡΑΚΛΗΣ.

φεῦ.

εἴθ' εὐρομέν σ', Ἄδμητε' μὴ λυπούμενον.

ΑΔΜΗΤΟΣ.

ὡς δὴ τί δράσων τόνδ' ὑποῤῥάπτεις λόγον;

ΗΡΑΚΛΗΣ.

ξένων πρὸς ἄλλην ἐστίαν πορεύσομαι.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.

ΗΡΑΚΛΗΣ.

λυπούμενοις ὀχληρὸς, εἰ μόλοι, ξένος.

540

ΑΔΜΗΤΟΣ.

τεθναῖσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.

ΗΡΑΚΛΗΣ.

αἰσχρὸν παρὰ κλαίουσι θοιναῖσθαι φίλοις.

ΑΔΜΗΤΟΣ.

χωρίς ξενῶνές εἰσιν οἷ σ' ἐσάξομεν.

ΗΡΑΚΛΗΣ.

μέθες με, καί σοι μυρίαν ἔξω χάριν.

ΑΔΜΗΤΟΣ.

οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἐστίαν μολεῖν. 545

ἡγοῦ σὺ, τῶνδε δωμάτων ἔξωπίους

ξενῶνας οἷξας, τοῖς τ' ἐφροσῶσιν φράσον

σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε

θύρας μεσαύλους· οὐ πρόπει θοινωμένους

κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους. 550

ΧΟΡΟΣ.

τί δρᾶς ; τοσαύτης ξυμφορᾶς προκειμένης,

Ἀδμητε, τολμᾶς ξενοδοχεῖν ; τί μῶρος εἶ ;

ΑΔΜΗΤΟΣ.

ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα

ξένον μολόντα, μᾶλλον ἂν μ' ἐπήνεσας ;

οὐ δῆτ', ἐπεὶ μοι ξυμφορὰ μὲν οὐδὲν ἂν 555

μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.

καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν,

δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.

αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,

ὅτανπερ ἄργους διψίαν ἔλθω χθόνα. 560

ΧΟΡΟΣ.

πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,

φίλου μολόντος ἀνδρὸς, ὡς αὐτὸς λέγεις ;

ΑΔΜΗΤΟΣ.

οὐκ ἂν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,

εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.

καὶ τῷ μὲν, οἶμαι, δρῶν τάδ' οὐ φρονεῖν δοκῶ, 565

οὐδ' αἰνέσει με· τὰμὰ δ' οὐκ ἐπίσταται

μέλαθρ' ἀπωθειν οὐδ' ἀτιμάζειν ξένους.

Χ Ο Ρ Ο Σ .

ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς αἰεί ποτ' οἶκος,
σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων 570

ἤξιωσε ναίειν,

ἔτλα δὲ σοῖσι μηλονόμας

ἐν δόμοις γενέσθαι,

δογμαῖν διὰ κλιτύων 575

βοσκήμασι σοῖσι συρίζων

ποιμνίτας ὑμεναίους.

σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλιαί τε
λύγκες,

ἔβα δὲ λιποῦσ' Ὀθρυος νάπαν λεόντων 580

ἅ δαφρινὸς ἴλα .

χόρευσε δ' ἀμφὶ σὰν κιθάραν,

Φοῖβε, ποικιλόθριξ

νεβρὸς ὑψικόμων πέραν 585

βαίνουσ' ἐλατᾶν σφυρῶ κούφῳ,

χαίρουσ' εὐφροني μολπᾷ.

τοιγὰρ πολυμηλοτάταν

ἔστIAN οἰκεῖ παρὰ καλλίναον

Βοιβίαν λίμναν . ἀρότοις δὲ γυνᾶν 590

καὶ πεδίων δαπέδοις ὄρον ἀμφὶ μὲν ἀελίου κνε-
φαίαν

ἱππόστασιν αἰθέρα τὰν Μολοσσῶν τίθεται,

πόντιόν τ' Αἰγαίων' ἐπ' ἀκτὰν 595

ἀλίμενον Πηλίου κρατύνει.

καὶ νῦν δόμον ἀμπετάσας

569 — 578. = 579 — 587.

588 — 596. = 597 — 605.

δέξεται ξείνον νοτερῷ βλεφάρῳ,
 τὰς φίλας κλαίων ἀλόχου νέκυν ἐν
 δώμασιν ἀρτιθανῆ· τὸ γὰρ εὐγενὲς ἐκφέρεται
 πρὸς αἰδῶ. 600

ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας.
 πρὸς δ' ἐμᾶ ψυχᾶ θάρσος ἦσται
 θεοσεβῆ φῶτα κεδνὰ πράξειν· 605

ΑΔΜΗΤΟΣ.

ἀνδρῶν Φεραίων εὐμενῆς παρουσία,
 νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
 φέρουσιν ἄρδην ἐς τάφον τε καὶ πυρᾶν·
 ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται,
 προσείπατ' ἐξιοῦσαν ὑστάτην ὁδόν. 610

ΧΟΡΟΣ.

καὶ μὴν ὄρω σὸν πατέρα γηραιῷ ποδὶ
 στείχοντ', ὀπαδούς τ' ἐν χεροῖν δάμαρτι σῆ
 κόσμον φέροντας, νερτέρων ἀγάλματα·

ΦΕΡΗΣ.

ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
 ἔσθλης γὰρ, — οὐδεὶς ἀντερεῖ, — καὶ σώφρονος 615
 γυναικὸς ἠμάρτηκας. ἀλλὰ ταῦτα μὲν
 φέρειν ἀνάγκη, καίπερ ὄντα δύσφορα.
 δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
 ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεῶν,
 ἣτις γε τῆς σῆς προὔθανε ψυχῆς, τέκνον, 620
 καί μ' οὐκ ἄπαιδ' ἔθηκεν. οὐδ' εἴασε σοῦ
 στερέντα γῆρα πενθίμῳ καταφθίνειν,
 πάσαις δ' ἔθηκεν εὐκλεέστατον βίον
 γυναιξίν, ἔργον τλαῖσα γενναῖον τόδε.
 ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ 625

ἡμᾶς πίτνοντας, χαῖρε, κὰν Ἐιδου δόμοις
εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

Α Δ Μ Η Τ Ο Σ .

οὔτ' ἤλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω. 630
κόσμον δὲ τὸν σὸν οὔποθ' ἤδ' ἐνδύσεται.
οὐ γάρ τι τῶν σῶν ἐνδεῆς ταφήσεται.
τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ.
σὺ δ' ἐκποδὼν σταῖς καὶ παρεῖς ἄλλω θανεῖν
νέω γέρον ὦν, τόνδ' ἀποιμῶξει νεκρόν; 635
οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος πατήρ,
οὐδ' ἢ τεκεῖν φάσκουσα καὶ κεκλημένη
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος
μαστῶ γυναικὸς σῆς ὑπεβλήθην λάθρα.
ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὅς εἶ, 640
καί μ' οὐ νομίζω παῖδα σὸν πεφυκέναι.
ἢ τᾶρα πάντων διαπρέπεις ἀψυχία,
ὅς τηλίκοσδ' ὦν κὰπὶ τέρμ' ἠκῶν βίου
οὐκ ἠθέλησας, οὐδ' ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδὸς, ἀλλὰ τήνδ' εἰάσατε 645
γυναῖκ' ὀθνεῖαν, ἣν ἐγὼ καὶ μητέρα
πατέρα τ' ἂν ἐνδίκως ἂν ἠγοίμην μόνην.
καίτοι καλόν γ' ἂν τόνδ' ἀγῶν' ἠγωνίσω,
τοῦ σοῦ πρὸ παιδὸς κατθανῶν, βραχὺς δέ σοι
πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος· 650
κἀγὼ τ' ἂν ἔζην χῆδε τὸν λοιπὸν χρόνον,
κοῦκ ἂν μονωθεὶς ἔστενον κακοῖς ἐμοῖς.
καὶ μὴν ὅσ' ἄνδρα χρῆ παθεῖν εὐδαίμονα
πέπονθας· ἠβησας μὲν ἐν τυραννίδι,

παῖς δ' ἦν ἐγὼ σοι τῶνδε διάδοχος δόμων, 655
 ὥστ' οὐκ ἄτεκνος κατθανῶν. ἄλλοις δόμον
 λείψειν ἔμελλες ὄρφανὸν διαρπάσαι.
 οὐ μὴν ἐρεῖς γέ μ' ὡς ἀτιμάζοντα σὸν
 γῆρας θανεῖν. προὔδωκας, ὅστις αἰδόφρων 660
 πρὸς σ' ἦν μάλιστα, κἀντὶ τῶνδέ μοι χάριν
 τοιάνδε καὶ σὺ χῆ τεκοῦσ' ἠλλαξάτην.
 τοιγὰρ φυτεύων παιῖδας οὐκέτ' ἂν φθάνοις,
 οἳ γηροβοσκήσουσι καὶ θανόντα σε
 περιστελοῦσι καὶ προθήσονται νεκρόν.
 οὐ γάρ σ' ἔγωγε τῆδ' ἐμῆ θάψω χερί. 665
 τέθνηκα γὰρ δὴ τοῦπὶ σ' · εἰ δ' ἄλλου τυχῶν
 σωτήρως αὐγὰς εἰσορῶ, κείνου λέγω
 καὶ παιῖδά μ' εἶναι καὶ φίλον γηροτρόφον. ,
 μάτην ἄρ' οἳ γέροντες εὐχονται θανεῖν,
 γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου. 670
 ἦν δ' ἐγγυὲς ἔλθη θάνατος, οὐδ' εἷς βούλεται
 θνήσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύν.

ΧΟΡΟΣ.

παύσασθ' · ἄλλις γὰρ ἢ παροῦσα συμφορὰ,
 ὦ παῖ · πατρὸς δὲ μὴ παροξύνῃς φρένα.

ΦΕΡΗΣ.

ὦ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα 675
 κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν ;
 οὐκ οἶσθα Θεσσαλὸν με κἀπὸ Θεσσαλοῦ
 πατρὸς γεγῶτα, γνησίως ἐλεύθερον ;
 ἄγαν ὑβρίζεις, καὶ νεανίας, λόγους
 ῥίπτων ἐς ἡμᾶς· οὐ βαλὼν οὕτως ἄπει. 680
 ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην
 κἄθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν ·



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ΑΔΜΗΤΟΣ.

ταυτὸν γὰρ ἤβωντ' ἄνδρα καὶ πρέσβυν θανεῖν ;

ΦΕΡΗΣ.

ψυχῇ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.

ΑΔΜΗΤΟΣ.

καὶ μὴν Διός γε μείζονα ζώης χρόνον.

ΦΕΡΗΣ.

ἄρᾳ γονεῦσιν, οὐδὲν ἔκδικον παθών ;

ΑΔΜΗΤΟΣ.

μακροῦ βίου γὰρ ἠσθόμην ἐρῶντά σε.

715

ΦΕΡΗΣ.

ἀλλ' οὐ σὺ νεκρὸν ἀντὶ σοῦ τόνδ' ἐκφέρεις ;

ΑΔΜΗΤΟΣ.

σημεῖα τῆς σῆς, ᾧ κάκιστ', ἀψυχίας.

ΦΕΡΗΣ.

οὔτοι πρὸς ἡμῶν γ' ᾧλετ' · οὐκ ἐρεῖς τόδε.

ΑΔΜΗΤΟΣ.

φεῦ ·

εἴθ' ἀνδρὸς ἔλθοις τοῦδέ γ' ἐς χρείαν ποτέ.

ΦΕΡΗΣ.

μνήστευε πολλὰς, ὡς θάνωσι πλείονες.

720

ΑΔΜΗΤΟΣ.

σοὶ τοῦτ' ὄνειδος · οὐ γὰρ ἠθέλες θανεῖν.

ΦΕΡΗΣ.

φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.

ΑΔΜΗΤΟΣ.

κακὸν τὸ λῆμα κούκ ἐν ἀνδράσιν τὸ σόν.

ΦΕΡΗΣ.

οὐκ ἐγγελάς γέροντα βαστάζων νεκρόν.

ΑΔΜΗΤΟΣ.

θανεῖ γε μέντοι δυσκλεῆς, ὅταν θάνῃς.

725

ΦΕΡΗΣ.

κακῶς ἀκούειν οὐ μέλει θανόντι μοι

Α Δ Μ Η Τ Ο Σ .

φεῦ φεῦ · τὸ γῆρας ὡς ἀναιδεΐας πλέων.

Φ Ε Ρ Η Σ .

ἦδ' οὐκ ἀναιδής · τήνδ' ἐφεῦρες ἄφρονα.

Α Δ Μ Η Τ Ο Σ .

ἄπελθε, καί με τόνδ' ἔα θάψαι νεκρόν.

Φ Ε Ρ Η Σ .

ἄπειμι · θάψεις δ' αὐτὸς ὦν αὐτῆς φονεύς. 730

δίκας δὲ δώσεις σοῖσι κηδεσταῖς ἔτι.

ἦ τάρ' ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
εἰ μὴ σ' ἀδελφῆς αἷμα τιμωρήσεται.

Α Δ Μ Η Τ Ο Σ .

ἔρροις νυν αὐτὸς χῆ ξυνοικήσασά σοι ·

ἄπαιδε, παιδὸς ὄντος, ὥσπερ ἄξιοι, 735

γηράσκειτ' · οὐ γὰρ τῶδέ γ' ἐς ταυτὸν στέγος
νεῖσθ' · εἰ δ' ἀπειπεῖν χρῆν με κηρύκων ὑπο
τὴν σὴν πατρώαν ἐστίαν, ἀπεῖπον ἄν.

ἡμεῖς δὲ, — τοῦν ποσὶν γὰρ οἰστέον κακὸν, —
στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν. 740

Χ Ο Ρ Ο Σ .

ἰὼ ἰώ. σχετλία τόλμης,

ᾧ γενναία καὶ μεγ' ἀρίστη,

χαῖρε · πρόφρων σε χθόνιός θ' Ἑρμῆς

Ἄιδης τε δέχοιτ' · εἰ δέ τι κάκει

πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ' 745

Ἄιδου νύμφα παρεδρεύοις.

Θ Ε Ρ Α Ι Ι Ω Ν .

πολλοὺς μὲν ἤδη καπὸ παντοίας χθονὸς

ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,

οἷς δεῖπνα προὔθηκ' · ἀλλὰ τοῦδ' οὔπω ξένου

κακίον' ἐς τήνδ' ἐστίαν ἐδεξάμην. 750

ὅς πρῶτα μὲν πενθοῦντα δεσπότην ὄρων
ἔσῃλθε κατόλμησ' ἀμείψασθαι πύλας.

ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο

τὰ προστυχόντα ξένια, συμφορὰν μαθὼν,
ἀλλ' εἴ τι μὴ φέροιμεν, ὄτρυνεν φέρειν. 755

ποτήρα δ' ἐν χεῖρεσσι κίσσινον λαβὼν

πίνει μελαίνης μητρὸς εὐζωρον μέθυ,

ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλόξ

οἴνου· στέφει δὲ κράτα μυρσίνης κλάδοις,

ἄμους' ὑλακτῶν, δισσαὶ δ' ἦν μέλη κλύειν· 760

ὁ μὲν γὰρ ἦδε, τῶν ἐν' Ἀδμήτου κακῶν

οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν

δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ

τέγγοντες· Ἄδμητος γὰρ ὣδ' ἐφίετο.

καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἐστιῶ 765

ξένον, πανοῦργον κλώπα καὶ ληστήν τινα,

ἣ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφροσύνην,

οὐδ' ἐξέτεινα χεῖρ', ἀποιμῶζων ἐμὴν

δέσποιναν, ἣ' μοὶ πᾶσί τ' οἰκέταισιν ἦν

μητηρ· κακῶν γὰρ μυρίων ἐρῥύετο, 770

ὄργας μαλάσσουσ' ἀνδρός· ἄρα τὸν ξένον

στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον;

ΠΡΑΚΛΗΣ.

οὔτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;

οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον

εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί. 775

σὺ δ' ἄνδρ' ἑταῖρον δεσπότου παρόνθ' ὄρων,

στυγνῶ προσώπῳ καὶ συνωφρυσμένῳ

δέχει, θυραίου πῆματος σπουδὴν ἔχων.

δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένη.

τὰ θνητὰ πράγματ' οἶδας ἦν ἔχει φύσιν ; 780
 οἶμαι μὲν οὐ · πόθεν γάρ ; ἀλλ' ἀκούέ μου.
 βροτοῖς ἀπασι κατθανεῖν ὀφείλεται,
 κούκ ἔστι θνητῶν ὅστις ἐξεπίσταται
 τὴν αὖριον μέλλουσαν εἰ βιώσεται ·
 τὸ τῆς τύχης γὰρ ἀφανὲς οἷ προβήσεται, 785
 καῖστ' οὐ διδακτὸν, οὐδ' ἀλίσκεται τέχνη.
 ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
 εὐφραϊνε σαυτὸν, πῖνε, τὸν καθ' ἡμέραν
 βίον λογίζου σὸν, τὰ δ' ἄλλα τῆς τύχης.
 τίμα δὲ καὶ τὴν πλεῖστον ἠδίστην θεῶν 790
 Κύπριν βροτοῖσιν · εὐμενῆς γὰρ ἡ θεός.
 τὰ δ' ἄλλ' ἔασον ταῦτα, καὶ πείθου λόγοις
 ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν ·
 οἶμαι μὲν. οὐκουν τὴν ἄγαν λύπην ἀφείς
 πῖει μεθ' ἡμῶν τάσδ' ὑπερβαλὼν πύλας, 795
 στεφάνοις πυκασθεῖς ; καὶ σάφ' οἶδ' ὀθούνεκα
 τοῦ νῦν σκυθρωποῦ καὶ ξυνεσιῶτος φρενῶν
 μεθορμιεῖ σε πίτυλος ἐμπεσῶν σκύφου.
 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν,
 ὡς τοῖς γε σεμνοῖς καὶ ξυνωφρυνωμένοις 800
 ἀπασίν ἔστιν, ὡς γ' ἐμοὶ χρῆσθαι κριτῆ,
 οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.

Θ Ε Ρ Α Π Ω Ν .

ἐπιστάμεσθα ταῦτα · νῦν δὲ πράσσομεν
 οὐχ οἶα κόμου καὶ γέλωτος ἀξια.

Η Ρ Α Κ Λ Η Σ .

γυνὴ θυραῖος ἢ θανοῦσα · μὴ λῖαν 805
 πένθει · δόμων γὰρ ζῶσι τῶνδε δεσπότηαι.

Θ Ε Ρ Α Π Ω Ν .

τί ζῶσιν ; οὐ κάτοισθα τὰν δόμοις κακά.

ΗΡΑΚΛΗΣ.

εἰ μή τι σός με δεσπότης ἐψεύσατο.

ΘΕΡΑΠΩΝ.

ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.

ΗΡΑΚΛΗΣ.

οὐ χρῆν μ' ὀθνείου γ' οὔνεκ' εὖ πάσχειν νεκροῦ ;

ΘΕΡΑΠΩΝ.

ἦ κάρτα μέντοι καὶ λίαν θυραῖος ἦν. 811

ΗΡΑΚΛΗΣ.

μῶν ξυμφορὰν τιν' οὔσαν οὐκ ἔφραζέ μοι ;

ΘΕΡΑΠΩΝ.

χαίρων ἴθ' ἡμῖν δεσποτῶν μέλει κακά.

ΗΡΑΚΛΗΣ.

ὄδ' οὐ θυραίων πημάτων ἄρχει λόγος.

ΘΕΡΑΠΩΝ.

οὐ γάρ τι κωμάζοντ' ἂν ἠχθόμην σ' ὄρων. 815

ΗΡΑΚΛΗΣ.

ἀλλ' ἦ πέπονθα δεῖν ὑπὸ ξένων ἐμῶν ;

ΘΕΡΑΠΩΝ.

οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις ·

πένθος γὰρ ἡμῖν ἐστι · καὶ κουρὰν βλέπεις

μελαμπέπλους στολμούς τε.

ΗΡΑΚΛΗΣ.

τίς δ' ὁ κατθανών ;

μῶν ἢ τέκνων τις φροῦδος ἢ πατήρ γέρων ; 820

ΘΕΡΑΠΩΝ.

γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένη.

ΗΡΑΚΛΗΣ.

τί φῆς ; ἔπειτα δῆτά μ' ἐξενίζετε ;

ΘΕΡΑΠΩΝ.

ἦδεῖτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.

ΗΡΑΚΛΗΣ.

ὦ σχέτλι', οἷας ἠμπλακες ξυναόρου.

Θ Ε Ρ Α Π Ω Ν .

ἀπωλόμεσθα πάντες, οὐ κείνη μόνη. \ 825

Η Ρ Α Κ Α Η Σ .

ἄλλ' ἤσθόμην μὲν, ὄμμ' ἰδὼν δακρυῤῥοοῦν
κουράν τε καὶ πρόσωπον · ἄλλ' ἔπειθέ με
λέγων θυραῖον κῆδος ἐς τάφρον φέρειν.

βία δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις, 830

πράσσοντος οὕτω. κἄτα κωμάζω κάρα
στεφάνοις πυκασθείς ; ἀλλὰ σοῦ τὸ μὴ φράσαι,
κακοῦ τοσοῦτου δώμασιν προσκειμένου.

ποῦ καὶ σφε θάπτει ; ποῦ νιν εὐρήσω μολῶν ;

Θ Ε Ρ Α Π Ω Ν .

ὄρθην παρ' οἶμον, ἧ' πὶ Λάρισσαν φέρει, 835
τύμβον κατόψει ξεστὸν ἐκ προαστίου.

Η Ρ Α Κ Δ Η Σ .

ὦ πολλὰ τλᾶσα καρδία ψυχὴ τ' ἐμῆ,
νῦν δεῖξον οἶον παῖδά σ' ἢ Τιρυνθία
' Ηλεκτρούονος ἐγείνατ' Ἄλκμήνη Δίι.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως 840
γυναῖκα κείς τόνδ' αὐθις ἰδρῦσαι δόμον

Ἄλκηστιν, Ἄδμήτῳ θ' ὑπουργῆσαι χάριν.

ἔλθων δ' ἄνακτα τὸν μελάμπεπλον νεκρῶν
Θάνατον φυλάξω, καὶ νιν εὐρήσειν δοκῶ,

πίνοντα τύμβου πλησίον προσφαγμάτων. 845

κἄνπερ λοχήσας αὐτὸν ἐξ ἔδρας συθείς

μάρψω, κύκλον δὲ περιβαλῶ χεροῖν ἐμαῖν,

οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται

μογοῦντα πλευρὰ, πρὶν γυναῖκ' ἐμοὶ μεθῆ.

ἦν δ' οὖν ἀμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλη 850

πρὸς αἵματηρὸν πέλανον, εἶμι τῶν κάτω

Κόρης ἄνακτός τ' εἰς ἀνηλίους δόμους,
 αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
 Ἄλκηστιν ὥστε χερσὶν ἐνθεῖναι ξένου,
 ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε,
 καίπερ βαρεία ξυμφορᾷ πεπληγμένος,
 ἔκρυπτε δ', ὢν γενναῖος, αἰδεσθεὶς ἐμέ.
 τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος;
 τίς Ἑλλάδ' οἰκῶν; τοιγὰρ οὐκ ἔρει κακὸν
 εὐεργετῆσαι φῶτα γενναῖος γεγώς.

855

860

ΑΔΜΗΤΟΣ.

ἰὼ ἰώ. στυγναὶ πρόσοδοι,
 στυγναὶ δ' ὄψεαι χήρων μελάθρων.
 ἰὼ μοί μοι, αἰαῖ αἰαῖ.
 ποῖ βῶ; πᾶ στῶ; τί λέγω; τί δὲ μή;
 πῶς ἂν ὀλοίμαν.

865

ἦ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
 ζηλῶ φθιμένους, κείνων ἔραμαι,
 κεῖν' ἐπιθυμῶ δώματα ναίειν.
 οὔτε γὰρ αὐγὰς χαίρω προσορῶν,
 οὔτ' ἐπὶ γαίας πόδα πεζεύων·
 τοῖον ὄμηρόν μ' ἀποσυλήσας
 Ἄιδῃ Θάνατος παρέδωκεν.

870

ΧΟΡΟΣ.

πρόβα πρόβα· βᾶθι κεῦθος οἴκων,

ΑΔΜΗΤΟΣ.

αἰαῖ.

ΧΟΡΟΣ.

πεπονθὼς ἄξι' αἰαγμάτων.

ΑΔΜΗΤΟΣ.

ἔ ἔ.



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ΑΔΜΗΤΟΣ.

ἔ ἔ.

ΧΟΡΟΣ.

βαρέα μὲν φέρειν,
ὁμῶς δὲ

ΑΔΜΗΤΟΣ.

φεῦ φεῦ.

ΧΟΡΟΣ.

τλᾶθ'· οὐ σὺ πρῶτος ὤλεσας

ΑΔΜΗΤΟΣ.

ἰὼ μοί μοι.

ΧΟΡΟΣ.

γυναῖκα· συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.

ΑΔΜΗΤΟΣ.

ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.

895

τί μ' ἐκώλυσας ῥῖψαι τύμβου
τάφρον ἐς κοίλην, καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον;
δύο δ' ἀντὶ μιᾶς "Αἰδης ψυχὰς
τὰς πιστοτάτας γε συνέσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

900

ΧΟΡΟΣ.

ἔμοί τις ἦν ἐν γένει, ὃ κόρος ἀξιόθρηνος
ᾧχετ' ἐν δόμοισι

905

μονόπαις· ἀλλ' ἔμπας

ἔφερε κακὸν ἄλις, ἄτεκνος ὢν,

πολιάς ἐπὶ χαίτας

ἤδη προπετῆς ὢν,

βιότου τε πόρσω.

910

Α Δ Μ Η Τ Ο Σ .

ὦ σχῆμα δόμων, πῶς εἰσέλθω ;
 πῶς δ' οἰκήσω, μεταπίπτοντος
 δαίμονος ; οἴμοι. πολὺ γὰρ τὸ μέσον .
 τότε μὲν πεύκαις σὺν Πηλιάσιν, 915
 σὺν θ' ὑμεναίοις ἔστειχον ἔσω,
 φιλίας ἀλόχου χέρα βαστάζων.
 πολυάχητος δ' εἶπετο κῶμος,
 τήν τε θανοῦσαν κᾶμ' ὀλβίζων,
 ὡς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων 920
 ὄντες ἀριστεῶν σύζυγες εἶμεν,
 νῦν δ' ὑμεναίων γόος ἀντίπαλος,
 λευκῶν τε πέπλων μέλανες στολμοὶ
 πέμπουσί μ' ἔσω
 λέκτρων κοίτας ἐς ἐρήμους. 925

Χ Ο Ρ Ο Σ .

παρ' εὐτυχῆ σοι πότιμον ἦλθεν ἀπειροκάκῳ τόδ'
 ἄλγος · ἀλλ' ἔσωσας
 βίοτον καὶ ψυχάν.
 ἔθανε δάμαρ, ἔλιπε φιλίαν · 930
 τί νέον τόδε ; πολλοὺς
 ἤδη παρέλυσεν
 θάνατος δάμαρτος.

Α Δ Μ Η Τ Ο Σ .

φίλοι, γυναικὸς δαίμον' εὐτυχέστερον 935
 τοῦμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὄμως ·
 τῆς μὲν γὰρ οὐδὲν ἄλγος ἄψεταιί ποτε,
 πολλῶν δὲ μόχθων εὐκλεῆς ἐπαύσατο.
 ἐγὼ δ', ὄν οὐ χρῆν ζῆν, παρεῖς τὸ μόρσιμον,
 λυπρὸν διάξω βίοτον · ἄρτι μανθάνω. 940

πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
 τίν' ἂν προσειπῶν, τοῦ δὲ προσρηθεῖς ὕπο,
 τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ;

ἦ μὲν γὰρ ἔνδον ἔξελα μ' ἔρημία,
 γυναικὸς εὐνάς εὗτ' ἂν εἰσίδω κενὰς

945

θρόνους τ' ἐν οἴσιν ἴξε, καὶ κατὰ στέγας
 ἀνχμηρὸν οὐδας, τέκνα δ' ἀμφὶ γούνασι
 πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότην
 στένωσιν οἴαν ἐκ δόμων ἀπώλεσαν.

τὰ μὲν κατ' οἴκους τοιάδ' · ἔξωθεν δέ με

950

γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
 γυναικοπληθεῖς · οὐ γὰρ ἐξανέξομαι
 λεύσσων δάμαρτος τῆς ἐμῆς ὀμήλικας.

ἔρεϊ δέ μ' ὅστις ἐχθρὸς ὦν κυρεῖ τάδε ·

Ἴδοῦ τὸν αἰσχροῦς ζῶνθ', ὅς οὐκ ἔτλη θανεῖν,

955

ἀλλ' ἦν ἔγημεν ἀντιδοῦς ἀψυχία

πέφευγεν Ἄιδην · κῆτ' ἀνὴρ εἶναι δοκεῖ ;

στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων

θανεῖν. — τοιάνδε πρὸς κακοῖσι κληδόνα

ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι,

960

κακῶς κλύοντι καὶ κακῶς πεπραγότε ;

ΧΟΡΟΣ.

ἐγὼ καὶ διὰ μούσας

καὶ μετάρσιος ἦξα, καὶ

πλεῖστον ἀψάμενος λόγων

κρεῖσσον οὐδὲν ἀνάγκας

965

εὖρον, οὐδέ τι φάρμακον

θρήσσαις ἐν σανίσιν, τὰς

Ὀρφεία κατέγραψεν

962 — 972. = 973 — 983.

γῆρυσ, οὐδ' ὅσα Φοῖβος Ἀσκληπιάδαις ἔδωκε 970
 φάρμακα πολυπόνοις ἀντιτεμῶν βροτοῖσιν.
 μόνας δ' οὐτ' ἐπὶ βωμοὺς
 ἔλθειν οὔτε βρέτας θεᾶς
 ἔστιν, οὐ σφαγίων κλύει, 975
 μή μοι, πότνια, μείζων
 ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
 καὶ γὰρ Ζεὺς ὅ τι νεύσῃ,
 σὺν σοὶ τοῦτο τελευτᾷ. 979
 καὶ τὸν ἐν Χαλύβοις δαμάξεις σὺ βία σίδαρον,
 οὐδέ τις ἀποτόμου λήματός ἐστιν αἰδώς.
 καὶ σ' ἐν ἀφύκτοισι χερῶν εἶλε θεὰ δεσμοῖς·
 τόλμα δ'· οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν 985
 κλαίων τοὺς φθιμένους ἄνω. καὶ θεῶν σκότιοι
 φθίνουσι παῖδες ἐν θανάτῳ. 990
 φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
 φίλα δ' ἔτι καὶ θανοῦσα·
 γενναιοτάταν δὲ πασᾶν
 ἐξεύξω κλισίαις ἄκοιτιν.
 μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω 995
 τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
 τιμάσθω, σέβας ἐμπόρων. καὶ τις δοχμίαν 1000
 κέλευθον ἐμβαίνων τόδ' ἔρει·
 Ἄϋτα ποτὲ προὔθαν' ἀνδρὸς,
 νῦν δ' ἐστὶ μάκαιρα δαίμων,
 χαῖρ', ὦ πότνι', εὖ δὲ δοίης. —
 τοῖαί νιν προσερούσι φῆμαι. 1005
 καὶ μὴν ὅδ', ὡς ἔοικεν, Ἀλκμήνης γόνος,
 Ἄδμητε, πρὸς σὴν ἐστίαν πορεύεται.

ΗΡΑΚΛΗΣ.

φίλον πρὸς ἄνδρα χρὴ λέγειν ἔλευθέρως,
 Ἄδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
 σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἠξίουν
 1010
 ἔγγυς παρεστῶς ἐξετάζεσθαι φίλος·
 σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
 γυναικὸς, ἀλλὰ μ' ἐξένιζες ἐν δόμοις,
 ὡς δὴ θυραίου πῆματος σπουδὴν ἔχων.
 καῖστεψα κράτα καὶ θεοῖς ἐλειψάμην
 1015
 σπονδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
 καὶ μέμφομαι δὴ μέμφομαι παθῶν τάδε,
 οὐ μὴν σε λυπεῖν ἐν κακοῖσι βούλομαι.
 ὦν δ' οὐνεχ' ἦκω δεῦρ' ὑποστρέψας πάλιν
 λέξω. γυναῖκα τήνδε μοι σῶσον λαβὼν,
 1020
 ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
 ἔλθω, τύραννον Βιστόνων κατακτανών.
 πράξας δ' ὃ μὴ τύχοιμι, — νοστήσαιμι γάρ, —
 δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
 πολλῶ δὲ μόχθῳ χειῖρας ἦλθεν εἰς ἐμάς·
 1025
 ἀγῶνα γὰρ πάνδημον εὐρίσκω τινὰς
 τιθέντας ἀθληταῖσιν, ἄξιον πόνου,
 ὅθεν κομίζω τήνδε νικητήρια
 λαβὼν· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
 ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα
 1030
 νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια·
 γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
 αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
 ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρὴ·
 οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν
 1035
 ἦκω· χρόνῳ δὲ καὶ σὺ μ' αἰνέσεις ἴσως.

ΑΔΜΗΤΟΣ.

οὔτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεῖς
 ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας ·
 ἀλλ' ἀλγος ἀλγει τοῦτ' ἂν ἦν προσκειμένον,
 εἴ του πρὸς ἄλλου δώμαθ' ὠρμήθης ξένου · 1040
 ἄλλισ δὲ κλαίειν τοῦμιόν ἦν ἐμοὶ κακόν.
 γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
 ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
 σώζειν ἀνωχθι Θεσσαλῶν · πολλοὶ δέ σοι
 ξένοι Φεραίων · μή μ' ἀναμνήσης κακῶν. 1045
 οὐκ ἂν δυναίμην τήνδ' ὄρων ἐν δώμασιν
 ἄδακρυς εἶναι · μὴ νοσοῦντί μοι νόσον
 προσθῆς · ἄλλισ γὰρ συμφορᾷ βαρύνομαι.
 ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;
 νέα γὰρ, ὡς ἐσθῆτι καὶ κόσμῳ πρόπει. 1050
 πότερα κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
 καὶ πῶς ἀκραιφνής, ἐν νέοις στρωφωμένη,
 ἔσται; τὸν ἠβῶνθ', Ἡράκλεις, οὐ ῥάδιον
 εἶργειν · ἐγὼ δέ σου προμηθίαν ἔχω.
 ἢ τῆς θανούσης θάλαμον εἰσθήσας τρέφω; 1055
 καὶ πῶς ἐπεισφρῶ τήνδε τῷ κείνης λέχει;
 διπλὴν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
 μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
 προδόντ' ἐν ἄλλης δεμνίοις πίτνειν νέας,
 καὶ τῆς θανούσης, — ἀξία δέ μοι σέβειν, — 1060
 πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
 ἦτις ποτ' εἶ σὺ, ταῦτ' ἔχουσ' Ἀλκῆστιδι
 μορφῆς μέτρ' ἴσθι, καὶ προσήξαι δέμας.
 οἴμοι. κόμιζε πρὸς θεῶν ἀπ' ὀμμάτων
 γυναῖκα τήνδε, μή μ' ἔλῃς ἠρημένον. 1065

δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὄραν
ἐμήν· θολοῖ δὲ καρδίαν, ἐκ δ' ὀμμάτων
πηγαὶ κατερρώγασιν· ὃ τλήμων ἐγὼ
ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.

ΧΟΡΟΣ.

ἐγὼ μὲν οὐκ ἔχοιμ' ἂν εὖ λέγειν τύχην·
χρὴ δ', ὅστις εἶ σὺ, καρτερεῖν θεοῦ δόσιν.

1070

ΗΡΑΚΛΗΣ.

εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
ἐς φῶς πορευῆσαι νερτέρων ἐκ δωμαίων
γυναῖκα, καὶ σοι τήνδε πορσῦναι χάριν.

ΑΔΜΗΤΟΣ.

σάφ' οἶδα βούλεσθαί σ' ἂν. ἀλλὰ ποῦ τόδε;
οὐκ ἔστι τοὺς θανόντας ἐς φάος μολεῖν.

1075

ΗΡΑΚΛΗΣ.

μὴ νυν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.

ΑΔΜΗΤΟΣ.

ῥᾶον παραινεῖν ἢ παθόντα καρτερεῖν.

ΗΡΑΚΛΗΣ.

τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν;

ΑΔΜΗΤΟΣ.

ἔγνωκα καὐτὸς, ἀλλ' ἔρως τις ἐξάγει.

1080

ΗΡΑΚΛΗΣ.

τὸ γὰρ φιληῆσαι τὸν θανόντ' ἄγει δάκρυ.

ΑΔΜΗΤΟΣ.

ἀπώλεσέν με, καῖτι μᾶλλον ἢ λέγω.

ΗΡΑΚΛΗΣ.

γυναικὸς ἐσθλῆς ἤμπλακες· τίς ἀντερεῖ;

ΑΔΜΗΤΟΣ.

ὥστ' ἄνδρα τόνδε μηκέθ' ἠδεσθαι βίῳ.

ΗΡΑΚΛΗΣ.

χρόνος μαλάξει, νῦν δ' ἔθ' ἤβᾶ σοι κακόν.

1085



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ΑΔΜΗΤΟΣ.

φεῦ.

εἴθ' ἔξ ἀγῶνος τήνδε μὴ "λαβές ποτε.

ΗΡΑΚΛΗΣ.

νικῶντι μέντοι καὶ σὺ συννικῶς ἐμοί.

ΑΔΜΗΤΟΣ.

καλῶς ἔλεξας· ἢ γυνὴ δ' ἀπελθέτω.

ΗΡΑΚΛΗΣ.

ἄπεισιν, εἰ χρὴ· πρῶτα δ' εἰ χρεῶν ἄθρει. 1105

ΑΔΜΗΤΟΣ.

χρὴ, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.

ΗΡΑΚΛΗΣ.

εἰδώς τι καγὼ τήνδ' ἔχω προθυμίαν.

ΑΔΜΗΤΟΣ.

νίκα νυν. οὐ μὴν ἀνδάνοντά μοι ποιεῖς.

ΗΡΑΚΛΗΣ.

ἀλλ' ἔσθ' ὄθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.

ΑΔΜΗΤΟΣ.

κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις. 1110

ΗΡΑΚΛΗΣ.

οὐκ ἂν μεθείην σοῖς γυναῖκα προσπόλοις.

ΑΔΜΗΤΟΣ.

σὺ δ' αὐτὸς αὐτήν εἷσαγ', εἰ δοκεῖ, δόμοις.

ΗΡΑΚΛΗΣ.

ἔς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.

ΑΔΜΗΤΟΣ.

οὐκ ἂν θίγοιμι, δῶμα δ' εἰσελθεῖν πάρα.

ΗΡΑΚΛΗΣ.

τῇ σῇ πέποιθα χειρὶ δεξιᾷ μόνη. 1115

ΑΔΜΗΤΟΣ.

ἄναξ, βιάζει μ' οὐ θέλοντα δρᾶν τάδε.

ΗΡΑΚΛΗΣ.

τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.

ΑΔΜΗΤΟΣ

καὶ δὴ προτείνω, Γοργόν' ὡς κατατόμῳ.

ΗΡΑΚΛΗΣ.

ἔχεις ;

ΑΔΜΗΤΟΣ.

ἔχω.

ΗΡΑΚΛΗΣ.

ναὶ, σῶζέ νυν, καὶ τὸν Διὸς

φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον. 1120

βλέπον δ' ἐς αὐτήν, εἴ τι σῆ δοκεῖ πρέπειν

γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.

ΑΔΜΗΤΟΣ.

ὦ θεοὶ, τί λέξω ; θαῦμ' ἀνέλπιστον τόδε·

γυναῖκα λεύσσω τήνδ' ἐμήν ἐτητύμως,

ἢ κέρτομός με θεοῦ τις ἐκπλήσσει χαρὰ ; 1125

ΗΡΑΚΛΗΣ.

οὐκ ἔστιν, ἀλλὰ τήνδ' ὄρῃς δάμαρτα σὴν.

ΑΔΜΗΤΟΣ.

ὄρα γε μή τι φάσμα νερτέρων τόδ' ἦ.

ΗΡΑΚΛΗΣ.

οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.

ΑΔΜΗΤΟΣ.

αλλ' ἦν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν ;

ΗΡΑΚΛΗΣ.

σάφ' ἴσθ'. ἀπιστεῖν δ' οὐ σε θαυμάζω τύχη. 1130

ΑΔΜΗΤΟΣ.

θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν ;

ΗΡΑΚΛΗΣ.

πρόσειπ'. ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.

ΑΔΜΗΤΟΣ.

ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,

ἔχω σ' ἀέλπτως, οὔ ποτ' ὄψεσθαι δοκῶν.

ΗΡΑΚΛΗΣ.

ἔχεις · φθόνος δὲ μὴ γένοιτό τις θεῶν.

1135

ΑΔΜΗΤΟΣ.

ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
εὐδαιμονοίης, καί σ' ὁ φιλύσας πατήρ
σῶζοι · σὺ γὰρ δὴ τᾶμ' ἀνώρθωσας μόνος.
πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε ;

ΗΡΑΚΛΗΣ.

μάχην ξυνάψας δαιμόνων τῷ κυρίῳ.

1140

ΑΔΜΗΤΟΣ.

ποῦ τόνδε Θανάτῳ φῆς ἀγῶνα συμβαλεῖν ;

ΗΡΑΚΛΗΣ.

τύμβον παρ' αὐτὸν ἐκ λόχου μάρψας χεροῖν.

ΑΔΜΗΤΟΣ.

τί γάρ ποθ' ἦδ' ἀναυδος ἔστηκεν γυνή ;

ΗΡΑΚΛΗΣ.

οὐπω θέμις σοι τῆσδε προσφωνημάτων

κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις

1145

ἀφαγνίσηται καὶ τρίτον μόλη φάος.

ἄλλ' εἴσαγ' εἴσω τήνδε · καὶ δίκαιος ὢν

τὸ λοιπὸν, " Ἀδμητ', εὐσέβει περὶ ξένους.

καὶ χαῖρ' · ἐγὼ δὲ τὸν προκείμενον πόνον

Σθενέλου τυράννω παιδὶ πορσυνῶ μολῶν.

1150

ΑΔΜΗΤΟΣ.

μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.

ΗΡΑΚΛΗΣ.

αὐθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.

ΑΔΜΗΤΟΣ.

ἄλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις πόδα.

ἄστοις δὲ πάσῃ τ' ἐννέπω τετραρχία

χοροῦς ἐπ' ἐσθλαῖς συμφοραῖσιν ἰστάναι

1155

βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς.
 νῦν γὰρ μεθηρμόσμεσθα βελτίω βίον
 τοῦ πρόσθεν · οὐ γὰρ εὐτυχῶν ἀρνήσομαι.

ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί.
 καὶ τὰ δοκηθέντ' οὐκ ἔτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα. ✕

1100

Handwritten notes in Greek:
 1 Ἀέκκιαν - 2 ἔκκιαν - 3 ἔκκιαν
 4 ἔκκιαν - 5 ἔκκιαν
 6 ἔκκιαν - 7 ἔκκιαν - 8 ἔκκιαν
 ✕ 9 ἔκκιαν - 10 ἔκκιαν - 11 ἔκκιαν - 12 ἔκκιαν

NOTES.



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the Minyæ, concerning whom see Müller's "Orchomenos," especially p. 256. Cretheus and Salmoncus were brothers, and sons of Æolus. Pheres, father of Admetus, was a son of Cretheus; and Tyro, daughter of Salmoncus, bore Pelias, the father of Alcestis and Acastus; (see v. 732.) Jason was of the same family, being nephew of Pheres and of Pelias, and cousin of Admetus.

The name of Admetus is inwoven in the peculiarly poetical fables which relate to the Minyæ. When Jason, according to Pindar's most beautiful description in the fourth Pythian Ode, came down from mount Pelion to claim the kingdom of Iolcus, which Pelias had wrested from his father, his relatives went to greet him. "Pheres came from the neighbourhood, and left the fountain Hypereis. Amythan came from Messene, and speedily Admetus came and Melampus with kind feelings towards their cousin." (Pyth. iv. 222 - 225.) Admetus was also one of the Argonauts (Apol. Rhod. i. 49; Orph. Arg. 176 - 179), and one of the companions of Meleager in hunting the boar (Apol. p. 49, ed. Heyne.) According to the mythus preserved by this latter author (comp. also Hyginus, Fab. 50, 51), he won Alcestis through the kindness of Apollo. Pelias had promised her to whoever should yoke lions and boars together: this Apollo enabled him to do; and, on bringing a chariot drawn by these animals to Pelias, he received her in marriage. I have thought it worth while to mention these mythi, because they lie partly out of the common circle of fables, and serve to individualize the characters of the piece.

Homer alludes to Admetus in the catalogue of ships (Iliad ii. 711, 764), where his son Eumelus appears as one of the Grecian leaders. He had the best horses, says the poet, of any chieftain before Troy except Achilles, for they had been reared by Apollo. In Iliad xxiii. he contends in the chariot race, which was held in honor of Patroclus. His wife Iphthima, sister of Penelope, is mentioned Odys. iv. 798. He is a little boy in the present play, and his

sister, whose name, according to the Scholiast on v. 269 (ed. Matthiæ), was Perimele, appears without speaking.

οὐδέτερον, *neither* of the other two. This must refer to Æschylus and Sophocles, neither of whom, says the writer of the argument, wrote a drama upon this subject.

ἐν Φεραῖς. This place, reputed to have been founded by Pheres, was situated near lake Bœbeis (comp. v. 590), now called Carlas, in a fertile soil, at the distance of 90 stadia from Pagasæ, its emporium. It was very near mount Pelion and not far from Iolcus. It had a celebrated fountain, Hypereis, alluded to by Homer, and which Mr. Dodwell and Sir William Gell have thought that they recognised. Pheræ arose into importance under its tyrant Jason, about 390 B. C. and sunk upon the ascendancy of Philip of Macedon. See Cramer's Greece, i. 392, Mannert, vii. 588, and the authors there cited.

ἀνοίκεια τῆς τραγικῆς (sc. δράματα). The ancient tragic poets, notwithstanding what is here said, occasionally produced pieces which did not have a tragic termination. Such are, besides the Orestes, the Furies of Æschylus, the Philoctetes of Sophocles, the Ion, Helena, and Iphigenia in Tauris, of Euripides. But it must be confessed, that the feelings excited by tragedy are less sustained in the Alcestis, after her supposed death, than in any other tragedy that has come down to us. In its catastrophe this play bears some resemblance to the "Winter's Tale" of Shakspeare.

On the *dramatis personæ* it may be observed, that only two characters converse on the stage together, excepting in the scene where the boy Eumelus speaks. This is the case also in the Medea, but in no other play of Euripides, and in none of Sophocles. This arrangement would make it possible for two actors to perform all the parts except that of the child, and would render superfluous the third one of the actors assigned to each of the contending poets by the archon. See on this subject Elmsley's Medea, notes on the *dramatis personæ*, and his review of Markland's Supplices, (Quart. Rev. No. 14.)

ON THE PLAY.

1. ὦ δώματα. Here there is an exclamation, without any address following it. The Andromache and Electra of Euripides begin in the same way. See Mt. § 312. 6.

2. ἐν οἷς — αἰνέσαι, *in which I deigned to put up with a hired laborer's fare.* — ἔτλην here denotes *bearing* or *enduring* that which is beneath one's situation. Comp. 572. — θῆσαν, properly the feminine of θής, is here used adjectively instead of θητικήν. — αἰνέσαι, *to acquiesce in, put up with.* This is a modification of the idea of *praising* or of *assenting to*, which αἰνέω so often has. Faint praise, or mere assent, is acquiescence. αἰνεῖν seems to have meant at first *to tell, bid, advise.* Hence came the signification *to approve, to praise.* To approve is sometimes *to assent to*, as in v. 525, and *to consent to* or *grant*, when a request is made, as in v. 12.

5. οὗ, *on whose* (or, it may be, *on which*) *account.* Verbs denoting *to be angry* often take a genitive of that, on account of which the feeling is aroused. Comp. Antig. 1177.

7. ἄποινα is in apposition with θητεύειν. Apollo was placed in this condition, as a *satisfaction* or *atonement* for having shed blood. In this the fable copies the usages of early times in Greece, when exile, during one or more years, was an ordinary atonement for manslaughter.

8. Let the learner notice the accusative without a preposition after verbs of motion, which is exceedingly common in the tragic poets. Comp. 413, 545, 560, 872. — ἐβουφόρουν. As Apollo is called a shepherd in v. 572, this word is probably taken here in the wide sense of tending *flocks*, as well as *herds.* So βουκολέω, in Iliad xx. 221, is used of tending horses.

9. ἔσωζον, for brevity's sake, includes σώζω also. Hence the use of ἐς τόδ' ἡμέρας is justified. — ἐς τόδ' ἡμέρας = εἰς ταύτην τὴν ἡμέραν. This and similar phrases are common

both in the poets and prose writers. The genitive is that, in respect of which the demonstrative is asserted.

11. The ordinary idiom would be *ὄν ἐρρύσάμην μὴ θανεῖν*, (Comp. Orest. 599), or *ἀπό, ἐκ, θανάτου*, or *θανάτου* without a preposition : comp. v. 770. After many verbs containing a negative idea, an infinitive usually takes *μὴ*; but occasionally the infinitive is annexed without *μὴ*. See Mt. § 534, 4, 3. The distinction seems to be this; the infinitive with *μὴ* expresses the result of the action; without *μὴ*, that, in reference to which deliverance is effected.

12. *Μοίρας δολώσας*. According to the Scholiast, the fable made Apollo obtain this of the Fates, after he had intoxicated them with wine. The Greeks thought, that the decree of the Fates could be modified, or suspended in its execution, but not without their own consent. Comp. Herodot. 1. § 91.

13. Wakefield takes *τὸν παραυτίκα* by itself, as though there were an ellipsis of *χρόνον*. Comp. *τὸν ἀεὶ* for *τὸν ἀεὶ χρόνον*, Soph. Electr. 1075. There is, however, no reason for separating these words from *Ἄιδην*, which here denotes *death*.

14. *διαλλάξαντα*, *on condition that he gave in exchange*, sc. *ἀντὶ ἑαυτοῦ*. This compound of *ἀλλάσσω* scarcely occurs elsewhere in the tragic poets in this sense.

16. *ἔτικτε*. The imperfect and present participle of *τίκτω* are sometimes used for the aorist and aorist participle, without any difference of sense. Comp. 338, Soph. Electr. 342, Œd. R. 1247, with the numerous passages where *ἔτεκον* and *ἡ τεκοῦσα* are found. *οἱ τεκόντες*, however, in the sense *parents*, is, I suspect, alone used. See the note on Prometh. 667, for this confusion of tenses.

17. *ἦτις* really refers to an implied accusative after *εὔρε* (or rather contains in itself that accusative), and would naturally be *ὅστις*; but, by a sort of attraction not uncommon in the poets, it is put in the same gender with *γυναικός*. — In v. 18, *μηκέτ'*, the old reading, broke the connexion

of the members of the sentence. Hence Monk and Wakefield, after Reiske, give *θανών* for *θανεῖν*, and therefore *ὄστις* for *ἦτις*. But *μηδ' ἔτ'*, the conjecture of Musgrave and Barnes, is found in the Copenhagen MS. .

20. *ψυχοῤαγοῦσα* is explained by Troades 751, *πνεῦμ' ἀποῤήξεις σέθεν*. *ψυχοῤαγεῖ* occurs v. 143, which Hesychius explains by *ἀποθνήσκει*.

22. The poets sometimes speak of the Gods, as being polluted, like men, by the contact or presence of the dead. In Hippolyt 1437, cited by Monk, Diana says, when Hippolytus is dying, "Farewell, for I may not look upon the dead, nor pollute my countenance with deadly exhalations" (i. e. with the last breath of the dying). — *κίχη*, 2nd aor. from *κιγχάνω*.

24. *τόνδε* may be rendered by *here*. "The demonstratives often stand, especially in the nominative and accusative, for the adverbs *here*, *there*, as the person or thing mentioned was, as it were, pointed at with the finger." Mt. § 471, 12. Buttmann, § 127, 1. See 137, 234, 507, 1006, and very many other instances.

25. *ἱερῆ*. He is so called, as sacrificing those who die to the powers below. Comp. v. 76. The form *ῆ* for *έα* is common to the epic and tragic poets. See Buttm. § 52, note 1. Elmsley held *έα*, forming, by synizesis, one syllable, to be the true reading, wherever the accus. in *ῆ* from *εὔς* is found in the tragic poets. — *θανόντων* follows *ἱερῆ* on account of the idea of sacrificing, which lies in that word. For the genitive of the *victim* after *ί*. comp. Herc. Fur. 450.

26. *συμμέτρως*, at the right time. *σύμμετρος* means *corresponding in measure*, thence *suiting as to measure*, and is then used to denote correspondence or congruity in other things, as space, time, color. In Soph. Antig. 387, *ποία ξύμμετρος προῦβην τύχη*; the sense is, *what circumstance did I come forward just at the right time for?*

29. *τί σὺ τῆδε πολεῖς*, why dost thou move about here? *σὺ* is emphatic. Comp. Orest. 1269, *τίς ὄδε πολεῖ ἀμφί*

μέλαθρον; this verb is also active, as in Æsch. Pers. 307, πολεῖ νῆσον, *haunts, or floats about, the island.*

31. ἀφοριζόμενος, *abolishing*, the opposite of ὀρίζων, *enacting or establishing*. — τιμὰς = γέρα, the *prerogatives, rights, office*, of the respective Gods in the division of the world. Comp. v. 53, and Prometh. 229.

34. ἐπὶ τῆδ', sc. Alcestis, taken with φρουρεῖς. — In v. 35, ὀπλίσας χεῖρα τοξήρη = ὁ. χ. ὥστε τοξήρη εἶναι, i. e. τόξω. See Antig. 791.

36. τόδε refers forward to the infinitive προθανεῖν, as the demonstratives often do. Comp. 371, where τάδε refers to γαμεῖν, 372, and Medea, 259, where τοσοῦτον refers to σιγαῖν, 263. For τόδ' Elmsley and Monk would have us read τόθ', without any sufficient reason.

38. κεδνοῦς λόγους, *good reasons*. The same phrase in Rhesus 272, means, *words worth the hearing*. κεδνός is used by the Attic poets in as general a sense as καλός or ἀγαθός. — τοι is the reading of the Copenh. MS.; for which most edd. have τε.

40. Wakefield cites on this verse "nunquam humeris positurus arcum," from Horat. Od. iii. 4, 60.

41. γε in replies often answers to *yes*. The preceding remark is then admitted, but restricted: see 47, 62, 374, 404, 524; Antig. 518, 749. The student would do well to remember that this is only one of the forms, under which the affirming but limiting power of γε appears. It may also be often rendered by *certainly, at least, indeed, even*, or by mere emphasis.

46. ἀμείψας = διαλλάξας, v. 14, *having given as a substitute*. ἀμείψαι, however, in 462, means *to receive in exchange*. This verb means *to pass over or across*, (1.) in the sense of *going across*, (2) in that of *transferring or exchanging*, of *giving or receiving in exchange*. — ἦκειν is always in sense a perfect, denoting *to have come, to be here*.

47. νερτέραν ὑπὸ χθόνα, *under the ground beneath, or within the earth, ad inferos* = ὑπὸ χθόνα simply. This phrase is found in Herc. Fur. 335; Cresphont. frag. 16.

48. οἶδ' ἄν εἰ. ἄν here, and in similar cases, is transposed from its proper place, and really belongs to πείσαιμι. Porson, regarding this transposition as too harsh, read ἄρ' for ἄν in a precisely similar passage, Medea, 937 (941). But this transposition is now admitted by all good scholars. See Mt. § 599, 3; Monk's note on this passage; Elmsley on Medea 911; Hermann on the particle ἄν (Classical Journal, No. 72, p. 222). ἄν is necessary in this case. Comp. Xen. Cyrop. i. 6, 41, οὐκ οἶδ' ἔγωγε εἶ τινα λίποις ἄν τῶν πολεμίων: Aristoph. Birds 1018, οὐκ οἶδά γ' εἶ φθαιῆς ἄν. These examples, cited by Matthiæ and Elmsley, show it in its proper clause.

49. τοῦτο is a substitute for κτείνειν: there is therefore no ellipsis of ποιεῖν here.

50. μέλλουσι, sc. θανεῖν, *who delay to die*, when the proper time has come; i. e. who are old enough to die.

51. ἔχω λόγον, *I possess*, i. e. understand, *your meaning*.

52. ἔστ' — ὅπως; *is there any way in which?* or, *in any manner, by any means*. ἔστι is often joined with relative adverbs, and, — its proper subject being at first suppressed and then lost sight of, — forms an adverbial phrase with them. Thus οὐκ ἔσθ' ὅποι, v. 113, *there is no place to which*, or *to no place whatsoever*; ἔσθ' ὅτε, v. 1109, *aliquando*; οὐκ ἔσθ' ὡς, Antig. 750. ἔστι is also thus joined with the relative itself, as in the common phrase ἔστιν οἷ, and the word ἔνιοι, according to some, is made out of ἔνι for ἔνεστι and οἷ. Comp. Mt. § 482. — μόλοι. The optative in independent interrogative sentences usually takes ἄν, but not always. Thus we have τίς κατάσχοι, Antig. 605.

56 – 59. The sense is, *though she should die an old woman, she shall have a rich burial*. Death replies, *You make your law, Phœbus, in favor of the wealthy*. Apollo. *How did you say? But are you really even a logician, without my knowing it*. Death. *They who have the means would (in that case) purchase liberty to die old*. — ἔχόντων = ἔχόντων χρήματα. Comp. Cress. frag. (8 Matth.), τῶν ἔχόντων πάντες ἄνθρωποι φίλοι. — οἷς πάρεστι, sc. τὸ ὠνεῖσθαι,



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head. For this note I am indebted to Monk, and especially to Küster on Aristoph. Birds 959.

75. ἰπὸς θεῶν, *devoted to the Gods as a victim.* The genitive is that of the 'possessor. Comp. Mt. § 315, 1.

76. ἀγνίστη. Macrobius, Saturnal. 5. 19, "ἀγνίσται Græce dicunt diis consecrare." — ὅτου should regularly have ἄν with the subjunctive. For its omission see Mt. § 527, Obs. 2. — ἔγχος, used only of the *spear* by Homer, is taken as a general word for *weapon* by the tragic poets, and often, as here, answers to ξίφος.

This prologue is less awkward than many in Euripides, e. g. than that of the Troades, of Hippolyt., of Ion. Both Apollo and Death have a probable ground for being on the spot at this juncture. The opening speech of Apollo is rather an address to the audience, than a soliloquy. The ensuing dialogue wants dignity, at least where Apollo tries to chaffer with Death. Almost all the plays of Euripides begin with a direct narration of whatever the poet judged to be necessary for the understanding of the piece. This departure from the usual practice of Æschylus and Sophocles, and from the rules of art, was probably occasioned by the necessity under which Euripides was placed, of varying, for the sake of novelty, from the commonly received versions of the heroic fables.

The chorus should always have a probable ground for convening. This is the case here; for it consists of old men of Pheræ, who come to condole with their lord. In several plays of our author, either there is no reason for the assembling of the chorus in the nature of the plot, or it is placed in absurd situations. Thus in the Medea, she projects the murder of their own sovereign before the members of the chorus, and they listen patiently. The chorus divides on entering the orchestra, and the two parts question one another as to the state of the family within. A song is then sung, the burden of which is, that the deliverance of Alcestis from death is impossible (112 — 136). A maid, hearing the noise without the gate, comes out and gives a

minute and most affecting account of her mistress, (137 – 212).

79. Elms. would strike out *τις*, as *οὐδείς τις* scarcely occurs, and some MSS. omit it. Monk therefore gives *πέλας ἔστ' οὐδείς*.

80. *εἶποι* is read, because that is a faulty anapæst, in which a dactyl in the second or fourth place follows an anapæst in the first or third.

88. *πεπραγμένοι* in Æsch. Choëph. 132, means *confecti*, *those with whom all is over*; and *διαπεπραγμένος* is often used in the same signification. But here *πεπραγμένων* is neuter and genitive absolute: *a lament as though all was over*. It is the impersonal *πέπρακται* put into the participial form.

90. *στατίζεται* = *στάσιν ἔχει*, i. e. for the purpose of announcing the event and calling in mourners.

91. *μετακύμιος ἄτης* = *μετὰ τῶν κυμάτων τῆς ἄτης*. There is, perhaps, an allusion here to Castor and Pollux, who were thought to appear in storms to sailors, and to bring about a calm. The force of *μετά* in composition, the Scholiast illustrates by *μεταλχιον*, *the space μεταξύ τῶν αἰχμῶν, between the spears*, or armies. — For *εἰ γάρ*, see 536.

93. *οὐ τάν*, by crasis for *οὐ τοι ἄν*, *surely not, not though*. *φθιμένας*, sc. *αὐτῆς*, *if she were dead*.

94, 95. The others deny, yet in a doubting manner, that which would account for the silence within, i. e. that she had been carried out for burial, *for surely she is not gone from the dwelling*. The reply is, *How so? I do not think so. What encourages you (to say so)?* — *πόθεν*. Interrogative sentences often imply that a negative answer is expected, and hence some interrogative phrases usually have a negative import. Comp. *πόθεν γάρ*; *for whence could you know it?* i. e. it cannot be, 781. *ποῦ τόδε*; *where is this?* i. e. it is impossible, 1075. And so in the phrase *πόθεν γάρ*; *πολλοῦ γε καὶ δεῖ*, often used by Demosth.

96. *ἔρημον*. Schol. *χωρίς ὄχλου*, *private, without a procession*.

98. Pollux 8. § 65 (vol. ii. p. 131, ed. Lips. 1824), says, "Those who visited the house of a mourner, when they went out, purified themselves by sprinkling with water. This water was placed in an earthen vessel, and had been brought from another house." The vessel was called ἀρδά-
νιον, τὸ ὄστρακον, πηγαῖον. See Küster on Aristoph. Ec-
cles. 1033.

102. The custom of cutting off part of the hair as a sign of mourning is well known. Hence a lock was hung up at the vestibule in token of affliction within. — τομαῖος. The tragic poets observe no fixed rule about the endings of many adjectives in -ος, but give them two or three, as best suits the metre or style. We have in the feminine δραμαῖος, 244, σκότιος, 125, but σκοτία, 269; ὀθνεῖος, 532, but ὀθνεῖα, 646; θυραῖος, 805, ἄθλιος, 1038, and ἔρημος, 925, which last has commonly but two endings in Attic writers. — ἃ πιτνεῖ. The metre shows ἃ to be a neuter plural. Musgrave's Latin version translates this phrase by *quæ fiunt*. But it may be questioned whether πιτνωῖ can have this meaning of *occurring*, or *taking place*, although it may signify *to fall* or *turn out*. If it cannot, the neuter plural must refer to χαιῖτα, and the verb mean *to fall* or *be cut*. For examples of this reference of a neuter plural pronoun to a feminine noun, see Mt. § 439. But the present, if an instance of this idiom, is in some respects unlike those which Mt. gives. For πιτνεῖ see the note on v. 403.

103. νεολαία = ὁ νεὸς λεώς. It is elsewhere a noun, but here, according to the Scholiast, used adjectively, = νεά. Monk writes νεολαία, making it a dative after χεῖρ. This word is pronounced in three syllables by synizesis, as θεός so often is in one. The allusion is to the wailing women (*præficæ*), who sang their *neniæ*, or ἰάλεμοι, and in the procession went before the bier, beating their breasts. Comp. Iliad xviii. 339; Jeremiah, ch. ix. 17.

105. καὶ μήν, *and yet*. These particles often mean *and surely*.

106. τί τόδ' ἀυδαῖς, *what is this which you utter?* The student has probably often noticed this idiom of the Greek language, by which an interrogative and a demonstrative pronoun are united in one proposition (here in the accusative), whereas in English, two clauses connected by a relative would be required.

108. When the same or a similar word is repeated in a second clause, it is usually accompanied with δέ, and μέν is often omitted in the first. δέ may be conveniently rendered by *yes*, or *I say*. Comp. Medea 131, ἔκλυον φωνάν, ἔκλυον δέ βοάν.

112–117. The sense is, *but one could not deliver the life of the unhappy one, even by sending an expedition to any part of the Lycian land, or to the dry abode of Ammon.* — οὐδέ — ἐσθ' ὅποι are taken together, and followed by αἴας. See v. 52. — ἦ — εἴτε = ἦ — ἦ. Mt. § 617. — Λυκίας Monk changes into Λυκίαν, depending on ἐπί, as the preposition is often expressed before the second, and not before the first of two nouns. Then αἴας would mean *the earth*. But neither the construction, nor authorities for the text, demand this change. Allusion is made to the oracles in Lycia, one of which, that at Patara, was in great repute, and so were the diviners of Telmessus in early times. (Herodot. i. 78.) The oracles of remote regions are spoken of, not as being in higher credit than those of Greece, but in order to show that there was no help for Alcestis in any part of the world. — παραλύσαι, sc. θανάτου. The construction demands the optative, although παραλύσαι has the authorities for the text in its favor. This is a rare word in the Attic poets. Comp. v. 932, and Pindar, Olymp. ii. 95. τὸ τυχεῖν — παραλύει δυσφρόνων, *to win, sets free from cares.* ἄν is omitted as in v. 52.

118. ἀπότομος, *rugged, hard*. Comp. 981. This word Monk first put in the place of ἄποτμος, in order to restore the metre.

120. τίνα is often put for ὄν τινα in direct inquiry. ἔχω, here = οἶδα.

122 – 129. Æsculapius is here intended. See v. 4, the notes on the Argument, and Virg. Æn. vii. 770. There is, as Matthiæ remarks, an anacoluthum in 122 – 126. Instead of *μόνος δ' ἄν — ἦλθεν προλιποῦσα*, we should naturally have had *μόνος δ' ἄν — ἔσωσεν αὐτήν*. ἄν belongs to ἦλθεν, and *μόνος* must now be joined to the conditional clause. — *εἶλε, overcame, slew.*

139. *δεσπότης* is correlative with *δοῦλος*. Thus in 210 – 212, Admetus is called the *δεσπότης* of the slave, but the *κοίρανος* of his subjects. — *εἴ τι τυγχάνει* is euphemistic, death being intended. Comp. 1023.

143. *προνωπής*. This word in v. 186 denotes *bending forward*; in Andromache 729, *forward, inclined*; in Æsch. Agam. 234, *prone, fallen forward*. In the text it seems to denote *inclined or ready to die*, Schol. *εἰς θάνατον προνευκυῖα*.

145. *πάθη*. Here the other reading, *πάθοι*, would be a solecism. Where future time is spoken of, and *πρίν* is used, it is ordinarily construed with an infinitive after an affirmative clause, and with a subjunctive and ἄν after a negative one. This is Elmsley's rule, note on Medea 215.

146. *ἐλπίς* is followed by an infinitive, like our noun *hope*. The *aorist* after a word expressive of *hope* is as good Greek as the *future*. And so we say in English, *I hope to go*, and *I hope that I shall go*. Comp. 294, and see Lobeck's Phrynichus, p. 745, seq.

152. *τίς ἐναντιώσεται = τίς ἀντερεῖ*. — The next line Monk translates, *what must the woman be that has surpassed her?* But, as *τί χρὴ γενέσθαι*; ~~ought to~~ ^{should} mean, *what ought to become of?* Matthiæ adopts Reiske's conjecture, *τίς μή* for *τί χρὴ*. The sense, with that reading, is, *who (will dispute) that she was the nonpareil of women?*

157. *θαυμάσει*. The usual future of *θαυμάζω* is *θαυμάσομαι*.

159. This is the only instance of trisyllabic feet concurring in trimeters in this play.

160. *δόμων* here means *closets or chests*. It is used with

the latter signification in Hesiod, Op. 96. Something so *οἶκος* has the sense of *chamber*. — Alcestis does for herself in expectation of speedy death, what was done for the dead by surviving friends; she bathes herself and puts on her best robes.

161. ἡσκήσατο, *she arrayed herself*. So Æsch. Persæ, 182, πέπλοισι Περσικοῖς ἡσκημένη.

163. Most probably the goddess here addressed was Artemis or Hecate, who was especially honored at Pheræ. Comp. Spanheim on Callim. H. in Dian. 259, cited by Monk, and Müller, Dorer i. 320.

165. ὀρφανεῦσαι, *to take care of in orphanage*. Comp. 297, and for the passive 535. — The construction changes at v. 166 from the infinitive dependent on αἰτήσομαι to the imperative, and back again in 168 to the infinitive.

167. ἡ τεκοῦσα governs a genitive here like a noun, which is not a very common construction for the participle to take. We have, however, ὁ ἐκείνου τεκῶν, Eurip. Electr. 335; σοῦ τὴν τεκοῦσαν, Ion 308, cited by Matthiæ.

172. The myrtle was in common use for adorning the head at festivals, (759, Eurip. Electr. 778,) for crowning the altars and statues of some Gods, (Spanh. on Callim. H. in Dian. 201 – 203,) and especially, as being an evergreen, was made into chaplets worn by the dead, or placed on tombs, (Eurip. Electr. 324, 512.) In the present case Alcestis crowned the altars with myrtle, which, from its connexion with funeral ceremonies, was peculiarly appropriate, and, *while praying*, cut off its leaves; denoting, apparently, that, as the evergreen thus lost its leaves, so she was to be soon cut off from life.

173. ἄκλαυστος, ἀστένακτος, are here active. But such adjectives are often passive also, as is ἄκλαυστος in Antig. 29.

174. Euripides forms both χρωτός and χροός from χρώς; the former most usually.

175. ἐσπεσοῦσα has a different shade of meaning with

θάλαμον and with λέχος: with the first it is *bursting into*, going into in a falling position; with the other, *throwing herself upon*.

176. δῆ makes a crasis with the ε of ἐδάκρυσε.

177. ἔλυσσα παρθένεια κορεύματα, *solvi virginitatem*. παρθένεια is nearly superfluous. — θνήσκω περί is far rarer than θ. ὑπέρ or θ. πρό, and Valckenaer says, that this is the only instance which he has met with. But Monk cites from Tyrtaeus, frag. i. 13, περί παιδων θνήσκωμεν.

180. μόνην, *me only*, i. e. no other woman has perished in a similar manner, destroyed by marriage in this way. Blomfield conjectured μόνον. — προδοῦναι, *to be faithless to*.

182. This verse is parodied by Aristophanes, Knights 1250, where Cleon thus addresses his crown, which he is giving up:

ὦ στέφανε, χαίρων ἄπιθι, καί σ' ἄκων ἐγὼ
λείπω · σὲ δ' ἄλλος τις λαβὼν κεκτήσεται,
κλέπτῃς μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἴδως.

“ O crown, depart in peace: unwillingly

I leave thee: some one else shall take and own thee,

No greater thief, but yet perhaps more fortunate.”

The reading οὐχὶ μᾶλλον was probably an early emendation for οὐκ ἂν μᾶλλον, in order to get rid of ἂν. οὔσα is understood, and οὐκ ἂν οὔσα is equivalent to ἤτις οὐκ ἂν εἶη.

183, 184. κυνεῖ — δεύεται were first introduced into the text by Porson, instead of κύνει δεύετο. See v. 839.

