SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART V.

THE TRACHINIAE.
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THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND TRANSLATION IN ENGLISH PROSE,

BY

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PART V.
THE TRACHINIAE.

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INTRODUCTION.

§ 1. It has been the fortune of the Trachiniae to provoke a singular diversity of judgments. Dissen and Bergk refer the play to a period when the powers of Sophocles were not yet fully matured. Bernhardy regards it as a mediocre production of declining age. Schlegel, in his Lectures on Dramatic Literature, goes further still; he pronounces the piece unworthy of its reputed author, and wishes that the responsibility for it could be transferred from Sophocles to some feebler contemporary,—his son, for instance, the 'frigid' Iophon. Yet there has never been a lack of more favourable estimates. In the very year when Schlegel was lecturing at Vienna (1808), Boeckh pointed out the strong family likeness between this and the other six plays; A. Jacob made a direct reply to Schlegel's censures; and Godfrey Hermann said that, whatever faults the work might have, at any rate both the spirit and the diction

1 Dissen, Kleine Schriften, p. 343; Bergk, De Sophoclis Arte, p. 26.
2 Bernhardy, Gk Lit. ii. pt ii. p. 375: 'ein mit mässiger Kunst angelegtes und matt durchgeführtes Werk aus spätem Lebensalter.'
3 A. W. Schlegel, Lect. vii. All that he says of the Trachiniae is contained in one short paragraph, and the grounds of the condemnation are indicated only in vague terms. 'There is much both in the structure and plan, and in the style of the piece, calculated to excite suspicion.' 'Many critics have remarked that the introductory soliloquy of Deianeira, which is wholly uncalled-for, is very unlike the general character of Sophocles' prologues.' 'Although this poet's usual rules of art are observed on the whole, yet it is very superficially; nowhere can we discern in it the profound mind of Sophocles.'

With regard to the prologue—the only passage which Schlegel specifies—some remarks will be found below, § 22.
4 A. Boeckh, Graecae trag. princip., c. xi. p. 137 (referring to the Electra and the Trachiniae): 'tantum cum ceteris similitudinem habent ut nefas esset de auctore dubitare.'
were unmistakably those of Sophocles. During the last half century, with the growth of a better aesthetic criticism in relation to all things Hellenic, a sense of the great beauties in the Trachiniae has decidedly prevailed over the tendency to exaggerate its defects; indeed, the praise bestowed upon it, in these latter days, has sometimes perhaps been a little too indiscriminate. The play is in fact an exceptionally difficult one to appreciate justly; and the root of the difficulty is in the character of the fable. A necessary prelude to the study of the Trachiniae is to consider the form in which the Heracles-myth had been developed, and the nature of the materials available for the dramatist.

§ 2. The Argive legends are those which best preserve the primitive Dorian conception of Heracles. They are alloyed, indeed, with later elements, of a political origin. Thus, in order that the Dorian conquerors might have some hereditary title to the land, Heracles was made the son of Alcmena, and, through her, a scion of the Perseidae; Tiryns was his heritage, of which he had been despoiled. Again, the struggles between Argos and Sparta for the headship of Peloponnesus have a reflex in those wars which the Argive Heracles wages in Elis or Messenia. But, when such elements have been set aside, there remains the old-Dorian hero, slayer of monsters, purger of the earth, who triumphs over the terrors of Hades, and brings the apples of immortality from the garden of the Hesperides.

We do not know exactly when the 'twelve labours' of Heracles became a definite legend. The earliest evidence for it is afforded by the temple of Zeus at Olympia, about 450 B.C. The twelve labours were there portrayed on the metopes,—six on those of the western front, and six on those of the eastern. All the twelve subjects are known from the existing remains. The list agrees, in much the larger part, with twelve labours

1 G. Hermann, Preface to the Trachiniae, p. vi: 'Ego quidem, quomodo qui Sophoclem cognitum habet, an genuina sit haec fabula dubitare possit, non video. Nam quae duae res in poesi maxime produnt a quo quid scriptum sit, ingenium poesis et dictio, eae ita sunt in hac fabula eadem atque in ceteris, ut miraturus sim, si quis proferat aliquid, quod alienum ab Sophocle iudicari debeat.'

2 The subjects of the western metopes, in order from left to right, were: (1) Nemean
ENUMERATED by the Chorus in the *Hercules Furens* of Euripides\(^1\), a play of which the date may be placed about 421—416 B.C. Neither list knows any places, outside of Peloponnesus, except Crete and Thrace; nor does either list recognise any of those later myths in which Heracles symbolises the struggles of Argos with Sparta. In both lists the journey to the Hesperides has lost its original meaning,—the attainment of immortality,—since it precedes the capture of Cerberus. These are some reasons for thinking that a cycle of twelve labours had become fixed in Dorian legend long before the fifth century B.C.\(^2\) The Doriens of Argolis were those among whom it first took shape, as the scenes of the labours show. But nothing is known as to the form in which it first became current.

One thing, however, is plain. Although the twelve tasks are more or less independent of each other, the series has the unity of a single idea. Heracles is the destroyer of pests on land and sea, the saviour of Argolis first and then the champion of humanity, the strong man who secures peace to the husbandman and an open path to the sailor: with his club and his bow, he goes forth against armed warriors, or monsters of superhuman

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2 Peirel (Gr. Myth. 11. 185) adopts the view that the number of twelve labours had probably been first fixed by Peisander, in his epic *Hérmaleia*, *circ. 650* B.C. (cp. below, § 4). Wilamowitz, Eur. *Heracles*, vol. i. p. 368, regards the cycle of twelve labours rather as the invention of some Dorian poet of Argolis,—perhaps of Mycenae,—who lived not later than the 8th century B.C., and of whose work no trace remains.
malignity, reliant on his inborn might, and conscious of a divine strain in his blood. This is no Achilles, no image of that chivalry which Aeolian legend had delineated and Ionian poetry adorned; no steeds, swift as the wind, bear his chariot into battle; no panoply of bronze, wrought by Hephaestus, flashes on him, 'like the gleam of blazing fire, or of the sun as it arises': in the gentle graces of human existence, in the softer human sympathies, he has no portion; no music of the lyre soothes his rest in the camp; he has never known such tears as came into the eyes of the young Achaean warrior, when the aged king of Troy, kneeling at his feet, kissed the hand that had slain Hector; nor has he anything of that peculiar pathos which is given alike to Hector and to Achilles by the dim presage of an early doom, the uncertain shadow which now and again flits across the meridian of their glory; the golden scales, lifted in the hand of Zeus, have never trembled with the fate of Heracles, for his destiny was fixed before his birth, and is inseparable from his origin,—that he must toil while he lives, and must live until his task has been accomplished. He embodies a sterner ideal; one in which there is less of spiritual charm and of flexible intelligence, but which has a moral grandeur of its own; we might say that relatively to the Ionian view of life it is as the Hebraic ideal to the Hellenic. And this ideal may rightly be called 'Dorian,' in the sense that it presumably represents a conception of the primitive Dorian folk, bearing a general stamp which can be traced in historical expressions of the Dorian nature.

That conception appears in only two other sets of legends besides the Argive. And these belong to near kinsmen of the Dorian stock, the Boeotians and the Thessalians.

The Boeotian legends concern the birth, childhood, and youth of Heracles. Argive tradition claimed his manhood; and this claim could not be ignored. Nor was it disputed that he sprang from the Argive Perseidæ. The Boeotians sought only to reconcile his Argive lineage with a belief that he was born at Thebes. Alcmena, his mother, is the daughter of Electryon, king of Mycenæ: she is betrothed to her first-cousin Amphitryon, son of Alcaeus, king of Tiryns. Amphi-
tryon accidentally kills his uncle, Electryon, and flies, with Alcmena, to Thebes. She requires him, as the condition of their union, to avenge her on the Taphii in western Greece, who have slain her brothers. He sets forth from Thebes to do so. Just before his triumphant return, Zeus visits Alcmena in his likeness, and becomes the father of Heracles. Amphitryon was originally a Theban hero; but the Thebans made him an Argive in order that they might make Heracles a Theban. The name 'Heracles' is itself a proof that Argive legend was predominant enough to extort such a compromise. Hera was the goddess of the pre-Dorian Argos. The story of her hatred towards the Dorian Heracles expressed the hostility of her worshippers to the Dorian invaders. But, when the DORIANS had conquered, their legendary champion came to be called 'Ἡρακλῆς, 'the glorified of Hera'; not in the sense that he had won fame by surmounting her persecutions, or through her final reconciliation to him in Olympus; but in the sense that he was the pride of the city which, though it had changed its earthly masters, was still Hera's—the now Dorian Argos. The old story of her spite against him lived on in poetry, but it had lost its first meaning. It is recorded that an earlier name of 'Heracles' had been 'Alcaeus,' 'the man of might'; and traces of this lingered in Boeotia'.

1 Dion Chrysost. or. 31 (p. 615 Reiske) ἐν γούν Θῆβαις Ἀλκαῖος ἀνάκειται τίς, ἐν Ἁρακλῆς φασιν εἶναι, πρῶτερον αὐτῷ καλομένον. Preller (ii. p. 180) quotes the inscription shown in a Farnesian relief on the tripod which Amphitryon dedicated, in his youthful son's name, to the Isemenian Apollo at Thebes: 'Ἀμφιτρυῶν ὑπὲρ Ἀλκαίου πρώτος Ἀπόλλων. Sextus Empir. Adv. dogm. 3. 36 gives a like inscription, also connecting it with a Theban ἀκόμημα. Diodorus (4. 10) ascribes the change of the hero's name to the Argives: Ἀργείων...Ἡρακλῆς προσηγόρευσαν, ὅτι δὲ 'Ἡραν ἐχεῖς Κλέος, πρῶτον Ἀλκαίων καλομένων. According to the popular tradition, this change of name was prescribed by the Delphic oracle, when the hero went thither for purification, after the slaughter of his children at Thebes. (Apollod. 2. 4. 12: Aelian V. H. 2. 31.)

Ἀλκείθης was probably a gentilician name, rather than a patronymic in the narrower sense, as Wilamowitz remarks (Eur. Hett. 1. p. 293), adding that 'Ἀλκαῖος, the father of Amphitryon, 'was not invented to explain 'Ἀλκείθης', since in that case the form would have been 'Ἀλκεῖος.'

But Pindar, at any rate, seems to have been thinking of 'Ἀλκαῖος, father of Amphitryon, when he wrote Ἡρακλῆς, συμμέν θήλει 'Ἀλκαίαδα (O. 6. 68). And on the other hand Suidas, 2. ν. 'Ἀλκείθης has Ἀλκέιως γὰρ παῖς Ἀμφιτρίων. — A similar name to 'Ἀλκαῖος was 'Ἀλκάθως, a Megarian hero analogous to Heracles. Cp. also 'Ἀλκμηής.
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There, too, as in Argolis, the myth is blended with facts of local warfare; Heracles fights for Thebes against the Minyae of Orchomenus. But the true Dorian Heracles is seen in other parts of the Theban story,—as when he strangles the snakes in his cradle, and slays the lion of Cithaeron. His last act at Thebes is that which he does in the madness sent on him by Hera,—the slaughter of the children borne to him by Megara, daughter of Creon. This Theban tradition was another compromise with Argive legend, which claimed his best years for the twelve labours. How, then, was he to be severed from Thebes, the home of his youth? He must be forced to fly from it, as blood-guilty—the guilt being excused by Hera’s visitation. Further, Thebes had to account for the non-existence of Theban nobles claiming a direct descent from him. Therefore he slew his Theban children.

Lastly, there are the Thessalian legends. These belong especially to Trachis, the chief town of Malis, and to the neighbouring region of Mount Oeta. Here, too, there is an element of disguised history; Heracles is the friend of Doriens; he works for the honour of Apollo, the god of the Thessalo-Delphic amphictyony; he conquers aliens, like Cynus, or establishes good relations with them, as with the Trachinian king Ceyx. But the spirit of an older conception animates one part of the Thessalian legend,—the hero’s fiery death on the summit of Oeta, when Zeus receives him into heaven. The journey to the Hesperides was probably an older symbol of immortality attained after toil; but if that fable has the charm of the sunset, the legend of Oeta has the grandeur of the hills.

These three cycles of myth,—the Argive, the Boeotian, and the Thessalian,—alone reveal the true old-Dorian Heracles. The traditions found elsewhere are either merely local, expressing the desire of particular Dorian communities to link their own deeds with his name, as at Rhodes and Cos; or they show the influence of non-Dorian poets, who altered the original character of the story by interweaving it with other threads of folk-lore. Thus in the Trachiniae the legend of Oeta is combined with legends of Aetolia. We shall understand this process better if we consider the place of Heracles in that
portion of Greek literature which precedes the rise of Attic drama.

§ 3. The Homeric poems contain only incidental allusions to Heracles, who is associated with the generation before the Trojan war. We hear that he was born at Thebes, being the son of Zeus and Alcmena. His life-long foe, the goddess Hera, defrauded him of his inheritance, the lordship of Argos, by ensnaring Zeus into a promise that this dominion should be held by Eurystheus. Heracles performed labours (ἄθλοι) for Eurystheus, whose commands were brought by the herald Copreus: but only one of these tasks is specified,—viz., the descent in quest of ‘the dog of Hades.’ Apart from the ‘labours’ proper, some other exploits of the hero are mentioned. He delivered Laomedon, the father of Priam, from the sea-monster (κῆτος) sent by the angry gods; and, when the false king withheld the due reward, he sacked Troy. Returning thence, he was driven by storms to Cos. Further, he made war on Pylos, killing the Neleidae, Nestor’s brethren, and wounding the immortals, Hera and Hades, who opposed him. Under his own roof he slew his guest Iphitus; but no motive is assigned by the Homeric poet. The victim’s father, Eurytus, king of Oechalia (in Thessaly), is not attacked or killed by Heracles; he is more quietly despatched by Apollo, who is jealous of his skill in archery. The Homeric weapon of Heracles is the bow; there is no mention of the club. His Homeric wife is Megara, daughter of Creon. Finally he dies, ‘subdued by fate and by the wrath of Hera.’ There is no hint of his apotheosis, except in one passage, which clearly bewrays interpolation.

1 Iliad 19. 95—136.
2 Labours for Eurystheus, II. 8. 363, Od. 11. 622: Copreus, II. 15. 639: ‘the dog of Hades’ (first called Cerberus in Hes. Th. 311), II. 8. 368.
5 Iphitus, Od. 21. 22—30: Eurytus, 8. 223—228.
6 The bow, II. 5. 393, Od. 8. 225, 11. 607: Megara, Od. 11. 269: Death of Heracles, II. 18. 117—119.
7 Od. 11. 601—605:
601 τὸν δὲ μὲν ἔστειλα βιὴν Ἡρακλῆιν τοῖς ἀθανάτοις θεοῖς
602 εἴδωλον, αὐτὸς δὲ μὲν ἄθανάτωσι θεοῖς
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The parts of the Homeric epics in which these allusions occur are of various ages; and the allusions themselves are derived from various regions,—Argos, the western Peloponnesus, Boeotia, Thessaly, the Dorian colonies in Asia Minor. Several of the passages have a more or less intrusive air; one, at least, has manifestly been adapted to the Iliad from some epic in which Heracles was a principal figure. Speaking generally, we may say that in the Iliad and the Odyssey the Dorian hero is a foreign person.

But this negative result is not the only one which the Homeric notices suggest. They make us feel how difficult it would have been for epic poetry, working in the Homeric spirit, to treat the story of Heracles as a whole. His acts are too incoherent to derive a properly epic unity from his person,—such an unity as the Odyssey, for example, derives from the person of Odysseus. The original Dorian legend of Heracles had, indeed, the unity of a moral idea; but that is not enough for an epic.

§ 4. Little is known of the efforts made to solve this poetical problem. The Dorian Peisander, of Cameirus in Rhodes, is named as the author of an epic poem on Heracles, a Heracleia. He seems to have confined himself to the 'labours' which Heracles performed for Eurystheus; and he was the first poet,

603 τέρπεται ἐν θαλίτι καὶ ἔχει καλλιστον Ἡπερν,
604 [παίδα Διὸς μεγάλοιο καὶ Ἡπερὶ χρυσοτείλοιο,]
605 ἄμφι δὲ μὲν κλαγή τεκέων ἢν ο λαρνάω δὲ, κ.τ.λ.

The second and third of these verses (602, 603) were rejected by Aristarchus (schol. on Od. 11. 385, with Dindorf's note, ed. 1855). The fourth verse (604) seems not to have been read by Aristarchus, nor by the schol. on vv. 385. It is identical with Hes. Theog. 953. Onomacritus, the diakuseust in the time of Peisistratus, was credited with the interpolation of vv. 602, 603, acc. to schol. Vindob. 56 (quoted by Merry ad loc.). Such a tradition at least suggests that the interpolation was pre-Alexandrian and presumably Attic. It is probably by a mere confusion that schol. H on 604 (ap. Dindorf) speaks as if verse 604, and it alone, had been inserted by Onomacritus.