186. προνωπῆς, according to Matthiæ, is taken with ἐκπεσοῦσα. But then στείχει stands entirely alone, and is flat. The sense is, *bursting away from off the bed, she moves on, bending forward*.

187. ἐπεστράφη, *rediiit* according to Monk. But ἐξιοῦσα, being future, shows that she had not yet left the chamber. It rather means, *wandered around or over*. This sense it has in Ion 352, and elsewhere; like the derivative ἐπιστροφάομαι.

194. κακός, *mean, low*. — Let the student notice here



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ἤ, or. But ἤ in a question implies surprise and doubt, which would be out of place here.

217. δῆλα. As this sentence seems to be an answer, it justifies us in dividing 213–219 between semichoruses, as Matthiæ first conjectured. The maid went into the house at v. 212. I should prefer giving 220–225 to the whole chorus, for all are called on (v. 219) to join in the prayer. But if so, 234–237 must be given to it also.

228. οἷ' ἔπραξας, *how thou hast fared!* how much thou hast suffered! πράσσειν with adverbs and some pronouns means *to be placed in circumstances, to fare*. Comp. 245, 605, 961, 1023.

229. ἄρα, *nonne*. ἄρα as well as ἄρ' οὐ, often implies that the answer is to be affirmative. ἄρα πελάσσαι is spoken with reference to Admetus. — Monk cites, in illustration of this line, Soph. Œd. R. 1373, οἷν ἐμοὶ δυοῖν | ἔργ' ἐστὶ κρείσσον' ἀγχόνης εἰργασμένα, i. e. *deeds, for which hanging would be too good a death*, would not be an expiation. In the present case, the chorus says that hanging would not sufficiently express the depth of the calamity of Admetus.

230. οὐρανίῳ = μετεώρῳ, Schol., *hung up aloft*. It means (1.) *of the heavens*, as οὐράνιος πόλος, Prometh. 430, comp. 164; (2.) *in the heavens*, thence *lofty*, Eurip. Electr. 860; *immense*, Soph. Antig. 418.

237. μαραινομένην κατὰ γᾶς παρὰ, by what is called *constructio prægnaans*, means *wasting away and going beneath the ground to*. So a Scotch song has the expression “*wearing awa' to the land of the leil.*”

241. ἀπλακών for ἀμπλακών, participle of ἤμπλακον, ἤπλακον = ἤμαρτον, an aorist from a disused present. μ is omitted in the forms derived from this aorist when the measure requires it. The English Scholars write ἀπλακών, etc., on all occasions, but the forms with μ have ample authority. The common derivation of this word is from ἀ and πλάζω; but ἀμβλακεῖν and its derivatives in Hesychius, spelt in some dialect with β, seem to bring it nigh to ἀμβλίσκω, with which also it has some connexion in sense.

242. The sense is, *he will live during the time afterwards in a manner not to be called life*, i. e. will pass a life not worth living. ἀβιωτον is the predicate of χρόνον, or χρόνος may be again supplied with it. An adverb might stand in its place. The phrase ἀβιωτος βιος is found in prose writers, as Demosth. c. Mid. ἀβιωτον ὧτε' αὐτῷ ἔσεσθαι τὸν βίον.

243. By a happy art of the poet, the chorus come to their sovereign's house as ignorant of the exact truth about Alcestis as the audience was; and, by their natural and sympathizing questions, place us in possession of the circumstances. Their song is most artless, and grows out of the subject. The maid has a good reason for appearing, and her touching description of her mistress prepares the way for the appearance of Alcestis herself. The poet's conception of her is psychologically correct: she is a creature of feeling and love; resolved to die for her husband, yet overwhelmed at the thought of leaving all that is joyous in life. Such tender souls, that can renounce the most under the influence of love, have the deepest sense of what they leave behind, and the strongest desire to be remembered. In vv. 205, 206, the poet artfully gives a reason for the appearance of Alcestis without the gates:—she wishes to take a last look at the glad sunbeams, which she could not do so well in the court within. The burst of feeling in the ensuing scene is one of incomparable beauty. A tender poet, Racine, in the preface to his "Iphigénie" calls it "*une scène merveilleuse*," alluding especially to 252, seq.

Alcestis continues speaking to v. 391, when she bids farewell, and swoons away, seeming to die. Her little son then wails for her (393 – 415). Admetus orders a general mourning (420 – 434), and goes in to prepare for her funeral, and the chorus, left alone, sing a most exquisite ode in her praise (440 – 475).

244. δῖναι, "circuits."

245. ὄρα, sc. Ἥλιος, the most prominent object that she had mentioned.

255. οὐ κατεῖργεις τὰδε, *thou retardest things here.*——

τοῖα is used adverbially, = οὕτως. A reading, τὰδ' ἔτοιμα, in this line seems to have come from τὰδε, τοῖά με, differently divided. με was added, as often, by the scribes, but is found in all the MSS. which read τοῖα, and in others which have τοι or τι.

256. *Bitter to me is this voyage which thou spakest of.* Here two propositions are condensed into one, as in the case of the demonstrative and interrogative (106). There is great force and liveliness in this Greek idiom.

261. κυναυγέσι, *darkly beaming* or *glittering*. This epithet is joined with the *brows* instead of the *eyes*, because the dark and frowning brows, as the most expressive feature, seemed to have the light of the eyes concentrated in them. The poet thought of Homer's famous description of Jupiter, κνανέησιν ἐπ' ὄφρῦσι νεῦσε, or of the Jupiter Olympius of Phidias, which was modelled after these words of Homer not long before. — πτερῶτός. Wings are here given to Hades, as they are to Death and Orcus in other passages of authors cited by Jacobs and Musgrave on v. 843 (859). Thus Seneca says, *Œdip.* 164, "Mors — explicat omnes alas," and Gratius, *Cyneget.* 348, "Orcus — nigris orbem circumsonat alis." Hades is also called μελαγχαίτης in 438, and μελάμπεπλος in 843, from the association of the color with mourning and death.

262. τί ῥέξεις; ἄφες, are spoken to Hades.

264. τῶν, *them*. The article is used for the demonstrative.

266. Alcestis must be thought of, as standing and supported by her husband and attendants. μέθετε expresses her desire, that they would not hold her up any longer.

267. σθένω ποσίν: so χειρὶ σθένεις, *Cyclops* 651.

272. χαίροντες here, and often, preserves its literal sense. There is a distinct wish of happiness to the person addressed. At other times it is a mere formula of parting. Comp. 436 with 323. — ὀρῶτον. Monk has edited ὀρῶτην in obedience to a precept of Elmsley, who, on *Aristoph.* *Acharn.* 733 (698 Bek.), and *Medea* 1041, lays it down, that

the second and third persons dual were not distinct forms, and that both ended in *-ην* in the historic tenses and the optative. In v. 661, all the MSS. read *ἠλλαξάτην*, 2nd person dual, in conformity with this rule. But Schaefer, Buttmann, and others hesitate about admitting the truth of Elmsley's precept. Probably *-ην* was at first the ending of both persons in the dual; but *-ον*, afterwards introduced, was in good use, and was not, as Elmsley thinks, the invention of the Alexandrine grammarians.

275. Here we have the usual confused arrangement of words in entreaties, and an ellipsis of *ἰκετεύω* or *ἄντομαι*. The order is, (*ἰκετεύω*) *σε πρὸς θεῶν, μὴ τλήῃς* —

277. Porson on *Medea* 325, and editors since, have written *ἄνα* (= *ἀνάστηθι*) *τόλμα* in two words, as the *editio princeps* of Lascaris had it. *ἀνατολμάω* seems not to have been in use. *τόλμα*, *summon the courage or strength*.

278. *ἐν τινι εἶναι* means *to be in one's power, to depend upon one*. Comp. *Soph. Œd. R.* 314.

282. *πρεσβεύουσα* = *τιμῶσα*. Compare *Æsch. Choëph.* 488, *πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον*.

285. According to Monk a new sentence should begin here, *πάρρον* being repeated after *ἀλλά*, which is awkward. To write *κοῦκ* for *οὔκ*, in v. 287, would restore the coherence of the sentence. — For the construction of *πάρρον, ἦκον*, 291, and the like, see *Buttm.* § 145, note 7. — *σχεῖν ἄνδρα*, *to have for a husband*, (*τοῦτον*) *Θεσσαίων ὃν ἤθελον*. — In 286 take *τυραννίδι* with *ὄλβιον*, *flourishing with sovereign power*.

288. Both *ἐφεισάμην* and *ἔχουσα* are taken with *δῶρα ἠβης*; only that the participle, being the nearest word, determines the case, and not the verb, which requires a genitive.

291. The sense is, *while it was highly proper for them in point of age to die*. *ἦκειν* with an abverb takes a genitive; an idiom occurring five or six times in Herodotus, and borrowed from him by later Greeks, but rare in Attic writers. See *Valckenaer* on *Herodot.* vii. 157; and *Mt.*

§ 337, who has cited the three examples of its use in Euripides.

295. This line is repeated at v. 651.

298. Comp. Antig. 303.

299. Render this line, *remember thankfulness for this towards me, for I shall never ask of thee a due degree of it.* Comp. Thucyd. i. 137, πειθομένῳ δ' αὐτῷ χάριν (ἔφη) ἀπομνήσεσθαι ἄξιαν.

305. ἐπιγαμεῖν, *to bring by marriage over.* In Orest. 589 this verb denotes *to marry besides or after.*

309. μητροιά has long *ā*.

312. Repeated from 195, and plainly out of place.

313. κορεύομαι is passive, not middle, and after the analogy of ὀρφανεύομαι (535) means, *I am brought up during virginity.*

314. This verse is an explanation of πῶς in 313. *How, viz. having what kind of mother-in-law?* Wüstemann cites as an instance of the same construction, Soph. Philoct. 1264, τί μ' ἐκκαλεῖσθε; τοῦ κεχρημένοι ξένοι.

315. Supply δέδοικα before μή.

317. οὐ — οὔτε — οὔτε. οὐ denies the whole, οὔτε — οὔτε the parts. So 332, 345. Comp. Mt. § 609.

321. τρίτην μηνός. Musgrave says that he can find no reason why μηνός should be used. The Schol. paraphrases the passage, as though μηνός were idle; οὐδ' εἰς τὴν αὔριον τοῦ μηνός τούτου, οὐδ' εἰς τὴν μετὰ τὴν αὔριον; and in this he appears to be right. Monk supposes an allusion in these words to the custom at Athens, of making those who were to be capitally punished drink the hemlock within three days. But this had nothing to do with the third day of the month, and the phrase simply denotes *hereafter*, as the Hebrews said *yesterday and the day before* for *heretofore*.

322. λίσσομαι is in sense a future passive, *I shall be numbered*, as are many futures middle. See Buttm. § 113, 5.

325. μηρός. Supply ἀρίστης.

326. All the MSS. have οὐ χάζομαι; but Barnes, and most editors since him, have divided these words so as to read

οὐχ ἄζομαι. This latter verb takes an infinitive in Heraclidæ 600, δυσφημεῖν γὰρ ἄζομαι θεάν. The only other place where either verb occurs in Eurip. is Orestes 1116, δις θανεῖν οὐ χάζομαι, and here some MSS. have οὐχ ἄζομαι, which Elmsley (Heracl. loc. cit.) prefers. But χάζομαι, synonymous with φεύγω, suits that passage better than ἄζομαι, which has a kindred sense with δέδοικα. The former is found nowhere else in the tragic poets, but the latter is used twice by Soph., and three times by Æsch., e. g. Furies 367 (389), τίς οὖν τάδ' οὐχ ἄζεται τὲ καὶ δέδοικε βροτῶν, where the same variant occurs.

331. The sense is, *shall address this one (me) as her husband.*

333. ἄλλως, *else, yet.* Comp. v. 533.

334. ἄλις is the predicate of γενέσθαι.

336. τὸ σὸν πένθος, *grief for thee.* Comp. 370, 426, 895. — ἐτήσιον, *during a year.* Comp. 431. Adjectives especially of time and place often perform the part of a noun and preposition.

340. τὰ φίλτατα, — a favorite phrase of Eurip., — means either *life*, as here, or *any of the dearest relatives.* — For ἄρα of the next line see 229.

346. ἐξάγειν φρένα, *to lift up the mind*, incite it to do (especially something inordinate or improper.) — λακεῖν (λάσκω, ληκέω) *to cry, gabble, talk aloud*, is here spoken of singing to the pipe which is called Libyan, as being made out of the wood of the African lotus-tree. See Schneider, Index in Theophrast. voce λωτός.

350. Both περιπτύσσειν χείρας τινι, and περιπτύσσειν τινα are used. In the former case the preposition and verb are not so closely united as to form a proper compound. Comp. Elmsley on Medea 1175.

353. ψυχράν τέρψιν is in apposition with the preceding sentence. See v. 7, and Mt. § 432, 5. Such clauses are usually put in the accusative, because the context implies the idea of ποιεῖν.

355. φίλος. Most MSS. and old edd. read φίλοις. One

MS. φίλους: and so Elmsley. One has φίλος, and φίλον appears in the second edition of Eurip. by Hervagius (1544). The first reading embarrasses the sentence; and the second may have easily sprung from it by emendation. The third is idiomatic and elegant.

358. κείνης refers to κόρην, the remote antecedent. ταύτης would have pointed at Δήμητρος.

360. κατηήλθον ἄν — ἔσχον ἄν, *descendissem, cohibuissent*, not *descenderem, cohiberent*, as they have been translated. The thing is conceived of as already past. See 125.

361. οὔτε ὁ κύων — οὔτε Χάρων ἔσχον. In Greek, two nouns singular, in clauses commencing with disjunctive conjunctions, may have a plural verb, where the one does not exclude the other. Mt. § 304, 3. In fact, in the case of οὔτε, τε binds the two nominatives together, and ἔσχον ἄν is asserted of both.

363. οὖν here denotes simply *congruity* with what precedes. Comp. 73. — ἐκεῖσε is here used, and not ἐκεῖ, because the motion of going to the world below is thought of. In v. 864, πᾶ, properly an adverb of motion, taken with στω̄, “motum simul succedentemque ei quietem indicat,” according to Hermann on Herc. Fur. 1236.

365. ταῖσιν αὐταῖς governs σοί, and ἐπισκήψω τούσδε θεῖναι is for the more common ἐπισκήψω τοῖσδε θεῖναι. Comp. Soph. Œd. R. 252. — κέδροις, *cedar coffin*; which wood was used for its supposed antiseptic powers. It renders the dead incorruptible, according to the Schol. on Nicander's Theriaca 53, cited by Monk. — πλευρά. The neuter and feminine forms, πλευρόν, πλευρά, are both in use. Elmsley thought only the neuter to be employed by the tragic poets; but Hermann on Ajax (1389 of his ed.) has shown the contrary.

367, 368. These lines are parodied by Aristoph. Acharn. 893, 894, where Dicæopolis thus addresses the eel from lake Copais, which a Bœotian brought him during his peace with the enemy:



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387. οὐδὲν ἂν λέγοις ἐμέ, *call me nothing*. This is said in allusion to γύναι of 386. — λέγοις ἂν is a mild imperative. Mt. § 515.

391. Wüstemann thinks, that the poet, by the elided word χαῖρ', represents the expiring state of Alcestis, who could only half utter her last farewell. This is doubtful.

393. μαῖα, like our "mammy," is addressed both to a mother and a nurse. It is, however, a dignified word. The earth is called γαῖα μαῖα by Æsch. Choëph. 45.

403. πιτνών. It is much disputed whether πιτνέω, with a second aorist ἔπιτνον, existed, or πίτνω, imperf. ἔπιτνον. The latter is held by Elmsley on Heraclid. 77, Medea 55, and by Dindorf and others. Comp. Matthiæ on Medea l. c. But Hermann on Elmsley's Medea l. c. and elsewhere; and Buttman (Largest Gram. voce πιτν.) contend for πιτνέω; although the last concedes that πίτνω also was in use. There are more than eighty places where this word and its compounds occur in Pindar and the tragic poets, to whom it is almost confined; and some of them clearly prove that ἔπιτνον, πιτνών have an aorist sense. Thus προσπιτνοῦσα is an aorist participle, v. 183. Alcestis did not kiss the bed, *while falling*, but *after she fell*. The same is true in 164, for which comp. Orest. 1332, ἰκέτης γὰρ Ἑλένης γόνασι προσπεσὼν βοᾷ, not προσπίπτων. In the present line also, I would write πιτνών; but, in 1059, πιτνεῖν, denoting a continued state, is a present. — νεοσσός. This word is sometimes applied to children by the tragic poets. Comp. Androm. 441; Iph. in Aul. 1248. — The middle καλοῦμαι means *I call to me*, *call to come to me*.

407. ματρός depends on λείπομαι, which takes a genitive, both in the sense of *I am forsaken by*, *deprived of*, and also when it means *I fall short of*, *fall behind*. — μόνοστολος, = μόνος. Comp. the note on 428, and Phœniss. 742. Its proper sense is, *journeying alone*, like οἰόζωνος, Soph. Œd. R. 846.

412. νυμφεύω in the active is used of the bride, the bride's father, and the bridegroom. The last of these senses is not noticed by Passow.* It is found Medea 625, Ion 819.

413. τέλος γήρως. Not *the extreme*, but *the full time*, or, as Monk says, *the period of old age*. So τέλος ἡβης, τέλος θανάτου.

421. προσέπτατο. The tragic poets are fond of using this word metaphorically to denote *sudden* or *unexpected approach*. Comp. Prometh. 115, 555, and 644, in which last passage it is spoken of the entrance of thoughts into the mind.

423. ἀντηχήσασθε. Not *per vices canite*, but *sing in response* to me. Thus ἀντίψαλμοι ᾠδαί, Iph. in Ἰταυρίς 179, are *songs sung in response* to Iphigenia. Comp. Supplices 800.

424. The hymn addressed to the implacable God below was the wail for the dead. So the πατρὶ νύχιοι γόοι, Eurip. Electra 141, are called the μέλος Ἄϊδα; and Adrastus calls his wail for the chieftains, Supplices 773, Ἄϊδου μολπᾶς παιάν, properly *a cry for aid sent to Apollo, a hymn of victory in his honor*, is often used in a more general sense to denote *any hymn*.

426. Monk reads πένθους with one MS.; and κοινοῦσθαι ordinarily governs a genitive. But it takes an accusative in Ion 609, cited by Matthiæ, as μετέχειν, μεταδιδόναι, sometimes do; and this, being the more unusual construction, is not likely to have arisen from the other.

427. ξυρήσει, *razor-edged, keen, actively*; but *cut by a razor, cut smooth, passively*, as here.

428. μονάμπυξ = μόνος, from ἄμπυξ, *the band around a horse's brows*. "Compound adjectives," says Mt. § 446, Obs. 3, "are often employed to make the language more sonorous, one part of the compound being alone regarded," i. e. in the lyric and tragic writers. But such compounds are often far from being unmeaning, and present to the mind, like the noble epithets of Homer, a vivid picture in a single word.

429. Barnes on this line quotes Herodot. ix. 24, where Mardonius and his army are said to have sheared their horses and beasts of burden, on occasion of the death of

Masistius. So also, when Pelopidas died, (Plutarch. in vit. § 33,) the Thessalians and their allies are said *κεῖραι ἵππους, κείρασθαι δὲ καὶ αὐτούς.* And when Hephæstion died, (Plutarch. in vit. Alex. § 62,) Alexander ordered that all the horses and mules should be sheared, and, — what is quite apposite to this place, — *αὐλοὺς κατέπαυσε καὶ μουσικὴν ἐν τῷ στρατοπέδῳ πολὺν χρόνον.*

434. *ἄξια τιμῶν.* Comp. the construction in v. 1060. *τιμῆς* is the easier and less probable reading.

444. *πορεύω* here takes two accusatives. Comp. Soph. Trach. 559, *ὅς τὸν βαθύρῳον ποταμὸν Ἐυηνον βροτοὺς μισθοῦ πόρευε χερσίν.* The accusative of the place often has *διά* after this verb. — The close of this sentence applies only to Charon, and not to Pluto, so that the clause *ἴστω — θεός* seems to be idle. What is said of Charon readily suggests that which the poet, studious of brevity, intended to have understood of Hades.

446. The lyre or “shell” is called *ὄρεια*, from the tortoise being found upon the mountains. Monk cites from Hom. H. in Merc. 42, *ὄρεσκώοιο χελώνης.*

448–452. The MSS. have *κύκλος*, and *ῶρα* or *ᾠρα*. Scaliger read *κυκλῶς ῶρα*, and this conjecture, approved by Hermann, Dindorf, and others, gives an easy construction, *σελάνας* being absolute. Monk objects to this, that the word *κυκλῶς* is unknown to the early poets, and with him agrees Matthiæ. *κύκλος* governs *σελάνας* according to the reading of the MSS., and *ῶρα*, which is then necessary, takes *μηνός*. The sense is, *when the circle of the moon remaining all night in the sky returns at the season of the Carneian month.* This latter reading is, I think, on the whole, to be preferred. The Carneia was a festival in honor of Apollo, begun on the seventh day of the eleventh Spartan month, but a short time after the Olympian games, and held for nine days. A part of the solemnity consisted in erecting nine tents, in each of which nine men dwelt, who represented most of the *obæ* or *phratriæ* of Sparta. The musical and other contests at this festival were famous in Greece. See Müller on

Orchomenus, (p. 327, in the German,) and Clinton's Fasti on the years 480, 418, B. C.

455. See 536.

457. τεράμων. Hesych. explains τέρεμνα by οἰκίματα. τέραμνα or τέρεμνα occurs eight times in Eurip., and the word is scarcely to be met with in any other of the early poets.

459. ποταμιά, as *rowing over Cocythus*, νεριτέρα, as *pertaining to the infernal world*. These two epithets refer artificially to the two preceding lines.

460. φίλα is a superlative in sense, as Monk remarks. The genitive following it shows that the person spoken of is eminent in her class. It is joined with a superlative in Hippolyt. 848, ὧ φίλα γυναικῶν ἀρίστα τε. — μόνα here denotes *the only one of its kind, excellent*, and the genitive must be thought of with it.

461. αὐτᾶς. The reflexive pronoun of the *third* is often used for those of the *first* and *second* persons.

462. ἀμειψαι. See v. 46.

464. λέχος = γυναῖκα. Comp. Antig. 568.

472. οἶχει, *art gone*, the opposite of ἦκεις, *hast come*.

473. συνδυάδος. συνδυάζω, *I join two together*, is especially used of *marrying*, and συνδυασμός, according to Pollux iii. 44, and Hesych., answers to γάμος and συζυγία: συνδυάς, a word hardly to be met with elsewhere, ought to be synonymous with σύζυγος. It is best taken, not as an epithet of ἀλόχου, but as a noun, like σύζυγος in 314, 342. The meaning is, *may it be mine to have such a partner for my beloved wife*. — τὸ γάρ = τοῦτο γάρ.

476. Hercules enters, on his way to Thrace, expecting to be entertained by his ancient host Admetus. Finding him in affliction, he inquires the cause, and is deceived as to the person mourned for, and to be buried. Admetus, perceiving his mistake, promotes it still more, from an unwillingness to drive a guest from his doors. Hercules enters the house therefore, and is shown into a retired apartment, where he is feasting, while the funeral arrangements are going on. 476 — 567.

The chorus praises the hospitality of the king in an elegant song, 568 – 605.

The fault of this scene is, that Hercules is singularly stupid in not understanding that Alcestis is dead, and seems to let himself be deceived for the poet's purposes.

κωμῆται, members of the *κῶμαι*, or *δῆμοι*, as they were called in Attica: *villagers* dwelling in scattered hamlets, whose king lived in the *πόλις*.

482. *καὶ ποῖ*. Monk reads *ποῖ καί*, according to Porson's rule, Phœniss. 1372, that *καὶ* after interrogatives is a simple copula, *and*, but before them makes an objection like *but*. This rule is verified by 1049, 1052, 1056. There is no MS. authority for *ποῖ καί*, and the sense, as Wustemann observes, is, *et quo tendis*, the question being merely connected by *καί* to the previous one. — *συζυγῆναι πλάνῳ*, *to be yoked with, bound to, obliged to go upon an adventure*. So this verb is joined with *συμφορά*, Hippolyt. 1389; and with *δαίμων*, Androm. 98.

483. See 67.

487. The old edd. have *μ' ἦν πόνους*, which Monk altered into *τοὺς πόνους*. Gaisford, Matthiæ, and Dindorf read *τοῖς πόνουσι* after several MSS. *ἀπειπεῖν πόνους* means *to renounce labors*; *ἀπειπεῖν πόνουσι*, *to give out in undergoing them*, which is equally apposite.

489. See the note on 256.

490. See 72.

498. *ζαχρύσου Θρηκίας πέλτης ἄναξ*. Some explain *πέλτης* by *πελτασιῶν*, as *ἀσπίς* often stands for *ἀσπιδόφοροι*. But troops would not be called *ζάχρουσοι*; and we have *ζάχρουσον πέλτην* in Rhesus 370, with the ordinary sense of *πέλτη*. *ἄναξ* then must denote *master*. Monk compares with this passage *κώπης ἄναξ*, Æsch. Pers. 370 (378), and Wakefield, "clypei dominus septemplicis Ajax," from Ovid, Met. xiii. 2. The *pelta* was originally a Thracian weapon, and the epithet is added, on account of the gold mines of southern Thrace, at Scapte Hyle, in which at our poet's time the

historian Thucydides was an owner, and at Crenidæ, near the site of Philippi.

499. τοῦμοῦ δαίμονος πόνον, *a task such as my genius or fortune allots me*, such as it has been my lot to meet with. Comp. Soph. Ajax 534, πρέπον γέ τ' ἂν ἦν δαίμονος τοῦμοῦ τόδε.

500. πρὸς αἶπος ἔρχεται, i. e. *brings me into arduous undertakings*. αἶπος is properly *a steep place*.

502, 503. Other authors make Lycæon a son of Neleus, whom Hercules slew in his attack upon Pylos. Cycnus challenged Hercules as he was going to Trachis in Thessaly. They fought in Apollo's sacred plot, not far from the scene of this play, near Pagasæ, and the combat forms the subject of Hesiod's "Shield of Hercules."

507. καὶ μήν. These particles occur repeatedly when a new character comes upon the tragic stage. Comp. 611, 1006, and see Elmsley on Heraclidæ 119. They may be rendered *and sure*, or *but indeed*, with a tone of surprise. Sometimes ὄδε μήν without καὶ is used on such occasions. — ὄδ' αὐτὸς πορεύεται. *Here (Admetus) himself is coming*.

511. θέλοισ' ἄν, sc. χαίρειν. — εὖνον δ' : here δέ, which two MSS. have, expresses the opposition between the clauses : θέλοισ' ἄν is as much as to say, that it was not well with him ; but he knew that Hercules wished him well.

512. τί χρῆμα ; *wherefore?* a phrase of which Eurip. is fond. Comp. Heraclidæ 634 (Elms.), τί χρῆμα κείσαι ; *cur jaces?* — πρέπεις, *why art thou conspicuous, why dost thou show thyself or appear?* The sequence of meanings in πρέπειν seems to be, 1. to be *prominent* or *conspicuous*, to *appear* or *seem*. Comp. 1050. 2. to be *seemly* or *suitable*, to *become*, the common signification of πρέπει. 3. to be *suitable to*, to be *like*. Comp. 1121. Buttmann, (Lexilogus, No. 8,) departing from the received explanation of πρέπεις here, makes it active in the sense of σημαίνεις, and governs τί χρῆμα by it. But this verb does not, I believe, elsewhere take an accusative in the tragic poets, except

when it is used impersonally; and the answer, if the text of the next line is right, shows that a reason was asked.

520. εἶπας, sc. τὸν μῦθον, or τοῦτο. The sense is, *did you say this, she being dead or yet alive?* — Another reading, περί for ἐτί, adopted by Monk and Matthiæ, seems to have proceeded from some copyist who sought to introduce an easier construction.

523. By the reverse of the ordinary *attraction* in Greek, the noun is sometimes put in its relative's case. See Mt. § 474, who quotes Iliad xviii. 192, ἄλλου δ' οὐ τευ οἶδα, τεῦ ἂν κλυτὰ τεύχεα δύω.

525. See v. 2.

526. τόδε, sc. τὸ κατθανεῖν, τὸν θάνατον αὐτῆς. Wakefield conjectured τότε, which Elmsley likes, but thinks ἐς τότε an expression used only by later writers.

527. ὁ μέλλων, sc. θανεῖν.

528. νομίζεται χωρὶς, sc. εἶναι, *are thought to be apart, different.*

533. Comp. 333.

536. εἶθ' εὔρομεν, *I wish I had found.* Comp. 1102. εἰ γὰρ τοσαύτην δύναμιν εἶχον, *I wish I had (i. e. now) so much power,* 1072; εἶθ' ἐπ' ἐμοὶ μὲν εἶη, *I wish it could depend on me,* 455. See also 92, 719. These examples are adduced, to teach that εἶθε, εἰ γάρ, with an aorist, expresses a wish as to something actual but past; with an imperfect, usually as to something actual and present; and, with an optative, as to something possible and future.

541. τεθναῖσιν οἱ θανόντες, *they who died are dead.* Let the student notice the difference of the tenses: the aorist marks the event or fact; the perfect the continued state.

542. Here a short syllable in one word is lengthened before a mute and liquid in another, which ordinarily make no position. Comp. 526, 530. Porson and other English Scholars deny that this is admissible, and alter the verse: Elmsley, on Medea 1224, note *u*, inserts τι before παρά.

544. μυρῖος often means *very many, very great*, in the



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568 – 577. ἐλεύθερος, *liberal*. — ἀνδρός is perhaps emphatically used *of a man*, as contrasted with the God. — σοῖσιν ἐν δόμοις. By a negligence, pardonable as causing no obscurity, the person is changed, and Admetus is addressed instead of the house.

578 – 587. σύν. sc. *together with the flocks*. — βαλιαί = κατασικτοί, *spotted*. Comp. “lynces variæ,” cited by Monk from Virg. Georg. iii. 264. — δαφινός. An epic epithet of lions, jackals, dragons, and indicative of color; as Iliad ii. 308, δράκων ἐπὶ νῶτα δαφινός shows. Its primitive φοινός is similarly used; but both words also denote *bloody, cruel*. Comp. Prometh. 1022. — βαινουσα πέραν, *passing beyond, going out of*.

588 – 596. τοίγαρ, i. e. *on account of the favor of Apollo*. — ἄροτοις. The order is, τίθεται ὄρον ἄροτοις — τὴν αἰθέρα Μολοσσῶν. αἰθήρ, here *clime*, is sometimes used in the feminine by the poets. — ἀμφὶ ἀελίου κνεφαίαν ἰππόστασιν, *towards the dark stopping-place of the sun's horses*, i. e. the west. This phrase occurs in frag. Eurip. Phaëthon, (No. 1. Matth.) ἀμφί, here, like *about*, properly means *in the region or quarter of*. — Euripides uses a poet's license in stretching the realm of Admetus across Thessaly. Homer confines the domains of his son Eumelus to Pheræ, Iolcos, and the land on lake Bœbeis; and this prince led to Troy the smallest force of any of the eleven Thessalian chieftains except Philoctetes. — πόντιόν τε κ. τ. λ., *and towards the harbourless coast of the Ægean sea, he is lord of Pelion*. Here τε is irregularly used instead of δέ after μέν. Comp. Soph. Antig. 1096, where τε takes the place of μέν before δέ. The adjective Αἰγαίων' is put for Αἰγαῖον, according to Musgrave's emendation approved by Gaisford, Hermann, and others; and so θάσος in the antistrophe for θράσος. — ἀλίμενον. The Magnesian or eastern coast of Thessaly under Pelion and Ossa was exposed to easterly winds, and had no good ports. It was here that a sudden gale proved destructive to such vessels of the fleet of Xerxes as had not been drawn ashore. See Herodot. vii. 190.

597 – 605. ἐκφέρεται, *is carried or led on*, with the idea, perhaps, of *going out of the bounds of propriety*. Comp. πρὸς ὄργην ἐκφέρει, Soph. Electr. 628. — αἰδῶ, *reverence or respect due to strangers*. The sense is, *his generosity of nature is urged on to pay respect to a guest*. — πάντα σοφίας = πᾶσα σοφία. The aim of this sentence is, to excuse Admetus for exercising hospitality at such a time. — κεδνὰ πράξειν = καλῶς πράξειν. — For the meaning of Θεοσεβῆ here, comp. v. 1148.

606. Admetus, who had gone within, returns with the corpse. His father Pheres here appears, intending to assist in burying the dead: Admetus rejects his aid and consolation, as coming from one who had placed him under the necessity of losing his wife; since she would have been spared to him, if Pheres had consented to give up his few remaining years of life. An angry discussion ensues, which is terminated by the departure of Pheres. 606 – 740.

This scene is better than many rhetorical discussions in Eurip., but is frigid, because the selfishness of Admetus is continually recalled to mind. Few will agree with Wakefield, who regards it as one of the gems of Greek literature. Monk supposes the poet to have introduced it, in order that the funeral pomp, on which the choragi had no doubt lavished much expense, might stay a while on the stage before the eyes of the people. But the taste of Eurip. was none of the purest, and he loved such dialogues as this for their own sake.

ἀνδρῶν — παρουσία for ἄνδρες — εὐμενεῖς παρόντες. Comp. σὴν παρουσίαν 630 = σὲ παρόντα, σὸν βίον 362 = σὲ ζῶντα.

608. ἄρδην, *aloft*, i. e. borne upon their shoulders. Comp. Antig. 430. — πυρά, the *grave*, not the *pyre*. Comp. 740, Electr. 92, and Soph. Electr. 901.

610. So Soph. says, Trachin. 874, βέβηκε Δηάνειρα τὴν πανυστάτην ὁδὸν ἀπασῶν. — The chorus does what is here requested, at v. 741.

613. κόσμον includes both *dress* and *personal ornaments*,

= ἐσθῆτα κοσμόν τε of v. 161. Comp. 631. — ἀγάλματα νερτέρων, *delights of the dead*.

627. This became a proverb according to Aristides, cited by Musgrave: τὸ τῆς παροιμίας ἐρεῖς, — ἢ τοιαύτην χρῆ γαμεῖν ἢ μὴ γαμεῖν.

633. ὠλλύμην, *I was just perishing*.

635. ἀποιμώξει. There is another reading, ἀποιμώξεις, approved by Monk and Elmsley. Matthiæ observes, that the future is generally used in such increpatory sentences as this. The proper future of ἀποιμώζω is ἀποιμώξομαι.

640. εἰς ἔλεγχον ἐξελθών. Comp. εἰς ε. ἐξιών, Soph. Philoct. 98; μολών, Œd. Col. 1297.

641. The usual idiom would omit με, and turn παῖδα into a nominative. Comp. 668 for a similar construction.

642. ἦ τᾶρα = ἦ τοι ἄρα. — διαπρέπεις governs a genitive from its superlative force.

647. τ' ἄν is Monk's conjecture for τέ γ'.

649. τοῦ — κατθανών is added as an explanation of τόνδ' ἀγῶνα.

650. Here λοιπός qualifies the idea expressed by the two words βιώσιμος χρόνος. It is rare that one adjective is thus the epithet of another in Greek. Comp. Medea 598, μή μοι γένοιτο λυπρὸς εὐδαίμων βίος, *may I not have an unhappy life of prosperity*.

651. The forms ἔζων, ἔζην, seem both to have been in good use; the latter being derived subsequently to the former from ἔζης, ἔζη, and ζῆ imperative, *as if* from ζῆμι. In 295, where this line first occurs, most of the MSS. read ἔζην, which the Etymol. Mag. 413, 9, quotes in order to condemn it; and in the present line several MSS. have this reading, although others have ἔζων. Comp. Buttmann on ζάω (Largest Gram. 2, 144).

652. Comp. Æsch. Persæ 295, καὶ στένεις κακοῖς ὄμως. στένω ἐπὶ τινι, and ὑπὲρ τινος also occur, but στένω τι or τινα is more common. Still another construction is, στένω σε τῆς τίχης, Æsch. Prom. 397, for which see Elmsley on Medea 1202.