1 I refer to ll. 95—136, where see Leaf's note. The episode occurs in a speech of Agamemnon, who, contrary to Homeric usage, quotes the very words spoken by the gods. Elsewhere it is only the inspired poet himself who reports Olympian speech.

we are told, who gave Heracles the lion’s skin and the club. Peisander is usually placed about 650 B.C.; but, according to one view, that date is too early. In the Alexandrian age he enjoyed a high repute.

The Ionian Panyasis of Halicarnassus, circ. 480 B.C., also composed a "Heracleia", in no less than fourteen books. He took a wider range than Peisander’s, and aimed at a comprehensive digest of all the principal legends concerning Heracles. Merits of style and arrangement made him popular; but he did not reach the Homeric level, or work in the Homeric spirit. Possibly his large composition, with its survey of heroic deeds in many lands, may have borne some analogy to the great prose-epic of his younger kinsman, Herodotus. That kinship interests us here, since it increases the probability that the epic of Panyasis may have been known to the author of the "Trachiniai".

But to minds in sympathy with Homeric epos it would be evident that there was another way of dealing with the theme of Heracles; a way different from that of Peisander, and still more different from that of Panyasis. Some one episode might be singled out from the mass of legends, and developed by itself, as an epic on a small scale. Hesiod and the Hesiodic school worked thus; they produced, for instance, the "Marriage-feast of Ceyx", relating how Heracles was entertained by that king of Trachis; the "Aegimius", turning on the league of Heracles with that Dorian prince; and the extant "Shield of Heracles", concerning his fight with Cyncus.

1 See n. on Philoctetes 727. The club was no doubt an original trait of the old Dorian legend.

2 The 30th epigram of Theocritus is an inscription in hendecasyllables for a Rhodian statue of Peisander, who, with respect to the deeds of Heracles, is called πρῶτος τῶν ἰπόνων μοναστικῶν. Wilamowitz (Eur. Her. i. p. 309), acknowledging the genuineness of the epigram, nevertheless suggests that the name of Peisander may have been a mere invention of the Asiatic Dorians in the 3rd cent. B.C., and holds that the Ἡραλεία ascribed to him was not older than the 6th cent. B.C.

According to Theocritus, Peisander described Heracles τῶν λεοντομῆχων, τῶν ἄρατον ... Ἀχίλλοις ἐξεναγεῖν ἐπὶ ἅλλους.

3 The penultimate syllable of this Carian name is probably long; another, perhaps more correct, form of it was Πανύστων. Little weight can be attached to the fact that Avienus, writing about 370 A.D., has Πανύστων at the beginning of a hexameter (Arat. Phaen. 175).

4 See the testimonies in Bernhardt, Gr. Lit. ii. pt i, p. 340.
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A notable epic of this class was the Capture of Oechalia, Οἰχαλίας ἀλωνι, ascribed to the Ionian Creophylus of Samos, whom tradition called the friend, or even the son-in-law, of Homer. An epigram of Callimachus attests the fame of this poem, which was probably as old as at least as the eighth century B.C., and must have had the genuine ring of Homeric epics. The subject was the passion of Heracles for Iolè, and the war which, in order to win her, he made on Oechalia, the city of her father Eurytus, which was placed, as by Sophocles, in Euboea. It is not known whether this epic introduced Deianeira, the envenomed robe, and the hero’s death on Mount Oeta. But in any case it must have been one of the principal sources from which Sophocles derived his material.

§ 5. Lyric poetry also, from an early time, had been busied with these legends. The Ionian Archilochus (circ. 670 B.C.) composed a famous hymn to the victorious Heracles. It was known as the καλλίνικος, and was a counterpart, at the Olympian games, of ‘See, the conquering hero comes,’—being sung at the evening procession in honour of a victor, if no special ode had been written for the occasion. But it was in the choral form, a distinctively Dorian creation, that lyric poetry rendered its loftiest tributes to the son of Alcmene. Stesichorus of Himera, a city in which Dorian and Chalcidic elements were blended, gave the

1 Welcker, Der epische Cyclus, pp. 212 ff.: Bernhardy, Gk Lit. ii. pt i., p. 252.
2 Εἰπ. 6:
Κρεπθῆλα πίνοι εἰμι, δόμω ποτὲ θεών Ὀμέρων
δεξαμένῳ κλαίω ᾨδροῦν, δοσ’ ἑκαθεν,
καὶ ξανθὴν ἱδειαν’ Ὀμήρον δέ καλεῖαι
γράμμα: Κρεπθῆλα, ξεῦ φίλο, τὸ τοῦ μέγα.
3 That the Capture of Oechalia ended with the pyre on Oeta, and the apotheosis, is Welcker’s view (Cyclus, p. 233). He remarks that the hero of a Cyclic poem was often raised to immortal bliss at the end,—as Amphirhaus in the Θέbaις, Achilles in the Αἰθιοπίς, Menelaus in the Νεότοι, Odysseus in the Τελεγονία. The apotheosis of Heracles has already a place in the Theogony of Hesiod, vv. 950—955.

The war against Oechalia may possibly have been, as Welcker suggests, the subject of the Ἡραλδεία ascribed to Cinaethon of Lacedaemon (8th cent. B.C.? by schol. Apoll. Rhod. 1. 1357, where it is cited with reference to Trachis; but this is pure conjecture.

4 In Pindar Ol. 9. καλλίνικος ὁ τραμπλός, since the burden was thrice repeated. Bergk, Poet. Lyr. ii. p. 418 (4th ed.).
spirit of Homeric epos to his choral hymns (circ. 620 B.C.). Into this new mould he cast three exploits of Heracles,—the triumphs over Geryon, Cynhus, and Cerberus. Pindar’s range of allusion covers almost the whole field of the hero’s deeds; but it is in the first Nemean ode that the original significance of the legend is best interpreted. When the infant has strangled the snakes sent by Hera, the Theban seer Teiresias predicts his destiny; how he shall destroy ‘many a monstrous shape of violence’ on land and sea; subdue the men ‘who walk in guile and insolence’; beat down the Earth-born foes of the gods; and then, for recompense of his great toils, win everlasting peace in the blest abodes, and, united to Hebe, ‘dwell gladly in the divine home of Zeus.”

For readers of the Trachiniae this lyric literature has one point of peculiar interest. It is there that we can first trace the association of Heracles with Deianeira. The Dorian Heracles had no original connection with the old heroic legends of Aetolia. The stamp of those legends, and their relation to others, indicate that they come from a pre-Dorian time, when Calydon and Pleuron, surrounded by fertile lands and blooming vineyards, were the strongholds of a chivalry devoted to war and to the chase; a chivalry from which popular tradition derived the images of Deianeira, of her parents Oeneus and Althaea, and of her brother Meleager. The story that Heracles had married Deianeira expressed the desire of immigrants, who had displaced the old Aetolian order, to claim kinship with the Dorian invaders of Peloponnesus.

Pindar, in a lost poem,—of what class, is unknown,—told the story somewhat as follows. Heracles, having gone down to Hades for Cerberus, there met the departed Meleager, who recommended his sister Deianeira as a wife for the hero. On returning to the upper world, Heracles went at once to Aetolia, where he found that Deianeira was being wooed by the river-god Acheloös. He fought with this formidable rival,—who wore the shape of a bull,—and broke off one of his horns. In order to

1 Bergk, Poet. Lyr. 111. p. 207.
3 Schol. on Ἰλ. 21. 194. The schol. on Ἰλ. 8. 368 probably has the same passage in view when he quotes Pindar as saying that Cerberus had a hundred heads.
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recover it, Acheloüs gave his conqueror the wondrous ‘cornucopia’ which he himself had received from Amaltheia, daughter of Oceanus. Heracles presented this, by way of ἔνα or ‘bride-price,’ to Oeneus¹, and duly received the hand of the king’s daughter.

Long before Pindar, Archilochus had related how Heracles overcame the tauriform suitor², and won the fair maiden; how, after their marriage, Heracles and Deianeira dwelt with Oeneus at Calydon, until they were obliged to leave the country, because Heracles had accidentally slain the king’s cupbearer; and how, at the river Evenus, the Centaur Nessus offered insult to the young wife, and was slain by her husband³. It may be added that the prose mythographer Pherecydes (circa 480 B.C.) had told the story of Deianeira⁴. His birthplace was the island of Leros, near Miletus; but his home was at Athens, and his work, it can hardly be doubted, was known to Sophocles.

§ 6. Such, then, was the position of the Heracles-myth at the time when Attic Tragedy was advancing to maturity. This legend had become the common property of Hellas; and its primitive meaning had been, to a great extent, overlaid by alien additions or embellishments. Particular episodes had been successfully treated in epic poetry of the Homeric or Hesiodic school, and also in lyrics, both Ionian and Dorian. But the whole legend had not been embodied in any poem which took rank with the foremost creations of the Greek genius.

As a person of drama, Heracles made his first appearance in Comedy. It was the Dorian Epicharmus who, in the first half of the fifth century B.C., thus presented the Dorian hero to Syracusan audiences. One of the pieces concerned Heracles in quest of the Amazon’s girdle; another dealt with his visit to the jovial Centaur Pholos⁵. The Doriarians of Sicily, though Dorian

¹ Strabo 10, p. 458.
² Schol. Π. 21. 237.
³ Schol. Apoll. Rhod. 1. 1212: Dion Chrys. or. 60.
⁴ This appears from schol. Apoll. 1. 1213 (frag. 38 of Pherecydes in Müller, Frag. Hist. 1. p. 82); and might have been inferred from the reference of Pherecydes to Hyllus (schol. Trach. 324, fr. 34 apf. Müller).
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to the backbone in most things, had a strain of humour and vivacity which tempered the seriousness of their race; in this instance, it was much as if an Irish dramatist of English descent had applied a similar treatment to St George and the dragon.

That Ionians should feel the grotesque side of Heracles, was natural enough. Aristophanes tells us that this hero had become a stock-character of Attic comedy, and claims credit for having discarded him:

'It was he that indignantly swept from the stage the paltry ignoble device
'Of a Heracles needy and seedy and greedy, a vagabond sturdy and stout,
'Now baking his bread, now swindling instead, now beaten and battered about!'

Several comedies on Heracles are known by their titles, or Satyr-drama, by fragments. His powers of eating and drinking seem to have furnished a favourite point. He also figured much in satyr-drama,—a kind of entertainment which welcomed types of inebriety. Sophocles himself wrote a Heracles at Taenarum,—a satyr-play on the descent to Hades for Cerberus,—in which the Chorus consisted of Helots. His contemporaries, Ion of Chios, and Achaeus, wrote each a satyr-play called Omphale, depicting Heracles in servitude to the Lydian task-mistress. In Ion's piece, he performed prodigies with a 'triple row of teeth,' devouring not merely the flesh prepared for a burnt-offering, but the very wood and coals on which it was being roasted. Even in the Alcestis, we remember, the inevitable moment arrives when this guest, too hospitably entertained, fills the house with 'discordant howls.'

§ 7. Recollecting such traditions of the theatre, we cannot wonder if Tragedy was somewhat shy of Heracles. At the best, the legend was difficult to manage,—even more difficult for tragic drama than for epic narrative. And the difficulty was greatly

1 Pax 741 ff., translated by Mr B. B. Rogers.
3 For the 'Omphalē of Achaeus, see Nauck op. cit. p. 754: for that of Ion, p. 735, esp. fragments 28, 29, 30.
4 Eur. Alc. 760 ἄμως ὡλακτῶν.
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increased, now that the essential difference between this hero and the ordinary persons of tragedy had been brought into relief by frequent burlesques.

Aeschylus, indeed, in the *Prometheus Unbound*, introduced Heracles, who loosed the bonds of Prometheus; and then Prometheus described the route by which his deliverer must journey from the Caucasus to the Hesperides. It was a harder matter to take the legend of Heracles as the basis of a tragedy. There are only two such experiments of which we have any clear or definite knowledge. One is the *Mad Heracles* of Euripides. The other is the *Trachiniae* of Sophocles.

Euripides has taken his subject from the Boeotian legend. Heracles, visited with madness by Hera, slays his children,—in whose fate the Attic poet involves Megara, probably because, with his plot, it was not easy to dispose of her in any other way. Now, as we saw, this Theban story was framed to explain why Heracles, in early manhood, forsook Thebes for Argolis. The murder is discordant with the general tenour of the Heracles myth, and the discord is but thinly concealed by the resort to Hera’s agency. For Euripides, however, this very discord was an attraction. It allowed him, by a bold change of detail, to put a new complexion on the whole story. That change consisted in placing the terrible deed of Heracles not before, but after, his labours for Eurystheus.

The plot is briefly as follows. Heracles has long been absent from Thebes, toiling for Eurystheus; and it is known that he is now engaged in the supreme ordeal,—the quest of Cerberus. Meanwhile a certain Lycus from Euboea becomes master of Thebes, and slays Creon. Megara, her three sons, and the aged Amphitrion, are also doomed by him. They are about to die, when Heracles suddenly returns from the nether world, and kills Lycus. He then holds a sacrifice, to purify the house. While engaged in it, he is stricken with madness. He slays Megara and his children: On recovering his senses, he resolves to commit suicide. But Theseus appears,—the king of Athens whom Heracles has just delivered from Hades. Theseus combats his resolve, offering him an honourable refuge in

\[1\] Strabo 4, p. 183.
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Attica. Heracles at last accepts the offer, and departs with his friend.

This, then, is the goal of the great career; this is the result of the strength given by a divine sire, and spent in benefiting men. The evil goddess of Heracles triumphs utterly; at the very moment when his labours are finished, and when, as the old faith taught, his reward was near, he is plunged into an abyss of misery. He passes from our sight, to hide the remainder of his days in the seclusion of a land not his own. Yet, even in this extremity, he has given a proof of strength; he has had the courage to live. He has taught us that, though the mightiest human efforts may end in outward failure, yet no man, if he be true to himself, need suffer moral defeat. Zeus has been faithless to his human son, and Hera’s infra-human malevolence has prevailed; but one consolation for humanity remains.

Such is the new reading of the Heracles myth which Euripides has propounded; with admirable power and subtlety, though scarcely with complete artistic success. His interpretation, though full of a deep suggestiveness, is, in fact, too modern for the fable on which it is embroidered.

§ 8. There is no external evidence for the date of the Mad Heracles; but internal evidence tends to show that the play probably belongs to the years 421–416 B.C. The date of the Trachiniae is also unattested. But some traits of the work itself appear to warrant us in placing it among the later productions of the poet; if rough limits are to be assigned, we might name the years 420 and 410 B.C. It has been held that the bold example of Euripides, in making Heracles the subject of a tragedy, induced Sophocles to do likewise. As to this view, we can only say that it is quite possible, but that there is absolutely no proof of it. On the other hand, one thing is certain: the Trachiniae exhibits a conception and a treatment fundamentally different from those adopted in the Mad Heracles.

Two principal elements enter into the mythic material used

2 See below, §§ 21, 22.
3 Wilamowitz, op. cit. p. 383.
by Sophocles. The first is the Aetolian legend of Deianeira, whom Heracles rescues from Acheloüs, and in whose defence he slays the Centaur Nessus. This part of the subject had been treated by Archiloehus and Pindar. The second element is the Thessalian legend which set forth the love of Heracles for Ioï.,—his murder of Iphitus, leading to his servitude under Omphalè,—his capture of Oechalia,—and his death upon Mount Oeta. Here the epic Capture of Oechalia was presumably the chief source. Pherecydes and Panyasis were also available. Hesiodic poems, such as the Marriage-feast of Ceîx, may have supplied some touches. Ion of Chios, too, had written a drama called Eurytidae, but its scope is unknown. Nor can we say whether Sophocles was the first poet who brought the Aetolian and the Thessalian legend into this connection.

The Argive and Boeotian legends are left in the background of the Trachiniae; they appear only in a few slight allusions. But, if we are to read the play intelligently, the drift of these allusions must be understood. We must endeavour to see how Sophocles imagined those events of his hero’s life which precede the moment at which the play begins.

Later mythographers, such as Apollodorus and Diodorus, sought to bring a fixed chronology into the chaos of legends concerning Heracles. They framed a history, which falls into six main chapters, thus:—(1) The Theban legends of the hero’s birth and growth. (2) The Argive legends of the twelve labours. (3) The legends concerning Eurytus, Ioï., Iphitus, and Omphalè. (4) Campaigns against Troy, Cos, Peloponnesian foes of Argos, and the Giants. (5) The Aetolian legends: Deianeira, Acheloüs, Nessus. (6) The legends of South Thessaly: Ceîx of Trachis, Aegimius, etc.; the capture of Oechalia; and the pyre on Oeta.