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denote the same action, and are yet in different tenses. Again, to join ἄπει by καί to ὑβρίζεις weakens the sentence. Put a colon therefore before οὐ, and let καὶ νεανίας = καὶ νεανίας ὄν, *though a youth*. Comp. Heliod. p. 7. ed. Coray, τὸν δε, καὶ τραυματίαν, ἐξεπλήττοντο. The phrase ὀλίπτειν λόγους or ἔπη, usually, indeed, has an adjective joined with it, denoting the quality of the words, as in Prometh. 312, 932, but not always. — οὐ βαλὼν οὕτως ἄπει, *thou shalt not, having made thy shot, simply* (i. e. without more ado, impunè,) *depart*. For οὕτως in this sense, Elmsley on Heraclidæ 375, may be consulted.

690. οὐδ' ἐγὼ, sc. θάνοῦμαι.

691. Aristoph. quotes this verse in the Thesmoph. 194, and, in the Clouds 1415, parodies it thus,

κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς;

694. διεμάχου τὸ μὴ θανεῖν, *contended against death, used your efforts not to die*.

698. τοῦ καλοῦ νεανίου, *the pretty youth!* The article is often used in such expressions of contempt, having in them a demonstrative force.

699. This sense is, *you hit on a wise plan so as never to die, if you will but persuade your wife for the time being to die instead of you*. αἰ, like our *ever*, has two senses, *always*, and *at any time*. In the latter, it is joined with the article, and usually follows it immediately. Comp. τὸν κρατοῦντ' αἰ, *him who at any time rules, the ruler for the time being*, Prometh. 937. οἱ αἰ ἐπιόντες ἔθεον δρόμῳ ἐπὶ τοὺς αἰ βοῶντας, Xen. Anab. iv. 7, 23.

702. κακός. Two senses of this word are played upon here, and in 704, as Porson on Phœniss. 1245, and Monk remark.

706. πλείω is an absolute comparative, a certain standard being implied; = πλείω τοῦ δέοντος, *too many*.

708. λεγ', ὡς ἐμοῦ λέξαντος. According to Matthiæ κακῶς is to be supplied, as in Antig. 1054. This L. Dindorf denies, and pronounces the sense to be, "*dic uti ego dixi. Non impedio enim.*"

713. The MSS. have *μικρον' αν*, but v. 714 implies that an imprecation has been uttered. Hence Schaefer, followed by Matthiæ and Monk, read *μικρονα ζωης*, which appears in the text. Porson, however (according to the Quart. Rev. No. 29.), remarks, that *και μην* is not found in sentences expressive of a wish.

723. *εν ανδρασιν = ανδρεϊον*. It is, perhaps, a brief expression for *εν λημασιν ανδρων*.

724. Matthiæ considers *εγγελας* as a future, like *σχεδαω*, *σχεδαας*; but to take this verb in the present gives force to the sentence.

728. Some read *η δ'*, *illa autem*, instead of *ηδ'*, *hæc*.

732. Acastus was the brother of Alcestis, and son of Pelias. See the notes on the Argument.

733. *τιμωρεισθαι*, *to take satisfaction for*, here governs two accusatives, as the kindred words *τισασθαι*, *μετελθειν*, *μετιέναι* sometimes do. Comp. Mt. § 421.

735. Monk takes *α παιδε παιδος οντος* together, as in the common phrase *α παις αφρονων παιδων*, the adjective being put for *ανεν*. But this weakens the sense, to say nothing of *οντος*, which is a predicate, and cannot therefore suit that construction. The sense is, *grow old, as ye deserve, childless, though with a child living*.

737. *νεισθε* has a future sense like *ειμι*, and like *I am going*. — *ταυτον στεγος τωδε*, *the same house with me*, (pointing to himself.) For *ταυτον*, comp. Buttm. § 74, 2.

741. *σχετλια τολμης*, *unhappy by reason of thy daring*, (i. e. in consenting to die.) The genitive in such phrases, which are common in the poets, express the origin or the reason of the quality denoted by the adjective. Comp. *μελια πονων*, Medea 96; *σχετλιος παθειων*, Androm. 1179; *δειλαιε του νου της τε συμφορας*, Soph. Œd. R. 1347.

745. *πλεον*. See v. 72. — *τουτων*, sc. *the advantages of the good* denoted by *πλεον*.

746. The chorus, as Monk remarks, here leaves the orchestra and accompanies the funeral procession. Comp. 740. This is in a measure necessary to the probability of the

ensuing scene, and propriety would require the chorus to attend upon their king on such an occasion. Of the absence of a chorus during the play an example is found in Soph. Ajax 814, where they leave the theatre to search for Ajax: meanwhile the scene changes, he kills himself, and they reappear. Another example perhaps is afforded by the Helena, where, at v. 515, the chorus seems to be in ignorance of the arrival of Menelaus, which could not but have been known, had it been present during his speech, 386, seq.

After the funeral procession had departed, the servant who waited upon Hercules comes out of the house, and, thinking him to be acquainted with the death of Alcestis, censures him in no measured terms for his revelry at such a moment. Hercules follows, and deals out to him some bacchanalian philosophy that he had imbibed with his wine. On observing his sadness, he again searches into the affair of the funeral, and, finding that Alcestis, and not a stranger, was mourned for, he reproaches Admetus with having deceived him, and himself with his revelry. Upon this he determines to wrest Alcestis from the grasp of Death, or, if that cannot be done, to bring her back from Pluto's realm.

This scene is faulty because the contrast of sorrow for the loss of friends, with mirthfulness, not to say revelry, must necessarily be revolting; and the effect on the audience must have been painful, notwithstanding the ignorance of Hercules may have excused him in their eyes. So comic and some would say undignified a scene is hardly to be found in any other ancient tragedy; but the union of the comic and tragic is not in itself objectionable. This scene is not inconsistent with the character of Hercules as conceived of by the Greeks, especially after comedy flourished. His voracity and love of wine were noted, and furnished many a joke. On the heathen principle, during the intervals of his labors, his gigantic body got the better of his mind.

755. *εἰ* is nearly the same here with *ὅποτε*, expressing with an optative repeated action in past time, and usually accompanied by an imperfect in the apodosis.



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sentences as "I know *not*, or I *wish* to know *who* thou art," ὅστις is ordinarily found, or τίς in its place.

790. πλεῖστον ἡδίστην. Double superlatives sometimes occur in the tragic poets, as in Medea 1323, μέγιστον ἐχθίστη γυνή.

795. πίει is from πίομαι, the proper Attic future of πίνω. πιούμαι, πιεῖ is a later form. — τύχας appears instead of πύλας in the early edd., and is mentioned by the Schol.

797. The sense is, *the stroke of the wine-vessel's oar falling upon you shall remove you from your present sad and morose state of mind*. — πίτυλος, *the stroke of the oar*, is often used figuratively by Eurip. and others; and especially denotes the stroke or influence of sudden passion or madness on the mind. Comp. πίτυλος μανίας, Iph. in Taur. 307, φόβου, Herc. Fur. 816. — μεθορμίζειν, properly, *to bring to another mooring-place or anchorage*. This word is used figuratively in Medea 258, 443.

799. ὄντας δὲ θνητούς, *since we are mortal*. — θνητὰ φρονεῖν, *to have mortal feelings*; i. e. to feel that we must soon die, and enjoy as much as possible beforehand; which is the natural feeling of a mortal, ignorant of his own immortality. I Cor. xv. 32.

801. ὡς γ' ἐμοὶ χρῆσθαι κριτῆ, *at least to make use of me as judge, at least in my judgment*. ὡς ἐμοί often stands alone in the same sense. Comp. Mt. § 388, § 545.

803. Comp. 228.

810. The sense is, *was it not proper for me to be well treated, at least as far as a stranger's corpse was concerned, i. e. that ought not to prevent it*.

811. There are two opposite readings in this line, οἰκεῖος and θυραῖος, the former appearing in Monk's and most other editions, the latter in those of Matthiæ and Dindorf. οἰκεῖος can hardly be genuine, as it supersedes all further inquiry. θυραῖος is ironically used according to Matthiæ; and the tone with which it was uttered leads Hercules to suspect that something has been concealed from him.

817. ἐν δέοντι δέξασθαι, *on an occasion when it was proper*

to receive (visitors). Some understand *καιρῶ* with *δέονται*, but *εἰς δέον*, of *advantage, opportune*, v. 1101, shows that it is neuter. The infinitive is the subject of *δέονται*, as, in the phrases *δεῖ δέξασθαι*, *δέον δέξασθαι*, of *δεῖ* and *δέον*.

828. *κῆδος*, *dead body*, as being the object of *sorrow*. — *τάφον*, *burial-place*. Comp. 608, but in v. 96, *burial*.

831. Besides the reading adopted in the text, we have *καπεκώμαζον*, preferred by Monk, and *καῖτ' ἐκώμαζον*. The preceding imperfects seem to have caused the alteration of *κωμάζω*, — which is properly used, as denoting an action not fully ended, — into *ἐκώμαζον*, and the other reading then easily arose. *εἶτα* is often used in questions containing indignation or displeasure. Comp. 957, and Mt. § 603.

832. *σοῦ* (*ἦν*) *τὸ μὴ φράσαι*, *it was your part*, i. e. your fault, *not to tell*. Monk and Matthiæ regard *σοῦ* as an exclamation, and the infinitive as standing absolutely; so that the sense is, *shame to you not to have told me!* Such a construction we have in *Medea* 1051, *ἀλλὰ τῆς ἐμῆς κάκῃς! τὸ καὶ προσέσθαι μαλθακούς λόγους φρένι: but my cowardice! that I should even waste mild considerations upon my mind*. Comp. Mt. § 544. But had this been the turn of thought, *σοῦ* would hardly have stood alone, without some exclamatory word.

833. *προσκεῖμαι κακῶ*, and *κακὸν προσκεῖταιί μοι* are both said. *προκειμένου* is read here, but its signification, *impending*, is unsuitable to the place. In v. 551, where *προκειμένης* occurs without variant, *προσκ.* is probably to be restored. Otherwise *προκείμενος* must take the sense of *being present*, which does not seem to be admissible.

836. *ἐκ* is for *ἐν*. See this use of *ἐκ* after verbs of sight, in the note on *Soph. Electr.* 894. The dead were buried along the roads, just out of the gates of cities, both by the Greeks and Romans. Thus the Athenians buried citizens slain in war in the outer suburb *Ceramicus*; and tombs border the *Appian Way* to the walls of Rome, as well as the street which passes through the excavated suburb of *Pompeii*.

839. Ἠλεκτρώωνος γεινατ', the vulgar reading, is objectionable, as omitting the augment, — a license which was very seldom resorted to in trimeters, and only at the beginning of a verse. Blomfield's conjecture, Ἠλεκτρώονος ἐγείνατ', has been confirmed by the Copenhagen MS., and is approved by Elmsley, Matthiæ, and Dindorf. The penult of the genitive of nouns in ων varies. Thus Ἀκταίων makes -ονος in Bacchæ 230, but -ωνος in Apollod. iii. 4, 6. ed. Heyne.

841. ἰδρύειν taken with εἰς and an accusative, by a sort of *constructio prægna*, denotes not only *to set down* or *put in* a place, but also *to carry into* it. Comp. στήσαι νέας εἰς Αἴγυπτον, *to convey ships to the Nile, and station them there*; ἐφάνη λις εἰς ὁδόν, *a lion came and appeared in the way*. These examples are Passow's, from Homer.

845. πίνοντα governs προσφάγμάτων partitively; *drinking of the slaughtered victims*; — the most common of idioms in French, and not uncommon in Greek. Comp. Mt. § 323. προσφάγματα are *victims slaughtered in front of* the tomb, or upon it (see Hecuba 41, 524; Troades 619), as a gift or offering to the dead, who were supposed to be fond of blood.

849. πρίν without ἄν. Porson on Medea 222, says, "Sæpe πρίν cum subjunctivo jungunt tragici, omissis ἄν, quod in sermone familiari semper requiritur." Comp. v. 145.

851. αἵματηρόν πέλανον, *bloody libation*. πέλανος denotes 1. *a cake* in the solid form, used in oblations, and burnt; 2. *a thick fluid* like some libations, spoken of *honey* in frag. 13, of Eurip. Cressæ; of *foam* in madness, Orest. 219, ἐκ δ' ὄμορξον ἀθλίου | στόματος ἀφρώδη πέλανον, ὀμμάτων τ' ἐμῶν. and here of *blood*. Comp. Rhesus 430, αἵματηρός πέλανος ἦντλειτο λόγῃ. The idea of an offering is also suggested by the word in the present instance.

852. Κόρης. Proserpine, the κόρη Διήμητρος, bore that name by eminence, as Castor and Pollux among all the sons of Jupiter were especially called Διόσκουροι.

860. The chorus and Admetus now return. Prevost asks why Hercules did not meet them on the way. But the tragic poets are not very scrupulous as to improbabilities



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datives agreeing in case with a pronoun depending on ἐξόν.

895. λῦπαι φίλων. See v. 336.

897. ῥῖψαι, sc. ἐμαντόν. Comp. Cyclops 166, cited by Monk.

901. The old reading here was συνέσχευ, but, as ἄν was thought to be required, Porson, Gaisford, and Monk read συν-εσχ' ἄν. Elmsley on Medea, 416, 417, Note p., objects that ε is not elided in the third person singular of verbs before the particle ἄν, εἶχ' ἄν, Ion 353, being the only instance of the occurrence of this elision in the old editions. Adopting the remark of this most able scholar, either with Dindorf read σὺν ἄν ἔσχευ, — which is purely conjectural, — or συνέσχευ without ἄν, which might stand, if the speaker conceived of the condition (viz. throwing himself into the tomb) as being actually fulfilled. So we say in English, “*I had fainted unless I had believed to see the goodness of the Lord in the land of the living,*” for *I should have fainted*; and in Latin (Horat. Carm. ii. 17,) “*me truncus illapsus cerebro sustulerat, nisi Faunus ictum dextra levasset,*” for *sustulisset*. See this principle defended by the able Hermann, in his note on Soph. Elect. 902, and Treatise on the Particle ἄν. (i. 13. Opusc. iv. 71, seq.)

904. ἐν γένει, of κιν. Comp. Soph. Œd. R. 1016.

906. μονόπαις = μόνος. See vv. 407, 428. — ἄλις = μετρίως. Comp. εἰ ἄλις ἔλθοι Κύπρις, Medea 630.

909. προπετής, properly, *falling* or *hanging forward, leaning over*; here *verging*.

910. Jacobs supposes an allusion to be contained in these lines to Anaxagoras, who, when he heard of his son's death, said; “*Sciebam me genuisse mortalem.*” That the poet alluded to this saying of his master under the person of Theseus in another play, we know from Cic. Tusc. Quæst. iii. 14, cited by Valckenaer, Diatrib. p. 28; but there is no certainty that he did here.

911. ὦ σχῆμα δόμων: a circumlocution for δόμοι.

913. μεταπίπτοντος δαίμονος, *now that my fortune is chang-*

ing, or is different. μεταπίπτειν is properly used of dice falling with a different face upwards.

921. εἶμεν is for εἶημεν, a rarer but equally pure form. The optative stands here in *oratio obliqua*, the words being made use of by Admetus not as his own, but as the burden of the marriage songs.

925. See the note on Antig. 425.

926. παρά, during.

931. Comp. 117. All the MSS. have πολλοῖς, which is evidently a false reading, unless δάμαρτας, the reading of a good MS., be adopted.

949. Here οἶαν may be translated as if it were ὅτι τοιαύτην, and they (the servants who were pointed at) lament that they have lost such a mistress. But δέσποτιν properly follows στένωσιν, upon the principle explained in the note on v. 658. It is common for οἶος to follow verbs of lamenting, pitying, and the like, in this way. Comp. Xen. Cyrop. vii. 3, 13, κατοικτείρων τὴν γυναῖκα οἶου ἀνδρὸς στέροιτο, καὶ τὸν ἄνδρα, οἶαν γυναῖκα καταλιπῶν οὐκετ' ὄψοιτο.

952. Monk cites from Æsch. Persæ 123, γυναικοπληθῆς ὄμιλος.

960. κυδίων, comparative of κυδρός, occurs but twice in the tragic poets, here and in Androm. 639. Its proper meaning, more glorious, seems to have been generalized into more to be prized, better. κυδίων, κρεῖττον, αἰρετώτερον, Hesych.; κυδρός, τοῦτ' ἐστὶν ἀγαθός, τίμιος, Etym. Mag. After this comparative τοῦ τεθνήσκειν is to be supplied.

961. κακῶς κλύοντι, male audienti.

962. The sense is, I have soared both in song and in lofty speculations. μετάρσιος points at speculations about μετέωρα or celestial phenomena, which were then a principal part of philosophy. This is spoken, as the Schol. remarks, rather in the character of the poet, than of the chorus.

964. λόγων, either discourses of a philosophical nature, or statements, propositions of that description.

967 – 969. σανίδες, tablets of wood, fabled to have been preserved near Mount Hæmus. Comp. the Schol. on Hecuba

1243, (ed. Matthiæ.) — τὰς: the article used as a relative. Among Attic writers only the poets do this, and that not in the masculine and feminine nominative. — Ὀρφεὶα γῆρυς is, according to Monk, a circumlocution for Orpheus. But there ought to be a reason for each particular circumlocution, and especially for so rare a one. It would not do to put Ὀρφεῖος ποῦς in its place. That reason is found in the fact, that the words inscribed on the tablets proceeded from the voice of Orpheus as well as from his hand.

972. ἀντιτέμνειν properly denotes *to cut a root as a specific against disease, to furnish a medicine*. So also ἀντίτομα are *specifics, especially simples*.

975. κλύει σφαγίων, i. e. *hears the prayers with which the victims were offered up*.

978. ὅ τι for ὅ τι ἄν. See v. 76.

980. This nation was called Χάλυβοι, as here, (comp. frag. Eurip. Cret.), or more usually Χάλυβες, for which comp. Prometh. 715.

982. ἀπότομος. See v. 118. — The sense is, *nor hast thou any shame for thy harsh spirit, i. e. thou art inflexibly stern*. Comp. αἰσχύνη τῶνδε, *shame for*, Soph. Electr. 616.

983. καὶ σ'. Admetus is now addressed. The change of person is the less abrupt, as it occurs at the beginning of a new strophe.

985. Comp. Eurip. Dict., frag. 1; δοκεῖς τὸν ἄδην — παῖδ' ἀνήσειν τὸν σὸν, εἰ θέλεις ἀεὶ στένειν.

989. σκότιοι = νόθοι. The Schol. quotes from Iliad vi. 24, σκότιον δέ ε' γείνατο μήτηρ.

994. κλισίαις. Schol., οἴκοις. And Wakefield says, that it is indifferent whether we translate this word *house* or *bed*. This would be true if ζεύξασθαι γυναῖκα λέξει were not a natural and ordinary expression. Comp. Ion 900. I doubt if the other, ζεύξασθαι γυναῖκα οἴκῳ, were ever used. κλισία has this sense of *bed* or *place for lying down*, in Iph. in Taur. 857, εἰς κλισίαν λέκτρων δόλιαν, which resembles the expression used above, v. 925.

995. φθιμένων νεκρῶν, *the dead that have wasted away*,



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much MS. authority. The sense would then be, *not counting the sad lot of my wife among things to be ashamed of*. But this is not a natural thought, particularly as Hercules, when he first came, knew of the measures relating to the death of Alcestis.

1040. εἶπερ, the reading of Monk, = *siquidem*, and not *si*, as Mt. remarks. But *si* is wanted here.

1044. ἄνωχθι, imperative of ἄνωγα, Buttm. § 110, 9.

1049. ποῦ καί. See 482.

1050. πρέπει, *appears*. See 512.

1051. ἐνοικεῖν is sometimes transitive, as τῆνδ' ἐνοικήσεις πόλιν, Soph. Œd. Col. 1533, and often intransitive; as in Androm. 857, οὐκέτι τῆνδ' ἐνοικήσω στέγη. — The student hardly needs to be reminded, that, in Greek houses, the men's and women's apartments were separate.

1052. ἀκραιφνής. This word, used three or four times by the tragic poets, means *unmixed, pure*. It is usually applied to things; but in Soph. Œd. Col. 1147, to persons; ἀκραιφνεῖς τῶν κατηπειλημένων, *unhurt by the threats that have been made against them*. Here it means, as explained by the Schol., ἄφθορος ἀνδρῶν.

1055. In this and the following verses, Admetus does not speak of marriage, but only of permitting her to live in the women's apartment, and in his wife's chamber. — εἰσβήσας. The first aorist and future active of βαίνω, used only in Ionic and poetic style, have an active sense like βιβάζω.

1060. ἄξια σέβειν. See 434.

1063. ἴσθι ἔχουσα. Comp. 150. — προσήϊξαι, *art like to her*. Hesych. προσήϊκται, προσέοικε. This form, which is hardly to be met with elsewhere, follows the analogy of the Homeric word ἦϊκτο, pluperf. pass. of the obsolete εἶκω. εἶκειν meant *to liken, make like*, and the passive would thus be *to be made like, be like*.

1065. ἔλης ἤρημένον, *perdas perditum*, Buchan. Schol., ἔλης, φοιεύσης, κρατήσης. The sense is, *lest you overcome* (i. e. with grief excited by the presence of one like

Alcestis in form) *me*, who have been *already overcome* with that grief.

1068. *κατεῤῥώγασιν*, *burst down, burst out and fall down, gush down*. The idea *down* is however often lost, as in the expression, *γέλωσ κατεῤῥάγη*. Let the student notice that this second perf. is a present in a neuter sense.

1069. *ὡς ἄρτι*, *how but just now*.

1072. See 536.

1075. *ἄν* qualifies *βούλεσθαι*, which here answers to the imperfect indicative with *ἄν* = *ἐβούλου ἄν, σάφ' οἶδα*.

1077. *ὑπερβάλλειν*, *to shoot beyond, to surpass*, is often used intransitively, in the sense *to go to excess*. The second aor. imperative (Dindorf's reading) is faulty here, not only because *μή* takes a *present imperative* but an *aorist subjunctive* (for that is a general rule, although it is in some few cases transgressed), but also because continued and not momentary action is contained in this word as much as in *φέρει*. — *νυν*. This is Monk's reading for *νῦν*. The enclitic *νυν*, which has here its usual meaning with the imperative, is shown by Monk to be sometimes long, though usually short in the Attic poets. Others write *νῦν* with the same sense, if the syllable is long, so that the question becomes one about accent. — *ἐναισίμωσ*. Schol., *καθηκόντως*.

1079. *προκόπτοις* — *εἰ θέλεις*. Where that *which is under condition*, is assumed as a *matter of fact*, but the *consequence* only is *conjectured*, *εἰ* takes an *indicative* in the one clause, and a verb in the *optative* appears in the other.

1080. *μ' ἐξάγει*. This is quoted by Galen without *μ'*. The pronoun interferes with Porson's canon concerning the fifth foot in iambics (see 671), and there is a certain elegance of style in omitting it.

1085. *ἦβᾶ σοι*. *ἦβάσκει*, the other reading, would mean, according to Mt., Monk, and Blomfield, *is growing up to its prime*, not *is at its prime*, and the word does not occur in the Attic poets.

1086. *you might say time, if to die were time*, i. e. that only can soothe me.

1088. οὐκ ἂν φόμην, *I should not think*, sc. that you said it, if I had not heard. This phrase may compare with our English one, *you cannot think*, which is often used elliptically in common life.

1089. ἀλλὰ χηρεύσει λέχος, *but will your bed be widowed?* This reading is preferable to ἀλλὰ χηρεύσεις μόνος, which Monk adopts.

1093. The accusative of a noun signifying some quality, is often joined with ὀφλισκάνω to denote that, *the reputation of which* is incurred, and the dative of a person is the person *in whose opinion* it is incurred. Thus ὀφλισκάνειν μωρίαν τινι denotes *to be chargeable with folly in any one's view*; ὀ. γέλωτά τινι, *to be ridiculous in one's eyes*. κτᾶσθαι, φέρειν, and ἔχειν take an accusative in a somewhat similar sense. Comp. Antig. 924, τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην, *by acting piously I gained the reputation of impiety*; Soph. Electr. 968, εὐσέβειαν ἐκ πατρὸς οἴσει, *thou wilt get praise for piety from our father*; Medea 297, χωρὶς ἀργίας ἧς ἔχουσιν, *beside the indolence that they get the credit of*; Id. 218. δύσκλειαν ἐκτήσαντο καὶ ῥαθυμίαν.

1094. καλῶν is future. Matthiæ supplies οὕτως ἴσθι, but perhaps οὕτως αἶνει may be more naturally understood from the preceding clause. Wüstemann makes the sentence interrogative, and supplies μωρίαν ὀφλήσω.

1095. A number of aorists, and none more frequently than ἐπήνεσα, seem to be used in a similar manner with the present. See Hermann's Notes on Viger, note 162, for examples. Although the present might be used in such cases and express the truth, yet the mind reverts to a past time, when the feeling or thought first began.

1096. καίπερ οὐκ οὔσαν, *though she is no more*. καίπερ μὴ οὔσαν would mean, *though she were no more*.

1098. Comp. v. 275, for the order of the words.

1101. ἐς δέον πέσοι, *may turn out of advantage*. See 817. Comp. Helena 1082, τὸ δ' ἄθλιον κεῖν³ εὐτυχές τάχ² ἂν πέσοι, *but that misery may perhaps turn out fortunate*. Our verb *to fall* has the same sense as this of πίπτειν.



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deceitful) *joy from a God throw me out of my senses?* i. e. is this pleasant sight which overpowers me, produced by some God to mock me?

1126. τήνδ' ὄρᾳς δάμαρτα σήν, *here you see your wife.* See the note on v. 24.

1128. The sense is, *this one whom you made your guest is no necromancer*: literally, *you made this one your guest, not being a necromancer.* Buchanan's version and others give to ἐποιήσω the sense of *accounting, taking for.*

1134. οὔποτε is taken with δοκῶν, not with ὄψεσθαι, which would require μή. See Elmsley on Medea 487, and Hermann's remarks on that edition.

1135. φθόνος δέ. The Greeks held, that, when a man had an excess of good fortune, or felt unduly elevated above the condition of mortals, the Gods were envious or indignant, and reduced him to the common level. The same general feeling was called νέμεσις, i. e. the assignment of the proper share, retribution, retributive anger. Nemesis, this feeling or course of providence personified, crushed the pride and greatness of men by reverses of fortune. Comp. Soph. Electr. 1466, 1467.

1140. δαιμόνων τῷ κυρίῳ. Jacobs, followed by Monk, — and by Matthiæ in his text, — reads νεκρῶν for δαιμόνων, because the Scholiast says, ἢ τῷ τῶν νεκρῶν κυρίῳ. But they seem not to have noticed, that he immediately adds φασὶ γὰρ τοὺς νεκροὺς δαίμονας, whence it appears that he read δαιμόνων, and that νεκρῶν was a mere explanation. There is then no support for the correction of Jacobs. Nor is the Scholiast in the right; for, though some philosophers may have called the *manes* in general δαίμονες, no traces of this appear, I believe, in Euripides. Matthiæ, in his notes, favors δαιμόνων, and governs it by τῷ, so that the sense is, *with that one of the deities who is lord* (in this business, i. e. who has power, εἰς Ἄιδου δόμους κατάγειν, v. 26).. May not the sense be simply, *with the lord or chief of the deities*, — a boastful and exaggerated description of Death? So Eurip.

(frag. Aug. 3,) calls Cupid *ἀπάντων δαιμόνων ὑπέρτατον*. Comp. Antig. 338. The nature of the case showed who was meant.

1146. *ἀφαγνίσθηται*. This verb means, according to Heath, with whom Monk agrees, not *purificare*, but *desecrare*. He adds, that a contrary ceremony is intended by it to that denoted by *ἀγνισθη*, v. 76. But what ceremony contrary to cutting off a lock of hair can be conceived of? *ἀφαγνίζω* is a rare word in the early Greek writers. Wakefield adduces from Hippocrates de Morbo Sacro, *ἀφαγνίσασθαι μῦσος*, *to purify one's self from pollution*. Harpocration defines *ἀφοσιόω* by *ἀποκαθαίρω*, *ἀφαγνίζω*. Hence the sense seems to be here, *before she shall have purified herself*, i. e. *offered purificatory sacrifices to the Gods below*. She was polluted by the contact of death, as those were, who touched a dead body. Plutarch, in his "Quæstiones Romanæ," No. 5, speaking of persons supposed to be dead, who reappeared, or came to life again, says, that "the Greeks did not regard as pure, nor suffer to associate with themselves, nor allow to come to sacred places, those who had been laid out and buried for dead: and the Romans would not permit such persons to return through the door, but required them to go over the roof into the open court within the house, because almost all their purifications are performed in the open air."

— *τρίτον φάος*. Another kind of pollution mentioned by Tibullus, ii. 1, 11, excluded in like manner from the altars until the third day, or the day but one after. — The poet had his own private reason for not allowing Alcestis to speak. He had, as we have seen, but two grown-up actors, one of whom was now playing Hercules, having previously appeared as Alcestis, and in several other characters.

1147. *δίκαιος ὢν*, *being obligated, as in justice bound*. *δίκαιός εἰμι* often stands for *δίκαιόν ἐστιν ἐμέ*. So Musgrave and Monk explain *δίκαιος* here, but Matthiæ prefers its more common signification. The passage would then mean, *being just, hereafter show piety* (i. e. that respect which divine laws demand) *towards thy guests*. But, with this rendering,

δικαίος ὢν, to say the least, is nearly idle. What Hercules meant to utter is a sort of moral derived from the play : "Treat your guests well hereafter, as in duty bound to do, after what you have experienced from one of them."

1153. νόστιμον δ' ἔλθοις πόδα. There are three readings in this line, ὀδόν, δόμον, πόδα. Of these the first has the least authority, and wears the look of an emendation, but appears in most editions, as it affords an easy sense. The second has more, but νόστιμον δόμον is a phrase without meaning. πόδα has the most, and the singularity of ἐλθεῖν πόδα gave rise to the other readings. This reading is, I think, fully defended by many similar passages, in which πόδα follows an intransitive verb of motion ; e. g. ἐπὶ γαίας πόδα πεζύων, above, v. 869 ; τειχέων μὲν ἔντος οὐ βαίνω πόδα, Eurip. Electr. 94 ; οἶδε βαίνουσι ἐξ οἴκων πόδα, Id. 1173 ; (see Seidler on v. 94) ; ἐκβάς τεθρίππων ἄλλος ἀρμάτων πόδα ἔστη, Heraclidæ 802 ; ἀπαλλάσσου πόδα, Medea 729. Other examples of πόδα after ἐμβαίνειν, προβαίνειν, may be found in Porson's note on Orestes 1427. But if βαίνω or ἔστη πόδα can be said, why not ἦλθον πόδα? nor does the adjective change the analogy. In these cases it is probable that the verbs become transitive, like αἴσσω in Soph. Ajax 40, where see Hermann's note. It is remarkable, that, *to step*, an intransitive, adopts the same construction with *foot*, and we sometimes hear *to tread foot* also.

1154. τετραρχία. This was the division of Thessaly in our poet's day, and probably long before, having been introduced by Aleuas the Red-haired, in very early times. The same division was observed by Philip of Macedon, when he gained the mastery over Thessaly. See Harpocration *voce* τετραρχία, whom several commentators cite. See also Buttmann on the Aleuadæ, in the Berlin Academy's Philolog. Trans. for 1822 – 1823, and Boeckh on Pindar, Pyth. 10.

1157. μεθηρμόσμεσθα. This verb denotes, in the middle, *to assume* or *adopt*, in lieu of something expressed or implied. Comp. Prometh. 309, μεθάρμοσαι τρόπους νέους ;



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M E T R E S .

28 — 37. An anapæstic system, sc. of dimeters.

77 — 85. Two anapæstic systems, 77 — 82, and 83 — 85. V. 78 closes with a hiatus, which is not admissible in anapæstic systems, unless the speaker is changed, or for some other extraordinary reason.

86 — 92. = 98 — 104.

Verse 1. Iambic dimeter.

2. = 1.

3. Choriambus and iambus. (choriamb. dimeter.)

4. Dactylic penthemim. with basis.

5. The same with anacrusis. $\frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

6. Dactyl. trimeter catalect. in dissyllabum with anacrusis. . . $\frac{\text{—}}{\text{—}} | \frac{\text{—}}{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$

7. Dochmius hypercatalect. $\text{—} \frac{\text{—}}{\text{—}} \frac{\text{—}}{\text{—}} \text{—} \frac{\text{—}}{\text{—}} \text{—}$

See Hermann's *Elementa*, ii. 21, 12. Or this line may be a Bacchiac dimeter.

93 — 97. Anapæstic verses, but not a regular system. V. 1, and v. 5, parœmiacs; the rest, dimeters. See Herm. El. ii. 32, 13.

105 — 111. Anapæstic verses. V. 1, and v. 3, parœmiacs; v. 2. a monometer catalect., if the text is right: the rest form a regular system.

112 — 121. = 122 — 131.

Verse 1. Iambic dipody and creticus. $\text{—} \frac{\text{—}}{\text{—}} \text{—} \text{—} \frac{\text{—}}{\text{—}} \text{—}$
or cretic dimeter with anacrusis.

2. Ithyphallicus, i. e. trochaic tripod. $\underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---}$
3. Dactyl. penthemim. $\text{---} \text{ } \text{---} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---}$
- 4 = 3. $\text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---}$
5. Adonius with anacrus. = $\text{C}\text{Ed. R. 896.}$
6. Pherecrateus. $\text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \text{---}$
7. Iambic dimeter. $\text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---}$
- 8 = 7.
9. Dochmius. $\text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---}$
10. Logædic dactyl. (one dact., two trochees, or choriamb. dimeter catalect.)

For the form of v. 3. comp. Ajax 195. For the hiatus after $\acute{\epsilon}\chi\omega$ in the strophe, comp. Herm., El. ii. 21, 9. Monk gives $\acute{o}\upsilon\kappa \acute{\epsilon}\chi\omega \acute{\pi}l$, a trochaic dipody, with a logæd. anapæst. for the next line.

132 — 136. Epode of the foregoing, like 105 — 111, with three anapæsts less. Vv. 1, 2, are regarded by Herm. as a choriamb. trimeter hypercatalect.

$\underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \text{---}$

213 — 225. = 226 — 237.

Verse 1. Dochmius and trochaic penthemim.

2. Iambic dimeter and trochaic dimeter catalect. Called by Hephæstion, versus Euripideus. Comp. Herm. El. iii. 8, 17.
3. Uncertain.
4. Choriamb. tetrameter catalect. This is one form of the versus Priapeus. Comp. $\text{C}\text{Ed. Col. 1695, 1696.}$
5. Two trochaic penthemim.

6. Iambic penthemim. and logæd. dactyl. A verse like this is cited by Herm., El. iii. 8, 25.

$\text{---} \text{ } \underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \text{---} \text{ } \underline{\text{I}} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \overset{\text{I}}{\text{U}} \text{ } \text{---} \text{ } \text{---}$



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266 — 272. Epode of the foregoing. For these lines, as arranged by Herm., see his *El. ii. 22, 6*. As divided in the text they are,

Verse 1. Iamb. ischiorrhogicus. - ˘ ˘ - ˘ ˘ - ˘ .

So Herm.

2. Troch. dimeter catalect.

3. Adonius.

4. Two iamb. penthemim., the first with a double anacrusis. Comp. *Ajax 717*.

˘ ˘ ˘ - - | - ˘ - -

5. Dochmius. . . . - ˘ ˘ ˘ ˘ .

For the hiatus and short final syllable, comp. *Herm. El. ii. 21, 8*.

6. Dochmius and molossus (which is read like a bacchius).

- ˘ ˘ ˘ ˘ - ˘ ˘ ˘ . (?)

See *Seidler de Vers. Dochm. i. § 56*.