But, in the fifth century B.C., poets were as yet untrammelled by any such artificial canon. They could use the largest freedom in combining local legends of Heracles, so long as they were careful to preserve the leading features of the myth. We have seen that Euripides, when in his Mad Heracles he placed the madness after the labours, was making an innovation which deranged the whole perspective of Theban and Argive legend;

¹ Nauck, Trag. Frag. p. 734.
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so much so, that the Alexandrian mythographers, deferential to
the Attic dramatists in much, never followed Euripides in that.

Sophocles has made no change of similar importance. Yet his way of arranging the fable differs in one material respect
from that of the later compilers. They, as we have seen, place
the marriage of Heracles with Deianeira very late in his career—
after his labours for Eurystheus, and after most of his other
deeds also. Sophocles puts the marriage much earlier,—so early,
that Deianeira speaks as if it had preceded most, or all, of the
hero's labours. Sophocles could do this, because he felt himself
free to ignore the Theban legend of the hero's marriage to Megara.
And he certainly was not alone in thus differing from the later
mythographers. Pausanias mentions a tradition at Phlius, ac-
according to which Heracles had already won his Aetolian bride
when he went for the golden apples. And Pherecydes repre-
represented Heracles as having at first asked Iole's hand, not for
himself, but for Hyllus—his son by Deianeira.

§ 9. The outline of the whole story, as Sophocles conceived it, can now be traced with clearness sufficient, at least, to explain
the hints scattered through the play.

1. Heracles is born at Thebes (v. 116), and comes thence (v. 509),
in early manhood, to Pleuron, where he wins Deianeira. We are not
told whither he was taking his bride, when they met Nessus (v. 562).
Since Megara is ignored, there is nothing to exclude the supposition
that he was returning to his home at Thebes.

2. Constrained by Hera's wrath, he performs the labours for
Eurystheus (v. 1048). The home of his family is now at Tiryns.

3. He visits Eurytus at Oechalia in Euboea (v. 262); who dis-
countenances his passion for Iole (v. 359).

4. He goes on various campaigns, including that against the
Giants (1058 ff.).

5. He slays Epirus (the son of Eurytus), who was then his guest

1 Paus. 2. 13. 8.
2 Schol. Trach. 354.
3 The oblique παίρον in v. 268 leaves an ambiguity. If the word used by
Eurytus to Heracles was ἐπαίρου, the labours for Eurystheus were over. But if it
was παίρε, they were still in progress. The second supposition gives more force to the
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at Tiryns. The lapse of some considerable time since his visit to Eurytus is implied by the word ἀπὸς (v. 270).

Heracles, with Deianeira, his children, and his mother Alcmene, is now forced to leave Tiryns. They are given a new home at Trachis by its king, Ceyx (v. 38).

6. As a punishment for the treacherous murder of Iphitus, Zeus dooms Heracles to serve Omphalè, in Lydia, for a year (v. 274). Heracles goes forth from Trachis, leaving his family there (v. 155). They do not know his destination. During his absence, some of his children return with Alcmene to Tiryns; others are sent to his old home at Thebes (1151 ff.).

7. The year with Omphalè being over, he sacks Oechalia (v. 259).

We are now prepared to follow the plot of the drama itself.

§ 10. The scene is laid before the house at Trachis.

Deianeira is alone with a female slave, an old and attached domestic, who has been the nurse of her children. Communing with her own thoughts, rather than directly addressing her attendant, the wife of Heracles recalls the sorrows which have been her portion from youth upwards,—culminating now in a terrible anxiety concerning her absent lord. It is fifteen months since he left home; but no tidings have come from him. And she feels almost sure that something is amiss, when she thinks of a certain tablet which he left with her...

Here the aged Nurse ventures to interpose. Deianeira has several sons; why should not one of them,—Hyllus, for example, the eldest,—go in search of his father?

Just then Hyllus himself is seen approaching, and in haste; for he has news to tell. Heracles is, or soon will be, in Euboea, warring against Oechalia, the city of Eurytus. During the past year he has been in servitude to Omphalè, a Lydian woman.

Deianeira then tells her son the purport of the tablet to which she had previously alluded. It contains an oracle, which shows that this war in Euboea must decide the fate of Heracles; he will die; or he will thenceforth live in peace.

Hyllus at once resolves to join his father in Euboea, and departs for that purpose.

The Chorus now enters: it consists of fifteen Trachinian
maidens, full of kindly sympathy for the Aetolian princess Parodos: whom a strange destiny has brought to dwell among them. Invoking the Sun-god, they implore him to reveal where Heracles now is. Deianeira, they hear, is pining inconsolably. Fate vexes, while it also glorifies, her husband; but he is not suffered to perish. Let her keep a good courage: sorrow comes to all mortals, but joy also, in its turn; and Zeus is not unmindful of his children.

Deianeira sadly replies that the young maidens cannot measure such trouble as hers; may they ever be strangers to it! But they shall know her latest and worst anxiety. When Heracles left home, he told her that, if he did not return at the end of fifteen months, she must account him dead. He even explained how his property was to be divided in that event. But, if he survived the fifteenth month, then he would have a peaceful life. Such was the teaching of an oracle which he had written down at Dodona. And the fulfilment of that oracle is now due...

A Messenger is seen coming; the wreath on his head betokens glad tidings. Heracles lives, is victorious, and will soon come home. Lichas, the herald, has already arrived; but the excited Trachinians, thronging around him, have retarded his progress towards the house.

With an utterance of thanksgiving to Zeus, Deianeira calls upon the maidens of the Chorus and the maidens of her own household to raise a song of joy.

The Chorus respond with a short ode, in the nature of a paean.

Before it ceases, Lichas is in sight; a train of captive Euboean women follows him.

In reply to the eager questions of his mistress, Lichas says that Heracles is now at Cape Cenaeum in Euboea, engaged in dedicating a sanctuary to Zeus. These maidens are captives, taken when Oechalia was destroyed: Heracles chose them out ‘for himself and for the gods.’

And then Lichas tells how Heracles has been employed during the past fifteen months; how, for a year, he was the slave of Omphalè; and how, when freed, he avenged that
disgrace upon its ultimate author, Eurytus. Heracles himself, the herald adds, will soon arrive.

Deianeira rejoices, though a shadow flits across her joy as she looks at the ill-fated captives: may Zeus never so visit her children!

Among these captives, there is one who strangely interests her; the girl’s mien is at once so sorrowful and so noble. She questions her; but the stranger remains silent. ‘Who is she, Lichas?’ But the herald does not know,—indeed, has not cared to ask. Deianeira then directs him to conduct the captives into the house.

She herself is about to follow him, when the Messenger, who had first announced the herald’s approach, begs to speak with her alone.

He tells her that Lichas has deceived her. The mysterious maiden is no other than Iolè, the daughter of Eurytus. A passion for Iolè was the true motive of Heracles in destroying Oechalia. Eurytus had refused to give him the maiden. Lichas himself had avowed this to the Trachinians.

Lichas now re-enters, to ask for Deianeira’s commands, as he is about to rejoin his master in Euboea. Confronted with the Messenger, and pathetically adjured by Deianeira, he confesses the truth. Heracles has an absorbing passion for Iolè; and, indeed, he gave no command of secrecy. But Lichas had feared to pain his mistress: let her pardon him; and let her bear with Iolè.

Deianeira requests Lichas to accompany her into the house. He is to take a message from her to Heracles, and a gift.

In the ode which follows, the Chorus celebrates the resistless power of Love,—the power which now threatens Deianeira’s peace, and which, in long-past days, brought Heracles to contend for her with Acheloüs. The short but vivid picture of that combat has a singular pathos at this moment of the drama.

Deianeira reappears. She has had time now to feel what it will be to live under the same roof with the young and beautiful girl to whom her husband has transferred his love; but she harbours no angry or cruel thoughts. Her sole wish is to regain the heart of Heracles. And a resource has occurred to her.
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Long ago, when Heracles was taking her from Aetolia, they came to the river Evenus, where the ferryman, the Centaur Nessus, carried her across. He insulted her, and Heracles shot him with an arrow. As he lay dying, he told her that, if she wished to possess a love-charm by which she could always control the love of Heracles, she had only to collect some of the blood from his wound. She had done so, and had preserved her treasure, according to the Centaur's direction, in a place secluded from the warmth of sun or fire. She had now applied this love-charm to the inner surface of a festal robe, which she will send as her gift to Heracles. She brings with her a casket, in which she has placed the robe.

Lichas appears, ready to depart, and receives the casket, sealed with Deianira's signet. She had vowed, she tells him, to send her lord this robe, whenever she should hear of his safety, in order that he might wear it on the day when he made a thank-offering to the gods. Therefore Heracles must not put it on, or produce it, before that day.

The herald promises fidelity, and departs.

In a joyous strain, the Chorus express their bright hope. The dwellers on the coasts and hills of Malis will soon welcome the long-absent hero; and he will come home full of rekindled love for his true wife.

But Deianira now returns to them in an altered mood. Strange thing has happened. In applying the love-charm to the robe, she had used a tuft of wool, which she had then thrown down in the courtyard of the house. After a short exposure to the sun's heat, this tuft of wool had shrivelled away, leaving only a powder. And she remembers that the arrow which slew Nessus was tinged with a venom deadly to all living things. She fears the worst. But she is resolved that, if any harm befalls Heracles, she will not survive him.

The Trachinian maidens are speaking faint words of comfort, when Hyllus arrives from Euboea.

He denounces his mother as a murderess. He describes how Heracles, wearing her gift, stood forth before the altar; how, as the flames rose from the sacrifice, the robe clung to him, as if glued, and spasms began to rend his frame; how, in the frenzy
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of those awful agonies, he slew Lichas; and how, at last, he was laid in a boat, and conveyed to the shore of Malis. He will soon be at the house,—alive, or dead.

The son ends with terrible imprecations on his mother. She goes into the house without a word.

'Behold,' cry the Chorus, 'how the word of Zeus has been fulfilled; for the dead do indeed rest from labour.' The malignant guile of Nessus has found an unconscious instrument in Deianeira. And the goddess Aphrodite has been the silent handmaid of fate.

A sound of wailing is heard within: the aged Nurse enters. Deianeira has slain herself with a sword; bitterly mourned, now, by her son Hyllus, who has learned, too late, that she was innocent.

The Trachinian maidens, afflicted by this new calamity, are also terrified by the thought that they must soon behold the tortured son of Zeus. Footsteps are heard; men, not of Trachis, are seen approaching, the mute bearers of a litter: is Heracles dead, or sleeping?

As the mournful procession enters, Hyllus, walking beside the litter, is giving vent to his grief, while an old man, one of the Euboeans, is vainly endeavouring to restrain him, lest his voice should break the sick man's slumber.

Heracles awakes. At first he knows not where he is; then his torments revive, and he beseeches the bystanders to kill him; he craves that mercy from his son; he appeals for it to Zeus and to Hades. And then, in a moment of respite, his thoughts go back on his past life,—so full of suffering, yet a stranger to such anguish as this; so full of victories, and yet doomed to end in this defeat at the unarmed hand of a false woman.

A pause permits Hyllus to announce his mother's death, and to assert her innocence. In using the supposed love-charm, she was obeying the dead Nessus.

Those words send a flash of terrible light into the mind of Heracles. The oracle at Dodona had foretold the time of his 'release.' A still earlier oracle had foretold the manner of his death; namely, that he was to be slain by the dead. The time and the agency coincide. This, then, was the promised 'release.'
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The oracles are fulfilled. He sets himself to prepare for death,—now seen to be inevitable and imminent.

He commands that he shall be carried to the summit of Mount Oeta, sacred to Zeus, and there burned alive. Hyllus is constrained to promise obedience,—making, however, the condition that he himself shall not put hand to the pyre¹. A second behest is then laid upon him. He shall marry Iolè. In this also he is forced to yield,—calling on the gods to witness that he submits to a dying father's inexorable will.

All has now been made ready. Heracles summons the forces of that 'stubborn soul' which must upbear him through the last of his ordeals. In the words which close the play, Hyllus gives utterance to the deepest and bitterest of the feelings inspired by his father's cruel fate. Heracles dies forsaken by Zeus. For here, as in the Iliad, there is no presage of his reception among the gods.

The bearers lift their burden, and set forth for Oeta; while the maidens of the Chorus pass from the house of mourning to their own homes in Trachis.

§ 11. In the first and larger part of the play, Deianeira is the central figure, as Heracles is in the second part. The heroine of the Trchiniae has been recognised by general consent as one of the most delicately beautiful creations in literature; and many who feel this charm will feel also that it can no more be described than the perfume of a flower. Perhaps in the poetry of the ancient world there is only one other woman who affects a modern mind in the same kind of way,—the maiden Nausicaa. We do not know how Deianeira may have been drawn by Archilochus or Pindar; but at least there are indications that the Deianeira of the old Aetolian legend was a being of a wholly different type from the Sophoclean. After her story had become interwoven with that of Heracles, her name, Δηνίαεις, was explained to mean, 'the destroyer of a husband.' But, in the pre-Dorian days when Aetolian legend first knew her, and when she had as yet nothing to do with Heracles, 'Deianeira' meant 'the slayer of men'; it denoted an Amazonian character,—just

¹ The office of kindling the pyre was performed by Philoctetes; see on Ph. 801 f.
as the Amazons themselves are called ἀντιάνεσαι. A true bred princess of Aetolia, the land of warriors and hunters, this daughter of Oeneus ‘drove chariots, and gave heed to the things of war’; her pursuits were like those which employed ‘the armed and iron maidenhood’ of Atalanta.

How great a contrast to the Deianeira whom Sophocles has made immortal! She, indeed, is a perfect type of gentle womanhood; her whole life has been in her home; a winning influence is felt by all who approach her; even Lichas, whose undivided zeal is for his master, shrinks from giving her pain. But there is no want of spirit or stamina in her nature. Indeed, a high and noble courage is the very spring of her gentleness; her generosity, her tender sympathy with inexperience and misfortune, are closely allied to that proud and delicate reserve which forbids her—after she has learned the truth about Iolè—to send any messages for her husband save those which assure him that her duties have been faithfully fulfilled, and that all is well with his household. From youth upwards she has endured constant anxieties, relieved only by gleams of happiness,—the rare and brief visits of Heracles to his home. She is devoted to him: but this appears less in any direct expression than in the habitual bent of her thoughts, and in a few words, devoid of conscious emphasis, which fall from her as if by accident. Thus the precepts of Nessus had dwelt in her memory, she says, ‘as if graven on bronze.’ And why? Because they concerned a possible safeguard of her chief treasure. Staying at home, amidst her lonely cares, she has heard of many a rival in those distant places to which Heracles has wandered. But she has not allowed such knowledge to become a root of bitterness. She has fixed her thoughts on what is great and noble in her husband; on his loyalty to a hard task, his fortitude under a cruel destiny: of his inconstancies she has striven to think as of ‘distempers,’ which love, and the discipline of sorrow, have taught her to condone.

But at last the trial comes in a sharper form. After protracted suspense, she is enraptured by tidings of her husband’s

1 As Apollodorus says of her, 1. 8 § 1: αυτή δὲ ἤριξε καὶ τὰ κατὰ πόλεμον ἠκεί.
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safety; and almost at the same moment she learns that his new mistress is henceforth to share her home. Even then her sweet magnanimity does not fail. Strong in the lessons of the past, she believes that she can apply them even here. She feels no anger against Iolè, no wish to hurt her; nay, Iolè is rather worthy of compassion, since she has been the innocent cause of ruin to her father's house.

In these first moments of discovery, the very acuteness of the pain produces a certain exaltation in Deianeira's mind. But, when she has had more time to think, she feels the difference between this ordeal and everything which she has hitherto suffered. She is as far as ever from feeling anger or rancour. But will it be possible to live under the same roof, while, with the slow months and years, her rival's youth grows to the perfect flower, and her own life passes into autumn? Thinking of all this, she asks—not, 'Could I bear it?'—but, 'What woman could bear it?'

She, whose patient self-control has sustained her so long, has come to a pass where it is a necessity of woman's nature to find some remedy. Neither Iolè nor Heracles shall be harmed; but she must try to reconquer her husband's love. Having decided to use the 'love-charm,' she executes the resolve with feverish haste. The philtre is a last hope—nothing more. With visible trepidation, she imparts her plan to the Chorus. The robe has just been sent off, when an accident reveals the nature of the 'love-charm.' 'Might she not have surmised this sooner,'—it may be asked,—'seeing from whom the gift came?' But her simple faith in the Centaur's precepts was thoroughly natural and characteristic. Her thoughts had never dwelt on him or his motive; they were absorbed in Heracles. Now that her hope has been changed into terror, she tells the maidens, that, if Heracles dies, she will die with him. In the scene which follows, she speaks only once after Hyllus has announced the calamity, and then it is to ask where he had found his father.

Her silence at the end of her son's narrative,—when, with his curse sounding in her ears, she turns away to enter the house,—is remarkable in one particular among the master-strokes of tragic effect. A reader feels it so powerfully that the best acting
could scarcely make it more impressive to a spectator. The reason of this is worth noticing, as a point of the dramatist's art. When Hyllus ends his speech, we feel an eager wish that he could at once be made aware of his mother's innocence. The Chorus gives expression to our wish:—'Why dost thou depart in silence?' they say to Deianeira: 'Knowest thou not that thy silence pleads for thine accuser?' And yet that silence is not broken.

There is one famous passage in Deianeira's part which has provoked some difference of opinion; and as it has a bearing on the interpretation of her character, a few words must be said about it here. It is the passage in which she adjures Lichas to disclose the whole truth regarding Iolè. He need not be afraid, she says, of any vindictiveness on her part, towards Iolè or towards Heracles. She knows the inconstancy of the heart, and the irresistible power of Erôs; has she not borne with much like this before? According to some critics, she is here practising dissimulation, in order to draw a confession from Lichas; her real feeling is shown for the first time when, a little later, she tells the Chorus that the prospect before her is intolerable (v. 545). This theory used to derive some apparent support from an error in the ordinary texts. The lines, or some of them, in which the Messenger upbraids Lichas with his deceit, were wrongly given to Deianeira,—as they are in the Aldine edition. Hence La Harpe could describe the whole scene thus:

'Deianeira, irritated, reproaches Lichas with his perfidy; she knows all, and will have him confess it; we hear the cry of jealousy; she becomes enraged; she threatens. Then she pretends to calm herself by degrees; 'she had resented only the attempt to deceive her; for, in fact, she is accustomed to pardon her husband's infidelities.' In the end, she manages so well that Lichas no longer feels bound to conceal a fact which after all,—as he says,—his master himself does not conceal.'

It is now generally recognised that Deianeira says nothing

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1 Vv. 436—469.
2 Quoted, with approval, by M. Patin, *Études sur les tragiques grecs*, vol. II. p. 72.
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between verse 400 and verse 436: the angry altercation is between Lichas and the Messenger. It would still be possible, however, to hold that, in her speech to Lichas, she is artfully disguising her jealousy. But surely there is a deeper truth to nature in those noble lines if we suppose that she means what she says to Lichas just as thoroughly as she means what she afterwards says to the Chorus. Only, when she is speaking to Lichas, she has not yet had time to realise all that the new trial involves; she overrates, in all sincerity, her own power of suffering. If, on the other hand, her appeal to him was a stratagem, then true dramatic art would have given some hint, though ever so slight, of a moral falsetto: whereas, in fact, she says nothing that is not true; for she does pity Iolè; she has borne much from Heracles; she does not mean to harm either of them. This is not the only instance in which Sophocles has shown us a courageous soul, first at high pressure, and then suffering a reaction; it is so with Antigone also, little as she otherwise resembles Deianeira.

§ 12. The Heracles of the Trachiniae may be considered in Heracles, two distinct aspects,—relatively to that conception of the hero which he represents, and relatively to the place which he holds in the action of the play.

In the first of these two aspects, the most significant point is the absence of any allusion to the hero’s apotheosis. He is the son of Zeus; but the ‘rest from labour’ which Zeus promised him is, in this play, death, and death alone. Here, then, we have the Homeric conception of Heracles. And this is in perfect harmony with the general tone of the Trachiniae. The spirit in which the legend of Heracles is treated in this play is essentially the epic spirit.

But if the very soul of the old Dorian tradition—the idea of immortality crowning mortal toil—is wanting, at least some archaic and distinctive traits of the Dorian hero have been preserved. One of these has perhaps not been noticed; it illustrates the poet’s tact. In the legends of south Thessaly, Heracles had come to be much associated with Apollo. Yet in

1 See Introduction to the Antigone, p. xxx.
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the Trachiniae there is but one mention of Apollo,—where the Chorus briefly invokes him (v. 209). Throughout the play, Zeus is the god of Heracles, the ruler of his destiny, the sole recipient of his offerings. Nor is Delphi ever named; Heracles receives oracles either directly from Zeus, or from the interpreters of Zeus at Dodona. This is thoroughly true to the spirit of the myth; and it is probable that the Dorian conception of Heracles was, in fact, older than the Dorian cult of Apollo1. The archaic conception of the hero's mission is also preserved in its leading features; he is the purger of land and sea, the common benefactor of Hellenes, who goes uncompainingly whithersoever his fate leads him. Conscious of his origin, he fears no foe, and is stronger than everything except his own passions. He has a Dorian scorn for lengthy or subtle speech (1121). It is bitter to him that sheer pain should force him to cry aloud: and he charges Hyllus that no lament shall be made by those who stand around his pyre. All this is in the strain of the old legend. One small touch recalls, for a moment, the Heracles of the satyr-plays (v. 268, ἥνιε' ἦν φανερῶς). On the other hand, the Omphalē incident, one of their favourite topics, is touched with delicate skill: Sophocles alludes only to the tasks done for her by the hero, as a punishment imposed by Zeus; there is no hint of sensuous debasement; and it is seen that the thrall was stung by his disgrace, even though that feeling was not the mainspring of his war upon Oechalia.

The Heracles of the Trachiniae is thus not merely a hero of tragedy, who might equally well have been called, let us say, Ajax. He has a stamp of his own; he can be recognised as the hero of the Doriens.

When, however, he is considered under the second of the two aspects indicated above,—that is, relatively to his place in the action of the play,—there is more room for criticism. During the first two-thirds of the piece, our interest is centred

1 Apollo is the chief god of the Doriens in the historical age; and O. Müller (Dor., bk 11.) regards him as having been so before they left their earliest seats in northern Greece. On the other hand Wilamowitz (Eur. Her. 1. p. 365) holds, with greater probability, that the adoption of the old Hellenic Apollo by the Doriens dated only from the time when, moving southward, they became masters of Delphi.
in Deianeira. The sympathy which she wins is complete; she passes from the scene, broken-hearted, innocent, silent; and presently we hear the news of her death. Meanwhile, we have been rather prepossessed against Heracles; he is a great hero; but his conduct to this brave, devoted, gentle wife has been what, in another than the son of Zeus, might be called brutal; and let no one too hastily assume that such a feeling is peculiar to the modern mind; it would probably have been shared, at least in a very large measure, by the poet's Athenian audience.

So, when, in the last third of the play, this hero at length appears, unstrung and shattered by physical torment,—helpless in the meshes of fate,—when we listen to his pathetic laments, and to that magnificent recital of his past achievements which ends with the prayer that he may live to rend his false wife in pieces;—then we feel, indeed, all that is pitiable and terrible in this spectacle: but are there not many readers who, if they carried the analysis of their own feelings any further, would have to avow that the contemplation of his suffering and the thought of his past greatness leave them comparatively cold? Presently he learns that Deianeira was innocent, and that she is dead; but he utters no word in revocation of his judgment upon her,—no word of affection for her memory: he merely averts all his thoughts from her, and concentrates them on the preparation for death. It is not enough to plead that any softening would be out of keeping with the situation or with the man; we do not require him to be tender, but to be human. From a dramatic point of view, the fault is that he misses his chance of removing a great impediment to sympathy.

The Deianeira of the Trachiniae is dramatically effective in the very highest degree,—in a manner almost unique; the Heracles of the Trachiniae, though grandly conceived, falls short of being perfectly effective; and he does so, because he has to follow Deianeira. In a piece of which the catastrophe was to turn on the poisoned robe, and which was to end with the death of Heracles, that hero himself ought to have been the principal object of interest throughout. The artistic unity of the tragedy demanded this. But the Heracles of Dorian legend, even when

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treated as mortal, is still no typical human being; he is at once above and below the noblest type of man. If, therefore, Heracles was truly to dominate the scene, it was requisite that the pathos of this unique being should not have to compete with the deepest pathos of humanity. For, in such a competition, the purely human interest, if fully developed by a great master, could not but prove the stronger, as being, in its essence, more tragic. And therefore there was only one way to secure a paramount effectiveness for the Heracles of the Trachiniae. It was to place Deianeira more in the background; to make her also a less noble figure; to qualify her graces of character with some less attractive features; and, on the other hand, to bring out, in the ampest and most powerful manner, everything that is sublime and pathetic in the great hero's destiny.

In pointing out what seems to me the one serious defect of the Trachiniae, a remark should be added. It is easy to believe that, on the stage, the Heracles part would be far more effective than it is for readers. 'As a representation of the extremity of a hero's suffering, this scene stands pre-eminent among all tragedies. Let Salvini act the hero, and its power would instantly be recognised.' That was the opinion of an accomplished judge in such matters, the late Mr Fleeming Jenkin; and I, for one, certainly should not dispute it. The intrinsic merits of the Heracles part are great; and a Salvini, or even an actor who was not quite a Salvini, could, no doubt, make the spectacle most impressive. But, even if he could make it absorbing—so that we should think only of what was passing before our eyes, and not at all of what had gone before in the play, the episode of Deianeira—that might be merely an instance of theatrical effect prevailing over the dramatic conscience. It would not necessarily prove that the tragedy, viewed as a work of art,—and therefore viewed as a whole,—was not really liable to the criticism suggested above. However effective the Heracles scene might be on the stage, I cannot help suspecting that an attentive spectator, in full sympathy with the spirit of the best Greek work, would be apt to

1 Papers Literary, Scientific, etc., by the late Fleeming Jenkin, F.R.S., LL.D., p. 23. (Longmans, 1887.)
feel, at the end, that he had seen two tragedies; one, which closed with the death of Deianeira, and was of consummate excellence; then a second and shorter one, most pathetic, most powerful in its own way, but produced at a moral disadvantage. Yet, if this be indeed so, there is one consolation. A gain to the effect of the Heracles would have been dearly bought by any detriment to the unsurpassable beauty of the Deianeira.

§ 13. Among the secondary parts, that of Hyllus has an im-
portance which might easily be undervalued. It is he who most vividly expresses the twofold aspect of Deianeira's action in sending the robe; the aspect which it wears for one who has seen only its dreadful result, without knowing its motive; and that which it assumes in the light of fuller knowledge. The first aspect is brought out when Hyllus describes the agonies of Heracles, and invokes a curse upon his mother; the second when, having learned her innocence and having stood beside her corpse, he has to listen to his father's denunciations of her—so like those which he himself was lately uttering—until a pause permits him to vindicate her memory. This frank, impulsive youth is warmly loyal to both parents; to the gentle and dearly loved mother, whom he mourns too late; and to the father, 'the noblest man upon the earth,' whose hard commands he obeys to the end, although those commands challenge a revolt of filial, even of natural, instincts,—seeming to him, indeed, almost like the promptings of Atè. Thus, under that dark shadow, pierced by no ray from above, which rests upon the close of the drama, this thrice-tried son calls the gods to witness that his own will has been overruled. With bitter anguish in his heart, he sees his father abandoned, as men must deem, by heaven; he is no longer the buoyant youth of the opening scene, but a man who must now take up the burden of a great inheritance, that Hyllus whom a grave and warlike race were to honour as the father of their kings, the ancestor of the Dorian Heracleidae.

§ 14. The minor persons are portrayed with care and ani-
mation. Lichas is, before all things, the faithful henchman of Heracles; but, like every one else, he feels the charm of
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Deianeira, and is feebly anxious to spare her feelings. His well-meant attempt is somewhat maladroit, since he has already been so communicative to her neighbours; but we remark the ingenuity of the poet, who has here utilised the varying traditions as to the motive of the war against Oechalia. Lichas exists only for his master; and there is a tragic fitness in his becoming the first victim of his master's fate. It would be a mistake to conceive his death as a poetical retribution for his duplicity; since, even if he had told the truth at first, Deianeira would still have sent the robe. At worst he is only a rather poor creature, who becomes involved in the doom of his betters.

The Messenger, with his interested zeal, afterwards dignified by his sturdy veracity, combines the traits of two similar persons in the Oedipus Tyrannus,—the Corinthian messenger, and the Theban shepherd who confutes him. The old Nurse, who counsels Deianeira in the first scene, and subsequently relates her death, interprets the affection which her mistress inspired in the household. As for the Trachinian maidens of the Chorus, their part is essentially relative to Deianeira; to them she confides her fears, or hopes; their odes reflect her anxieties, her transient joy, and her despair. With her death, their function is virtually at an end; after verse 970, they have only two utterances, both very brief (1044 f.; 1112 f.).

§ 15. Among the difficulties of detail which the subject presented to a dramatist, not the least was that of the supposed ‘love-charm.’ The operation of the hydra's venom, like that of the poison in the wound of Philoctetes, is supernatural. Since, however, an innocent yet deliberate human agent intervenes between Nessus and Heracles, the poet was compelled to treat the incident with circumstance, and to invest it with just enough probability for the purpose of scenic effect. Sophocles has managed this by a simple but skilful device. He merely makes an assumption which no spectator would pause to examine. 'The hydra's venom was such that exposure to heat must call it into activity.' All is then easy. Nessus tells Deianeira that his gift, this infallible love-charm, must be kept in a cool and dark place. She tells us how scrupulously she
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had observed this rule. She impresses it upon Lichas. The spectator knows that the robe is to be worn for the first time on an occasion of burnt sacrifice; and his anxiety is awakened.

It is interesting to compare this episode with the parallel one in the Medea, where Glauē, Jason’s new bride, is burnt to death by the magic agency of the robe and diadem which Medea, the injured wife, had given her. We see at once that Euripides had a far easier task than Sophocles. No third person, no innocent yet deliberate agent, intervenes between Medea and Glauē. The gifts come to Glauē directly from the hands of the mighty enchantress; and they had come to the enchantress from her grandsire, the Sun-god himself.

The garment of Heracles, like that of Glauē, has naturally been claimed for the wardrobe of the solar myth. It is the glow which enwraps the dawn or the sunset. Then Iolē is ‘the violet cloud’ who is to marry the rising sun (Hyllus), when his precursor (Heracles) has sunk to rest upon a flaming couch. The servitude to Omphalē is the apparent descent of the sun (Heracles) from the zenith to the horizon. Deianeira is the darkness which awaits him in the west. Thus to explain a story of varied human pathos, is at least to begin at the wrong end: it is to suppose myth-makers so intent on the sunrise and the sunset that men and women interested them primarily as symbols of those phenomena. Even the more limited theory, that Heracles was evolved from some older solar divinity, ill agrees with the central point of the fable,—promotion, painfully won, from earth to heaven. Later Greeks identified their Heracles, in certain aspects, with Melkarth, the sun-god of Tyre: some moderns have derived him from Izdubar, the solar hero of ancient Babylon. In both cases the analogy is confined to details: the essence of the Greek myth remains distinct.

§ 16. The allusions in the Trachiniae to oracles concerning Heracles have sometimes been censured as obscure. But they are not really so. Only two oracles are mentioned. (1) One was given to Heracles at Dodona, twelve years before the date at which the play begins, and said that, at the end of twelve years,

1 This view is sensibly rejected by E. Meyer, Geschichte des Alterthums (Stuttgart, 1884), p. 185.
he should have 'rest.' The term of twelve years is mentioned in verses 824 f. (where see the note). (2) The other oracle, noticed only in vv. 1159 ff., was given to Heracles by Zeus himself, at some still earlier moment; but when, and where, we are not told. It concerned the manner of his death; saying that he was to be slain by a dead foe. These oracles have sometimes been regarded as if they formed the only bond which holds the plot together; and it has accordingly been objected to the plot that its unity is of a merely mechanical nature. The objection is ill-founded. The oracles have, indeed, a dramatic value, but it is of a different and a subordinate kind. At the outset of the play, the oracle concerning the twelve-years' term serves as a motive for anxiety; it announces that some crisis is imminent. Towards the close, the two oracles combined show Heracles that his hour has come.

§ 17. But the unity of the plot is independent of the oracles. It is effected by the love of Heracles for Iolè, which causes him to destroy Oechalia, and also causes Deianeira to send the robe; thus bringing the two episodes into a strict connection. Professor Campbell is, in my opinion, quite right when he says that 'in point of dramatic structure the Trachiniae will bear comparison with the greatest of Sophoclean tragedies.' For, even if, as I hold, the inferiority in dramatic interest of Heracles to Deianeira is such as to constitute a serious defect, this is not a defect of structure. It does not concern the manner in which the plot has been put together. It concerns something antecedent to the plot; namely, the conception of Heracles adopted by the poet, as compared with his conception of Deianeira. Given those two conceptions, the most perfect dramatic structure could not save the interest in Heracles from being overpowered by the interest in Deianeira.