7. Iamb. trimeter catalectic.

273 — 279. An anapæstic system.

393 — 403. = 406 — 414.

Verse 1. Dochmius, and troch. penthemim. = 213.

2. Iamb. dimeter.

3. Dochmius. . . . - ˘ ˘ ˘ ˘

4. Iamb. dipody with a double anacrusis and creticus. Comp. *Soph. Electr. 207*.

˘ ˘ ˘ - - | ˘ - -

5. Dochmius. . . . - ˘ ˘ ˘ ˘

6, 7. Probably two dochmii preceded by three short syllables forming an iambus.

- ˘ ˘ | - ˘ ˘ ˘ ˘ - ˘ ˘ ˘ ˘

8. Logæd. anapæst. and iamb. penthemim.

9. Iamb. ischiorrhogicus. ~ 1 ~ 1 ~ 1
 10. Two dactyls.
 11. Dochmius and dochmius hypercatalect.

— ˘ ˘ 1 ~ 1 | 1 ˘ ˘ — ~ 1 ~

For v. 11, comp. Herm. El. ii. 30, 4.

435 — 444. = 445 — 454.

Verse 1. Dactyl. penthemim.

2. Logæd. dactyl. (a versus Alcaicus) with anacrusis. — 1 ~ ~ — ~ ~ — ~ —

3. Logæd. anapæst. (two anapæsts and iambic penthemim.) ~ ~ 1 ~ ~ — ~ — ~ —

4. Two dactyl. trimeters catalect. in dissyl. (or dactyl. hexameter) with anacrusis.

1 | 1 ~ ~ — ~ ~ — — 1 ~ ~ — ~ ~ — —

5 = 1.

6. Ithyphal.

7 = 3.

8 = 215, with anacrusis.

455 — 465 = 466 — 475.

Verse 1. Logæd. dactyl. (one dact., two trochees.)

2. Pherecrateus.

3. Logæd. anapæst. (two anapæsts, and iamb. dipody catalect.) ~ ~ 1 ~ ~ — ~ — —

4 = 2.

5. Antispast. and iamb. penthemim.

~ ˘ ˘ 1 — | ~ 1 ~ — —

6 = v. 3 of the first strophe of this ode.

7 = 106. Probably a short anapæstic line, and not an Ionicus a minore.

8. Logæd. anapæst. (one anapæst, and iamb. penthemim.) with basis.

~ — | ~ ~ 1 ~ ~ — ~ —

9. Four anapæstic spondees.

10. Dactyl. tetrameter.

11 = 10, followed by two trochees. (logæd. dactyl.)

12. Antispast. and troch. dipody.

$$\sim \underline{\quad} \underline{\quad} \sim \mid \underline{\quad} \sim _ _$$

569 — 578. = 579 — 587.

Verse 1. Troch. dipody, (epitritus,) and a logæd. dactyl. clause, (called versus Praxilleus.)

2. Logæd. dactyl. with anacrusis, (two dactyls, three trochees.) $\sim \mid \underline{\quad} \sim \sim _ \sim \sim _ \sim _ \sim _ _$

3. Ithyphal.

4. Iamb. penthemim. and Choriamb.

$$\sim \underline{\quad} \sim _ \sim \mid \underline{\quad} \sim \sim _$$

5 = 3.

6. Glyconeian.

$$\underline{\quad} \overset{\cdot}{\sim} \mid \underline{\quad} \sim \sim _ \sim _$$

7. Glyconic (one syllable shorter than the Glyconeian at the beginning) with a trochee.

$$\underline{\quad} \mid \underline{\quad} \sim \sim _ \sim _ \mid \underline{\quad} _$$

8. Pherecratean.

588 — 596. = 597 — 605.

Verse 1. Dactyl. penthemim. with anacrusis.

2. Dactyl. penthemim. preceded by troch. dipody.

3 = 2.

4. Logæd. dactyl. (five dactyls, two trochees.)

5. A logæd. or glyconic clause with anacrusis, followed by a choriamb.

$$_ \underline{\quad} \sim \sim _ \sim \sim _ \sim _ \mid \underline{\quad} \sim \sim _$$

6. Troch. dipody, (epitritus) and iamb. penthemim.

$$\underline{\quad} \sim _ _ \mid _ \underline{\quad} \sim _ _$$

7. Antispast. and iamb. penthemim.

$$\sim \overset{\cdot}{\sim} \underline{\quad} _ \mid \sim \underline{\quad} \sim _ _$$

For the two last verses see Herm. El. iii. 13, 3.

741 — 746. An anapæstic system.

861 — 871, 878 — 888, 895 — 902, 911 — 925, anapæstic systems.



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9 = 415. Dochmius and logæd. dactyl. (?)

— $\overset{\cdot}{\cup}$ $\overset{\cdot}{\cup}$ \cup \perp | \perp \cup \cup — \cup — \cup

984 — 994. = 995 — 1005.

Verse 1. Choriamb. trimeter and trochee. For this close of choriambic verses see Herm. El. ii. 36, 3 and 10.

2. Choriamb. dimeter hypercatalect. with basis.

\perp \perp | \perp \cup \cup — \perp \cup \cup — —

3. Glyconean hypercatalect. and choriambus.

\perp \perp \perp \cup \cup — \cup — — | \perp \cup \cup —

4. Iamb. penthemim. and choriambus.

\cup \perp \cup — \cup | \perp \cup \cup —

5. Choriamb. dimeter catalect., or logæd. dactyl. with anacrusis.

\cup | \perp \cup \cup — \cup — —

6 = 5.

7 = 5.

8. Choriamb. dimeter catalect., or logæd. dactyl. with basis.

\perp \perp | \perp \cup \cup — \cup — —

1159 — 1163. An anapæstic system.

THE
ANTIGONE

OF

SOPHOCLES,

WITH

NOTES,

FOR

THE USE OF COLLEGES IN THE UNITED STATES.

BY T. D. WOOLSEY,

PROFESSOR OF GREEK IN YALE COLLEGE.

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The character of Antigone is that of one who has laid aside all ordinary feelings, and is absorbed by the sole purpose of burying her brother. Her purpose, through indignation at the edict of Creon, has gained such strength, that she rejects her sister's dissuasives with harshness, treats Creon with scorn, and seems to have forgotten her espousals to Hæmon. In this way, the poet makes her stand quite alone, in the sublime attitude of a secluded virgin, enabled, by the power of affection, to oppose the whole power of law and punishment. Whatever of harsh or masculine appears in her conduct is owing to her highly excited feelings; for her native disposition was conceived of as exquisitely tender and feminine; if we may judge from the subdued tone of her last song just before her death, and from that beautiful line

οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν,

and if we may suppose the Antigone of the *Œdipus Coloneus* and the Antigone of this play to be one and the same in the groundwork of their character.

The part, which the chorus acts in this play, deserves a few remarks. Just before the death of Antigone, instead of sympathizing with her, they reprove her boldness and passion, and bid her ascribe her death to the divine curse upon her family and to her own inconsiderateness. Now, on the theory that the chorus is "the ideal representative of the spectators," and holds the balance of impartiality in its hands, the question arises, how the poet regarded the measures of Antigone, and meant to have others regard them. Boeckh supposes, that he would have her blamed, and goes so far as to call the evil effects of inconsiderateness in her case and Creon's, the moral of the play. But his arguments would make the moral of almost every play in the Greek language the same. The truth seems to be, that the chorus,

PREFACE.

composed of aged Thebans, attached to their country and through their years incapable of strong emotions, view the act of the heroine with divided and therefore cool feelings. They settle down upon the ground of worldly wisdom, and condemn the maiden rather as having acted unwisely than criminally.

The time when the *Antigone* was represented may be gathered from the argument bearing the name of Aristophanes, the grammarian. We there learn that the Athenians chose the poet one of their generals, on account of their admiration of the piece, and that he was engaged in the Samian war. Of the fact that he was general we have ample proof from other sources, particularly from the memoirs of his contemporary and rival, the tragic poet Ion, as cited by Athenæus. Perhaps it was the wise maxims of government expressed in Hæmon's longest speech, which led the people to invest him with this important office. The Samian war, in which Pericles had the principal part, occurred in the first year of the 85th Olympiad; and, in order not to allow time for public admiration to cool, we must fix upon this same year for the date of the play with Seidler, or upon the fourth of Olymp. 84 with Süvern. With regard to these dates, Seidler has written a satisfactory dissertation, reprinted in the third edition of Hermann's *Antigone*. To this Boeckh of Berlin replied in the transactions of the Berlin Academy for 1824, and maintained Olymp. 84, 3, to be the true date, as Petit, Bentley, and Musgrave had done before him. Seidler and Hermann answered Boeckh in Hermann's third edition of this play;—the latter with a degree of asperity quite unbecoming a liberal scholar.

The text of this edition has been reprinted from that contained in W. Dindorf's "*Poetæ Scenici Græci*," which in the main follows Hermann's revision. In several instances however, the present editor has departed from Dindorf, and

the reasons are either given in the notes, or may be found in standard editions of Sophocles. For the most important of these deviations, the reader is referred to verses 40, 263 (where Dindorf has *πᾶς τὸ μῆ*), 353 (*ἀέξεται*), 595, 605, 687, 740, 858, 955, 975, 1140 (*καὶ νυν* for *καὶ νῦν*), 1146 (*πνειόντων* for *πνεόντων*), 1275, 1344.

Besides the well-known notes of Brunck, Musgrave, Erfurdt, and Hermann (who in his third edition, Leipsic, 1830, has changed some of his views), I have reapt considerable benefit from the remarks of Boeckh upon this play, inserted among the papers of the Historic and Philological Class of the Berlin Academy for 1828, and printed in 1831. This very learned scholar has many valuable hints, but takes too polemical a stand towards Hermann. A copious edition of this play, prepared by Wex of Schulpforte, appeared in two volumes in 1828 and 1831, at Leipsic. This editor has united the notes of the most esteemed commentators with his own; but I regret that a copy from Germany reached me too late to be of much use. The English school editions of Trollope and Brasse contain little that is both useful and new.

In preparing notes for students on such an author as Sophocles, an editor finds it difficult to fix limits beyond which he may not pass to either extreme of copiousness or brevity. On the one hand, such verses as 2, 4, 40, 125, 368, 857 *et seq.*, 966 *et seq.* demand an extended discussion; and the peculiarly subtle style of our poet gives birth to a great difference of explanations, which need to be mentioned and sometimes examined. On the other hand, very extensive notes are not perhaps desirable in editions made for young scholars, and ought never to supersede instruction from a preceptor. If the present Editor has failed on either hand, he asks the indulgence of instructors in this department.



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ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.



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αὐτὴν ἔρωτα εἶπει ἐαυτὸν διεχρήσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἐαυτὴν ἀνεΐλε.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώιδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην, ἃς ὁ μὲν Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναι φησὶ ἀμφοτέρων ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους· Μίμνερμος δὲ φησὶ τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. τὸ δὲ δράμα τὴν ἐπιγραφὴν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

Κεῖται δὲ ἡ μυθοποιία καὶ παρ' Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἰμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τίκει τὸν Μαίμονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων· προλογίζει δὲ ἡ Ἀντιγόνη· ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι, τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμονος, καὶ μόρος Εὐρυδικῆς τῆς Αἰμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιῶσθαι τῆς ἐν Σάμῳ στρατηγίας, εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

ΑΝΤΙΓΟΝΗ

ΑΝΤΙΓΟΝΗ.

Ω κοινὸν αὐτάδελφον Ἴσμήνης κάρφα,
ἄρ' οἴσθ' ὅ τι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
ὅποιον οὐχὶ νῶν ἔτι ζῶσαιν τελεῖ;
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἀτης ἀτερ
οὔτ' αἰσχρὸν οὔτ' ἀτιμὸν ἔσθ', ὅποιον οὐ
τῶν σῶν τε κἀμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
κῆρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὔθ' ἡδὺς οὔτ' ἀλγεινὸς ἵκετ' ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερηθήμεν δύο,
μιά θανόντων ἡμέρα διπλῆ χερί·
ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη. 15

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὔνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δημοῖς γὰρ τι καλχαίνουσ' ἔπος. 20

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου τῷ κασιγνήτῳ Κρέων
 τὸν μὲν προτίσσει, τὸν δ' ἀτιμάσας ἔχει ;
 Ἐτεοκλέα μὲν ὡς λέγουσι, σὺν δίκῃ
 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
 ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς, 25
 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 εἴαν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κάμοι, λέγω γὰρ κάμῃ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενῆς πέφυκας εἴτ' ἐσθλῶν κακῆ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύουσ' ἂν ἢ θάπτουσα προσθείμην πλέον ; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποιὸν τι κινδύνευμα ; ποῦ γνώμης ποτ' εἶ ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῆδε κουφιεῖς χερί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μὴ θέλῃς, 45



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φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
 ὅσια πανουργήσασθαι ἐπεὶ πλείων χρόνος
 ὄν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
 ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ', εἰ δοκεῖ,
 τὰ τῶν θεῶν ἐντιμ' ἀτιμάσασ' ἔχε.

75

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἀτιμα ποιούμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προὔχοι'· ἐγὼ δὲ δὴ τάφρον
 χώσουσ' ἀδελφῶ φίλτάτῳ πορεύσομαι.

80

ΙΣΜΗΝΗ.

οἴμοι ταλαίνης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
 τοὔργον, κρυφῆ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ.

85

ΑΝΤΙΓΟΝΗ.

οἴμοι· καταύδα· πολλὸν ἐχθίων ἔσει
 σιγῶσ', εἰ μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾶς.

90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,

ἔχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
 παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
 προσῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

95

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

ἀκτὶς ἀελίου, τὸ κάλ-

100

λιστον ἑπταπύλῳ φανέν

Θήβα τῶν προτέρων φάος,

ἐφάνθησ ποτ', ὧ χρυσέας

ἀμέρας βλέφαρον,

Διοκαίων ὑπὲρ ῥεέθρων μολοῦσα,

105

τὸν λεύκασπιν Ἀργόθεν *

φῶτα βάντα πανσαγία,

φυγάδα πρόδρομον ὀξυτέρῳ

κινήσασα χαλινῶ,

ὄν ἐφ' ἀμετέρῃ γᾶ Πολυνείκῃς

110

ἀρθεῖς νεικέων ἐξ ἀμφιλόγων -

* * * * ὀξέα κλάζων

αἰετὸς ἐς γᾶν ὑπερέπτα,

λευκῆς χιόνος πτέρυγι στεγανὸς

πολλῶν μεθ' ὄπλων

115

ξύν θ' ἵπποκόμοις κορύθεσσι.

σταῖς δ' ὑπὲρ μελάθρων φονώ-

σαισιν ἀμφιχανῶν κύκλῳ

λόγχαις ἑπτάπυλον στόμα

ἔβα, πρὶν ποθ' ἀμετέρων

120

αἱμάτων γένυσιν

πλησθῆναί τε καὶ στεφάνωμα πύργων
 πευκάενθ' "Ηφαιστον ἐλείν,
 τοῖος ἀμφὶ νῶτ' ἐτάθη ^{ΤΕΙΛΩ}
 πάτάγος "Αρεος ἀντιπάλω 125
 δυσχείρωμα δράκοντι. ↘

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους
 ὑπερεχθαίρει, καὶ σφας ἐσιδῶν
 πολλῶ ρεύματι προσνισσομένους
 χρυσοῦ καναχῆς ὑπερόπτας, 180
 παλτῶ ριπτεῖ πυρὶ βαλβίδων
 ἐπ' ἄκρων ἤδη

νίκην ὄρμῶντ' ἀλαλάξαι.
 ἀντίτυπα δ' ἐπὶ γὰ πέσε τανταλωθεῖς
 πύρφορος ὅς τότε μαινομένα ξὺν ὄρμῃ 135
 βακχεύων ἐπέπνει

ριπαῖς ἐχθίστων ἀνέμων.
 εἶχε δ' ἄλλα τὰ μὲν,
 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας
 "Αρης

δεξιόσειρος. 140

ἐπτά λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον
 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,
 πλὴν τοῖν στυγεροῖν, ᾧ πατρὸς ἐνὸς
 μητρὸς τε μιᾶς φύντε καθ' αὐτοῖν 145
 δικρατεῖς λόγχας στήσαντ' ἔχετον
 κοινού θανάτου μέρος ἀμφω.

ἀλλὰ γὰρ ἅ μεγαλώνυμος ἦλθε Νίκα
 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβα,
 ἐκ μὲν δὴ πολέμων 150



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κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γὰρ, ἴστω Ζεὺς ὁ πάνθ' ὄρων ἀεὶ,
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὄρων 185
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θείμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι
 ἦδ' ἐστὶν ἡ σώζουσα καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περὶ·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δόρει, 195
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς,
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῆδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 ἔἂν δ' ἀθαπτον καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστον αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα. κοῦποτ' ἔκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὐνοὺς τῆδε τῆ πόλει, θανῶν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται. 210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῆδε δύσνουν καὶ τὸν εὐμενῆ πόλει.
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

ὡς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ.

ΚΡΕΩΝ.

ἀλλ' εἶσ' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλῳ τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος ὅς θανεῖν ἐρᾷ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΤΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν.

225

ψυχὴ γὰρ ἠὔδα πολλά μοι μυθουμένη ·
Τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην;
τλῆμον, μενεῖς αὖ; καὶ τὰδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; —
τοιαῦθ' ἐλίσσω ἠνυτον σχολῆ ταχύς.

231

χοῦτως ὁδὸς βραχεῖα γίνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοί, κεί τὸ μηδὲν ἔξερω, φράσω δ' ὄμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

235

Κ Ρ Ε Ω Ν.

τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;

Φ Τ Λ Α Ξ.

φράσαι θέλω σοι πρῶτα τὰμαυτοῦ. τὸ γὰρ
 πράγμα οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρών·
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

240

Κ Ρ Ε Ω Ν.

εὔ γε στοχάζει κάποφράγνυσαι κύκλω
 τὸ πράγμα. δηλοῖς δ' ὡς τι σημανῶν νέον.

Φ Τ Λ Α Ξ.

τὰ δεινὰ γὰρ τοι προστίθησ' ὄκνον πολύν.

Κ Ρ Ε Ω Ν.

οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἀπει ;

Φ Τ Λ Α Ξ.

καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως
 θάψας βέβηκε καπὶ χρωτὶ διψίαν
 κόνιν παλύνῃς κάφαγιστεύσας ἂ χρη.

245

Κ Ρ Ε Ω Ν.

τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ;

Φ Τ Λ Α Ξ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ
 καὶ χέρσος, ἀρρώξ οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.

250

ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.

ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,

255



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πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἤλθε κἀναθήματα
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν ;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοῦς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρῶόθουν ἐμοί, 290
 κρυφῆ κάρᾳ σείοντες · οὐδ' ὑπὸ ζυγῶ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων ·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχροῦ πράγμαθ' ἴστασθαι βροτῶν ·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναί.
 ὅσοι δὲ μισθαροῦντες ἠνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστασ', ὄρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμοῦς,
 οὐχ ὑμῖν "Αἰδης μούνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,
 ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάζητε, καὶ μάθηθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας

! ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.

Φ Τ Λ Α Ξ.

εἰπεῖν τι δώσεις ; ἢ στραφεῖς οὕτως ἴω ;

315

Κ Ρ Ε Ω Ν.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις ;

Φ Τ Λ Α Ξ.

ἐν τοῖσιν ὧσιν ἢ ἔπι τῇ ψυχῇ δάκνει ;

Κ Ρ Ε Ω Ν.

τί δὲ ^{εἰδόμεν} ῥυθμίζεις τὴν ἐμὴν λύπην ὄπου ;

Φ Τ Λ Α Ξ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.

Κ Ρ Ε Ω Ν.

οἴμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ.

320

Φ Τ Λ Α Ξ.

οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

Κ Ρ Ε Ω Ν.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδοῦς.

Φ Τ Λ Α Ξ.

φεῦ·

ἢ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

Κ Ρ Ε Ω Ν.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημοναῖς ἐργάζεται.

325

Φ Τ Λ Α Ξ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δὲ τοι
ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

Χ Ο Ρ Ο Σ.

πολλὰ τὰ δεινὰ κούδεν ἀν-

332 — 342. = 343 — 353.

θρώπου δεινότερον πέλει.

τοῦτο καὶ πολιοῦ πέραν

πόντου χειμερίῳ νότῳ

335

χωρεῖ, περιβρυχίοισιν

περῶν ὑπ' οἴδμασιν,

θεῶν τε τὰν ὑπερτάταν, Γᾶν

ἄφθιτον, ἀκαμάταν ἀποτρύεται,

ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, ἵππείῳ γένει

πολεῦον. 340

κουφονόων τε φῦλον ὄρ-

343

νίθων ἀμφιβαλὼν ἄγει,

καὶ θηρῶν ἀγρίων ἔθνη,

345

πόντου τ' εἰναλίαν φύσιν

σπεύραισι δικτυοκλώστοις,

περιφραδῆς ἀνήρ ·

κρατεῖ δὲ μηχαναῖς ἀγραύλου

θηρὸς ὄρεσσιβάτα, λασιαύχενά θ'

350

ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν οὐρειὸν τ' ἀκ-

μῆτα ταῦρον. 353

καὶ φθέγμα καὶ ἀνεμόεν ·

φρόνημα καὶ ἀστυνόμους 355

ὄργας ἐδιδάξατο καὶ δυσαύλων

πάγων αἴθρια καὶ

δύσομβρα φεύγειν βέλη,

παντοπόρος, ἀπορος ἐπ' οὐδὲν ἔρχεται

360

τὸ μέλλον · Ἄϊδα μόνον

φεῦξιν οὐκ ἐπάξεται ·

νόσων δ' ἀμηχάνων

φυγὰς ξυμπέφρασται.



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ἀλλ', ἢ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἤθονῃ,
 ἤκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἢ καθ'εσρέθη τάφον 395
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θούρημαίον, οὐκ ἄλλου, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὡς θέλεις, λαβὼν,
 καὶ κρῖνε κάξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

Κ Ρ Ε Ω Ν.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

Φ Τ Λ Α Ξ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.

Κ Ρ Ε Ω Ν.

ἢ καὶ ξυνίης καὶ λέγεις ὀρθῶς αἰ φῆς;

Φ Τ Λ Α Ξ.

ταύτην γ' ἰδὼν θάπτουσαν ὄν σὺ τὸν νεκρὸν
 ἀπεῖπας. ἄρ' ἐνδηλα καὶ σαφῆ λέγω; 405

Κ Ρ Ε Ω Ν.

καὶ πῶς ὀραῖται ἀπίληπτος ἠρέθη;

Φ Τ Λ Α Ξ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,
 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
 νέκυν, μύδων τε σῶμα γυμνώσαντες εὔ, 410
 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
 ὄσμην ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,
 ἐγερτὶ κινῶν ἄνδρ' ἀνήρ ἐπιρρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
 χρόνον τὰδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι 415

μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
 καὶ καῦμ' ἔθαλπε· καὶ τότε' ἑξαίφνης χθονὸς
 τυφῶς αἰείρας ὀκηπτὸν, οὐράνιον ἄχος,
 πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420
 αἰθήρ· μύσαντες δ' ἐρχόμεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἢ παῖς ὄραται, κἀνακωκύνει πικρᾶς
 ὄρνιθος ὄξυν φθύγγον, ὡς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὄρφανὸν βλέψη λέχος· 425
 οὔτω δὲ χαῦτη, ψιλὸν ὡς ὄρα νέκυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακᾶς
 ἤρᾶτο τοῖσι τοῦργον ἐξειργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχου, 430
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἠλέγχομεν
 πράξεις· ἀπαρνος δ' οὐδενὸς καθίστατο, 435
 ἀλλ' ἠδέως ἔμοιγε κάλγεινῶς ἄμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγένοι
 ἠδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἦσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡΕΩΝ.

σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κάραι
 φῆς, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κοῦκ ἀπαρνοῦμαι τὸ μή.

Κ Ρ Ε Ω Ν.

σὺ μὲν κομίζοις ἂν σεαυτὸν ἢ θέλεις
 ἔξω βαρείας αἰτίας ἐλεύθερον·
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
 ἤδη τὰ κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝΤΙΓΟΝΗ.

ἤδη. τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.

Κ Ρ Ε Ω Ν.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε 450
 οὐδ' ἡ ξύννοικος τῶν κάτω θεῶν Δίκη,
 οἳ τούσδ' ἐν ἀνθρώποισιν ὤρισαν νόμους.
 οὐδὲ σθένειν τοσοῦτον ὥοιμην τὰ σὰ
 κηρύγμαθ' ὥστ' ἄγραπτα κἀσφαλῆ θεῶν
 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν. 455
 οὐ γάρ τι νῦν γε κἀχθὲς, ἀλλ' αἰεὶ ποτε
 ζῆ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου 'φάνη.
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
 φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην
 δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ; 460
 κεῖ μὴ σὺ προῦκῆρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.
 ὅστις γὰρ ἐν πολλοῖσιν ὡς ἐγὼ κακοῖς
 ζῆ, πῶς ὄδ' οὐχὶ κατθανὼν κέρδος φέρει;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαπτον ἐσχόμην νέκυν,
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρωῶσα τυγχάνειν,



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ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν · ὁ δ' ἀντιστάς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὄμως ὃ γ' "Αιδῆς τοὺς νόμους τούτους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

520

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγῆ τάδε ;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνη, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθοῦσ', εἰ φιλητέον, φίλει
κείνους · ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰδομένη ·
νεφέλη δ' ὄφρῦων ὕπερ αἵματόεν
ῥέθος αἰσχύνει,
τέγγουσ' ἐνῶπα παρειάν.

530 .

ΚΡΕΩΝ.

σὺ δ', ἦ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δύ' ἅτα κἀπαναστάσεις θρόνων,
φέρ', εἰπέ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἦ ἔξομεῖ τὸ μὴ εἰδέναι ;

535

ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἴπερ ἦδ' ὁμοῖροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ

οὐτ' ἠθέλησας οὐτ' ἐγὼ 'κοινωσάμην.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον "Αἰδης χοῖ κάτω ξυνίστορες ·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσει. 545

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' ἄ μὴ 'θιγες
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὠφελουμένη ; 550

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἄν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἐστὶν ἡ ἕξαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.

560

ΚΡΕΩΝ.

τὸ παιῖδε φημὶ τώδε τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.

ΙΣΜΗΝΗ.

οὐ γὰρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά.

565

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον ;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου ;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χιτῆρων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

οὐχ ὡς γ' ἐκείνω τῆδέ τ' ἦν ἡρμοσμένα.

570

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νιέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμον, ὡς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΙΣΜΗΝΗ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον ;

ΚΡΕΩΝ.

Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἔφν.

575



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τὰν οὐθ' ὕπνος αἶρεϊ ποθ' ὁ παντογῆρως
 οὐτ' ἀκάματοι θεῶν
 μῆνες, ἀγῆρω δὲ χρόνω δυνάστας κατέχεις Ὀλύμ-
 που

μαρμαρόεσσαν αἴγλαν. - 610

τό τ' ἔπειτα καὶ τὸ μέλλον
 καὶ τὸ πρὶν ἐπαρκέσει
 νόμος ὄδ', οὐδὲν ἔρπων
 θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας.

ἅ γὰρ δὴ πολὺπλαγκτος ἐλπὶς 615

πολλοῖς μὲν ὄνασις ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων.
 εἰδότι δ' οὐδὲν ἔρπει,

πρὶν πυρὶ θερμῷ πόδα τις προσαύρη. σοφία γὰρ
 ἔκ του 620

κλεινὸν ἔπος πέφανται,
 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔμμεν ὄτῳ φρένας
 θεὸς ἀγει πρὸς ἄταν.

πρᾶσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς ἄτας. 625

ὄδε μὴν Αἴμων, παίδων τῶν σῶν
 νέατον γέννημ'· ἄρ' ἀχνύμενος
 τῆς μελλογάμου

τάλιδος ἦκει μόρον Ἀντιγόνης,
 ἀπάτας λεχέων ὑπεραλγῶν ; 630

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων
 τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει ;
 ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι ;

ΑΙΜΩΝ.

πάτερ, σός εἰμι · καὶ σὺ μοι γνώμας ἔχων
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι. 635
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μείζων φέρεσθαι, σοῦ καλῶς ἠγουμένου.

ΚΡΕΩΝ.

οὔτω γὰρ, ὦ παῖ, χρὴ διὰ στέρονων ἔχειν,
 γνώμης πατρῶας πάντ' ὀπισθεν ἐστάναι. 640
 τούτου γὰρ οὔνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὡς καὶ τὸν ἐχθρὸν ἀντ' ἀμύνονται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλητα φιλύει τέκνα, 645
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους
 φύσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων ;
 μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἠδονῆς
 γυναικὸς οὔνεκ' ἐκβάλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός ;
 ἀλλὰ πτύσας ὡσεὶ τε δυσμενῆ μέθες
 τὴν παῖδ' ἐν Ἄιδου τῆνδε νυμφεύσειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῆ γ' ἑμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον. εἰ γὰρ δὴ τά γ' ἐγγενῆ φύσει
 ἀκοσμοῦ θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστός, φανεῖται κὰν πόλει δίκαιος ἄν.

ὅστις δ' ὑπερβάς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
 ἀλλ' ὄν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ καὶ δίκαια καὶ τὰναντία.
 καὶ τοῦτον ἄν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἄν ἀρχεσθαι θέλειν,
 δορός τ' ἄν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον κἀγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἢ δ' ἀναστάτους,
 οἴκους τίθησιν· ἢ δε σὺν μάχῃ δορός
 τροπὰς καταρῥήγνυσι· τῶν δ' ὀρθουμένων 675
 σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἤσσητέα.
 κρεῖσσον γὰρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν
 κοῦκ ἄν γυναικῶν ἤσσονες καλοίμεθ' ἄν. 680

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅσ' ἐστὶ χρημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
 οὐτ' ἄν δυναίμην μήτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' ἄν χἀτέρως καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῳ 690



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φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων ·
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη φέπειν,
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει,
μαθεῖν, σέ τ' αὖ τοῦδ' · εὖ γὰρ εἴρηται διπλᾶ. 725

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ
φρονεῖν πρὸς ἄνδρὸς τηλικοῦδε τὴν φύσιν ;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον · εἰ δ' ἐγὼ νέος,
σὺ τὸν χρόνον χρὴ μᾶλλον ἢ τᾶργα σκοπεῖν.

ΚΡΕΩΝ.

ἔργον γὰρ ἔστι τοὺς ἀκοσμοῦντας σέβειν. 730

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς. —

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ ταιᾶδ' ἐπέιληπται νόσφ ;

ΑΙΜΩΝ.

οὗ φησι Θήβης τῆσδ' ἑμόπτολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ ;

ΑΙΜΩΝ.

ὄρᾶς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος ;

735

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ 'μοι χρὴ γε τῆσδ' ἄρχειν χθονός ;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἣτις ἄνδρός ἔσθ' ἑνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται ;

ΑΙΜΩΝ.

καλῶς ἐρήμη γ' ἂν σὺ γῆς ἄρχοις μόνας.

Κ Ρ Ε Ω Ν .

ὄδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖν.

740

Α Ι Μ Ω Ν .

εἵπερ γυνὴ σύ · σοῦ γὰρ οὖν προκήδομαι.

Κ Ρ Ε Ω Ν .

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

Α Ι Μ Ω Ν .

οὐ γὰρ δίκαιά σ' ἔξαμαρτάνονθ' ὄρω.

Κ Ρ Ε Ω Ν .

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων ;

Α Ι Μ Ω Ν .

οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

745

Κ Ρ Ε Ω Ν .

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

Α Ι Μ Ω Ν .

οὐκ ἂν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

Κ Ρ Ε Ω Ν .

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.

Α Ι Μ Ω Ν .

καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

Κ Ρ Ε Ω Ν .

ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.

750

Α Ι Μ Ω Ν .

ἦδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

Κ Ρ Ε Ω Ν .

ἦ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς ;

Α Ι Μ Ω Ν .

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν ;

Κ Ρ Ε Ω Ν .

κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

Α Ι Μ Ω Ν .

εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν. 755

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν ;

ΚΡΕΩΝ.

ἄληθες ; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι
χαίρων ἐπὶ ψόγοισι δένδ' ἄσεις ἐμέ.

ἄγετε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

760

ΑΙΜΩΝ.

οὐ ἔμοιγε, τοῦτο μὴ δόξης ποτὲ,
οὐθ' ἤδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὄρων,
ὡς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών.

765

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·
νοῦς δ' ἐστὶ τῆλικούτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς ;

770

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρφ' δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν ;

ΚΡΕΩΝ.

ἄγων ἔρημος ἐνθ' ἂν ἦ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὡς ἄγος μόνον προθεῖς,
ὅπως μίασμα πᾶς' ὑπεκφυγῆ πόλις.
κάκει τὸν Ἄιδην ὃν μόνον σέβει θεῶν,

775



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σείχουσαν, νέατον δὲ φέγ-
 γος λεύσσουσαν ἀελίου,
 κοῦποτ' αὖθις· ἀλλά μ' ὁ παγ-
 κοίτας Ἄιδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτὰν, οὐθ' ὑμεναίων
 ἔγκληρον, οὔτ' ἐπινύμφειός
 πῶ μέ τις ὕμνος ὕμ-
 νησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

810

815

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαιγον ἔχουσ'
 ἐς τόδ' ἀπέρχει κεῦθός νεκῶν,
 οὔτε φθινάσιν πληγεῖσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνατῶν, Αἴδαν καταβήσει.

820

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι
 τὰν Φρυγίαν ξέναν
 Ταντάλου Σιπύλῳ πρὸς ἄκ-
 ρῳ, τὰν κισσὸς ὡς ἀτενῆς
 πετραία βλάστα δάμασεν,
 καὶ νιν ὄμβρῳ τακομέναν,
 ὡς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει
 τέγγει θ' ὑπ' ὄφρῦσι παγκλαύτοις
 δειράδας· ἃ με δαί-
 μων ὁμοιοτάταν κατευνάζει.

825

830

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤΙΓΟΝΗ.

οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων, 838
οὐκ ὀλλυμέναν ὑβρίζεις, 840

ἀλλ' ἐπίφαντον ;

ὦ πόλις, ὦ πόλεως

πολυκτῆμονες ἄνδρες ·

ἰὼ Διρκαῖαι κρηναὶ Θήβας τ'

εὐαρμάτου ἄλσος, ἔμπας 845

ξυμμάρτυρας ὑμῶν ἐπικτῶμαι,

οἷα φίλων ἀκλαυτος, οἷοις νόμοις

πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταίνιου · 850

ἰὼ δύστανος,

οὔτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν

μέτοιχος, οὐ ζῶσιν, οὐ θανοῦσιν.

ΧΟΡΟΣ.

προβᾶσ' ἐπ' ἔσχατον θράσους

ὑψηλὸν ἐς Δίκας βάθρον

προσέπεσες, ὦ τέκνον, πολὺ· 855

πατρῶον δ' ἐκτίνεις τιν' ἄθλον.

ΑΝΤΙΓΟΝΗ.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας

πατρὸς τριπόλιστον οἴκτον,

τοῦ τε πρόπαντος

ἀμετέρου πότμου 860

κλεινοῖς Λαβδακίδαισιν.

ἰὼ ματρῶαι λέκτρων ἄται

κοιμήματά τ' αὐτογέννητ' ·

ἐμῷ πατρὶ δυσμόρου ματρὸς,
οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
πρὸς οὖς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοιχος ἔρ-
χομαι.

ἰὼ δυσπότμων
κασίγνητε γάμων κυρήσας,
θανῶν ἔτ' οὔσαν κατήναρες με.