There is, however, one point in which the texture of the plot is fairly open to criticism, though it is not a point of importance. The 'unity of time' has been disregarded with exceptional boldness. Hyllus goes to Euboea, witnesses the sacrifice there, and returns to Trachis, in a space of time measured by less than

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1 Wilamowitz, Eur. Her. 1. p. 384: 'das drama nur kümmlich durch orakelsprüche zu einer äusserlichen einheit zusammengehalten wird.'
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700 lines (vv. 93—734). Nay, Lichas, who leaves Trachis at verse 632, had reached Euboea before the sacrifice began. Many other examples show the habitual laxity of Greek dramatists, and the tolerance of Greek audiences, in this particular. But in the Trachiniae the license has a special excuse. Amid the excitement, the alternations of hope and fear, which pervade this play, the action hastens forward in a manner which leaves us no leisure to remark the feats of travelling performed by Hyllus and by Lichas. This is the case even with readers; much more would it be so with spectators. And here we may observe the subtlety of the poet, who has introduced two direct allusions to the passage of time. Lichas, about to start for Euboea, remarks that he has already stayed too long (v. 599); and the Chorus prays that the ship which is bringing Heracles ‘may not tarry’ (v. 655). This is like the art of a diplomatist who diverts suspicion by apparent frankness.

§ 18. After the two dramas of the Attic masters, Heracles appears only once in the extant literature of ancient Tragedy. Seneca founded his Hercules Furens on the play of Euripides, and his Hercules Oetaeus on the play of Sophocles. It would be profitless to institute a detailed comparison between the Trachiniae and a work which Seneca, in the fashion of his day, composed rather as a rhetorical exercise than as a piece for the stage. Those who read it, with the Greek model present to their minds, can only wonder how the Roman’s brilliant gifts of expression,—which shine in epigram and, at moments, reach a true elevation of sentiment,—could co-exist with such abject tastelessness, such extravagance of bombast, such insensibility to proportion. Yet, in one respect, a comparison is very interesting. If the Phaedra of the Hippolytus has fared ill at Seneca’s hands, far worse is the transformation which he has effected in the Deianeira of the Trachiniae. The following lines describe Deianeira’s behaviour when Iole first arrives at Trachis:

Ut fulsit Iole, qualis innubis dies
Purumve claris noctibus sidus micat,
Stetit furenti similis ac torvum intuens
Herculea coniux1,—

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like 'an Armenian tigress,' the poet adds, or 'a Maenad shaking the thyrsus.' Then Deianeira prays Juno to torment Heracles with all imaginable plagues; and finally avows her own readiness to kill him. Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*; and also influenced, in a greater or less degree, several other French dramas on the same theme. It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband's love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid's Deianeira is by no means so bad as Seneca's; but she, too, has the impulse to destroy Iolè. The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord's heart, but not angry, not malevolent towards him or towards Iolè,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Ceramicus.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*—the combat of Heracles with Acheloüs; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

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2 *Ib.* 436.
3 Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolè, a certain Arcas. The dying hero forbade Iolè to marry Arcas; but, after his apotheosis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.
5 Ovid *Met.* 9. 151.
phalè. But, in relation to the legends of Heracles, Attic Tragedy, represented by the Mad Heracles and the Trachiniae, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes, then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the Trachiniae which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheirop of the Trachiniae, when he was a suitor for Deianeira, can be separately identified in works of art. But, though the fight of Heracles with Acheirop was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles.

§ 20. We have now considered the nature of the legendary Diction material used in the Trachiniae; the character of the treatment

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1 See Roscher's Lexicon der gr. und röm. Mythologie, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognizes Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a στήλη, apparently during a meal (p. 2232). Cp. Od. 21. 18: Heracles, in slaying Iphitus, οἷος θεῶν διόπεται κατὰ τὴν θεὸν κατείχει. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (Tr. 273).—There is no certain example of Omphalê in art before the Hellenistic period (6th. p. 2234: cp. p. 2247).

2 See Furtwängler, op. Roscher, p. 2248.

3 See commentary on v. 11.

4 The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's Ancient Gems, II. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheirop is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphroditê, whom Sophocles mentions as present with the combatants in the quality of umpire.
applied to it by the poet; and the principal features of the tragedy viewed as a work of dramatic art. An introduction to this play must also, however, take account of its style in a more limited sense,—the style of its poetical diction, the complexion of the language. For the details of this subject, reference must necessarily be made to the commentary on the text. But a few general observations may properly be offered here.

It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp,—δύκος,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς. This was a style marked by subtle elaboration, and, as a result of it, by τὸ πικρὸν, 'pungency,' 'incisiveness'; a style in which terse and polished force of expression drove home the 'sting' of word or phrase;—as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its 'sting' in the minds of those who heard him: τὸ κέντρον ἐγκατέλιπε τοῖς ἄκρουμένοις. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image his mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style;—τὸ τῆς λέξεως εἴδος ὑπὲρ ἐστὶν ἡθικῶτατον καὶ βέλτιστον: 'the kind of diction

1 Mor. p. 79 b. (Πῶς ἂν τις αὐτοῦ εἰπώς προκέκαστος ἐκ' ἀρετῆς, c. 7.) Ὑστερ γὰρ ὁ Σοφοκλῆς θύει τὸν Δημήτριον διαπερακχόν δύκος, εἶτα τὸ πικρὸν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς, τρίτον ἦδη τὸ τῆς λέξεως μεταβάλλειν εἴδος ὑπὲρ ἐστὶν ἡθικῶτατον καὶ βέλτιστον, οὕτως οἱ φιλοσοφοῦσιν, ὅταν ἐκ τῶν ταχείας καὶ κατατέχους εἰς τὸν ἀκτήμενον ἄθεος καὶ τάθους λόγον καταβῶσι, ἀρχίσως τὴν ἡλιθῆ προκοπῆς καὶ ἄνυψων προκόπεως.
which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the Philoctetes, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is ‘expressive of character’; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατάτεχνον, than appears, for example, in the Antigone.

§ 21. Nowhere is the poet’s ethical portraiture more delicately vivid than in the heroine of the Trachiniae; and a sympathetic reader will feel that the language given to her might well be called ἰθικωτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira’s presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech. In this aspect, then, the Trachiniae shows, like the Philoctetes, the full excellence of the third style,—that which is ἰθικώτατον, ‘most expressive of character.’

But the Trachiniae combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, ῥήσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was convention-

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1 One of these traits is notable,—the ποιον δόκησε; (427). This use of ποιος, a common colloquialism, occurs in only one other passage of Tragedy, and that is in a late play of Euripides (Helen. 566; 413 B.C.).
ally free to use any measure of rhetorical elaboration, however unsuitable it might be to the person of the speaker; some of the most elaborate ἄρεστα are delivered by servants. Now, it is a peculiarity of the Trachiniae that, beside two speeches which are normal examples of this class,—the speech of Hyllus (vv. 749—812), and that of the Nurse (vv. 899—946),—it contains a remarkable number of other passages which are closely akin to that class. Such are the following short narratives;—Lichas recounts the recent deeds of his master (248—290); Deianeira relates her meeting with Nessus (531—587); and describes the occurrence which rouses her fears concerning the ‘love-charm’ (672—722): such, also, is the great speech of Heracles (1046—1111). Altogether, about one fourth of the play consists of passages which invited or demanded this high elaboration of style, usually reserved for very exceptional moments. It is no accident that the element of narrative in the Trachiniae is so abnormally large; the cause lies in the nature of the fable itself, and is independent of the circumstance that an epic poem, the Capture of Oechalia, was probably one of the chief sources. In narrative or description Sophocles exhibits, as a rule, two characteristics; he is remarkably terse; and he has a bold but artistic originality of phrase, often in a manner which resembles that of Vergil. If the passages just cited from the Trachiniae are compared with their only proper analogues, the set ἄρεστα of the poet’s other plays, it will be felt that, with allowance for differences of degree, the essential quality of style is the same; the greater frequency of it is the distinction of the Trachiniae. This play, like the Philoctetes, is mainly an example of that Sophoclean manner which tradition calls the third or ripest,—the manner ‘best fitted to express character.’ But, owing to special causes, it also gives striking prominence to the dominant trait of the poet’s ‘second’ manner, elaborate and incisive force of phrase,—τὸ πολυτέρων καὶ κατάτεχνον. This is a peculiar combination of elements; and it tends to make a reader feel that the style of the Trachiniae is somehow, as a whole, unlike the style found in any one of the other six plays. From that feeling, it has been an easy, but hasty, step to the inference that the manner of this play is unworthy of the master; that it
shows the immaturity of youth, or the feebleness of age; or even that it is altogether foreign to him, and must have proceeded from some inferior hand\(^1\).

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Med. 1165 (in a similar episode), δόξαν ὑπερχαίρουσα. And Tr. 416, λέγει, εἴ τι χρήσεις καὶ γὰρ ὥστε στιγμὸς εί, is an echo of Eur. Suppl. 567 (421 B.C.), λέγει, εἴ τι βουλέας καὶ γὰρ ὥστε στιγμὸς εί.
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§ 2. With regard to the readings of L, and its peculiarities as a ms., some points of interest will be found in the critical notes on vv. 329,
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368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 b,—a case like Ph. 1263: 445, 536, 705, added in the margin). In 1040, however, the words δὲ δίδω αἰθαίμων, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits XO.: XO. (instead of ΑΓ.) is prefixed to 390: ΑΓ, (instead of ΑΔ.) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

§ 3. The scholia in L on vv. 119, 120 preserve the true reading ἀναμελάκητον, corrupted in the mss. to ἀμπλάκητον. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his διηγήσομαι indicates that in v. 398 the νέμων of the mss. ought to be νεμεῖ. And in 602 the schol.'s notice, γρ. ἄφφη ἥντι τοῦ λεπτοφής, helped Wunder's correction of ἄφφη into ταναφής.

§ 4. In vv. 83—85 there is a clear case of interpolation:—

ηῆκεν ἡ σεσώμεθα

[ἡ πίπτομεν σοῦ πατρός ἐξολολόγος]

κεῖνον βίον σώσατος, ἡ οἰκήσιοθ' ἁμα.

Another probable instance (as I think with Hartung) occurs in vv. 362 ff.:—

ἐκποτατεύει πατρίδα [τὴν ταύτης, ἐν ἕ]

τὸν Εὐρυντον τόδε εἴπε δεισίδειν θρόνων,

κτείνει τ' ἀνακτα πατέρα] τῆςδε καὶ πόλιν ἐπερεῖ.

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes:—'Diese entbehrlchen und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.' Let the reader examine the passage for himself, and judge. It is to be
regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete:


§ 5. Hermann (1st ed. p. xiv) propounded a theory that the The theory of two recensions. Trachiniae once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our mss. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84, ἡ πτυχήματι σοῦ πατρός ἱκέλωλήτος, belonged to one recension, and verse 85, καίνου βίον σωσάντος, ἡ ὀλίγευσθ' ἀπα, to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotatione Critica’ to his ed. of Sophocles, pp. lvi ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he
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like 'an Armenian tigress,' the poet adds, or 'a Maenad shaking the thyrsus.' Then Deianeira prays Juno to torment Heracles with all imaginable plagues; and finally avows her own readiness to kill him. Certainly Seneca has protected our sympathy with the hero from competition; but the hero himself, bragging and whining by turns, fails to profit by that advantage. The *Hercules Oetaeus* became the model of Rotrou, in his tragedy entitled *Hercule Mourant*; and also influenced, in a greater or less degree, several other French dramas on the same theme. It was inevitable that the Latin writer, rather than Sophocles, should be imitated by a French dramatist of the seventeenth century. Apart from this, however, the Deianeira of Seneca, considered as a general type, would be more truly congenial to the French stage. It was difficult for the Latin races to imagine a woman, supplanted in her husband's love, who did not wish to kill somebody,—her rival, or her husband, or both. Ovid's Deianeira is by no means so bad as Seneca's; but she, too, has the impulse to destroy Iolē. The Deianeira of the *Trachiniae*, with anguish in her soul,—intent on regaining her lord's heart, but not angry, not malevolent towards him or towards Iolē,—this Deianeira is a creation of the Hellenic spirit, refined by the sweetness, the purity, the restrained strength of Athens at her best; if any one would see the spiritual kinswomen of this Deianeira, he must look for them on the grave-reliefs of the Ceramicus.

§ 19. The wide range of subjects or motives which the Heracles legends gave to Greek art of every period includes, of course, several episodes mentioned in the *Trachiniae*;—the combat of Heracles with Acheloüs; the death of Nessus; Heracles with the Eurytidae; the death of Iphitus; the servitude to Om-

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2 *Ib. 436.*

3 Published in 1632. Rotrou gave Heracles a successful rival in the affections of Iolē, a certain Arcas. The hero forbade Iolē to marry Arcas; but, after his apotheosis, he showed his magnanimity by descending from Olympus on purpose to revoke the veto.


5 *Ovid Met. 9. 151.*
phalè

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But, in relation to the legends of Heracles, Attic Tragedy, represented by the Mad Heracles and the Trachiniae, had no direct influence upon art, such as can be traced, for instance, in regard to Philoctetes. For the story of Heracles, artists drew upon other, generally older, sources of poetry or tradition. When, indeed, in Hellenistic and Roman times a degenerate Heracles became the type of a strong man easily enthralled by pleasure, a companion of the Bacchic thiasos or of the Erôtes, then the art which desired to portray him often went for material to the theatre; but such material was furnished by the Heracles of Comedy or of satyr-drama. It is not surprising, then, that the illustrations of the Trachiniae which Greek art affords are only of a general kind. For example, each of the three successive forms assumed by the Acheloës of the Trachiniae, when he was a suitor for Deianira, can be separately identified in works of art. But, though the fight of Heracles with Acheloës was a subject often treated by artists, no extant representation of that combat corresponds precisely with the scene as described by Sophocles.

§ 20. We have now considered the nature of the legendary Diction. material used in the Trachiniae; the character of the treatment

1 See Roscher's Lexicon der gr. und röm. Mythologie, where, under 'Herakles,' the illustrations of the fable in art are fully treated by A. Furtwängler. He recognises Iphitus on a vase in the Louvre (no. 972), where Heracles is hurling a man from a clien, apparently during a meal (p. 2233). Cp. Od. 21. 28: Heracles, in slaying Iphitus, οδὴ θεόν διόν γενόμεν, οδὴ πραξιέν ἔχῃ δῆλον τὴν δῆλον παράθεκεν. Sophocles follows the version according to which Iphitus was hurled from a high wall or tower (Tr. 273).—There is no certain example of Omphalè in art before the Hellenistic period (ib. p. 2234: cp. p. 2247).

2 See Furtwängler, pp. Roscher, p. 2248.

3 See commentary on v. 11.

4 The nearest approach to an illustration of the poet's text is given by an archaic gem, now in the British Museum, first published (roughly) in King's Ancient Gems, ii. pl. 34, fig. 3. Mr A. S. Murray has kindly given me an impression of it. Yet even this diverges from Sophocles in three particulars. (1) On the gem, Acheloës is the man-headed bull,—a frequent type, but not one of those specified by the poet. (2) Deianeira stands lamenting, close to the combatants; whereas the poet describes her as sitting by a hill at some distance from the fray. (3) There is no trace of Aphrodité, whom Sophocles mentions as present with the combatants in the quality of umpire.
applied to it by the poet; and the principal features of the tragedy viewed as a work of dramatic art. An introduction to this play must also, however, take account of its style in a more limited sense,—the style of its poetical diction, the complexion of the language. For the details of this subject, reference must necessarily be made to the commentary on the text. But a few general observations may properly be offered here.

It is a well-attested tradition, and one which can still be partially verified, that the style of Sophocles, like that of many other great poets, was developed through successive phases, belonging to successive periods of his life. He himself, according to Plutarch, distinguished three such phases. In the earliest, he had imitated the majesty, the pomp, —δυναμός,—of Aeschylus. Next came the style which, in Plutarch's notice, is described by the words, τὸ πικρόν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς. This was a style marked by subtle elaboration, and, as a result of it, by τὸ πικρόν, 'pungency,' 'incisiveness'; a style in which terse and polished force of expression drove home the 'sting' of word or phrase; —as Eupolis,—to borrow an illustration from a different, yet cognate, province,—said that the incisive and highly wrought oratory of Pericles left its 'sting' in the minds of those who heard him: τὸ κέντρον ἐγκατέλειπε τοῖς ἀκροσμένοις. Such a style, with its affinities to an elevated and refined rhetoric, can be a source of great brilliancy and power in poetry; but its essential quality is not that which constitutes the highest excellence of drama: its defect, for the purposes of drama, is that it is too suggestive of conscious effort in the artist; its tendency is to image his mind somewhat too strongly in the persons whom he wishes to make live upon the scene. Hence we readily comprehend the words in which Sophocles (according to Plutarch) defined the third, the final, phase of his style:—τὸ τῆς λέξεως εἶδος ὅπερ ἐστίν ἡδικῶτατον καὶ βέλτιστον: 'the kind of diction

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1. *Meg. p. 79 B.* (Πῶς ἐν τε Αθηνῶν ἔστασι προεύθυνε ἔν' ἀρέτι, c. 7.) Ὅσπερ γὰρ ὁ Σοφικὴ λέγει τῶν Δικάλου διαπεπαίχα δύκος, εἶναι τὸ πικρόν καὶ κατάτεχνον τῆς αὐτοῦ κατασκευῆς, τρέτον ἐδέη τὸ τῆς λέξεως μεταβάλλει εἶδος ὅπερ ἐστίν ἡδικῶτατον καὶ βέλτιστον, οὕτως ἀχροσφροῦτες, δῆλον ἐν ταῖς παραγωγαῖς καὶ καταπελέχων οἷς τῶν ἀπόφοιτον ἄθικος καὶ πάθος λέγειν κατασκέυας, ἄρηντη τὴν ἀληθῆ προεύθυνα καὶ ἄνωθεν προεύθυνε.
which is most expressive of character, and best'; that is, fittest to make each person of the drama seem a real human being; and best, therefore, for the purposes of a dramatist.