ΧΟΡΟΣ.

σέβειν μὲν εὐσέβειά τις,
κράτος δ' ὅτῳ κράτος μέλει
παραβατὸν οὐδαμῆ πέλει,
σὲ δ' αὐτόγνώτος ὄλεσ' ὀργά.

ΑΝΤΙΓΟΝΗ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος,
ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὀδόν.
οὐκ ἔτι μοι τόδε λαμπάδος ἱερὸν ὄμμα
θέμις ὄραν ταλαίνα·

τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στε-
νάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν,
ὥς οὐδ' ἂν εἷς παύσαιτ' ἂν, εἰ χρειῆ λέγειν ;
οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ
τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγὼ,
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
ἡμεῖς γὰρ ἀγνοὶ τοῦ πὶ τήνδε τὴν κόρη·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἷ πορεύομαι



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βλέπειν ; τίν' αὐδᾶν ξυμμάχων ; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην.
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ,
 παθόντες ἂν ξυγγοῖμεν ἡμαρτηκότες ·
 εἰ δ' οἶδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν ἢ καὶ δρωῶσιν ἐκδίκως ἐμέ.

925

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ
 ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

930

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
 κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτω
 τοῦπος ἀφῖκται.

ΚΡΕΩΝ.

θαρσεῖν οὐδὲν παραμυθοῦμαι
 μὴ οὐ τάδε ταύτη κατακλύροῦσθαι.

935

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστν πατροῶν
 καὶ θεοὶ προγενεῖς,
 ἄγομαι δὴ 'γὼ κούκ ἔτι μέλλω.
 λεύσσετε, Θήβης οἱ κοιρανίδαι,
 τὴν βασιλίδα μούνην λοιπὴν,
 οἷα πρὸς οἴων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

940

ΧΟΡΟΣ.

ἔτλα καὶ Δανάας οὐράνιον φῶς
 ἀλλάξαι θέμας ἐν χαλκοδέτοις
 αὐλαῖς · κρυπτομένα δ' ἐν

945

944 — 954. = 955 — 965.

τυμβήρει θαλάμῳ κατεζεύχθη *
 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορῦτους. 950
 ἀλλ' ἅ μοιριδία τις δύνασις δεινά·
 οὐτ' ἂν νιν ὄμβρος οὐτ' ἔρηρ,
 οὐ πύργος, οὐχ ἀλίπτυποι
 κελαιναὶ νᾶες ἐκφύγοιεν.
 ζεύχθη δ' ὄξυχόλως παῖς ὁ Δρύαντος, 955
 Ἡδωνῶν βασιλεύς, κερτομίοις
 ὄργαῖς, ἐκ Διονύσου
 πετρώδει κατάφρακτος ἐν δεσμῷ.
 οὕτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος. κείνος ἐπέγνων μανίαις 960
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναῖκας εὐϊὸν τε πῦρ,
 φιλαύλους τ' ἠρέθιζε Μούσας. 965
 παρὰ δὲ Κυανέων πελαγέων διδύμας ἀλὸς
 ἄκται Βοσπόρῃαι ἰδ' ὁ Θρηκῶν Σαλμυδησὸς,
 ἴν' ἀγχίπτολις ἔρηρ
 δισσοῖσι Φινεΐδαις
 εἶδεν ἄρα τὸν ἔλκος
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις
 ἀραχθὲν ἐγγέων, ὑφ' αἵματηραῖς 975
 χεῖρεσσι καὶ κερκίδων ἀκμαῖσιν.
 κατὰ δὲ τακόμενοι μέλει μελέαν πάθαν 977
 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν· ἅ 980
 δὲ σπέρμα μὲν ἀρχαιογόνων

966 — 976. = 977 — 987.

ἄντας' Ἐρεχθεϊδᾶν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφη θυέλλαισιν ἐν πατρώαις
 Βορεᾶς ἄμιππος ὀρθόποδος ὑπὲρ πάγου
 θεῶν παῖς · ἀλλὰ κάπ' ἐκείνα
 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

985

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινήν ὁδὸν
 δύ' ἐξ ἐνὸς βλέποντε, τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

990

ΚΡΕΩΝ,

τί δ' ἔστιν, ὧ γεραιὲ Τειρεσία, νέον ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω · καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὖν πάρος γε σῆς ἀπεστάτου φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὄνήσιμα.

995

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξύροῦ τύχης·

ΚΡΕΩΝ,

τί δ' ἔστιν ; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων·
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον
 ἴζων, ἴν' ἦν μοι παντὸς οἴωνοῦ λιμὴν,
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ
 κλάζοντας οἴστρω καὶ βεβαρβαρῶμένῳ·
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς
 ἔγνων· πτερῶν γὰρ ῥοῖδος οὐκ ἄσημος ἦν.

1000



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τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἶμι, τῶν δ' ὑπαὶ γένους
 ἐξημπόλημαι κάκπεφόρτισμαι πάλαι. 1035

κερδαίνειτ', ἐμπολάτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικόν
 χρυσόν· τάφω δ' ἐκεῖνον οὐχὶ κρύψετε,
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040

φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 αὐδ' ὧς μίασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κεῖνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὧ γεραιὲ Τειρεσία, βροτῶν 1045
 χοῖ πολλὰ δεινοὶ πτώματ' αἴσχρο', ὅταν λόγους
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·
 ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕΙΡΕΣΙΑΣ.

ὄσῳ κράτιστον κτημάτων εὐβουλία; 1050

ΚΡΕΩΝ.

ἄσῳπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυσ.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἴσθα ταγούς ὄντας ἂν λέγῃς λέγων ;

ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν

ΤΕΙΡΕΣΙΑΣ.

ὄρσεῖς με τὰκίνητα διὰ φρενῶν φράσαι.

1060

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ ἴπι κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὔτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὡς μὴ ἴμπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχοὺς ἀμιλλητῆρας ἡλίου τελῶν,

1065

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἕνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,

ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας ·

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν

1070

ἀμοιβρον, ἀκτέριστον, ἀνόσιον νέκυν.

ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωβητῆρες ὑστεροφθόροι

λοχῶσιν Ἄιδου καὶ θεῶν Ἐρινύες,

1075

ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος

λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῆς

ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις 1080
 ὄσων σπαράγματ' ἢ κύνες καθήγισαν,
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνὸς, φέρων
 ἀνόσιον ὄσμῆν ἐστιοῦχον ἐς πόλιν. ταῦτα

τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085

βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὔτος ἐς νεωτέρους ἀφῆ,
 καὶ γνῶ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. 1090

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας. 1095
 τό τ' εἰκαθεῖν γὰρ δεινόν· ἀντιστάντα δὲ
 ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρῆ δρᾶν ; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης 1100
 ἄνες· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικαθεῖν ;



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στείχουσι Βακχίδες,
 Κασταλίας τε νᾶμα· καί 1130
 σε Νυσαίων ὄρέων
 κισσήρεις ὄχθαι,
 χλωρά τ' ἀκτὰ πολύσταφυλος πέμπει
 ἀβρότων ἐπέων
 εὐαζόντων Θηβαίας 1135
 ἐπισκοποῦντ' ἀγυιάς·
 τὰν ἐκ πασᾶν τιμᾶς
 ὑπερτάταν πόλεων
 ματρὶ σὺν κεραυνία·
 καὶ νυν, ὡς βιαίας 1140
 ἔχεται πανδήμιος
 πόλις ἐπὶ νόσον, μολεῖν
 καθαρσίῳ ποδὶ Παρνησίαν
 ὑπὲρ κλιτὺν, ἧ ατονόεντα πορθμόν. 1145
 ἰὼ πῦρ πνειόντων
 χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Διὸς γένεθλον,
 προφάνηθι Ναξίαις 1150
 σαῖς ἄμα περιπόλοις
 Θυιάσιν, αἶ σε μαινόμεναι πάννυχοι
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὅποῖον ^{ἐκείνου} στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμπαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρῥέπει

1137 — 1145. = 1146 — 1154.

τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεὶ·
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160

Κρέων γὰρ ἦν ζηλωτὸς, ὡς ἐμοὶ, ποτὲ,
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
λαβὼν τε χώρας παντελῆ μοναρχίαν
εὐθυνε, θάλλων εὐγενεῖ τέκνων σπορᾶ·

καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῆ
τούτων τὸ χαίρειν, τ' ἄλλ' ἐγὼ καπνοῦ σκιᾶς 1170
οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

Χ Ο Ρ Ο Σ.

τί δ' αὖ τὸδ' ἄχθος βασιλέων ἦκεις φέρων ;

Α Γ Γ Ε Λ Ο Σ.

τεθναῖσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

Χ Ο Ρ Ο Σ.

καὶ τίς φονεύει ; τίς δ' ὁ κείμενος ; λέγε.

Α Γ Γ Ε Λ Ο Σ.

Αἶμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

Χ Ο Ρ Ο Σ.

πότ' ερα πατρώας, ἢ πρὸς οἰκείας χερσός ;

Α Γ Γ Ε Λ Ο Σ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

Χ Ο Ρ Ο Σ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας.

Α Γ Γ Ε Λ Ο Σ.

ὡς ὦδ' ἐχόντων τ' ἄλλα βουλευεῖν πάρα.

Χ Ο Ρ Ο Σ.

καὶ μὴν ὄρω τάλαιναν Εὐρυδίκην ὁμοῦ 1180

δάμαρτα τὴν Κρέοντος · ἐκ δὲ δωμάτων
ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

ΕΤΡΤΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπηρεσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὄπως ἰκοίμην εὐγμάτων προσήγορος. 1185

καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης
χαλῶσα καί με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων · ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε · 1190
κακῶν γὰρ οὐκ ἄπειρος οὔσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,
κούδεν παρήσω τῆς ἀληθείας ἔπος.
τί γὰρ σε μάλθ' ἄσσοίμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰί. 1195

ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι ·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
Πλούτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν, 1200
λούσαντες ἀγνὸν λουτρὸν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες αὐθις πρὸς λιθόστρωτον κόρης
νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν. 1205
φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
κλύει τις ἀκτέριστον ἀμφὶ παστάδα,
καὶ δεσπότη Κρέοντι σημαίνει μολῶν ·



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λευκῆ παρειᾷ φοινίου σταλάγματος.
 κεῖται δὲ νεκρὸς περὶ νεκρῶ, τὰ νυμφικὰ
 τέλη λαχὼν δείλαιος εἶν "Αἴδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

1240

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας ; ἢ γυνὴ πάλιν
 φρούδη, πρὶν εἰπεῖν ἔσθλόν ἢ κακὸν λόγον.

1245

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι,
 ἄχῃ τέκνου κλύουσαν ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
 δμωαῖς προθήσειν πένθος οἰκειῖον στένειν.
 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.

1250

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆ μάρτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
 κρυφῆ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις.
 καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρος.

1255

ΧΟΡΟΣ.

καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει
 μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἀλλοτριάν
 ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1260

ΚΡΕΩΝ.

ἰὼ φρενῶν δυσφρόνων ἀμαρτήματα
 στερεὰ θανατόεντ'.

1261 — 1277. = 1284 — 1300.

ὧ κτανόντας τε καὶ
 θανόντας βλέποντες ἐμφυλίους.
 ὦμοι ἐμῶν ἄνολθα βουλευμάτων. 1265
 ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελύθης,
 ἐμαῖς οὐδὲ σαῖσι δυσβουλίαις. †

Χ Ο Ρ Ο Σ.

οἷμ' ὡς ἔοικας ὄψε τὴν δίκην ἰδεῖν. 1270

Κ Ρ Ε Ω Ν.

οἷμοι,
 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρῳ
 θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
 οἷμοι λεωπάτητον ἀντρέπων χαράν. 1275
 φεῦ φεῦ, ὧ πόνοι βροτῶν δύσπονοι.

Ε Ξ Α Γ Γ Ε Λ Ο Σ.

ὧ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
 ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά. 1280

Κ Ρ Ε Ω Ν.

τί δ' ἔστιν αὖ κάκιον ἢ κακῶν ἔτι ;

Ε Ξ Α Γ Γ Ε Λ Ο Σ.

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

Κ Ρ Ε Ω Ν.

ἰὼ ἰὼ δυσκάθαρος "Αἰδου λιμὴν, 1284

τί μ' ἄρα τί μ' ὀλέκεις ; 1285

ὧ κακάγγελτά μοι
 προπέμψας ἀχῆ, τίνα θροεῖς λόγον ;
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.

τί φῆς, τίνα λέγεις νέον μοι λόγον ;

αἰαῖ αἰαῖ,

1290

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφικεῖσθαι μόρον ;

ΧΟΡΟΣ.

ὄραν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

οἶμοι,

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

1295

τίς ἄρα, τίς με πότμος ἔτι περιμένει ;

ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνον,

τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.

φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

1300

ΕΞΑΓΓΕΛΟΣ.

ἦ δ' ὀξύθηκτος ἦδε βωμία πέριξ

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λέχος,

αὔθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

ΚΡΕΩΝ.

αἰαῖ αἰαῖ,

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταΐαν

ἔπαισέν τις ἀμφιθήκτῳ ξίφει ;

δειλαῖος ἐγὼ, φεῦ φεῦ,

1310

δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσλήπτου μόρων.

ΚΡΕΩΝ.

ποιῶ δὲ κάπελύσατ' ἐν φοναῖς τρόπῳ ;

1306 — 1311. = 1328 — 1333.

— 1306 — 1311. = 1328 — 1333.
am. Constantine, in C. 1306 — 1311.
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σέ τ' αὐτάν. ὦμοι μέλεος, οὐδ' ἔχω
 ὄπα πρὸς πότερον ἴδω [πᾱ καὶ θῶ]· πάντα γὰρ
 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι
 πόντος δυσκόμιστος εἰσήλατο. * 1345

καὶ τὸ ἴδιον ΧΟΡΟΣ.

πολλῶ τὸ φρονεῖν εὐδαιμονίας
 | πρῶτον ὑπάρχει· χρῆ δὲ τὰ γ' εἰς θεοὺς
 μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350
 μεγάλας πληγὰς τῶν ὑπεραύχων
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 γήρα τὸ φρονεῖν ἐδίδαξαν.

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NOTES.



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 ὄπα πρὸς πρότερον ἴδω [πᾶ̃ καὶ θῶ̃]· πάντα γὰρ
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μη οὐκ εἰδότες. But this means, *unless to those who know it*, and μη οὐκ can only stand after a negative clause, or at least one containing a negative idea. Schaefer proposed τοῖς οὐκ εἰδότες. But this implies that some *actually did not know*, whereas the text, which follows the emendation of Heath and Hermann, (τοῖσι for τοῖς,) means *such as do not know*, if any such there are. μη εἰ- are pronounced as one syllable.

35. ὡς παρ' οὐδέν, *as of no account, as a mere trifle*. So 466, παρ' οὐδέν ἄλγος, *a grief amounting to nothing*; Œd. Rex 982, ἀλλὰ ταῦθ' ὅτι | παρ' οὐδέν ἐστι, *but he to whom these things are as nothing*. So in the phrases παρ' οὐδέν τίθεμαι, ἤγοῦμαι, which explain the origin of the idiom. See other examples in Blomfield's gloss on Æsch. Agam. 221.

36. Supply τούτῳ, contained in ὅς ἄν. — δημόλευστον, *by public stoning*.

39. εἰ τὰδ' ἐν τούτοις, *if these things are in this state, are thus*.

40. *What advantage could I gain by washing or burying*. For πλεον, *advantage*, see Alcest. 72. — προσθείμην, *add to myself, get, gain*. So προσθεῖναι βλαβὴν αὐτῷ. Soph. frag. incert. προσθέσθαι χάριν. Œd. Col. 767. The reading of the MSS. is λύουσα ἢ φάπτουσα, all the explanations of which, I omit, as being very unsatisfactory. The Scholiast has preserved θάπτουσα, and Heraldus conjectured λούουσα, to which Hermann in his third ed. accedes, but prefers the form λούουσα as being more Attic. It is an objection to this reading, that Ismene here alludes to that which strikes her as new and unexpected in v. 44.

42. Supply συμπονήσω καὶ συνεργάσωμαι with κινδύνευμα.

43. ἐν τῇδε χειρὶ, *with my hand, me*.

44. ἀπόρητον is in apposition with θάπτειν, *a thing forbidden to the city*.

45. καὶ τὸν σόν. If the sense were *him who is both my and thy brother*, σόν could not take the article. The repetition of τὸν changes the sense by separating the ideas con-

tained in ἐμὸν, and σὸν. Render, *I mean to bury at least my brother, and yours, if you do not consent to do it, i. e. I mean to do my part at all events in burying our brother, and to do your part, if you will not.* Thus, though the same person is meant by τὸν ἐμὸν and τὸν σὸν, yet he is viewed in his relation to each of the sisters apart.

53. διπλοῦν ἔπος, Schol. διπλοῦν ὄνομα ἔχουσα, literally *two words or names, i. e. of the same person.*

56. αὐτὸς in composition is sometimes reflexive, and like ἐαυτῶν, adopts the meaning of ἀλλήλων, as here.

57. The sense is, *they wrought a common or mutual death upon one another with their hands.* ἐπ' ἀλλήλοις is used instead of the simple dative. Com. 789, Eurip. Medea 629. ed. Porson, and his note.

61. Here τοῦτο μὲν has ἔπειτα δὲ answering to it instead of τοῦτο δέ. So εἶτα, δὲ alone, τοῦτ' ἄλλο, Œd. Rex 605, τοῦτ' αὐθις, *infra* 167, succeed τοῦτο μὲν. Erfurdt.

62. ὡς πρὸς ἄνδρας οὐ μαχουμένα, *as though not meaning to contend against men, i. e. as though we felt ourselves too weak to do so.*

63, 64. οὐνεκα = ὅτι, *that*; so ὁθούνεκα in Sophocles and Euripides. — ἐκ is common in the tragic poets instead of ὑπὸ, with the genitive after passives. — καὶ ταῦτα ἀκούειν, *both as to obeying these commands and others still more grievous.* “The infinitive stands alone after clauses, in order to give the meaning more precisely.” Mt. § 532, d. But Erfurdt with a Scholiast supplies ὥστε, thus making the infinitive express the result of ἀρχόμεσθα, instead of defining its meaning.

65 – 68. τοὺς ὑπὸ χθονός, either Polynices or the infernal deities. Schol. Rather the first. Com. 73 – 75, 89, 515. — ξύγγοιαν ἴσχειν = the more prosaic συγγνώμην ἔχειν. — τοῖς ἐν τέλει βεβῶσι = τοῖς ἐν τέλει, common in prose. — περισά. Valck. on Hippolyt. 785, *quæ nihil ad te adtinent.* Schol. τὰ παρὰ δύναμιν. The definition of the Scholiast is preferable, because the act would have been *peculiarly pro-*

per for Antigone, as Ismene allows, had it not surpassed her power. Com. 58 – 64.

70. Supply ἐμοὶ, from ἐμοῦ, with ἡδέως. So Erfurdt. The sense is, *nor if you yet were willing, should you do it with me, by my consent.*

71. ἴσθι is taken by Brunck; Erfurdt, and one Schol. as the imperative of οἶδα = γίνωσκε, *think; decide*, and ὅποια is written as a neuter plural. Rather take it from εἶμι; and write ὅποια. The full sentence would be ἴσθι τοῖα ὅποια σοι δοκεῖ εἶναι. ὅποια must be in the same case with σοι.

74. ὅσια πανουργήσασα. Schol. εὐσεβῶς πάντα ἐργασαμένη. also δίκαια μετὰ πανουργίας (*boldness*) ἐργασαμένη. Perhaps a pointed and sarcastic contrast between the two words was intended by the poet; *having done deeds of pious wickedness*, i. e. *pious* according to the divine laws concerning burial, *wicked*, as Creon would pronounce them. Com. a similar thought in Eurip. Iph. in Taur. 559, ὡς εὖ κακὸν δίκαιον εἰσεπράξατο.

75. τῶν ἐνθάδε. This is put for brevity's sake, instead of the direct object of comparison, which is *the time during which she had to please those on earth.*

77. τὰ τῶν θεῶν ἔντιμα. Schol. τὰ παρὰ θεοῖς ἔντιμα.

79. ἀμήχανος, applied to a person, is construed with εἰς and an accusative in Eurip. Medea 407; here with an infinitive used as an accusative without εἰς expressed.

87. The last clause is an epexegetis of σιγῶσα.

88. θερμὴν—ψυχροῖσι, *bold—useless*, Erf. θερμὴν is rather *hot, eager, passionate*; and ψυχροῖσι, things that *chill, excite horror or fear*. So Hermann; but Boeckh denies that the word ψυχρὸς can have this meaning according to the *usus loquendi*. But the meaning is the same as in ψυχρὸν δέος, Hom. or ψυχρὸς ὄφης, Theocr. In 650, ψυχρὸν παραγκάλισμα is *an unpleasant or uncomfortable thing to embrace.*

90. καὶ refers to something not expressed. *Yes, if you will not only attempt but also be able.*

92. The accusative ἀρχὴν, like χάριν, καιρὸν, is often used in this adverbial way. It means, (1.) *at the first*; (2.) *at the*



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with a view to speedier flight. For χαλινός is both bit and bridle, and ὀξύς sometimes = ταχύς. This I prefer, as more poetical. The comparative ὀξύτερος is used with reference to the greater terror with which daylight seized him, as if it were in alliance with his enemies.

110 – 116. Brunck altered the structure here, without any authority, from ὄν — Πολυνείκης to ὅς — Πολυνείκους. The Schol. by his explanation, ὄντινα στρατὸν ἤγαγεν ὁ Πολυνείκης, besides confirming the reading of the MSS., seems to have had some one or more additional words in his copy; and I suppose with Hermann that a participle, in meaning similar to ἀγαγὼν, has fallen out of the text. — ἐφ' ἀμετέρῃ γᾶ, *contra nostram urbem*. Brunck. But ἐπὶ in this sense takes an accusative. The clause is rather to be joined with the lost participle, and ἐπὶ means *to*, as it often does even after verbs of motion, with a genitive or dative, — ἀμφιλόγων, *contentious*. Com. ἀμφιλόγους ὀργάα, Eurip. Medea 637, ἀμφίλεκτος ἔρις, Eurip. Phœniss. 500. (510.) — ὑπερέπτα, *flew on high*. This word is used because an invading army approaching would seem to overhang or impend over the city walls. Com. Æsch. Sept. 89, speaking of this very subject. βοᾷ ὑπὲρ τειχέων ὁ λεύκασπις ὄρνυται λαὸς, εὐτρεπῆς, ἐπὶ πόλιν διώκων. For the simile com. the prophet Habakkuk i. 8, who says of the invading Chaldeans, “they fly as the eagle hasteth to eat.” — λευκῆς χιόνος. For this genitive, which takes the place of an adjective to πτέρυγι, com. Mt. § 316. f. *Snow-white* wings are given to the eagle because of the color of the Argive shields. — ἵπποκόμοις κορύθουσιν, a Homeric phrase, Iliad xiii. 332.

117 – 126. The image of the eagle is not continued, as γένυσιν, v. 121, which is not applicable to birds, shows; but here we have a new image of the Argives hovering above the city on their intrenchments and scaling-ladders, and gaping around it like a ravenous creature. In v. 125, they are more specially compared to a dragon attacking a nest. — φονώσασιν, from φονάω, *to be eager for slaughter, to thirst for blood*. This word was first restored to the text by

Hermann, who detected it in the paraphrase of the Scholiast, ταῖς τῶν φόνων ἐρώσαις. Com. φονᾶ, Philoct. 1209. The readings φονίαισι, φοινίαισιν do not suit the metre. — ἐπτάπυλον στόμα = στόμα τῶν ἑπτα πυλῶν, com. 1022, 793. — τοῖος, κ. τ. λ., *such a din of war was raised* (com. τείνειν βοήν,) *at his back, a thing hard for the rival combatant, the dragon, to overcome.* Com. δυσχείρωτος, *hard to conquer or grapple with*, Herodot. vii. 9, 2. This simile may have been borrowed from the Sept. c. Theb. 485, or 273, in both which places the dragon represents the Argives. Indeed the simile would be inappropriate and unnatural were it not so, for the dragon, attacking the bird's nest, is an *assailant* like the enemies of Thebes; and the chorus would hardly compare *their own army* to a revolting reptile.

127 – 137. In v. 130, I follow Hermann in reading ὑπερόπτας for ὑπεροπτίας, which is a *vox nihili*. ὑπερόπτας = ὑπέρφρονας, which is written here as a gloss in one MS. — ῥεύματι καναχῆς χρυσοῦ, *stream of the rattling of gold*, i. e. golden armour which seemed like a bright river rolling towards Thebes. — βαλβίδων, usually *the starting-place at the games*, which was marked by two upright posts joined by ropes, under which a line was drawn, called γραμμή. Like this latter word, βαλβίς meant the *goal* also, (com. γραμμή, Eurip. Electr. 956, βαλβίς, Medea 1245.) as here. Musgrave translates ἐπ' ἄκρων βαλβίδων, *ad summam metam*: better *ad extremam metam*. Com. frag. Eurip. Antig. 13. Dind. ἐπ' ἄκραν ἤκομεν γραμμὴν κακῶν. The Schol. paraphrases βαλβίδων by τῶν κρηπίδων τοῦ τείχους. Hermann translates the phrase by *summa parte muri*. Brunck by *summis mœnibus*; which is the explanation of the metaphor, but not, as I conceive, the meaning of the words. — ῥίπτει. So the MSS. Elmsley, on Heraclidæ 150, does not believe ῥίπτέω to have been used by the Attic poets. Hermann, on Ajax 235, thinks that ῥίπτω and ῥίπτέω differ, as *jacio* and *jacto*. Com. Thomas Mag. on ῥίπτοῦμαι. — ὀρμῶντα. The person here meant is Capaneus, who was struck with lightning in the act of scaling the walls. Supply ἐκείνον, refer-

ring forward to $\delta\varsigma$ in v. 135. — *ἀντίτυπα*, *struck backwards*; adverbial accus. pl. of *ἀντίτυπος*. — *τανταλωθείς*, *shaken, shattered to pieces*. Schol. *διασεισθείς*; kindred words, *τανταλίζεται*, *ετανταλίχθη*, are explained by Hesych. by *σαλεύεται*, *έσεισθη*. — *πυρφόρος*. The device on the shield of Capaneus, was a naked man carrying fire, with the motto, “I will burn the city.” Sept. c. Theb. 414–416. — The expression, *έπέπνει, κ. τ. λ.*, *blew upon us with the blasts of most hateful winds*, means, he rushed upon us with a similar fury.

138 – 140. *τὰ μὲν, ἄλλα δέ*. I follow Dindorf and Boeckh in reading thus, instead of *τὰ μὲν, ἄλλα τὰ δέ*, which embarrasses both sense and metre. *τὰ μὲν* and *ἄλλα δέ* are contrasted as in Plat. Repub. p. 369, C., *οὕτω παραλαμβάνων ἄλλον ἐπ’ ἄλλου, τὸν δ’ ἐπ’ ἄλλου χρεία*. — *έπενώμα*, *distributed, assigned* = *έπινέμει*. Com. Æsch. Sept. c. Theb. 709, Fur. 301. — *έπ’ ἄλλοις*, for the simple dative *ἄλλοις*. See the note on v. 57, and com. Æsch. Supplices 978, *διεκλήρωσεν φερνήν ἐπ’ ἐκάστη*, (Danaus) *assigned a dower to each*. — *δεξιόσειρος*, literally *the horse held by the right-hand rein*, in distinction from the two middle ones under the yoke. As the racers at the games turned towards the left, the right-hand horse made the largest turn in the same time, and ought therefore to be the strongest. Com. Electra 721, where it is said of Orestes at the Olympian games, that he brought the wheel-box as nigh as possible to the meta in turning, *δεξιόν τ’ ἀνείς | σειραῖον ἵππον, εἶργε τὸν προσκείμενον*, *and giving the rein to the right rein-horse, he held in the one nearest the goal*. Mars is so called here by a bold metaphor, as being *strong in the race*, i. e. *mighty in battle*, and thus *assigning victory*. The whole passage may be rendered, *these things happened in one way, but to others mighty Mars assigned other things, driving (them) on, strong in the race*.

141 – 147. *ἴσοι πρὸς ἴσους*. Erfurdt cites Eurip. Phœniss. 757, *ἴσους ἴσοισι πολεμίοισιν ἀντιθείς*. — *πάγχαλκα τέλη*, *their all-brazen tribute*, i. e. their brazen panoplies hung up, as trophies in honor of Jupiter. — *αὐτοῖν* = *ἄλλήλοιν*. See



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172. *αὐτόχειρι μιάσματι*, *pollution or blood-guiltiness caused by their own hands.* Com. 1175.

175 – 177. The Schol. says on this place, “Some ascribe the maxim to Chilo, others to Bias, that ἀρχὴ ἄνδρα δείκνυσιν.” — παντός ἀνδρός, *every man*, i. e. any man. — ἐντριβής, *rubbed upon, tried by*, as metals were tried by the color of their mark, when rubbed upon the Lydian stone.

178. γὰρ. The connexion between the thoughts here seems to be this: It is impossible to tell what a ruler will be until he is tried by his office; for one man will act from fear, and another from personal friendship, but the ruler who does so seems to me to be very base.

182, 183. ἀντὶ τῆς πάτρας. This is, by a union of two constructions, instead of the simple genitive after the comparative. Com. Mt. § 455, a. — οἶδαμοῦ λέγω, *I reckon or count him nowhere*, i. e. make no account of him.

189. Erfurdt aptly cites here Cicero, Epist. ad Diversos, 12, 25. “Una navis est jam bonorum omnium: quam quidem nos damus operam ut rectam teneamus.” The orator had this passage in his mind, no doubt, when he wrote these words.

190. τοὺς φίλους, i. e. the friends whom we actually have.

191. νόμοισι, *principles.*

192. He talks the longer, says the Schol., because he is about to touch upon an odious decree.

193. Com. Philoct. 260, ὃ παῖ ἐξ Ἀχιλλέως.

196. ἐφαγνίσαι τὰ πάντα, *to perform all the offerings in honor of the dead.* Com. ἐφαγιστεύω, 247, and ἐναγίζω, a common word in prose, of the same general import.

197. ἔρχεται. “Credebantur libamina sub terram et ad mortuorum usque sedem penetrare.” *Musgrave.* Hence Electra tells her sister to give Clytemnestra’s offerings “to the winds, or hide them in the dust, where none of them will ever go to the place where our father sleeps.” Electr. 435.

200. κατελθών. κατέρχομαι, κάτειμι often denote return from exile. Com. κατάγω, to bring back from exile.

201. *κατάκρας*, *from the top downward*, i. e. utterly. A Homeric word.

203. *ἐκκεκηρῦχθαι* is the MS. reading, and would depend upon *κηρύξας ἔχω*, v. 192. Such tautology could only be accounted for by the poet's having forgotten the structure, and supplied *λέγω* before this infinitive. Musgrave's reading, adopted by Dindorf and others, restores the structure of the sentence.

206. According to Erfurdt and Hermann, *ἰδεῖν* depends on *αἰκισθέντα*. Render, *but to let him lie unburied and abused, to look upon, as to his body eaten both by birds and dogs*.

208. *προέξουσι τιμὴν*. Polynices would have received only *equal* honor with his brother, but this is a hyperbolic expression well suited to the excited feelings of Creon.

210. *τιμήσεται*, a middle form with a passive sense. See Buttman, § 113, 5.

211, 212. The meaning is, *This is your pleasure with regard to him who was ill-affected to the state, &c.* But it is very rare that an accusative of a person is so placed, or rather without example. Hence Scaliger of old, and Dindorf lately, suppose that a line is lost after 211. — *σοὶ ταῦτ'*. A friend of Heath, Schaefer, Hermann, read *σοὶ ταῦτ'*, *the same things with you*, i. e. the same things that please you, (please me).

215. *ὥς ἄν* depends according to some on *ὄρατε* understood. But *ὄρατε* would require *ὅπως ἔσσεσθε*. Dindorf with Scaliger again supposes that a line is lost. Hermann says, that *ὥς ἄν* answers here to *dum modo*. But the examples cited by this learned critic are by no means sufficient proof of such a meaning. The verse is best explained by supposing that the apodosis of the sentence is suppressed. An example very similar to this is found in *Œd. Rex* 325, *ὥς οὖν μηδ' ἐγὼ ταυτὸν πάθω*, i. e. I withhold my prophetic knowledge *in order that, &c.*

217. The chorus misunderstood what Creon says in v. 215. He meant not that they should guard the body, but do their diligence to ensure the observance of the edict.

Vv. 216 – 220 show that the chorus felt the cruelty of the edict, and did not want to have any thing to do with it.

218. ἄλλω is the reading of most MSS. adopted by Hermann and Dindorf for ἄλλο, which Brunck and others prefer. The sense of the verse is, *what is this which you still, in addition, command another?* i. e. what is this yet additional command which you give to another? For the construction of the sentence, com. Alcest. 106.

220. ὅς is for ὥστε after οὕτω. Com. Mt. § 478, Obs. 1; Alcest. 194.

225. ἐπιστάσεις φροντίδων, *stoppings or halts of reflections*, i. e. to reflect, deliberate. V. 226 means *turning myself round on the road with a view to return*.

228. οἷ implies its antecedent ἐκεῖσε.

231. ἤνυτον σχολῇ ταχύς, *I made my way leisurely fast*, i. e. came at a quick rate and yet loitered. The ellipsis of ὁδὸν after ἀνύω, ἀνύτω, is very common from Homer downward. Some scribe, not understanding ταχύς with σχολῇ, wrote βραδύς, which very flat correction Brunck adopted.

234. σοὶ is taken with μολεῖν. Verbs signifying *to come*, sometimes, though rarely, take *the dative of a person instead of an accusative* with a preposition. Com. Æsch. Prom. 358, ἦλθεν αὐτῷ Ζηνὸς βέλος, for ἐπ' αὐτόν. So Schaefer and Hermann; but Brunck and others join σοὶ to φράσω, which makes the sentence seem disjointed almost to its close. μολεῖν δεῦρο σοὶ is the subject of ἐνίκησεν. — τὸ μηδέν. μηδέν is thus joined with the article first in Herodot. i. 32, and frequently by the tragic poets. Com. Œd. Rex 1019, 1187; Ajax 1114, 1231; Electra 1166. In Œd. Rex 638, it is used adjectively, τὸ μηδέν ἄλγος, *your trifling cause of grief*. Here τὸ μηδέν means *that which amounts to nothing, or that which Creon may regard as nothing*.

235. δεδραγμένος, κ. τ. λ., *seizing on the hope that I cannot suffer any other thing than that which is fated*. This seems to be half comic, as though he meant to say, that he had no hope whatever of escaping unpunished. δράσσομαι is dependent. — τὸ παθεῖν, according to Mt. § 543, Obs. 2, follows



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be held in the hand as an ordeal. Com. Valckenaer, Opusc. i. 64. ed. Lips. — πῦρ διέρπειν. For this ordeal, com. Virgil, Æn. xi. 787.

268. πλέον. See Alcest. 72.

270. οὐ γὰρ, κ. τ. λ. *For we know not how to gainsay, nor how we could get any good by doing it.* For ἔχω in the sense of *know*, com. Alcest. 51, 120. Two constructions are here united, as in Plato's Gorgias, 503, D, ἔχεις εἰπεῖν; ΚΑΙ. οὐχ ἔχω πῶς εἶπω.

275. καθαιρεῖ, *condemns*. So Musgrave, who cites Eurip. Orest. 867 (862), amongst other passages, for this meaning.

280. καὶ is taken with μεστῶσαι, *before you even fill*. λέγων is taken not with παῦσαι, (which would make it almost a useless word,) but with μεστῶσαι = *by speaking*.