The first of these three phases, the Aeschylean, is not traceable in the extant work of Sophocles. Nor can it be said that any one of the seven tragedies represents the second style in a form which sharply distinguishes it from the third; that is, in a form from which the characteristic quality of the third style is absent. But, if the Philoctetes, one of the very latest plays (409 B.C.), be taken as a standard of comparison, there, at least, is seen the perfection of the third style, the style which is 'expressive of character'; while there is less of visible and masterful art in language, less of τὸ πικρὸν καὶ κατάτεχνον, than appears, for example, in the Antigone.

§ 21. Nowhere is the poet's ethical portraiture more delicately vivid than in the heroine of the Trachiniae; and a sympathetic reader will feel that the language given to her might well be called ἡδικωτάτη λέξις. It is exquisitely moulded to the expression of her nature. Take, again, the scene where the Messenger, in Deianeira's presence, taxes Lichas with deceit (vv. 393—435). The shades of language most skilfully characterise the three persons,—the gentle but resolute lady; the herald, nervously deferential to her, but angrily assertive of his dignity against his humble cross-examiner, the Messenger; and lastly the Messenger himself, with his traits of blunt or familiar speech. In this aspect, then, the Trachiniae shows, like the Philoctetes, the full excellence of the third style,—that which is ἡδικωτάτον, 'most expressive of character.'

But the Trachiniae combines this ethical charm of style with a highly elaborate manner in a certain class of passages. Every Greek tragedy contains at least one set speech, ὅσις, of the type usually spoken by a messenger who relates a catastrophe. In such speeches, which were really short excursions of drama into the region of epos, the dramatist was convention-

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3 (1) Tr. 542 (Deianeira speaks,) τοιαύτα Ἡρακλῆς ἄντεσε μετὰ τοῦ μακροῦ
(2) Tr. 1006 δεινὰ τ' ἀμηχανίας ἐπὶ τὸστρατὸν ἄνθρωπων ὑδραστής, ἀνόμων: cp.
Eur. H. F. 181 τετραστέλεις θ' ἱδρυμα, Κυνηγόρων γένος. (3) Tr. 1101 ἦλθον ὁπο
[Wilamowitz, vol. 11, p. 278, assumes that Soph. has borrowed this use of γεύμαι
from Eur.: but Soph. had already said in Αἰσ. 1005, ἐμφύρων ἐγεύμενος.] (4) Tr.
1113 ἦλθον ὁπο Ἐλλάς κ.τ.λ.: cp. Eur. H. F. 877 μέλλοις Ἐλλάς, ἦ τον ἐδοξεῖντα
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§ 2. With regard to the readings of L, and its peculiarities as a MS., some points of interest will be found in the critical notes on vv. 329,
MANUSCRIPTS,

368, 403, 463, 468, 767, 1091, 1176, 1265. The first corrector (S) has in four instances supplied a verse which the scribe had accidentally omitted (177, added in the text, being the last line of p. 66 B,—a case like Ph. 1263: 445, 536, 705, added in the margin). In 1040, however, the words οὐ διὼς αἰθαίρεις, omitted from the text, have been added in the margin by the scribe himself. There is one passage, vv. 383—433, where scribe and corrector alike have left part of the dialogue in disorder, through omitting or confusing the indications of persons. Thus at 383 L omits ΧΩ.: ΧΩ. (instead of ΑΓ.) is prefixed to 390: ΑΓ, (instead of ΑΓ) to 397 and 399: while in 402—433 the persons are either not marked, or marked wrongly. The result can be traced in modern literary criticism: see above, p. xxxiv.

§ 3. The scholia in L on vv. 119, 120 preserve the true reading ἀναμελάκησον, corrupted in the mss. to ἀμπλάκησον. There are two other places where the scholiast gives at least the hint by which a lost reading can be restored. In v. 399 his διαγγέλσαι indicates that in v. 398 the νέμεις of the mss. ought to be νεὺεις. And in 602 the schol.'s notice, γρ. ἔδωκεν ἀντὶ τοῦ λεπτοφθῆς, helped Wunder's correction of εὐδοφῆς into ταπαφθῆς.

§ 4. In vv. 83—85 there is a clear case of interpolation:—

[ἡ πέπτωσεν σοὶ πατρὸς ἐξολολοῦσα]
κείνου βίον σώσαντος, ἢ οἰκόμεσθ' ἄμ. 

Another probable instance (as I think with Hartung) occurs in vv. 362 ff.:—

ἐνστρατεύεις πατίδα [τὴν ταύτης, εν ἦ] τὸν Ἕβρων τόν ἐπε δεσπόζειν θρόνων, 
κτείνει τ' ἀνακτα πατέρα] τήσδε και πόλιν ἔπερσε.

(See commentary.) Besides these verses, many others—not fewer than about 120 in all—have been suspected or rejected by various commentators; often, apparently, on the general ground that anything is suspicious which is not indispensable. Thus Nauck, in condemning four verses (932—935)—verses full of pathos and beauty, and free from any real offence against Greek poetical idiom—writes:—‘Diese entleblichen und in sprachlicher Hinsicht vielfach Anstoss erregenden Verse werden von V. Jernstedt wohl mit Recht als interpolirt bezeichnet.’ Let the reader examine the passage for himself, and judge. It is to be
regretted when a habit of mind such as might be fostered by the habitual composition of telegrams is applied to the textual criticism of poetry—or, indeed, of prose. Yet it is right that students should have notice as to what verses of the play have been suspected or condemned by scholars of mark. I cannot vouch for the completeness of the following ‘black list,’ but I believe that it is nearly complete:


§ 5. Hermann (1st ed. p. xiv) propounded a theory that the The thea of two re-

Trachiniae once existed in two different recensions. He thus sought to explain the fact that in one or two places the text found in our mss. of Sophocles differs from that of ancient citations: see 12 f., and 787 f., with the notes there. In some other passages he saw traces of the two recensions having become mixed: thus verse 84, ἢ πίπτομαι σοῦ πατρός ἐξεκλώτος, belonged to one recension, and verse 85, κεῖνον βλού σῶ-

σαντος, ἢ ὀλίμωτος ἄμα, to the other. Similarly verses 293, 294 were a substitute for v. 295; vv. 523—525, for vv. 526—528; etc. A similar view is expressed by Bergk, in the ‘Adnotatio Critica’ to his ed. of Sophocles, pp. lvii ff. Thus he thinks that vv. 801, 802 and 1144, 1145 belong to the second recension; while in vv. 1114, 1115, and especially in part of the dialogue between the Chorus and the Nurse (875 ff.), he
disCOVERS A BLENdING OF THE TWO EDITIONS. (‘Aperte duplicis recensionis reliquiae temere confusae sunt in nostris libris,’ p. lix, on 875.)

Schneiderin has argued against this theory (Abhandlung über die Trach. d. Soph., in the Transactions of the Göttingen Gesellsch. d. Wiss., vol. vi., 1854). It rests, in fact, on no solid foundation. With regard to the discrepancies between the mss. and the ancient citations, the only noteworthy cases are the two above-mentioned, in vv. 12 f., and 787 f.; in the former, Strabo's reading, κώτος | βοῶπρος, is doubtless right; but the τόπος | βοῦκαρος of the mss., whether due to actors or to transcribers, does not help to prove a distinct recension; while in 787 f., where our mss. must be right (except, probably, in omitting τ'), Diogenes Laertius has presumably misquoted by a mere slip of memory. As to the supposed duplcations of sense in the passages where a mixing of two texts has been assumed, a study of the context in each case will best show the baselessness of the assumption.

§ 6. The text of the Trachiniae contains its full share of problems; though, as a whole, it is, in my opinion, less corrupt than has often been supposed. In two instances I have admitted emendations of my own to the text, viz. at v. 554 and v. 1019, because the probabilities seemed sufficiently strong to justify that course. It would have been justifiable, perhaps, to do likewise at v. 869; but there, as at v. 526 and v. 911, I have preferred to submit my conjectures in the commentary only. The suggestion made at v. 678 is of a more tentative kind.

§ 7. As to the complete editions of Sophocles which have been consulted, see Oed. Tyr. p. lxi, 2nd ed. It may be mentioned that the new issue of Wunder's edition, revised by Wecklein, has lately been completed by the appearance of the Trachiniae (vol. ii., sect. iii., Leipsic, 1890). Besides the volume by F. A. Paley, containing Ph., El., Tr., Aï. (London, 1880), I have consulted also the following separate editions of this play. Sophoclis Trachiniae. Recognovit et adversariis enarravit Ioannes Apitzius. (Halle, 1833.)—Sophoclis Trachiniae, with Notes and Introduction by Alfred Pretor, M.A. (Cambridge, 1877.) —Sophoclis Trachiniae. Codicibus denuo collatis recensuit variatelelectionis instruxit indicibus adornavit Vladimir Subkoff. (Moscow, 1879.)
METRICAL ANALYSIS.

In addition to anapaests, the lyric metres used in the Trachiniae are the following: (1) Logaoedic, based on the choree (or 'trochee'), \(-\infty\), and the cyclic dactyl, which is metrically equivalent to the choree, \(-\infty\). (2) Choreic, based on the choree. (3) Dactylic. (4) Domiciac, \(-\infty\). (5) Verses based on the bacchius, \(-\infty\).

For a more detailed account of these metres, readers may be referred to the previous volumes of this edition (O. C. p. lviii: Ant. p. lvi: Ph. p. xlviii).

In the subjoined metrical schemes, the sign \(-\) denotes that the ordinary time-value of a long syllable, commonly marked \(-\), is increased by one half, so that it becomes equal to \(-\infty\) or \(-\infty\): the sign \(-\) denotes that such time-value is doubled, and becomes equal to \(-\infty\) or \(-\infty\). The sign \(\Sigma\) means that an 'irrational' long syllable (\(\sigmaυλλαβη \ ις\ ις\)) is substituted for a short. The letter \(\sigma\), written over two short syllables, indicates that they have the time-value of one short only.

At the end of a verse, \(\Lambda\) marks a pause equal to \(\infty\), \(\Lambda\) a pause equal to \(-\). The anacrusis of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, :.

The end of a rhythmical unit, or 'sentence,' is marked by ||. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by ].

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a \(\piρωδος\), or prelude (marked as \(\piρ\)) or, if it closes it, an \(\epsilonπωδος\), epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the \(\muεσωδος\), mesode, or interlude.
METRICAL ANALYSIS.

I. Parodos, vv. 94—140.

FIRST STROPHÉ.—Dactylic, in the ‘Doric’ form, which varies purely dactylic sentences, — — — — — — , with the livelier measure, — — — — — — — (Schmidt, Rhythmic and Metric, p. 41 1.)

1. ον : αιολ | α | τος επαρ | ιζομεν | α Λ
   ποθ : ουμεν | φ | γαρ φερει | πενθαρμ | αι Λ
   — — — — — — —

2. τιτ : ικ πατ | ευναζ | ει τε φλογ | ιζομεν | ον Λ
   ταν : αμφι | νεκυ | δημαν | ειραν α | ει Λ
   — — — — — — —

3. αλιον | αλιον | αιτω
   οι του | αθλον | οφιν
   — — — — — — —

4. τουτο | καρυζ | αι του | αλκην | ας ποθι | μοι ποθι | παις Λ
   ουσον | ευναζ | ειν α | δακρυ | ων βλεφαρ | ων ποσον | αλλ Λ
   — — — — — — —

5. ναι : ει ποτ | ο λαμπρ | φ στερω | φ φλεγεθ | ον Λ
   ευ : μαστον | ανδρος | δειμα τεφ | ουσαν οδ | ον Λ
   — — — — — — —

II. 1. η : ποντι | ας αυλ | ουνας | η δισ | αυσιν | απειρ | οις κλιθ | εις Λ
   ευ : θυμα | οι ευν | αει αν | ακρωτ | οις | τρυχεθ | αι κακ | αν Λ
   — — — — — — —

2. επι : ω κρατ | οιστει | ον κατ | ομμα
   διν : ταυν | ολη τζ | ουναν | αισαν

I. 5 = πρ.  
II. 4

[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmic unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

1 These verses are also called ‘dactylo-epitritic.’ That name denotes a dactylic measure with — — — (the ἐκτρητος δετρεπος) prefixed to it. The first foot is then regarded as a true choree, — — , and not as — — , the equivalent of a dactyl.—Cp. W. Christ, Μετρικ § 662 (‘Der dactylo-epitritische Strophenbau’).
METRICAL ANALYSIS.

SECOND STROPEH.—I. Dactylic tripodies. II. Logaoedic.

I. 1. πολλα γαρ | ωστ ακαμ | αυτος | η νοτου | η βορε | α τις ||
ων ετι | μεμφομεν | α σι' αιδ | αοι μεν | αυτια δ | οισω

2. κυματ αν | ευρελ | ποντυ | βαντ ετι | οντα τ iδ | οι λ ||
φαμ αγαρ | ουκ απο | τροει | ελπιδα | ταν αγαθ | αν λ

II. 1. ουτ : ω δε | τον | καδιμογεν | η πτερεφ | ει το δ | αυξ | ει βιοτ | ου πολ |
χρει : αι σαν | αλγ | ητα γαρ | ουδ ο | παντα | κραιν | ου βασιλ | ευ ε τ ||

υπονον | ουτ | πνεε πελαγ | οι λ ||
εβλε | θνατ | οι ε κροιδ | αε λ

2. κρενον | αλλα | τις θε | ων | αιεν αν | αμπλακ | ητον | αιδ | α σφε δομ |
αλλ ετι | ημα | και χαρ | α | πασε κελ | ουσιν | οιον | αρτ | ου στροφαδ

ον ερ | ικ | ει λ ||
ει κελ | ευθ | οι λ

I. 4 4 4 4 3 3 3
II. 3 3 3 3 4

EPODE—Choreic, in verses of four feet (Per. I.), or of six (Per. II.).

I. 1. μεν : ει γαρ | ουτ | αυλ | α λ ||

2. νυξ βροτ | ουσιν | ουτε | κηρις ||

3. ου τε | πλοντος | αλλ αφ | αρ λ ||

4. βε : βακε | τη δ ετ | ερχητ | αι λ ||

5. χαρ : ειν τε | και στερ | εσθ | αι λ ||
METRICAL ANALYSIS.

II. 1. α : καὶ σε | ταν αν | ασων | ελπωρ | ειν λεγ | ο & ||
     4

2. ταδ : αιν | υχ | ειν ετ | ει τις | οδ | ε & ||
     4

3. τεκν : ουσ | ε | ζην α | βουλον | ειδ | εν & ]
     4

I. 4

II. 6

II. Hyporcheme, vv. 205—224.

Choreic, in verses of six, four, or three feet.

I. 1. ανολολ | υβατ | οω δομ | οισ εφ | έστι | οισ & ||
     4

2. αλαλαγ | αισ α | μελλο | νυμφος | εν | δε & ||
     4

3. κοινος | αρσεν | οω ετ | ω & ||
     4

4. κλαγγ : α τον | ευφαρ | ετρ | αν & ||
     4

5. α : πολλ | οω | προστατ | αν ομ | ου | δε & ||
     4

6. παι : ανα | παιαν | αναγετ | ω | παρθεν | οι & ]
     4

II. 1. βω : ατε | ταν ομ | οσπορ | ου & ||
     4

2. αρτεμιν | ορτυγι | αν ελαφ | αβολον | αμφιπυρ | ου & ||
     4

3. γειτον | ας τε | νυμφ | ας & ||
     4
METRICAL ANALYSIS.

I. 1. ο : κυσσός | αρτί | βακχί | αν \& \&

II. 4. α : ειρομ | ουδ απ | ωσομ | αι \& \&

III. 6. ιδ : ου | μ αναταρ | ασσ | ει \& \&

I. 2. ιπ : στρεφ | ουν αμ | ιλλ | αν \& \&

II. 3. ι : οι | ο παι | αν \& \&

III. 4. ιδ : οι φιλ | α γον | αι \& \&

II. 5. ταθ : αντι | προφα | δη | σοι \& \&

III. 6. βλεπ : ειν παρ | εστ ευ | αργ | η \& \&

III. First Stasimon, vv. 497—530.

STROPH. — Logaoedic.