281. Schol. ἐναντίον γὰρ ἡ ἄνοια τῷ γήρα.

286, 287. διασκεδῶν governs γῆν and νόμους. It is used appropriately of *laws*, and less aptly by zeugma of *the land*. So Boeckh and Brunck. Schaefer makes γῆν, with the two preceding nouns, depend on πυρώσων: Hermann governs only ναοὺς by that participle, and the three other nouns by διασκεδῶν.

288. ἦ answers to πότερον, v. 284, according to Schaefer and Boeckh. Hermann says, that it denotes transition to another argument, and that πότερον stands alone, the ἦ which naturally answers to it being omitted.

289. The order is, ἀλλὰ ἄνδρες πολέως, μόλις φέροντες, καὶ πάλαι ἐθρόθουν ταῦτα ἐμοί. ταῦτα, refers to what the chorus had said, viz. that the gods favored the burial of Polynices.

296. νόμισμα, *institution*. The general sense of this word here obtains.

298, 299. ἴσταςθαι πρὸς, *to side with*; literally, to fix one's self in the direction of. This infinitive denotes the result of παραλλάσσει. The sense is, *this teaches and perverts* (i. e. by perverting makes) *good minds of men to take the side of base deeds*, i. e. to approve and do them.

307. εἰς is used because ἐκφανεῖτε implies the idea of *bringing to*, together with that of *causing to appear*.

308. The sense is, *Death alone* (i. e. who alone can help) *shall not aid you, until, &c.*

311. ἀρπάζετε here refers to the taking of dishonest gain with avidity and by stealth, as Creon supposed that the guards had already done.

313. τοὺς πλείονας. The article here perhaps has reference to those who take dishonest gains. Instead of *more persons harmed than saved*, the poet says, *more of them harmed than saved*. Com. Philoct. 576, μὴ μ' ἔρη τὰ πλείονα: Eurip. Medea 609, οὐ κρινούμαι τῶνδε σοι τὰ πλείονα. According to Hermann the article renders it necessary to supply μάλλον before ἢ, which I do not believe.

318. ῥυθμίζω, *I reduce to measure or order, bring into the proper place, here assign the place of*. The form of this sentence is owing to the omission of ἐστὶ after ὅπου, and the putting of its subject λύπη into the first clause, as the object of ῥυθμίζεις. Com. Œd. Rex 926, μάλιστα δ' αὐτὸν εἶπαι' εἰ κάτισθ' ὅπου. Ajax 103.

320. The Schol. seems to have read ἄλημα, *a cunning, knavish man*, for λάλημα, *a talking thing, a babbler*. In the next line, εἰμὶ λάλημα is to be supplied. The sense is, *I am not, having done this deed, a babbler*; i. e. if I am a babbler, I am not one that did this. τό γ' is for τόδ', according to Reiske's and Hermann's correction. τόδ' once admitted into the text made it necessary to alter τοῦτο, for which in some MSS. εἰμὶ appears.

323. Render, *truly it is a bad thing for him who has an opinion, to have a false one*. δοκεῖ, δοκεῖν may be resolved into δόξα ἐστὶ, δόξαν εἶναι. In the next line κόμψευε νῦν τὴν δόξαν means *talk handsomely now about your opinion*, i. e. that opinion which you have been prating about. Com. 573.

334. τοῦτο is nominative to χωρεῖ, and refers back to δεινὰ, as οὐδέν does: i. e. *this fearful thing*, viz. man.

337. ὑπὸ is used hyperbolically. When the swelling waves overhang the vessel, bold man sails as it were under them. — περιβρυχίοισι, *swallowing around, engulfing*. Schol.

καλύπτουσι τὴν ναῦν. Hermann renders ὑπὸ by *inter*. Brunck, with one MS., reads ἐπί.

338. So the Sun is called πρόμος πάντων θεῶν, Œd. Rex 661, and Diana θεῶν ἄνασσα, Eurip. Iph. in Aul. 1523, cited by Erfurdt. These expressions, intended to denote the feelings of the chorus at the time, are no more logically true than βροτῶν ἄριστος, and similar superlatives.

351. ὑπάξεται. The future here expresses customary action, because that which will be has for the most part been wont to be. But the text is uncertain; ἄξεται, the reading of the MSS., destroys the metre, and was altered into ὑπάξεται by Brunck.

354 – 364. ἀνεμόεν φρόνημα, *swift thought, celeritas consilii*, Erfurdt. The Schol. and Hermann understand these words, of speculations in natural philosophy; Boeckh, of thought expressed by the breath or in words. — ἀστυνόμους ὀργάς, *city-regulating turn of mind, i. e. talents for governing cities*. — ἐδιδάξατο, *he has taught himself*; φεύγειν also depends on this verb. — αἴθρια is accus. plur. neut. of αἴθριος, and governs πάγων as an abstract noun would. Com. ἄσημα ἀθλίας βοῆς, 1209. The clause means *the coldness of frosts adverse to night-lodgings, i. e. in the fields*. — δύσομβρα βέλη = βέλη δυσομβρίας, *the darts of excessive rain, or of rainy weather*. — παντοπόρος, *all-inventive, fertile in resources*, is to be taken with what precedes it. — ἄπορος, κ. τ. λ., *without resource he comes to nothing that is future, i. e. there is nothing that is future, which he has not some plan and way of attaining*. — οὐδὲν τὸ μέλλον, *nothing that is future*, implies something definitely known to be so, or hoped for. οὐδὲν μέλλον would mean, *nothing future, whatever it might be*. — ξυμπέφρασται has a middle force.

365 – 375. The general sense is, with all this inventive power and foresight, he yet chooses the path of evil as well as that of good. ὑπὲρ ἐλπίδ', *beyond his (previous) expectation*. He had not thought that the contrivances of art would give him so much power. — κακὸν — ἐπ' ἐσθλόν. The preposition is often thus expressed before the second of two



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404. The Greeks sometimes put the antecedent after the relative in apposition with it, in the second clause instead of the first; *him whom you forbade to bury, viz. the dead one.*

406. *ἐπίληπτος, taken, caught in the act.* Hence = *καταφανής*, as Hesychius has defined it. — *ἠρέθη*, Hermann and Dindorf. So the Schol. seems to have read. Brūnck, with the MSS., *εὐρέθη*.

409. *τόν.* The article often stands at the end of a verse, and its noun in the next, but always, except in the present instance, with some conjunction or adjective intervening. Thus *τό δε, τό γε, τὰ σά, τὰ τῆς*, close lines. So Hermann.

410. *μυδῶν, wet with putrefaction.* Schol *ὑπὸ σηψέως ἰχώρα ἀπόσταζον.* In v. 1008, *μυδῶσα* means *dripping, melting off.*

411. *καθήμεθ' ἐκ* is a *constructio prægnaans*, of which we have frequent examples; e. g. *Odys. xxi. 420, αὐτόθεν ἐκ δίφροιο καθήμενος, sitting in and shooting from his seat; Herodot. iii. 83. Otanes did not enter the lists with them, ἀλλ' ἐκ τοῦ μέσου καθῆστο, but sat and looked from the middle.* Here the sense is, *sitting and watching from.* — *ὑπήνεμοι, protected from the wind.* Hence *to the leeward.* This word is the opposite of *προσήνεμος.*

412. *μὴ βάλῃ, lest it should strike us* (i. e. our sense of smell). *βύλοι* is also read, and could stand here equally well. The difference of the two is, that *βάλου* denotes *possibility only, βάλῃ probability.* See Hermann on *Electra 57*, and *Mt. § 518, 4.*

413. *ἐπιρόροθοις κακοῖσιν, with clamorous reproaches.* Com, *κακορόροθῶν, Alcest. 707, —* In the next line *εἰ* depends on *κακοῖσιν.* The sense is, *with reproaches if he should neglect this labor,* (i. e. with reproachful threats of what would happen if he should neglect it.) Com. a similar passage, *Philoct. 376; καὶ γὰρ χολωθεὶς εὐθύς ἤρασσον κακοῖς | τοῖς πᾶσι — | εἰ τὰ μὰ κείνος ὄπλ' ἀφαιρήσοιτό με, and I, enraged, straightway attacked him with the whole catalogue of reproaches, in case he should take away my armour from me,*

418. ἄχος, *grief* objectively, i. e. *cause of grief, evil*. — οὐράνιον, *immense*, lit. *heaven-high*. The same expression occurs, Æsch. Persæ 565. — ἄχος is in apposition with τυφῶς, which means *whirlwind*, while σκηπτὸς is *a storm, a thunderstorm*.

419. αἰκίζων, *maltreating, laying waste, tearing off*.

420. ἐν is used adverbially. — ἐμεστώθη, sc. φόβης, *with the foliage*. Supply the same noun after πίμπλησι πέδιον.

421. εἶχομεν, κ. τ. λ., *we endured the evil caused by divine power*.

423. κἀνακωκύνει, κ. τ. λ., *and she wails aloud with a sad bird's shrill note as (it cries) when it sees the bed of its empty nest bereft of young*. λέχος, εὐνή, and similar words, are sometimes used together in the tragic poets almost tautologically; e. g. λέκτρων κοίτας, Alcest. 925, λέκτρων εὐνάς, Æsch. Persæ 535, δέμνια κοίτης, Eurip. Hippolyt. 180. Com. Medea 436.

430. ἄρδην. Com. Alcest. 608.

431. These thrice-poured libations to the dead consist, in the Odyssey (x. 518), of a mixture of honey and milk, of wine, and of water, *poured separately* after one another. In Æsch. Persæ 602, they are composed of *mingled* milk, honey, water, wine, and oil, and in Eurip. Orest. 115, Iph. in Taur. 163, of honey, wine, and milk. — στέφει, *decks, adorns*. The Schol. explains this word by κύκλω περιόρδαινει, *sprinkles in a circle*.

439. λαβεῖν depends on ἦσσω, *less to receive*, i. e. *to be received*.

441. Supply λέγω or καλῶ. See Mt. § 427, 4, a.

448. τί οὐκ ἔμελλον; A common phrase. *Why was I not about or likely (to know it)*, i. e. *why should I not?*

452. τούσδε νόμους, Schaefer takes to mean, *these laws which I have obeyed relating to sepulture*. The words, he says, are spoken in derision of Creon, who had just used the same. Erfurdt would read τούς. Boeckh says, that as these words, in 449, mean the laws of Creon concerning

sepulture, so here they mean the same thing under a more general view, i. e. laws of sepulture in general.

455. *Θνητὸν ὄντα*. These words Erfurdt applies to Antigone, who might use a masculine singular when speaking indefinitely of herself. It is better, however, to understand them of Creon, as Brunck and Boeckh do. — *ὑπερδραμεῖν*, to overcome, have more authority than, not transgress, which it should mean, if *Θνητὸν* referred to Antigone.

457. *ζῆ*, are in force. Com. *Œd. Rex* 482.

458. Render, *I was not, out of dread of any man's pride, going to pay the penalty for breaking these laws according to the gods' judgment*, i. e. I did not mean to break them out of fear, and so incur divine wrath. — For *ἐν*, in the judgment of, com. *Œd. Rex* 677.

466. See 35.

467. *εἰ ἐσχόμεν*, if I had endured. With *νέκυν*, *ὄντα* is perhaps understood. Com. *τούτους ἀνάσχου δεσπότας*, endure them as masters, suffer them to be masters. *Alcest.* 304.

470. See *Alcest.* 1093, note.

471. *γέννημα* is nominative, and *ὄν* is understood with *ὠμόν*. *δηλοῖ* is then used as *δηλοῖς* in v. 20. — *γέννημα*, that which is born in her, nature, or disposition. The sense is, the child's nature shows itself to be harsh from (i. e. derived from) a harsh father.

475. *ὀπιὸν ἐκ πυρὸς περισκελῆ*, roasted by the fire very hard, i. e. so as to be very hard. Com. 791.

478. *ἐκπέλει* = *ἔξεστι*. Supply with this word *τούτῳ*, implied in *ὄστις*.

485. *κράτος* = *νίκη*. Schol. Perhaps a better meaning here is the power she assumed in breaking the laws. — *κείσεται* = *ἔσεται* with the idea of permanence, shall continue to be.

487. *τοῦ παντός ἡμῖν Ζηνὸς ἑρκείου*. Eustathius, cited by Brunck, says, "By Zeus Herceius, Sophocles denotes all who are in the house;" and so the Schol. explains these words by *πάντων τῶν οἰκείων*, the whole family. The phrase came to have this meaning from the altars of Zeus Herceius,



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which is an act of impiety to him who was rightly buried). Others understand *ἐκείνου* of Polynices, and govern it by *τιμᾶς*.

520. *λαχεῖν*, as to *sharing*, in his share.

521. *κάτωθεν* for *κάτω*. Erfurdt. The adverbs of motion from a place cannot be used in the same sense with those of rest in a place, according to Hermann, but preserve their proper meaning, except when *attracted* (as the expression is) to verbs of motion. Thus the sense here is, *who knows whether these things are pure or right from below?* i. e. according to an opinion proceeding from the infernal gods.

529. *δέθος*, *πρόσωπον*, Suidas. *πρόσωπον*, *παρεία*, Hesych. An Æolic sense, according to the grammarians. Com. Eurip. Herc. Fur. 1197 (1204), (the only other instance in the tragic poets,) *δέθος ἀελίῳ δεῖξον*. Moschus, Idyl. iv. 2, *οὐκ ἔτ' ἔρευθος σώζειτ' ἐπὶ δεθέεσσι*. In Homer, *δέθος* = *μέλος*, *limb*. — Hermann takes *αἵματόεν* to denote the effect of *αἰσχύνει*, (com. the note on 791); the meaning being, *shames or covers with shame, so as to be red, i. e. makes shame-red*. This rendering proceeds on the supposition, that the cloud over Ismene's brow arose from shame at having deserted her sister in her act of sisterly affection. But the chorus could have known nothing of this, and the poet must have forgotten himself, to make them say so. The metaphor too is a strange one; the cloud reddens and yet drops rain, which red clouds are not apt to do. Render the passage, *the cloud over her brow (grief for her sister's misfortune) shames (i. e. mars the beauty of) her blood-red face, by bedewing her beauteous cheek*. Her face was blood-red through the force of her feelings. So Boeckh.

531. *ὑφειμένη*, *clam immissa*. Hermann.

537. *τῆς αἰτίας*. The case is often determined by the more remote of two verbs.

538. *τοῦτο* is a substitute for *συμμετοχεῖν καὶ φέρειν τῆς αἰτίας*.

544. The sense is, *do not disgrace me (i. e. do not withhold credit from me) in regard to not dying and burying*

the dead with you, i. e. let me have the credit of these actions. — ἀγνίσαι, *to prepare for burial by purifying rites*. Com. 196, 247; especially by libations and washing, 901.

546. κοινὰ = κοινῶς. — In 547, ποιοῦ σεαυτῆς, *make your own, claim as yours*. The pronoun is the genitive of the possessor after the verb.

549. τοῦδε γὰρ σὺ κηδεμών, *for of him art thou mindful*, i. e. him dost thou respect.

551. With ἀλοῦσα understand γελῶ. The sense is, *if I laugh at you, in grief I do it*. Others supply ἀνιῶ.

556. *But not with my words unsaid*, i. e. not without my saying things to dissuade. ἐπὶ here means *in* or *under* the circumstances denoted by the words succeeding it. Com. Alcest. 373, note.

557. τοῖς, opposed to τοῖς δέ, for τοῖς μὲν (com. Mt. § 288, Obs. 3, 4,) refers to Ismene's words; τοῖς δέ, to Antigone's deed. The Schol. read σὺ μὲν σοὶ, from which Brunck made μέντοι, — a poor change.

561. See the note on 21.

564. ἐξίσταται, *is put out of its ordinary state*, is deranged.

567. ἦδε. Ismene had used the word τῆσδε. Creon replies, *Do not say ἦδε, this person* (as though she were alive), *for she is no more*, i. e. is as good as dead.

568. νυμφεῖα = νύμφην, as λέκτρα, λέχη, εὐνή = γυνή.

569. Com. the figure, Œd. Rex 1211, 1257.

573. τὸ σὸν λέχος, *the marriage which you harp upon*, not your marriage. But 572 was assigned to Antigone, in the editions of Aldus and Turnebus; and Boeckh defends this, because it would be contrary to Greek propriety for Ismene to call Hæmon *dearest*. But they were near relatives.

576. δεδογμένα for δεδογμένον. The plural of participles and adjectives is often used in Greek for the singular, when the subject is an infinitive, or part of a sentence.

577. καὶ σοὶ γ' κἀμοί, *yes, (determined on) by you and by me*, i. e. both of us regard it as decreed. — μὴ τριβὰς, i. e. ἐμβάλλετε or ποιεῖτε, Brunck. Com. μὴ μοι πρόφασιν,

Aristoph. Acharn. 345, cited by Musgrave. So we say, *no more delay, no more excuses.*

579. The sense is, *henceforth these must be women* (i. e. kept retired like women), *nor be allowed to be at large.* Com. Psalm lxxviii. 12 (13), where *she that tarries at home* is a poetical epithet of woman.

582. This is spoken of families, as the next line shows. This line is no identical proposition, but the thought is, *Happy are they whom divine providence has never visited with evil; for when evil visits a family, it extends its ravages over the whole race.* The reflection is plainly suggested by the fate of the reigning family of Thebes.

589. ἔρεβος ὑφαλον, *the darkness beneath the sea*, i. e. the dark depths of the sea. ἔρεβος is in the accusative. — θῖνα, *sea-sand*. δυσάνεμον, Schol. ὑπ' ἀνέμων παραχθῆϊσαν. θῖς is masc. and fem. without any difference of sense. The figure is drawn from northerly winds laying the bottom of the Ægean bare, and sweeping its sands upon the coasts. The points of comparison are the complete sway of the storms on the Ægean, and the utter ruin of such families as the gods curse.

595. φθιτῶν, (so Hermann for φθιμένων,) *the dead brothers.* — πίπτοντ' ἐπί, *falling upon*, i. e. added to, coming after. The ancient woes of the race seemed to revive, now that the ruin of Antigone had followed that of her brothers. Or ἀρχαῖα may mean, *such as the race had of old.*

596. οὐδ' ἀπαλλάσσει γενεᾶν γένος, *nor does a new generation get rid of the race*, i. e. of the woes which it brings with it. Here γένος means *offspring, posterity*, i. e. successive generations.

598. ἔχει, sc. γένος. — λύσιν = λύσιν πημάτων.

599 – 603. *The light that had been spread over the extreme root*, is the hope that the last survivors might render the family again prosperous. — κόνις. *The bloody dust of the infernals* is the dust sprinkled on the corpse of Polynices, and therefore sacred to the infernal gods, which was bloody or deadly to Antigone. I retain κόνις with Hermann,



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Bruck wrote ψάνση. προσανρῶν Hesych. defines by προσ-
τυχῶν: προσήρτεο by προσέτυχε, προσηγάγετο. The word
occurs nowhere in extant writers. See Buttman's Lexil-
ogus, No. 22.

621. πεφάνται, *has been uttered.* Com. Œd. Rex 848.

625. *He fares but a little while without harm.* πράσσειν
ἐκτὸς ἄτας is like πράσσειν καλῶς, κακῶς. Com. 564, 565;
Alcest. 228. — ὀλιγοστόν. This word properly means
one out of few, as πολλοστός, *one out of many*. Thus πολ-
λοστῶ ἔτει is, *in a year having many preceding it*, i. e. after
many years. With χρόνος, *duration*, which is thought of
as a whole, πολλοστός is used after the analogy of πολλοστόν
ἔτος, but in the sense *long*; and so ὀλιγοστός with χρόνος
means *little, short*.

629. τάλις was the word for a betrothed damsel among the
Æolians, and was used by Callimachus, according to the
Schol., Suidas, and others.

632, 633. τελειαν ψῆφον, *a perfect decree*, is one that has
been past, and is no longer debatable. — Join ἄρα μὴ with
πάρι, *are you then here?* Com. ἄρα μὴ in Sept. c. Theb.
190. μὴ interrogative implies that a negative answer is
expected. — τῆς μελλονύμφου, i. e. concerning your future
bride. For the genitive in this relation, see Mt. § 342.

636. ἀπορθοῖς. Schol. ὀρθῶς καθηγῆ, *thou leadest, guid-
est aright.* This verb is perhaps used absolutely. Musgrave
and Wex take it to be in the optative.

637. Take ἀξίως with μελζων, and φέρεσθαι after it, *de-
servedly greater in regard to being esteemed*, i. e. in my
esteem. A more difficult construction is chosen instead of
ἀξίος ἔσται μελζων φέρεσθαι.

640. ἐστάναι πάντα ὀπισθεν, *to stand in all things behind,*
to defer to. This clause is explanatory of οὔτω.

650. Com. ὑπαγκάλισμα, Trachin. 540. For ψυχρόν see
v. 88.

653. πτύσας = ἀποπτύσας, *respuens.* Com. 1232.

654. Com. 816.

662 – 671. Several editors, following Seidler's conjecture,

have put 668 – 671 before 663. For this I see no necessity, and indeed Hermann, in his third edition, has given up the defence of this transposition, which he had before undertaken with great acuteness. V. 663 is not intended as a contrast to the foregoing, but as a new remark suggested by Antigone's disobedience. τοῦτον, in 668, naturally refers to the ruler just mentioned, but the *real* reference is to the principal subject of thought, viz. the obedient citizen. — τὰναντία, the opposite both of σμικρὰ and δίκαια. Hermann takes it as the opposite of δίκαια only; but why should *great things* be excepted from the remark? — προστεταγμένον, *when ordered* (to do it).

675. τροπὰς καταρρήγνυσι, *causes routs by breaking ranks*. Boeckh compares ῥῆξαι ἔλκος, *to make a wound by breaking the flesh*. — τῶν ὀρθουμένων, *those who are directed or governed*, i. e. who obey. So Schol. and Boeckh. — τὰ πολλὰ σώματα, in 676 = τοῦς πολλοῦς.

677. οὕτως draws an inference. — For the plural verbals, ἀμυντέα, ἥσσητέα, a usage, of which the Attic writers are fond, com. Mt. § 447, 1, and see v. 576. — τοῖς κοσμουμένοις, *what I have ordered*.

686. Com. 500.

687. γένοιτο ἔχον is a circumlocution for ἔχοι. Com. εἰμὶ with a participle, 1067. Mt. § 559. The sense is, *it might, however, be well in some other way*, i. e. and not as you say. χᾶτέρως is read for χᾶτέρω. So Erfurdt, Hermann, and the Schol.

688. The Schol. reads σὺ δ' οὐ πέφυκας, and so Hermann.

691. λόγοις τοιούτοις is an explanation of ἀνδρὶ δημότῃ, and, as such, in apposition with it.

696. ἐν φοναῖς. Com. 1003, 1314.

699. λαχεῖν and τιμῆς both depend on ἀξία. The construction is the same as in v. 490. Render, *is she not worthy of honor, to obtain it?*

703. εὐκλείας governs πατρός. — πρὸς παιδῶν, *on the part of children*. This is a brief substitute for the converse of the first clause.

706. τοῦτο refers to ὡς φῆς σὺ, *as you say or think*, i. e. *your opinion*.

707 – 709. ὅστις — οὗτοι. The transition from the singular of ὅστις to the plural of a demonstrative is very common. — ὠφθησαν. The aorist expresses a general truth, and thus answers to a present in the first clause.

710, 711. ἄνδρα, κ. τ. λ. Usually an accusative before an infinitive having an article, is placed between the article and the infinitive. But com. Trachin. 65. σε — τὸ μὴ πύθεσθαι. The infinitive might be used here without the article. Com. Œd. Rex 314. Hermann on Ajax 114 says, that the infinitive with the article, when not a mere substantive, has a twofold use. The first is *explicative*, where it refers to τοῦτο, expressed or understood, under which he ranks the present example. The other is, where the sense is *the same as if ὥστε accompanied the infinitive*. Examples of the infinitive with the article in this play, occur vv. 27, 79, 219, 236, 443, 535. — κεί τις ἢ σοφός for καὶν τις ἢ σοφός. So Phavorinus, Thomas M., and some MSS. The readings in almost all the few places where εἶ with the subjunctive occurs in Attic writers, vary; and scholars are divided upon the point. In Œd. Col. 1443, εἶ σοῦ στερηθῶ, there is no various reading. Com. Œd. Rex 198, 874. I follow the high authority of Hermann and Elmsley, in admitting this anomaly, which is not rare in Homer and Pindar.

715. Erfurdt joins together ναὸς ἐγκρατῆς, *director of a vessel*. It is better to unite ναὸς πόδα, and then ἐγκρατῆς means *firmly, taking firm hold*. ἐγκρατῆ, a reading of several MSS., Hermann prefers in his third edition. τείνας πόδα ἐγκρατῆ will then mean, *stretching the foot-rope or brace taught*.

717. στρέψας κάτω, *turning upside down, or over*, is intransitive, or αὐτὰ, referring to σέλματα, can be supplied. The ironical expression in this verse is, as if we should say, *he sails to the bottom*.

718. θυμοῦ and θυμῶ are found in the MSS. εἶπε θυμῶ means, *give way to anger*, i. e. give yourself up to it; and



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often follows ἀμαρτάνειν. Com. 914. δίκαια is used with allusion to δίκης in the preceding line.

746. γυναικὸς ὕστερον. Schol. ἡττηθὲν ὑπὸ γυναικός.

752. Creon thinks that his son threatens him with death.

756. κώτιλλε. A rare verb, not elsewhere used by the tragic poets, but found in Hesiod. Op. 372, and Theocrit. Adoniazus. 87, in both which cases it is intransitive. Here it is transitive after the analogy of verbs of speaking, with an accusative of a person. It means *to prate* or *babble*.

758. τόνδ' Ὀλυμπον = τόνδ' οὐρανόν. μὰ is understood.

759. Join ἐπὶ ψόγοισι and χαίρων together, with Boeckh, and not ἐπὶ ψόγοισι and δεινάσεις, with Hermann. δεινάζειν, *to scoff*, from δέννος, *scoffs, insults*, a word used by Herodot., takes an accus. of the thing spoken, Ajax 243, and of the person or thing spoken against, Eurip. Rhés. 925, 951, — the last for the reason mentioned above, v. 756.

760. τὸ μῖσος. So we say, *he is my abhorrence*, by a substitution of the subject in the mind for the object out of it.

765. The stress is on τοῖς θέλουσι. (sc. συνεῖναι σοι.)

770. καὶ κατακτεῖναι, *even to slay*. A single line here finely portrays the state of Creon's mind, who, out of mere despotical feeling, puts both his nieces in the same class of guilt. — In v. 771, τὴν μὴ θιγοῦσαν expresses dubiously what τὴν οὐ θιγοῦσαν would express positively. The latter means, *her who did not touch*; the former, *one who did not touch, if indeed she did not*.

775. τοσοῦτον φορβῆς ὡς ἄγος, *so much of food as is an expiation, or means of purification*.

778. τεύξεται τὸ μὴ θανεῖν. Mt. § 328, Obs. When τύγγανειν, in the sense *obtain*, governs an accusative, (and not a genitive,) the accusative is always that of a pronoun or adjective in the neuter, or an infinitive with the article τό. — που is ironical.

779. The sense is, *or shall know certainly at least then*.

782. κτήμασι, *wealth*, by consequence, *power, the powerful*. The thought is, *who fallest upon riches*, i. e. who attackest the mighty. It would be tedious to tell of all the difficulties

which scholars have found, or made, in the first lines of this song. Love is a warrior, either as laying siege to the heart, or as opposing those who try to repress any affection in the heart. In either case he is invincible. The next two lines seem to form a contrast. Love attacks the mighty, and yet lodges on a virgin's soft cheeks, i. e. seems most mild, and yet is most bold. Brunck absurdly renders κτήματα, *pecudes*, as if a fine poet would mention the power of love over beasts first, and then over virgins.

786. φύξιμός σε. Adjectives derived from active verbs sometimes govern an accus. like their verbs, instead of their usual case, a genitive. See Mt. § 422.

789. ἐπ' ἀνθρώπων is for the simple genitive. Matthiæ thinks that ἐπὶ here means *among*.

791. ἀδίκους παρασπᾶς, *drawest aside to injustice, makest unjust by drawing aside*. Adjectives often express the effect of the verb with which they are taken. So we say, *to boil food tender, to sweep a house clean, to wipe a thing dry*.

794. By a singular license of the tragic poets, an adjective often agrees with a noun in case, when it ought to agree with the genitive after it. So τοῦμόν αἶμα πατρός, ὄψις τέκνων βλαστοῦσα, *Œd. Rex* 1376, 1400. A transition to this idiom may be seen in such phrases as ξύναιμον ὄμμ' ἐμοί, *Ajax* 977, *sight of one related to me*. σύναιμον λέχος, *marriage with a relative*, *Eurip. Phœniss.* 817 (831). ὄμαιμος φόνος, *Æsch. Furies* 203.

795 – 800. ἐναργής. Here we should prefer in English an adverb. — ἴμερος is conceived of, as seated at or in her eyes, and beaming forth. — τῶν μεγάλων, κ. τ. λ. The sense is, *seated in government by the side of mighty laws*. Desire or love is an assessor or associate judge with the laws, and carries his points against them. — τῶν μεγάλων θεσμῶν refers to Creon's enactments.

801. θεσμῶν ἔξω φέρομαι, *I am carried on beyond established bounds*, i. e. I cannot control my feelings. θεσμῶν is here used with allusion to the same word in 799.

805. ἀνύτουσαν θάλαμον = ἀνύτουσαν ὁδὸν εἰς θάλαμον.

Com. v. 231. — This and the ensuing sets of anapæsts are recited by different members of the chorus, “alio,” as Hermann says, “miserante infelicem virginem, alio acerbe vituperante, alio irridente, alio frigide consolante, alio denique excusante quidem sed tamen non laudante.”

806. Fault has been found with these exquisite laments of Antigone, for tautology and verbiage; but, as Boeckh remarks, by such repeated moanings the poet hits the mourner’s state of mind, which recurs continually to the same cause of sorrow, and dwells upon it. The same characteristic is noticeable in Job, and the lamentations of Jeremiah.

820. ἐπίχειρα, *money put into the hand, reward, here penalty.*

825. Some take Ταντάλου with ξέναν, *the Phrygian stranger daughter of Tantalus, i. e. Niobe.* Or the genitive may depend on ἄκρω.

826. ἀτενής, *firm, firmly adhering.* — πετραία βλάσια, *the rocky crust which enveloped Niobe.*

831. The epithet παγκλαύτοις is poetically transferred from the eyes to the brows. Com. Alcest. 261. — δειράδας, *the mountain ridges.* Com. collum, in Latin.

837. ἔγκληρα λαχεῖν τοῖς ἰσοθείοις, *to share alike with the godlike, literally, to share in or receive what is apportioned to them, or is in their portion.* — μέγ’ ἀκοῦσαι, *is a great thing to hear of.*

855. ἐς βάθρον and προσέπεσες πολὺ, are usually taken together, *you fell violently against the high seat of justice, i. e. you came into conflict with justice.* I see not why ἐς βάθρον may not be taken with προσβᾶσα· the sense then will be, *advancing to the extreme of boldness, even unto the high seat of justice, you fell afar, i. e. in so doing your fall was great.* The figure contained in the words, *advancing to the high seat of justice,* means, trying to put yourself there, taking the right into your own hands. To render πολὺ, *violently,* which the first view of the sense requires, is forced.



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888. *τυμβεύειν* is intransitive = *to lie buried*. *τυμβεύσει* is a reading of less authority.

896. *πρὶν μοῖραν βίου ἐξήκειν*, *before my allotted time of life is elapsed*. Com. Philoct. 199, *πρὶν ὄδ' ἐξήκοι χρόνος*.

904. *τοῖς φρονοῦσιν εὔ*, *in the opinion of the wise*. The dative not unfrequently expresses the relation "in the opinion of." Com. Œd. Rex 616. Mt. § 388.

908 – 912. There is here, as Brunck and others remark, an allusion to what the wife of Intaphernes says in Herodot. iii. 119, who, when her relatives were condemned to death, and it was permitted her to save one of them, chose her brother rather than her husband, alleging reasons similar to these of Antigone. Herodotus had not finished his history in 409, B. C., more than thirty years after the Antigone was written, but he began it some years before the date of this play; so that either Sophocles may have taken the anecdote from the yet unpublished work of his contemporary, or both may have drawn it from a third source. A German critic, Jacob, has impugned the genuineness of 905 – 912, as being borrowed from Herodotus, and as rhetorical and unnatural. The first is no objection, as we have seen; as for the last, the question is not concerning logical truth, but concerning Antigone's feelings at the time. She knew not what conjugal and maternal love were, and was absorbed by fraternal; so that she could not feel otherwise than as she is here represented. — *πρὸς χάριν τίνος νόμου* = *ἐνέκα τίνος νόμου*, *on what principle*. — *κατθανόντις*, sc. *πόσεως*, *if one husband died*. — *εἰ τοῦδ' ἤμπλακον*, *if I failed of marrying this one*, i. e. *the first*.

924. See Alcest. 1093, note.

926. A twofold construction is here admissible, according as *παθόντες* or *ἡμαρτηκότες* is taken with *ξυγγοῖμεν*. In the first case *ἡμαρτηκότες* denotes a reason; in the other *παθόντες* is a circumstance of time. *I will acknowledge that I have suffered because I have done wrong*, i. e. *I will own that I am justly punished, or, after I have suffered (i. e. when death has opened my eyes to the truth), I will*

οιον my error. The first construction gives the best sense, and is adopted by Hermann; the other is Boeckh's. — *παθόντες.* Here, as usual, a woman, and so a chorus of women, use the plural masculine when speaking in the first person. — *ξυγγοῖμεν* for *-γνοίημεν*, as *εἶμεν* for *εἶημεν*, *Alcest.* 921.

929, 930. i. e. *she has still the same feelings, equally violent.*

931. *τούτων = τούτων ἔνεκα.* It refers to the feelings which they, through their delay, allowed her to express.

935, 936. These two lines are assigned by Boeckh to the chorus. The Schol. hesitates between the chorus and Creon.

938. *προγενεῖς.* So one MS. This rare form for *πρόγονοι* is common in the comparative *προγενέστεροι*. In most MSS. we have *καὶ θεοὶ πατρογενεῖς, θεοὶ τε πατρογενεῖς.* The first reading came from a substitution of a common for a rare word, but hurt the metre. Then a second hand mended the metre by putting *θεοὶ τε* for *καὶ θεοί.*

944 – 954. The main subject of this ode is the power of fate shown by examples of persons immured like Antigone. In the last of the three examples, the poet does not speak expressly of confinement, but as it was an Attic story relating to the race of Erechtheus, his hearers were probably familiar with it. — *ἀλλάξαι φῶς ἐν,* *to exchange light for.* The usual construction of verbs meaning *to exchange* is, with an accusative and a genitive. Instead of the single genitive, sometimes a noun with a preposition (in the genitive with *ἀντὶ* or *ὑπὲρ*, dative with *ἐν*, accusative with *πρὸς*,) is used, or a simple dative, as in frag. Soph. Niobe, *πόνῳ πόνον ἀλλάσσουσα.* — The *αὐλαὶ* here mentioned are called by Pausanias ii. 23. 7, “a brazen chamber in an underground building, which Acrisius once made to guard his daughter in.” — *ὄμβρος.* As it is not easy to see what *ὄμβρος* has to do with fate, Erfurdt and Hermann read *ὄλβος.*

955 965. Lycurgus, king of Thrace, is here meant.

— ὄξυχόλως, *in swift or violent anger*. This is the reading of most MSS., for which Brunck and others have received ὀξύχολος, and Hermann in his second edition ὄξυχόλοις. In his third he returns to the reading of the MSS.

— κερτομίοις ὀργαῖς, *on account of his reproachful temper*.

— πετρώδει ἐν δεσμῶ, i. e. in a cave of Mt. Pangæus.

See Apollodorus iii. 5. *Musgrave*. — ἀποστάζει is intransitive, as στάζω often is, and the remark contained in the clause is a general one. — παύεσκε. The Homeric frequentative form in σκον is now and then used by the tragic poets in lyric passages.

966 – 976. The story spoken of in this difficult passage is told at large by Diodorus Siculus, iv. 44, 45. The mistress or wife of Phineus persuaded him, by false accusations, to confine under ground his two sons by his lawful wife, Cleopatra, who was descended through Orithyia, wife of Boreas, from Erechtheus, king of Athens. Diodorus adds that Cleopatra herself was also kept in confinement, and that some mythographers say, that the sons of Phineus had their eyes put out. This form of the fable our poet and Apollodorus have handed down. — παρὰ Κυανέων, κ. τ. λ. παρὰ, *near, by*, in which meaning it usually governs the dative, but the genitive occurs v. 1123. By Κυανέων πελαγέων are intended *the bays or lagoons formed between the Cyanean islands and the shore*. By the διδύμας ἁλὸς is meant *the Euxine*, which seems like two seas united into one, because *the “ram’s forehead,”* the southern point of the Tauric Chersonese, and *point Carambis* in Paphlagonia, running out opposite to one another, very much contract its breadth. Such is the explanation of Eustathius in his Commentary on Dionys. Periget. 148, and that Poet himself says, v. 156, ἐκ τοῦ δ’ ἄν τὸν πόντον ἴδοις διθάλασσον ἕοντα. — ἀκταί : supply εἰσι. — ἰδὲ, poetic form for ἠδὲ, *and*, but scarcely to be met with in the tragic poets. — Salmydessus seems to be mentioned to heighten the horror of the action; for this town was famous for shipwrecks and Thracian wreckers, and is hence called ἐχθρόξενος by Æsch. Prometh. 729. Com. Xen. Anab.



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996. ἐπὶ ξυροῦ τύχης, *on the razor* (i. e. razor's edge) of fortune. The metaphor appears first in Homer, Iliad x. 173.

1002. φθόγγον ὀρνίθων — κλάζοντας. A *constructio ad sensum*, ὀρνίθας being thought of by the poet.

1005. ἐγευόμην ἐμπύρων, *I essayed burnt offerings*, i. e. examined into the signs given by them. — βωμοῖσι is the place where, which the poets often denote by a dative.

1009, 1010. μετάρσιοι | χολαὶ διεσπείροντο, *the galls were dissipated in the air*, i. e. as I understand it, without emitting a flame. Render the next clause, *and the thigh-bones slipping down lay free from their enveloping fat*. Voss, Passow, and others hold, that the thigh-bone μηρίον was taken out of the thigh μηρός, cleared of flesh, covered in caul and fat, and burnt. But this passage shows, I think, that the two words are sometimes used in the same meaning, as what is here said of wrapping up the μηροὶ in fat is said of μηρία in Homer. The truth probably is, that the thigh-bone was not denuded of its flesh; hence μηρίον means not *thigh-bone*, but *thigh*, and usage confined it to that part of the thigh of victims which was burnt on the altar, including bone and flesh; whilst μηρός denotes the thigh of men and animals in general, and is sometimes synonymous with μηρίον, as it clearly is Iliad i. 460, and probably in the present instance.

1013. φθίνοντα Hermann explains by *irrita, nihil eorum quæ optasset portendentia*. Perhaps it may mean *rapidly disappearing, quickly vanishing away*. — μαντεύματα ἀσήμων ὀργῶν, *oracles or tokens derived from obscure or darkly signifying rites*. The Scholiast's paraphrase of φθίνοντα is ἢ φθοροποιὰ, ἢ διὰ τοῦ πυρὸς ἀσήμως φθειρόμενα, *either destructive* (i. e. foreboding destruction), *or wasted away by the fire without giving any token*; which would be of itself a token of impending evil.

1015. ταῦτα νοσεῖ = ταύτην τὴν νόσον ἔχει — φρενὸς = βουλῆς.

1016. παντελεῖς, *entirely all*. The thought contained in this passage is well paraphrased by the Scholiast in words

which may be translated thus, *the dogs and birds, after tearing to pieces the corpse of Polynices, brought it to the altars, and thus polluted them all.*

1022. *βεβρωτες* is construed *ad sensum* with *ὄρνις* taken collectively. — *ἄνδροφθόρου αἵματος λίπος*, *the fat containing homicidal blood*, i. e. a slain man's blood.

1026. *ἄνολβος* = *μῶρος*. Com. Ajax 1156, cited by Erfurdt, and Eurip. Iph. in Aul. 448, *ἄνολβα εἶπεῖν*. Hesych. defines *ἄνόλβους* by *ἄπόρους, ἄνοήτους, κακοδαίμονας*.

1028. Com. 924.

1035. *ἄπρικτος* governs *ὑμῖν* as the passive *πράσσομαι* would, and *μαντικῆς* as the genitive of that in respect to which he was tried. — *τῶν*. The common reading is *τῶνδ'*, which produced an asyndeton. Brunck edited *τῶν*, the article being used for the relative pronoun, and so Hermann in his third edition. Previously he gave *τῶν δ'*, and so Dindorf and others.

1036. The two verbs here properly mean *to be exported in trade, to be discharged or sold as the cargo of a vessel*, hence to be made traffic of, to be made the subject of the arts of bribed soothsayers. Reference is had probably to the instigators of the popular murmurs mentioned v. 289.

1037 – 1039. *τὸν πρὸς Σαρδέων ἤλεκτρον*, *the bright metal from Sardes*. Electrum in Homer and Hesiod is something metallic, and afterwards, besides amber, it denoted a natural or artificial alloy of gold and silver. According to Pliny, Nat. Hist. 33, § 23, cited by Musgrave, the ores and compound, into which one fifth of silver entered, were so called. For *πρὸς Σαρδέων* most MSS. have *πρὸ Σαρδέων*, which frees the line from the charge of violating Porson's canon, (see *Alcestis* 671, note,) and ought to mean *the metal in front of Sardes*, i. e. from Mt. Tmolus in front of that city. But it might just as well be called the metal behind Sardes, and *πρὸς Σ.* is a much more natural expression; nor is the canon without exceptions. — *Ἰνδικὸν χρυσόν*. The gold found in the desert of Cobi, northwest from the Indus, is probably meant.

1042. οὐδ' ὡς, *not even thus*. — μὴ is joined by Brunck to τρέσας: but μὴ τρέσας would mean *unless I dreaded*, which is alien to the sense; so that οὐδέ μὴ παρήσσω must be taken together. This is an example of the use of both the negatives with a future indicative, in which μὴ, as Elmsley says, is pleonastic.

1046. χοῖ πολλὰ δεινοί, *even those who have great abilities*.

1049. πάγκοινον, *common to all, universal remark*.

1056. τὸ (γένος) ἐκ τυράννων. Com. 193, παιδων τῶν ἀπ' Οἰδίπου. The prepositions are almost pleonastic.

1057. The sense is, *do you not know that you are saying whatever you say of those who are rulers?*

1060 τὰκίνητα διὰ φρενῶν = τὰ διὰ φρενῶν ἀκίνητα, *secrets that have remained motionless in the mind*.

1061. There are two clauses in this line, and κίνει is to be supplied in the second.

1062. οὕτω, i. e. ἐπὶ κέρδεσιν. Supply εἰρηκέναι after δοκῶ. The sense of the line is, *right, for even already I think that I have thus spoken as far as you are concerned*, i. e. I have already spoken for gain; but for your gain, not my own. Hermann has removed the interrogation mark from this line, correctly, as it seems to me.

1065. τροχοὺς ἀμιλλητήρας, *rival wheels, wheels that go round vying with one another*, i. e. with equal speed. The wheels are put for the revolutions of the wheels, and the phrase means *a few moments*. τελῶν τροχοὺς then means *about to complete, or pass through, a short space of time*. Others write τρόχους, *courses, revolutions*, i. e. here *days*, and the Schol. renders ἀμιλλητήρας by ἀλλήλους διαδοχομένους, *successive*. But that would destroy the terror of the prediction in a great measure, and the events happened in a few moments.

1066. ἐν οἷσι, *within which*, followed by a future, is here used instead of πρὶν ἂν, with a subjunctive. — ἀντιδοὺς ἔσει, for ἀντιδαίσεις. For this periphrastic future com. Mt. § 559. In the present instance it answers to our second future.



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1034 – 1036. Hermann joins καρδίας τοξεύματα and σου θυμῶ, *darts of my mind on account of your anger*. σου seems to me to be emphatic, and if so it should be accented, and the construction is ἀφῆκα σοῦ. This verb governs a genitive of the object aimed at like τοξεύω, 1034, στοχάζομαι and kindred verbs. θυμῶ means *in anger* and καρδίας τοξεύματα either *mental darts, darts of thought*, or rather *darts aimed at the mind, fitted to wound it*. Boeckh takes θυμῶ σου together, as the thing aimed at; but this is not, I think, a construction admitted by the tragic poets. Allusion is evidently made in this passage to Creon's words, v. 1033.

1089, 1090. τρέφειν, *to keep*. — ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. The form of this sentence is explained by Hermann and others on the principle of a blending of two constructions, viz. φρενῶν ὧν νῦν φέρει, and ἀμείνω ἢ νῦν φέρει. This appears to me a poor solution of the difficulty in the present instance, because I see no reason, except mere negligence, why the poet should have so expressed himself. Brunck has given ὧν for ἢ: Boeckh proposes ἦ, *in the way that, as*.

1093 ἀμφιβάλλομαι. Com. Alcest. 216. This present is used of something that has been and still is, like the present with πάλαι, which is of very frequent use. — ἐκ denotes a previous state with the idea of change, = *instead of; become — from*. Com. Œd. Rex. 454, τυφλὸς ἐκ δεδογκύτος.

1096. εἰκαθεῖν. 1102. παρεικαθεῖν. Elmsley, on Medea 186, regards these with the other forms in -αθον, (five in number) as aorists, and asserts that they express transitory and not continued action. These infinitives are accented accordingly. But perhaps Buttmann's modification of Elmsley's view deserves the preference, viz. that like some other Homeric forms they are used indifferently as aorists and imperfects. — τό τε — ἀντιστάντα δέ. Here τε — δέ, are instead of τε — καὶ, because the second clause is not only connected, but also opposed to the first, — The sense of

this and the next verse is, *for to yield is unpleasant ; but if I hold out, it lies before me as a dreaded thing to smite my wrath with harm*, i. e. to bring upon myself harm as the fruit of my rage. ἐν δεινῷ with πάρεστι seems to be for δεινὸν, in the same way as adjectives in the dative with ἐν are joined to ἐστὶ, instead of the neuter nominative. Hermann denies that this idiom can have place here, and explains ἐν δεινῷ as though it meant *in addition to or besides being unpleasant*, understanding it of the pain felt by Creon in acting against the warnings of the prophet, to which no allusion had been made.

1103. συντέμνουσι κακόφρονας, *make short work with the ill-judging, cut them short*. Schol. συντόμως κατακόπτουσι. Some render κακόφρονας *wicked*, but the chorus would hardly call the king by such a name.

1105. καρδίας ἐξίσταμαι τὸ δρᾶν, *I recede from my anger or inclination in regard to doing it*, i. e. so as to consent to do it. Hermann explains the construction by saying that as καρδίας ἐξίσταμαι = πείθομαι, it can have the same construction.

1107. ἐπ' ἄλλοισιν τρέπε is not for ἐπίτρεπε ἄλλοις, says Hermann, but means *do not turn this upon others*, i. e. do not remove it from yourself and put it upon them.

1110. εἰς ἐπόψιον τόπον. Schol. φανερόν διὰ ὕψος. It is explained in v. 1197 by πεδιον ἐς ἄκρον. This is no clear definition of the place, since multitudes of spots might be so called. Hence Hermann supposes verses containing a description of the exact place to be lost.

1114. τὸν βιὸν τελεῖν, *to close life*, is here *to go through it to its close*.

1115 – 1125. βαρυβρεμέτα. This word is used on account of the circumstances of the birth of Bacchus. — γένος is occasionally spoken of a single person. Com. Ajax 784. — Ἰταλλαν. Magna Græcia is meant, διὰ τὸ πολυάμπελον τῆς χωρᾶς, says the Schol. Bacchus was honored in Heraclea, and with great excesses in Tarentum. — παγκοίνοις κόλποις. Schol. πεδλοῖς ἐν οἷς πάντες συνάγονται διὰ

τὰς πανηγύρεις. These scholia (for I have joined two together) refer to the valley-bosoms or plains around Eleusis, thronged by the spectators of the festival and mysteries. Others explain κόλποις by *bays*, i. e. the Saronic gulf enclosing the Eleusinian. Others again render it *breasts*, because Iacchus, as the Bacchus of the Eleusinia was called, was represented as at the breast of Ceres. I agree with the Scholiast.

1126 – 1136. Bacchus lived on the tops of high mountains, (Com. Œd. Rex 1105.) but especially delighted in Mt. Parnassus, where, according to Eurip. Ion 716, he held torch-light dances with Bacchantes. The Nysæan hills here mentioned must have been, according to vv. 1133, 1145, near the sea, and across some body of water in regard to Thebes. Probably the hills of Nysæ in Eubœa are meant, where in one day, according to the marvellous story of Stephen of Byzantium, the vine blossoms and the grape ripens. — ἀβρότων ἔπεων εὐαζόντων, *while immortal or hallowed words are sounding evoc*, i. e. attended by sacred Bacchic hymns in which the interjection εὐοῖ was much used.

1137 — 1145. κεραυνία = κεραυνοβλήτω. Schol. So Semele is called, Eurip. Bacchæ 6, cited by Brunck. — ἔχεται ἐπί, *is close upon*. — πανδήμιος πόλις. Com. v. 7.

1146 – 1154. χοράγ' ἄστρον. Hermann after Prof. Naeke of Bonn explains this thus; “Sententia, quæ, detracto ornatu poetico, hæc est, noctu per siderum lucem choros Bacchum ducere, præclara imagine partem Bacchici chori sidera facit.” Others agree with the Schol. who says κατά τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορήγος. In the Frogs of Aristoph. 343, Bacchus is called νυκτέρου τελετῆς φωσφόρος ἀστήρ, on account of his torch-light revels. — νυχίων φθεγμάτων ἐπίσκοπε, i. e. *presiding over the Bacchanals' night-cries*. — παῖ Διὸς γένεθλον, a somewhat tautological expression, = *child born of Jove*.

1156. οὐκ ἔσθ' ὅποῖον = ὅποιωσδήποτε. This phrase is to be taken with στάντα, *standing or conditioned in no way whatsoever*, i. e. whatever its circumstances be. Another way of



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for ἐχόντων with οὕτω or ὥδε to stand thus alone even in prose writers.

1180. ὁμοῦ = ἐγγύς. Com. Œd. Rex 1007.

1185. προσήγορος here governs the two nouns in the genitive, which its verb προσαγορεύω might govern in the accusative.

1186. ἀνασπαστοῦ, *opened by drawing back*, according to Musgrave. But doors opened outwards. Hermann supposes it to refer to the drawing back of the bolt, as though it were to be rendered, *opened by drawing back the bolt, unbolted*. — καὶ τε τυγχάνω — καί. The καὶ before a second clause often implies that it is contemporaneous with the first, and may be rendered *when*. Com. Œd. Rex 718.

1194. ὧν, i. e. διὰ τούτων ὧν or δι' ἔπεων ὧν. It is governed by ψεῦσται.

1200. κατασχεθεῖν ὀργὰς εὐμενεῖς, *to keep their feelings kind or propitious*. For ὀργαὶ, *temper, mind, feelings*, com. 356. Ajax 640.

1202. θαλλοῖς, *young twigs* plucked in haste from the adjoining (com. 420) wood. Boeckh makes it mean olive-branches, as though they were *especially* used to burn the dead: but there is no proof from Demosth. c. Macart. 1074, which he cites, that the olive was thus used more than other trees. — λέλειπτο may have a coronis to denote elision after δῆ, or the augment may be omitted as it seems to be elsewhere in the tragic poets, especially in the speeches of messengers. On this question critics are much divided.

1205. νυμφεῖον governs two independent genitives. κόρης νυμφεῖον "Αιδου, *the damsel's chamber of marriage to Hades*. Com. 816.

1209. ἄσημα ἀθλίας βοῆς. Com. 357, 1265.

1216. ἀθρήσατε is followed by εἰ συνίημι. — ἄρμος, *junction, joint, seam*, here *chink or crack*. λιθοσπαδῆ, *made by drawing stones*, sc. by Hæmon to effect an entrance.

1219. κελεύσασιν ἐκ δεσπότου, *on account of commands given by our master*. τάδε is governed by ἠθροῦμεν, but Hermann prefers to have it joined to κελεύσασιν, which, by

a rare construction (com. an analogous case, 786) takes the case of its verb. The phrase then would be equivalent to *τάδε* or *οὕτως κελουσθέντες ὑπὸ δεσπότου*.

1222. *μιτώδει*, *thread-like*, not thick like a rope, but thin and untwisted: or, according to Hermann, *made out of μίτων*, *threads*, or *the web* of fine cloth. The Schol. reads *μιτρώδει*, *girdle-like*.

1224. *εὐνής τῆς κάτω*, *conjugis jam apud inferos agentis*: Musgrave. A reader of the tragic poets, especially of Euripides, needs not to be told that *εὐνή*, *λέχος*, *λέκτρον*, and kindred words repeatedly mean *wife*. Com. 568.

1232. *πύσας προσώπῳ*, *loathing him in his countenance*, i. e. expressing his loathing by it. Com. 653. — In the ensuing lines, the poet, according to Hermann, did not intend to represent Hæmon as seeking his father's death, but only as desirous of frightening him away, that he might effect his own destruction undisturbed. To the eye of the messenger, however, he appeared to have a deadly purpose against his father, and the poet leaves it to the reflection of the reader to interpret the threatening act, as Hæmon meant it. Com. 751, where he signifies his determination to destroy himself.

1233. *διπλοῦς κνώδοντας*. Schol. *διπλοῦς ἀκμάς· ἀμφηκες γὰρ τὸ ξίφος. κνώδων δὲ τὸ ὄξυ τοῦ ξίφους*, i. e. *the two edges or the two-edged sword*. Com. Ajax 1025, where this word has the sense *blade* or *sword*. Xenophon (De Venatione x. 3.) uses it to denote two prongs or processes on a wild-boar spear, inserted half way between the end and the commencement of the iron part. (com. Pollux v. 22.) Lobeck on Ajax loc. cit. renders this word in correspondence with this usage in Xenophon, *the hilt-pieces of the sword*, and with this Hermann agrees.

1235. *ἐπενταθεὶς*, *in ense protentus*. Erfurdt.

1237. *προσπύσσειται παρθένω*. Brunck edited *παρθένον*, which one MS. has; because in the sense *to embrace*, this verb governs an accusative. In the sense *to cling* or *stick to*, it has a dative, Trachiniæ 767. “*Insolentiora amans*

Sophocles," says Hermann, " hoc prætulit. Sensus his est : implicatur virgini, recipiens eam in languescentem ulnam." — ὑγρὸν, *moist, flexible, or supple*, as a moist twig, thence *weak, relaxed*.

1248. Understand στένειν after ἀξιώσειν as well as after προθήσειν. So Seidler. But Schaefer supplies προτίθεναι in the first clause.

1253. μὴ is taken in the sense *whether* after εἶσομαι instead of εἶ, but it implies also, that what follows was something apprehended. More exactly it answers to *whether not*. Like εἶ, *whether*, it takes the indicative when put before a statement of something conceived to be real. — κατάσχετον, *kept back, suppressed*.

1258–60. μνημα, *monumentum*, sc. eorum quæ facta sunt : Erfurdt. i. e. his son's corpse. — διὰ χειρὸς ἔχων = ἐν χειρὶ ἔχων. Com. Mt. § 580.

1265. Com. 1026, 1209.

1266. νέος νέω ξὺν μόρω. The tragic poets are fond of using the same adjective again in the same sentence in another case. Com. μέλεος μελέω ποδί. Œd. Rex 479. We have in φρενῶν δυσφρόνων 1261, πόνοι δύσπονοι 1276, examples of another peculiarity of tragic style, viz. of adjectives having a privative signification joined to their primitive nouns.

1270. According to Hermann ὡς ἔοικας ἰδεῖν is equivalent to ὡς ἔοικε, εἶδες. See 740. But it is better, perhaps, to make ὡς exclamatory, and to take it with ὀψέ.

1273. μέγα βάρος μ' ἔχων. ἔχων βάρος being equivalent to βαρύνων here, by a *constructio ad sensum*, takes an accusative. Com. Mt. § 423. Obs. Brunck with one or two MSS. omitted μ' to the injury of the metre.

1274. ἐν belongs to ἔσεισεν = *he struck upon, dashed against me*. — ὁδοῖς. Schol. ὄρμαῖς, i. e. *attacks, ἐφόδοις*.

1275. The authorities for the text vary between λαξπάτητον, or λακπάτητον, *trodden by the feet*, and λεωπάτητον, *utterly trodden down, completely trampled upon*, which, as the rarer word, perhaps, deserves preference. It may be



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Hermann. — *Μεγαρέως*. Sophocles here alludes to the son of Creon called Menœceus by Euripides in Phœnissæ, who devoted himself as a sacrifice for his country, just before the battle with the Argives. The Schol. absurdly understand it of a former husband of hers. — *κλεινὸν ἕλεος*, i. e. *his marriage not completed, his death before marriage*. — *κακὰς πράξεις* is *κακῶς πράσσειν* put into the form of a noun.

1307. *ἀνέπταν φόβω*. Com. *πέτομαι ἐλπίσιν*, Œd. Rex 487; *φόβος μ' ἀναπτεροῖ*, Eurip. Supplices 89 (100). — *ἀνταιίαν*, sc. *πληγὴν*, a wound in front or in the breast.

1317. The sense is, *these things, instead of a charge against me, will never be applicable to any other man*; i. e. the charge of being their author cannot be transferred from me to another. For *ἐκ* com. v. 1093.

1329 – 1331. *ὑπατος μόρων ἐμῶν*, *cædium per me factarum suprema*, Hermann, i. e. self-destruction. But men do not pray that they may kill themselves. The meaning rather is, *the last of my destinies*, i. e. of the events destined to me, my death. *μόρος* usually means *death* in the tragic poets, but sometimes has its prior meaning of *lot, destiny*, as in Æsch. Agam. 1117. — *κάλλιστα* belongs to *ἄγων*.

1336. *ἐρῶ μὲν*. Hermann has *ἐρῶμεν*. — *Ἰν συγκατηυξάμην*, *συν* answers to *simul, therewith*.

1339. *ἄγοιτ' ἄν*. The optative is here used as in v. 444, as a softened imperative. We use the auxiliaries *can, may*, with our verbs in a similar manner.

1342. *ὅπα πρὸς πότερον*, another instance of two interrogatives together. Com. v. 2. *πότερον* is used here in indirect inquiry for *ὀπότερον*. — *πᾶ καὶ θῶ*, these words Hermann expunges as a gloss in his first editions, but they are certainly very unlike an explanation of something else, and rather need a gloss themselves. If they belong to the text, there are three syllables wanting in v. 1320, before *ἰὼ*, or after *πρόσπολοι*. Brunck translates them *quo me conferam*. I see not what they can mean except *also where I shall put* (the bodies). Dindorf omits them; I have inserted them in brackets.

1345. λέγρια, *aslant, oblique*, is here used figuratively like our words *cross, crooked*. Com. *queer*, which originally meant *placed crosswise*.

1346. εἰσήλατο. Com. Œd. Rex 263. ἐς τὸ κείνου κράτ' ἐνήλαθ' ἢ τύχη: 1311, ἰὼ δαῖμον ἴν' ἐξήλλου: 1273, *supra*.

1352. ἀποτίσαντες πληγὰς, *meeting with the recompense of blows*, or inflicted evils. This phrase is formed after the analogy of *τίνειν δίκην*.

M E T R E S .

ONE or two points only in the trimeters need to be noticed. In v. 11, the fifth foot is an anapæst owing to the necessity of the case. An anapæst *in proper names* may be found in the 2nd, 3rd, 4th, or 5th places of the trimeter, and most frequently begins after one long syllable of the proper name. In all cases it is contained in one word.

V. 318. ρ lengthens the foregoing syllable in arsis.

V. 1031. δ' is elided at the end of the line, — a license of very rare occurrence. Com. *Œd. Rex* 382, 785, 1184, 1224, *Electra* 1017, *Œd. Col.* 1164.

100 — 116 = 117 — 133.

100 — 109 = 117 — 126. These are all of the Glyconeian sort. 110 — 116 = 127 — 133. These are the usual anapæstic system. The Glyconeians are of two kinds; (A) basis, dactyl, trochaic dipody catalectic, and (B) two bases, choriambus. To the form A belong vv. 1, 2, 3. To B vv. 4, 7 (which has one syllable lost at the end in the strophe), 8, 9.

Vv. 5, 6, are Glyconic, which name is given to verses of the Glyconeian sort interspersed among them, but shorter or longer. V. 5 is two syllables shorter; v. 6 three longer, than the Glyconeian, of the form B. The closing verse (109) is, as usual in Glyconeian systems, a Pherecratean.

134 — 140 = 148 — 154.

Verse 1. Logædic dactylic. (3 dactyls, 2 trochees.)

2. do.

do.

3. Choriambic with a basis.

$\underline{\quad}$ $\underline{\quad}$ | $\underline{\quad}$ \cup \cup $\underline{\quad}$

4. Glyconeian B.

$\underline{\quad}$ $\underline{\quad}$ $\underline{\quad}$ \cup | $\underline{\quad}$ \cup \cup $\underline{\quad}$

5. Cretic dimeter.

$\underline{\quad}$ \cup $\underline{\quad}$ $\underline{\quad}$ \cup $\underline{\quad}$



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Dindorf's arrangement of vv. 9, 10, makes v. 9, Iambic tripod; v. 10, Bacchiac dimeter. (Com. Alcest. 92.)

376 — 383. Anapæstic system.

526 — 530. do.

582 — 592 = 593 — 603.

Verse 1. Anacrusis, dactylic trimeter catalectic; epitritus (i. e. trochaic dipody.)

— | ˘ ˘ ˘ — ˘ ˘ ˘ — ˘ | ˘ ˘ — —

2. Epitritus; dactylic trimeter catalectic.

3. Epitritus; logæedic dactyl. (2 dactyls, 2 trochees.)

4. Iambic dimeter.

5. Trochaic dimeter catalectic.

6. Iambic trimeter (2nd, 3rd, 4th feet resolved in the strophe; 2nd, 3rd in the antistrophe.)

7. Antispastus; Iamb.

penthemimeris. " ˘ ˘ ˘ — | ˘ ˘ ˘ ˘ —

8. The same as v. 5.

9. Iambic trimeter catalectic.

604 — 614 = 615 — 625.

Verse 1. Choriamb. dimeter catalectic with a basis.

˘ ˘ | ˘ ˘ — ˘ ˘ ˘ —

2. The same with an anacrusis.

˘ | ˘ ˘ — ˘ ˘ ˘ —

3. Choriamb. trimeter catalectic with an anacrusis.

4. Choriamb. dimeter catalectic. (the verse in the strophe is corrupt.)

5. Choriamb. trimeter catalectic; Iambic penthemim. (with its first foot an anapæst.)

˘ ˘ — ˘ ˘ — ˘ ˘ — | ˘ ˘ ˘ — ˘

6. Choriamb. dimeter catalectic,

7. Anacreontic verse.

˘ ˘ ˘ ˘ ˘ ˘ —

8. Glyconic. (a Glyconeian (A) with an anacrusis instead of a basis.)

— | ˘ ˘ ˘ ˘ —

9. Ithyphallicus.

$\overset{\cdot}{\cup} \cup \underline{\cup} \cup \underline{\cup} \underline{\cup}$

10. The same as verse 3.

Wunder joins $\theta\epsilon\tilde{\omega}\nu$, and $\xi\rho\pi\epsilon\iota$ of v. 4, to v. 5, as bases, and puts the parts of v. 5, beginning at $\kappa\alpha\tau\acute{\epsilon}\chi\epsilon\iota\varsigma$, $\sigma\omicron\phi\acute{\iota}\alpha$, into a distinct line.

626 — 630. An anapæstic system.

781 — 790 = 791 — 800.

Verse 1. Iambic dipody; choriamb.

2. do. do.

hypercatalectic.

$\cup \underline{\cup} \cup \underline{\cup} \cup \cup \underline{\cup} \underline{\cup}$

3. Choriamb. dimeter catalectic with an anacrusis.
(The same as v. 2, of the preceding ode.)

4. The same as v. 3.

5. Iambic dipody, choriamb. dimeter, closed by a trochee. See Herm. El. 2. § 36. 3.

6. Choriamb. dimeter hypercatalectic. with a basis. $\underline{\cup} \underline{\cup} | \underline{\cup} \cup \cup \underline{\cup} \cup \cup \underline{\cup} \underline{\cup}$

7. The same as v. 3.

8. The same as v. 6, of the preceding ode: or these last two lines may be called, v. 7, anacrusis; logædic dact. (1 dactyl, 2 trochees); v. 8 logædic dactyl. (1 dactyl, 2 trochees.)

801 — 805. An anapæstic system.

806 — 816 = 823 — 833.

Verse 1. Iambic dipody; logædic dactyl. (1 dactyl, 2 trochees.)

2. Choriamb. and Iambus. So Wunder, or logædic dactyl. (1 dactyl., trochaic dipody catalectic.)

3. Glyconean (A) } So Hermann and Boeckh.
4, 5, 6. do. (B) }

7. Adonian.

8. Pherecratean.

9. Probably of the Glyconeian

sort. — — — — — | — — — — —

10. The same as v. 2.

11. Glyconeian closed by a

trochee. — — — — — | — — — — —

For v. 9, see Herm. El. 3. § 2, 42. p. 365. ed. Glasg. Com. p. 358.

817 — 822. An anapæstic system.

834 — 837. do.

838 — 856 = 857 — 875.

Verse 1. Iambic penthemimeris, and anacreontic verse

— — — — — | — — — — —

So Wunder. This verse is one syllable longer than the first verse of the last song, (806, 823,) and may, like that, be divided into an Iambic dipody and logæedic dactyl.

2. Logæedic dactyl. with an anacrusis. Wunder follows another reading, (the same as 783, 784.)

3. Adonian.

4. Logæedic dactyl. (the same as 807, 824.)

5. Pherecratean.

6. Wunder considers *iō*, in the strophe and antistrophe as an Iambus, placing it by itself alone. The rest of the line is an anapæstic dimeter catalectic of the spondaic sort.

— — — — — | — — — — —

7. The same as v. 2.

8. Glyconic. So Wunder, i. e. logæedic dactyl. with an anacrusis, (1 dactyl, trochaic dipody catalectic,) closed by a trochee.

9. Iambic dimeter and

creticus. — — — — — | — — — — —

10. Iambic tetrameter acatalectic.

11. Dochmius. — — — — —



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10. Antispast. Iambic penthemimeris. (The same as 856, 875. For verses so composed see Herm. El. 2. § 20, 12.)

966 — 976 = 977 — 987.

Verse 1. Basis (a tribrachys); dactylic tetrameter. So Wunder. *πελαγέων* is trisyllabic. It is better to constitute this line out of a basis, 3 dactyls and a creticus.

2. Basis; dactylic trimeter catalectic; trochaic dipody. $\underline{\quad} \underline{\quad} | \underline{\quad} \sim \sim _ \sim \sim _ _ \underline{\quad} \sim _ _$

Wunder has dactylic tetrameter, trochaic dipody.

3. In the strophe corrupt. In the antistrophe, choriambic dimeter with an anacrusis. (?)

4. Iambus; antispast. . . . $_ \underline{\quad} | \sim \underline{\quad} \underline{\quad} _$

So Wunder. But by writing *Φινείδαις*, *Ἐρεχθίδᾶν* with the diphthong *ει* dissolved, (com. Eurip. Med. 824. Dind.) we have

$_ \underline{\quad} \sim | \underline{\quad} \sim \sim _$

a Glyconic line, for which see Herm. El. 3. § 2, 31.

5. Logæedic dactyl. (1 dactyl, 2 trochees.)

6. Two Iambic penthemimerides.

(The same as vv. 833, 853.)

These verses may be divided also into an Iambic dipody

and an Ithyphallicus. $_ \underline{\quad} \sim _ | \underline{\quad} \sim _ \sim _ _$

7. Iambic trimeter. (The first foot is resolved in the strophe; the first and fourth in the antistrophe.)

8. Antispast; Iambic penthemimeris. (The same as 954, 965. This verse is corrupt in the strophe.)

9. The same as v. 6.

1115 — 1125 = 1126 — 1136.

This ode is one of considerable metrical difficulty. The measures here given are not always satisfactory. Boeckh

widely departs from Wunder and Hermann in his constitution of the metres.

Verse 1. Logæedic anapæst. (2 anapæsts,

1 Iambus. So Herm.) ~ ~ | ~ ~ — — —

2. According to Wunder, Iambic dimeter hypercatalectic; choriambus and a dissyllabic foot. Hermann divides this verse into two, the first of which ends at *Διὸς*, in the strophe, and divides *ἐνθα* in the antistrophe. We have then an Iambic dimeter for the first verse, and a Glyconic for the second, of the same length as a Glyconeian, except that it has an anacrusis instead of a basis. But in this case the first syllable of *νύμφαι* must be made short. Boeckh divides the first three verses into two after *ἄγαλμα* and *ὄπωπε*, thus obtaining for his first verse an anapæstic dimeter catalectic (paræmiac) and trochaic dipody.

~ ~ | ~ ~ — — | — — | — — | — —

and for the second a choriambus preceded by two bases, and an Iambic dipody preceded by two bases.

— ~ — ~) | — ~ — ~ | — ~ — ~) — — —

a verse, which, as he remarks, is very nearly the same as the Eupolidean verse, which consists of two bases and a choriambus, two bases and a creticus. (See Herm. El. p. 376, ed. Glasg.)

3. Iambic tripod.

4. Logæedic dactyl.

5. Glyconic. Of the form ~ — | — ~ — —
(See Herm. El. 3. § 2, 31. p. 361.)

6. Anapæstic monometer

hypercatalectic. (?) — — | — — — —

7. The same followed by a choriambus

and trochee. — — | — ~ — — | — —

8. Anapæstic monometer. — — | — ~ — —

So Wunder. But the verse is inharmonious.

Hermann reads *ἐνναίων*, thus giving a pleasant verse, consisting of a choriambus with a basis before it.

9. Glyconeian (B). To produce this verse Hermann reads *Θηβαΐας* in the antistrophe.

10. Iambic dimeter catalectic.

1137 — 1145 = 1146 — 1154.

Verses 1 and 2 united. Anapæstic monometer hypercatalectic; Glyconeian (B)

— ˘ — — — | ˘ ˘ | ˘ ˘ ˘ —

So Boeckh.

3. Trochaic dimeter catalectic.

4. Trochaic tripod.

5, 6. I can make nothing of these verses. Besides the difficulty of the metre, the text seems to be corrupt and is variously altered by critics.

7. Iambic penthemimeris; choriambus; creticus.

˘ ˘ ˘ — ˘ | ˘ ˘ — | ˘ ˘ —

So Boeckh, in which case *μολεῖν* must be joined to the line in the strophe, and *Θυΐαισιν* read in the antistrophe.

8. Antispast; logaedic

dactyl. . . . ˘ ˘ ˘ | ˘ ˘ — ˘ — ˘

1257 — 1260. An anapæstic system.

1261 — 1346. Mostly dochmiac verses, among which Iambic and cretic are interspersed. The dochmii are either pure, of the form ˘ ˘ ˘ ˘

or with the second, third, and fifth, or either of them resolved ˘ ˘ ˘ ˘

or with the first or third or both of them lengthened, and the others resolved or not. Examples of about twelve varieties, occasioned by the changes just mentioned, are found in these verses; but, although so numerous, they need not be denoted by metrical marks, as the measure is very easy when once the ear has caught it.