I. 1. μεγα : τι σθενος | α κυψρις | εκφερεσ | αι νικ | ας α | ει \& \&

o μεν : ην ποταμ | ου σθενος | ωσικερ | ω τετρ | αοπ | ου \& \&
METRICAL ANALYSIS.

II. 1. ούδε τὸν ἐννυχθυ | αἰώ | ἀν Λ ||
     ἐλθε ταλ | ὑποτα | νηθ | αἰ Λ

2. ἡ ποσ | εἰδα | ὦν τιν | ἀκτορα | γαί | ἀσ Λ ||
     τοῖς | καὶ λογξ | ἀσ ῥοταλ | ὦν τε τιν | ἀσ | ἀο Λ

3. ἀλλ ἐπί | ταῦτα αρ | κοιν | ὦν Λ ||
     παῖς διο | οἱ τοῦ | ἀλλ | εἰς Λ

III. 1. τὼν : ἀμφίγνυ | οἱ κατε | βασν προ γαμ | ὦν Λ ||
     ἰσω | εἴ μεσον | εἰςμ | οἱ λεχε | ὦν Λ

2. τιν : εἰ | παμ | πληκτα | παγκον | ἐτα τ | εἴ | ἡλθον α | εβλ αγ | ὦν | ὦν Λ ||
     μιν : αδ | εὐ | λεκτος | εἰ μεσ | εἴ κεντ | εἰ | ῥαθδουμ ομε | εἴ | ους | οὐ | α Λ

I. 6 II. 4 III. 4
6 2 6 4 6 4

EPEODE.—Logaedic.

I. 1. τοῦτ ὁν χερος | ὁν δε | τοῖς | ὦν παταγ | οὐ Λ ||

2. ταυρεὶ | ὦν τ ανα | μιγδα κερ | ἀτων ||

3. ὁν δ : ἀμφι | πλεκτοι | κλιμακ | εἰ Λ ||

4. ὁν δε μετ | ὦπ | ὦν ολο | εντα ||

II. 1. πληγματα | καὶ στονος | ἀμφ | ὦν Λ ||
METRICAL ANALYSIS.

> L O L

2. a δ : εν | ὡπίς | αβρ | α \& ||

> L O L

3. τηλ : αυλ | γει παρ | οχθ | ψ \& ||

> L O L

4. ἡστο τον | ου | προσμεν | ουσ α | κοιτ | αν \& ]

> L O L

III. 1. εγ : ω δε | ματ | ηρ μεν | ωια | φραξ | ω \& ||

> L O L

2. το δ : αμφι | νεικ | ητον | ομμα | νυμφ | ας \& ]

> L O L

IV. 1. ελ : εινον | αμμεν | ει \& ||

> L O L

2. καπο | ματρος αφ | αρ βε | βακεν ||

> L O L

3. ωτε | πορτις ερ | ημ | α \& ]

I. \( \frac{3}{5} = \piρ. \)

II. \( \frac{4}{4} \)

III. \( \frac{6}{4} \)

IV. \( \frac{3}{4} = \piρ. \)

IV. Second Stasimon, vv. 633—662.

FIRST STROPHE, forming a single rhythmical period.—Logaoedic.

> O O L

1. ω : ναυλοχα | και πετρ | αι | α \& ||

> O O L

ο : καλιβο | αι ταχ | ινς | υ | αν \&

> O O L

2. θερμα | λοντρα | και παγ | ους \& ||

> O O L

αυλος | ους αν | αρει | αν \&

> O O L

3. οιτ : ας παρα | ναιετα | οντες | οι τε || μεσαν | μηλιδα | παρ λιμν | αν \& ||

> O O L

αχ : ις καραχ | αν επαρ | εις | αλλα || θειας | αστιθρ | ου μον | ας \&
METRICAL ANALYSIS.

SECOND STROphe.—I. Logaoedic. II. Choreic.
METRICAL ANALYSIS.

V. Third Stasimon, vv. 821—862.

FIRST STROPEH.—In Period I., verses 1 and 2 are logaoedic; v. 3 is choreic. In II., 1 and 2 are choreic, and 3 logaoedic. Period III. is wholly choreic.
METRICAL ANALYSIS.

I. 5 = pr.  II. 6  III. 4
    4
    4

SECOND STROPHE.—Logaoedic.

1.  ων ἄδ | α τλαμ | ὠν ακν | ος μεγαλ | ἀν προσορ | ὡσα δομ | ουι βλαβ | ἀν νεων
   ερρωγ | εν παγ | α δακρυ | ὦν κεκιν | οι νοσο | ὦν πονω | οισ νωρ | αρσων

2.  α | ἵσσουν | ἀν γαμ | ὠν τα μεν | αυτα | προοεβαλ | ε τα δατ | ἀλλοθρ | ου Λ
   νυτ | οιντω | του δε | ομ μ σα | ελειτω | ετεμολ | ε παθε | οικε | αι Λ

II. 1. γρωμ | ας μολ | ουτ | ολεθρι | αισι συν | ἀλλαγ | αις Λ
   ι | ω κελ | αυ | α λιγχ | α προμαχ | ου δορ | ος Λ

2.  η | που ολο | α στεν | ει Λ
   η | ποτε θο | αυ νημφ | αυ Λ

3.  η | που αδιν | ον | χλωρ | αυ Λ
   αγ | αγει αυ | αυτ | ειν | αι Λ

4.  τεγγ | ει δακρυ | ον αχν | αυ Λ
   τωνδ | οικαλι | αι αικυ | φ Λ

5.  αδ | ερχομεν | α | μοιρα προ | φαιν | ει δολι | αυ Λ
   αδ | αμφιτολ | ος | εντρι αυ | αυδ | ος φαιμ | α Λ

6.  και μεγαλ | αυ | ατ | αυ Λ
   τωνδ εφαι | η | πρακτ | ορ Λ

1 I give my conjectural restoration here, to show the metre. In the text (p. 123) I leave the traditional ους εγακελετον Πασκλον, which is corrupt, and unmetrical: see commentary on 853 ff.

2 στενει seems corrupt (see comment on 846). If a long syllable could be substituted for the short (as by reading δολο αδετει), the measure would be >: ~ ~ | ~ ~ ~ | - Λ || as in v. 3.
METRICAL ANALYSIS.

I.

II.

VI. Kommos, vv. 878—895.

I. Choreic, with a dochmius as epode. II. Choreic and logaoedic. III. v. 1, logaoedic: 2 and 3, choreic. Two iambic trimeters follow, separated by a verse of two bacchii. IV. 1 and 4, bacchii: 2 and 3, logaoedic and choreic.

I. 1. ταλ : αιν | ολεθρί | α | τιν τροπ | ϕ θαν | ειν σφέ | φης \(\wedge\) ||

2. σχετλι : ω | τατα γε | προσ || πραξιν | ειπε | τη μορ | ϕ \(\wedge\) ||

3. γιν : αι ειντρεχ | ει \(\wedge\) ||

II. 1. αυτ : ην δι | ησσυ | ωσε | τις || θυμος | η τιν | εσ νοσ | οι \(\wedge\) ||

2. τανδ αγχυ | Φ βελε | οσ κακ | ου ειν || ειλε | πως ε | μησσατ | ο \(\wedge\) ||

III. 1. προς βανατ | ϕ βανατ | ον ανυσ | ασα μου | α \(\wedge\) ||

2. στονο : εντοσ | εν τομ | Φ σιδ | αρ | ου \(\wedge\) ||

3. επ : ειδε | ω ματ | αια | τανδ υβρ | ου \(\wedge\) ||

[Here follow two iambic trimeters, 889 ἐπεδον ως δῆ κ.τ.λ., and 891 αὖτη πρὸς αὐτῆς κ.τ.λ., separated by a verse of two bacchii, τίς : ην πῶς φέρ | ειπε \(\wedge\) ||.]
IV. 1. τι : φωνεῖσι σαφέ | ηῆ & ||

2. στε&εν | στε&ε | δῆ μεγάλ | αν & ||

3. α νε | όρτος | αδε | νυμφα & ||

4. δομ : οιο τωσ& & αρ | ωνλ & ]]

I. 3
II. 4
III. 5
IV. 2 bacch.

\[ \left( \begin{array}{c}
3 \\
4 \\
3 \\
5
\end{array} \right) \quad \left( \begin{array}{c}
4 \\
4 \\
4 \\
5
\end{array} \right) \quad \frac{3}{4} \quad \frac{5}{4} \quad \frac{2}{4} \]

dochm. = επ.

VII. Fourth Stasimon, vv. 947—970.

First Strophe, forming a single period.—Choreic (vv. 1, 2), and logaoedic (v. 3).

1. ποτ : ερα προτ | ερων επ | ετεν | ω & ||
   τα : δε μεν εχι | ομεν ερ | αν δομ | οις &

2. ποτ : ερα μελ : εα περ | αιτερ | ω & ||
   τα : δε δε μεν | ομεν ετ | ελπισ | εν &

3. δυσκριτ εμ | οιγε | δυσταν | ψ & ||
   κωνα δ εχ | ειν τε | και μελλ | ειν &

\[ \frac{4}{5} \]

\[ \frac{4}{4} = \text{επ.} \]

Second Strophe.—I. Choreic, with a logaoedic verse as prelude.

II. Choreic and logaoedic.
METRICAL ANALYSIS.

II. 1. τον : ζηγος | αλκημ | ον γον | ον Λ
       πλε : αυ φορ | ει νυ | οτ φλ | ον Λ

2. μη : ταρβαλε | α βαν | ομ | ι Λ
       προ : επχμφεν | α βαρ | ει | αυ Λ

3. μουνον | ειειδ | ονο αφ | αρ Λ
       αφοφ | ον φερ | ει βασ | ω Λ

4. επει : ευ δυσταπ | αλλακτ | οις οδυν | αις Λ
       αι | αι οδ αν | αυδατ | οτ φερτ | αι Λ

5. χωρ : ευν προ δομ | ων λεγ | ουσ | ιν Λ
       τι | τρη | θαν | οτα νυ | η | καθ Λ

6. ασπετ | ον τι | θαιμ | α Λ

     ντον | οτα | κρυν | αι

I. 4 = πρ.
     6
     6

II. (4)
     (4)
     (4)
     (4)
     (4)
     (4)

VIII. Lyrics for actors (απο σκηνης), vv. 1004—1043.

FIRST STROPE, forming a single period.—Dactylic.

(The exclamation ε, −, is extra metrum.)

1. ε : ατε με | ατε με | δοσμορον | υπατον
       ουδ απαρ | αξα | κρατα βη | η βελε

1 It is not necessary to the correspondence of Glyconic verses in strophe and antistrope that the dactyl should hold the same place: see Philoctetes, Metr. Analysis p. lxi.
METRICAL ANALYSIS.

2. σ : αθ | νοσατον | ευνασθ | αι  
    μολ : ων | του στυγερ | ου φευ | φευ  

   4  

SECOND STROPHE, forming a single period.—Logaoedic.

1. πα : πα μου | ψαυεις | ποι κλιν | εις Λ ||
   θροσκ : ει δ αυ | θροσκει | δελαε | α Λ  

   2. απολ : εις μ απολ | εις Λ ||
   δολ : ουσ ημ | α Λ  

   3. αν : ατεροφ | ας ο τι | και μυσ | η Λ ||
   αν : στιβατ | οι σγμ | α νοσ | οι  

   4  

THIRD STROPHE, forming a single period.—Dochmiac.

1. ω : πα του ποτ | ει, τρ || δε με τρδε | με Λ ||
   ω : διος αναμυ | ων, ειν || αυν ευνασ | ου μ Λ  

   2. προσ : λαβε κοψεις | ας, ε || ε ω δαιμ | ον Λ ||
   ωκ : ντετφ μουρ | ψ, του || μελεν φθορ | ας Λ

   (dochm.)
   (dochm.)
   (dochm.)

The five dactylic hexameters in 1010 ff. might be regarded as forming another strophe (=1031 ff.), which would then be the third; and the third, as given above, would become the fourth. The five hexameters in 1018—1023 would then form a μεσφός. (J. H. H. Schmidt, Compositionlehre pp. clvi ff.)
ΣΩΦΟΚΛΕΟΥΣ
ΤΡΑΧΙΝΙΑΙ

J. S. V. 1
ΣΟΦΟΚΛΕΟΥΣ
ΤΡΑΧΙΝΙΑΙ

The Trachiniae, alone among the seven plays, has no ancient ὄποιος. In order to supply this defect, a scholiast transcribed a passage from the Bibliotheca of Apollodorus (2. 7. 5—7). This extract is prefixed to the play in the Laurentian ms. (p. 64 B), with the heading, ἐκ τῆς Ἀπολλωνίδου βιβλιοθήκης ὑπόθεσις. In the Aldine edition of Sophocles (the editio princeps) the extract was printed, without the name of Apollodorus, as ΤΡΑΧΙΝΙΟΝ ΥΠΟΘΕΣΙΣ. Subsequent editors continued the tradition, though they restored the heading given in L.

The passage is, however, wholly out of place here. In fact, a student to whom the Trachiniae was new could not confuse his mind more effectually than by reading this extract from the Bibliotheca under the impression that it contained an outline of the plot. Apollodorus, in compiling the legends of Heracles, followed an order fundamentally different from that supposed in the play. He placed the marriage with Deianeira after, not before, the labours for Eurystheus, the slaying of Iphitus, and the servitude to Omphalè. (Introduction, § 8.) The scholiast, who made the extract and called it an Argument, was content that it began with the marriage and ended with the pyre. His text varies considerably from the mss. of Apollodorus. (See

Equally irrelevant to the Trachiniae are the thirteen hexameters, enumerating thirteen labours of Heracles, which the Laurentian ms. gives at the end of the play (p. 79 b), with the title ἄθλοι (sic) Ἡρακλέος. They occur also in Anthol. Plan. 4. 92, without the author’s name. Tzetzes (Histor. 2. 490) ascribed them to Quintus Smyrnaeus; but they resemble rather the purely mechanical work of a grammarian.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΗΙΑΝΕΙΡΑ. ΑΙΓΕΛΟΣ.
ΔΟΥΛΗ ΤΡΟΦΟΣ. ΔΙΧΑΣ.
ΥΛΛΟΣ. ΗΡΑΚΛΗΣ.
ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΤΡΑΧΙΝΩΝ. ΠΡΕΣΒΥΤΑ.

The Laurentian ms. (L) prefixes θεί (θεράπευτα) to v. 49, while indicating τροφός in the later scene (847 ff.). Hence it could be inferred that διάλητον τροφός should be read as denoting two distinct persons. This view prevailed in the older editions, including those of Brunck and Hermann. Recent editors usually identify the speaker at v. 49 with the τροφός of 847 ff. This is a dramatic gain, since the effect of 847 ff. is strengthened by our previous knowledge of the Nurse’s attachment to Deianeira. [In the Aldine ed. the speaker at v. 49 is strangely designated as παιδαγγελός.]

The Chorus consists of fifteen Trachinian maidens (cp. 143, 211), friends of Deianeira.

The parts were probably distributed as follows:—protagonist, Deianeira and Heracles; deuteragonist, Hyllus and Lichas; tritagonist, the Nurse, the Messenger, and the Old Man.
Structure of the Play.

1. πρόλογος, I—93.
2. πάροδος, 94—140.
3. ἐπεισόδιον πρῶτον, 141—496, including a short ὑπόρχημα, or 'dance-song,' 205—224.
4. στάσιμον πρῶτον, 497—530.
5. ἐπεισόδιον δεύτερον, 531—632.
7. ἐπεισόδιον τρίτον, 663—820.
8. στάσιμον τρίτον, 821—862.
9. ἐπεισόδιον τέταρτον, 863—946.
10. στάσιμον τέταρτον, 947—970.
11. ἔξοδος, 971—1278, including a μέλος ἀπὸ σκηνῆς, 1004—1043.

According to Nauck, the first ἐπεισόδιον ends at v. 204, and the second consists of vv. 225—496, the choral song in vv. 205—224 being the first στάσιμον. The play has then five epeisodia and five stasima.
ΔΗΙΑΝΕΙΡΑ.

ΔΟΓΟΣ μὲν ἔστιν ἀρχαῖος ἀνθρώπων φανείς,

ως οὖν ἄν αἰῶν᾽ ἐκμάθουσι βροτῶν, πρὶν ἀν

θάνη τις, οὔτε ἐπὶ χρόνος οὔτε ἐπὶ τῷ κακός:

ἔγω δὲ τόν ἐμόν, καὶ πρὶν εἰς Ἀίδοο μολέων,

ἐξειόδοτ' ἐξουσία δυνατην' τε καὶ βαρύν

ητης πατρός μὲν ἐν δούμοισιν Οἰνέως,

ναιοῦν' θέμ' ἐν Πλέουρῳ, νημφείαν ὅκνων

ἀλλισταν ἔσχον, εἰ τις Ἀιτωλίας γυνὴ.

μνηστήρ γὰρ ἦν μοί ποταμός. Ἀχέλώον λέγω,

L = cod. Laur. 32. 9 (first half of eleventh century). r = one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MS.,' after a reading, means that it is in all the MSS. known to the editor.

1 μὲν οὖν L: not μὲν οὖν: ἀνθρώπων MSS.: ἀνθρώπως a grammarian in Cramer Anecd. Oxon. 4. 328. 21

θάνη L: θάνα τις. δούμων] The first hand in L wrote δούμω: the first corrector (S) added ης.

7 ναιοῦν' θέμ' ἐν Πλε-

Scene.—At Trachis, before the house of

Hercules.

1—98 Prologue. Delaneira declares her anxiety concerning Hercules, who has been fifteen months absent. Her son Hyllus sets forth to seek his father in Euboea.

1 λόγος...ἀνθρώπων, as Archil. fr. 86

αὐτῷ τις ἀνθρώπων δότε: Find. O. 7. 54

ἀνθρώπων παλαιάν ἑτάς, id. N. 9. 6 ἔστι

θέτῃ τοὺς λόγος ἀνθρώπων: Αἰ. 604 ἔτος ἐπὶ τῆς

παραλείας. ἀρχαῖος goes adverbially with

φάνεροι, 'put forth of old'; cp. Ant. 593 f.

ἀρχαῖο... | πλὴν τοῦ ἔτος... 'πέραντι': and id. 621 σοφία

γάρ ἐν τῷ πλεῖν ἐπὶ πέραντι (n.). L's accentuation, ἔστιν, is right: ἔστι

φάνεροι as = πέραντι would be weak here.

For the order of the words (ἀνθρώπων

separating ἀρχαῖος from φάνεροι), cp. Ant.

944 f. As to the γένωμα itself, see O. T.

1539 n.

Boissoneade (Notul. in Trach., 1), replying

to the criticism that this γένωμα passed as

Solon's, quotes a remark of Balzac's to this effect: 'though Delaneira was older than Solon, she was younger than pro-

verbal philosophy.' So Ajax cites a

maxim ascribed to Bias (Αἰ. 679).

8 θάνατος. The ν. l. θάνατος would be possible only if ἐστιν were absent. Cp. 164

cr. n.—οὗτος ἐστι γε for τῷ in the second

clause, cp. Ant. 357 n.

4 ἔτος τὸν ἥμιν κ. τ. λ.: for the tri-

brach, cp. Ph. 1323 n.—She can dispute the old saying, because she forebodes

that her life will be bitter to the end.

The pathos here depends less on retro-

spect than on presentiment: cp. 37, 46.—

This passage illustrates Aristotle's remark

that a person who speaks with strong

feeling (παθητικά) may effectively im-

pugn the truth of popular maxims (rά

ζητηματικαίμαχοι): Rhet. 2. 21 § 13.

6 πατρός μὲν κ. τ. λ. No δὲ answers to

this μὲν. The antithesis is between

her woes before and after marriage; of

the latter she begins to speak at v. 27.

7 ναιοῦν' θέμ' ἐν Πλε-

ναίον is the best remedy. The

word is forcible, as marking that her

sorrows began while she was still a young

maiden. Cp. Ph. 23, where, as here,

the text of L has lost θέμ' before a word

beginning with η.

To A's reading, ναιοῦν' ἐν Πλε-

ναίον', there are two objections. (a) While ἐστι

(= ἐστιν) is frequent, there is no instance of ἔστι for ἐστι in tragic iambics; though Eur. admits it in lyrics. (b) There is no example in tragic iambics of a short

vowel thus lengthened before ηκτ at the

beginning of the next word; though such

lengthening would have been legitimate

in the epic hexameter. Cp. W. Christ,

Metrik § 18 (and ed.).—Paley reads

ναιοῦν' ἐστι (with B): but the ηκτ would be weak here.

Πλεῦρων. The ancient Pleuron stood

in a fertile plain of Aetolia, near the

mountain called Κόσμος, a few miles
TPAXINIAI

DEIANEIRA.

There is a saying among men, put forth of old, that thou canst not rightly judge whether a mortal’s lot is good or evil, ere he die. But I, even before I have passed to the world of death, know well that my life is sorrowful and bitter; I, who in the house of my father Oeneus, while yet I dwelt at Pleuron, had such fear of bridals as never vexed any maiden of Aetolia.

For my wooer was a river-god, Acheloüs,

\[\text{\textit{ποιεῖ ἐρυθός \textit{ηλευκός}; \textit{L}.}}\]

For \textit{ηλευκός}, some of the later mss. have (1) \textit{ηλευκός \textit{εὔ}}, as A, (2) \textit{ηλευκός \textit{βέ}}, as B, or (3) \textit{ηλευκός \textit{γά}}, as \textit{V}. Other conjectures are \textit{ηλευκός \textit{εὔ}} (omitting \textit{βέ}), Wunder: \textit{ηλευκός}, M. Seyffert: \textit{ηλευκός}, Jennerstede.---\textit{ηλευκός \textit{βέ}}: \textit{ηλευκός \textit{L}}.---\textit{δέχων mss. (except Var., \textit{δέχων})}; \textit{δέχω} schol. in \textit{L} (as a \textit{ν. \genitive}), and marg. of K. \textit{δέχω} made from \textit{δέχω} in \textit{L}.

\[\text{\textit{W.N.W. of Calydon. About 230 B.C. that site was deserted, and a new Pleuron was founded more to the s.w., not far from the modern Mesolonghi. (Strabo 10. 451: Leake, \textit{North. Gr.} 1. 115 ff.) In the \textit{Iliad} Pleuron figures among the chief Aetolian towns (2. 639, with four others: 13. 217, with Calydon only). Calydon was usually represented as the seat of Oeneus (II. 9. 519 ff.; Apollod. 2. 7. 5: Diod. 4. 34); and Ovid calls Deianeira \textit{Calydonides} (Met. 9. 112). It is not known whether Sophocles was following some earlier poet in preferring Pleuron. But it is noteworthy that a tragedy of Phrynichus, dealing with the death of Meleager, was called \textit{Iphigēnia} (Paus. 10. 31 § 4); and the Chorus would naturally belong to the home of Althaea (the wife of Oeneus).}

\textit{δέχω}. The s. l. \textit{δέχον} (‘trouble, in 
\textit{ταύτα}) is a less fitting word here; the point is the anguish of her dreadful \textit{ἐπιστάσις} (15. 24). Though \textit{δέχω} is not rare, the noun occurs only in Aesch. \textit{Th. 18 παρελαῖον δέχον}. \textit{δέχον}.

\textit{Δάναοι}. The positive would be more usual, since \textit{καὶ τόι} follows; but the superl. is not redundant, if taken as absolute (‘very grievous’), and not relative (‘the most grievous’). Cp. O. C. 1066 \textit{ἐὰν \textit{γά}} \textit{θέωσιν \textit{ἐπιστάσις}} \textit{ταῦτα σεβίζω}, \textit{ὅπερ \textit{ϑάλαμος ὑπερφέρει}: and Eur. \textit{Andr. 6 νῦν βέ}, \textit{ἐὰν τί δεῦρο, δυσμενότατη γυνή}. Soph. has \textit{ἐπερ θέωσιν} in O. T. 1118, but more often \textit{καὶ εἰπὼν \textit{τις simply}} (as O. C. 1569, \textit{καὶ 468}); and so Aesch. \textit{Ag. 924}.---\textit{δέχον}, not \textit{δέχον}, because she thinks of the ordeal, not as a process, but as a past moment of life; cp. \textit{Ant. 235 πάλλας γὰρ δέχον φροντίδων ἐπιστάσις}. This is better than to give \textit{δέχον} its commoner sense, ‘came to have’ (\textit{Ant. 1120, Ph. 1420}).

\textit{Ωμηροτριγυρίο}: this legend had already been treated by Archilochus (c. 670 B.C.), and by Pindar: see Intro.---\textit{Αχελώος}. The Acheloüs rises at the centre of Pindus, in Mount Laconom, the great watershed of northern Greece, and, after a course of some 130 miles from \textit{σ.}, flows into the Ionian Sea. Its lower waters formed the boundary between Acrania on the west and Aetolia on the east. The modern name, ‘White River’ (Aspropotamos), is due to the yellowish colour which the stream derives from a clayey bed.

To the Greeks, Acheloüs was the king of rivers (\textit{II. 21. 194 κρέας \textit{Αχελώος})}. He was the ‘eldest son of Oceanus and Tethys’: Acsulaisfr. 11a (Miller \textit{frag. Hist. 1. 101}) Η Ωκεανός δέ γαμεῖ Τηθύν \textit{ἐπαντώ ἀδελφόν ἀδελφόν}: τών δὲ \textit{γίγνονται τραχίλου ποταμοί}: \textit{Αχελώος δὲ αὐτῶν πρεσβύτατος καὶ τετιμημένα μάλωτα. The oracle at Dodona,—which was not far west of the river’s sources,—‘enjoined sacrifice to Acheloüs in all its responses’ (schol. \textit{II. 21. 194}). In Acrania \textit{δάναοι} were held in his honour (schol. \textit{II. 24. 516}). The cult of this river-god was, however, not merely local, but Panhellenic. Such pre-eminence is enough to explain how he became a type of \textit{πνεύμα υἱόρ} generally, without assuming the more than doubtful kinship of \textit{αὐρίκ} with \textit{αὐρᾶ}. For Greek, it should rather be \textit{αὐρίκ}, as in \textit{Μεσόταυρος}.}
ΣΟΦΟΚΛΕΟΥΣ

δόμεν' ἐν τρισί μορφάσων ἐξήκει πατρός,
φοιτών ἐναργής ταῦτος, ἅλλοτ' ἄιδος
δράκων ἐλεκτός, ἅλλοτ' ἄνδρειφ κύτε
βούτρωφος. Εἴ δὲ δασκίῳ γενειάδος
κρυονι διερραίοντο κρηναίον ποτοῦ.

τούτῳ ἐγὼ μην φατνὴ ἐπροσδεδεγμένη
δυστηρος ἄεὶ καθάνειν ἐπηρυχόμην
πρὶν τῆς δια κοινῆς ἐμπελασθήναι ποτε.

χρώνῳ δ' ἐν ὑστερῳ μὲν, ἀσμενή δὲ μοι,
ὁ κλεινὸς ἔλθε Ζηνός 'Ἄλκμήνης τε παῖς:
δός εἰς ἄγωνα τάδε συμπέσευν μάχης
ἐκλυται με. Καὶ τρόπους μὲν ἄν πόνων
οὐκ ἀν διείπως· οὐ γὰρ οἶδ' ἀλλ' ὡς ἄν
θακόν ἀνταρβῆς τῆς θέας, ὡς ἂν λέγοι,
ἐγὼ γὰρ ἡμὴν ἐκπεπληγμενή φόβῳ,
μή μοι τὸ κάλλος ἄλγος ἐξεύροι ποτέ.

τέλος δ' ἐθηκε Ζεὺς ἄγωνος καλῶς,

12 εἰς βούτρωροι Strabo 10. 458: τότει βούτρωρος MSS. The edition of Brunck was the first which gave Strabo's reading. 18 δὲ L. Cp. cr. n. on Ant. γωνίων. 17 τετει σκε/[nhen σκε] Schneiderin conj. ταξίδη κάταν. Bergk would reject the verse. 18 μοι] δὲ [ἐρω T, V. 19 ἄλκμην made from ἄλκμην in L. 28 θακὸν] θάκον L.

10 ἐν τρίσι μορφασιν. The power of self-transformation, which Greek fancy gave especially to deities of water, was a lively symbol of the unstable element. Proteus exerts that power against Mene-
laus (Od. 4. 456), Nereus against Hera-
cles (Apollod. 2. 5. 11), Thetis against Peleus (schol. Pind. N. 3. 55, Soph. fr. 155 and 556). Each is desperate, and must try every resource. And so, here, self-change expresses passionate impor-
tunity. Mythology found a reflex in daily speech when Greeks said, παντοῖο γίνεται δεμανον.

11 ἐναργησιν, in visible form, before the eyes of Oeneus: cp. 214. The word suggests that sense of awe which came to a Greek at the thought of a δεμανον actually appearing to a mortal: Il. 20. 131 χαλεπὰ δὲ θεοὶ φαίνουσι ἐναργησιν:
'tis perilous when a god is seen face to face.' Od. 16. 161 ὃ γὰρ τι πάντως θεοὶ φαίνοντο ἐναργησιν: ἴδι. 3. 450 (Athena) ἣ μοι ἐναργησιν ἔδεικνυ. Verg. Aen. 4. 358
ipse demum manifesta in lumine vidit.

Acheloïs occurs in works of art under each of the three forms which he takes here.

1) ταῦτα. This regular embodiment of a river-god symbolised both the roar of the torrent, and, as Strabo adds, the twistings of the stream (καμωλιέ), ἄκαλλα δὲ λέγων (10. 458). Coins of Acarnania (after 300 B.C.) show Achelo-
lous as a bull with a human head; and Soph. may have had this type in mind, for it appears on coins of Magna Graecia as early as 500 B.C.

2) ἄιδος δράκων ἐλεκτός. The image is peculiarly appropriate, since the Achelo-
lous, in parts of its course, is so tor-
tuous. For ἄιδος, 'glimmering,' cp. n. on Ph. 1157. A vase-painting shows the Acheloïs, in combat with Heracles, as a
serpent with the head and arms of a man, and an ox's horns (Gerhard, Auserl. Vasenbilder, vol. 2, no. 115).

3) ἄνδρειφ κύτε νοβούτρωρος Π.Υ.Α. A human figure, with human face, and a
shaggy beard, but with the forehead, horns, and ears of an ox. The Acheloïs appears thus on an archaic coin of Meta-
who in three shapes was ever asking me from my sire,—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad. With the fear of such a suitor before mine eyes, I was always praying in my wretchedness that I might die, or ever I should come near to such a bed.

But at last, to my joy, came the glorious son of Zeus and Alcmena; who closed with him in combat, and delivered me. How the fight was waged, I cannot clearly tell, I know not; if there be any one who watched that sight without terror, such might speak: I, as I sat there, was distraught with dread, lest beauty should bring me sorrow at the last. But finally the Zeus of battles ordained well,

with gl. θάκως ἔ καθέρα (σί) above. The circumflex is perh. from S; the first ω seems to have been made from a. θακω λ Α, with most mss.: θακων cod. Ven. 617 (acc. to Subkoff).—55] ὃ ὤ' Hermann: ὃ ὤ' Pretor. 24 f. Dobbie notes these two vv. as tautological after ἀπαρθή, and Schenkl rejects them. Hartung and Nauck reject v. 25. 26 ἔθυξα ἔθυξεν Λ.

pontum in Lucania (Millingen, Anc. Coins of Greek Cities and Kings, pl. 1, no. 21). The words ἐκ βασικοῦ γενεᾶς, κ.τ.λ., coupled with such evidence, make it clear that βασικοῖς means, 'with front' (not, 'head') of ox. In this sense, it is fitter than βασικοῖς: and Strabo's reading (cr. n.) is thus confirmed.—κότος. The word κότος (τι κυ) means 'a cavity,' then 'a vessel'; hence, fig., the human body as encasing the vital organs; Plut. Tim. 74 e ἐν τῷ κεφαλῷ διὰ κατοί κοτοί. See Appendix.

14 διαρραίνοντο, 'were sprinkled abroad': a word applied by Arist. to the 'diffusion' of fire by rapid movement, Meteor. i. 3 (p. 341 a 30) τὸ...διαρραίοντας τῷ κυκτῇ.—κραταὶ συνοι, the water as it flowed from the κρητή, fount, of the river. This phrase recurs in Ph. 21, and (plur.) in fr. 539. Hesiod Theog. 340 calls the Achelois ἄφρικός.

16 προεδρεύειν, 'expecting' such a suitor; i.e., looking forward to his becoming her husband (525). Cp. the usage of the epic aor. partic. H. io. 123 ἄραν προεδρεύειν ὑπὲρ. The normal Attic sense, 'having received,' is inadmissible. She could not yet be doomed to the visits of a wooer who had not even gained her father's consent.

17 περὶ δείκτη. Though the compound ἐνεργεῖον elsewhere (as in 748) takes a dat., it can also take a gen., like the simple verb (Ph. 1337 πλασθεὶς φόλακας). So a gen., instead of the more usual dat., stands with συντυχό (Ph. 320), ἐνυχτ διὰ (ib. 1333), ἄντων (ib. 719).

18 μην...μή: not, indeed, soon enough to prevent the anguish of which she has spoken (v. 16), yet to her joy.—ἀγάπη...μοι: O. T. 1336 n.

21 f. ἔλλυται, here simply = ἔλλυτι (cp. Ant. 1112 n., and O. T. 1003), rather than 'delivers for himself,' i.e., to be his bride.—διόνυσι, 'tell clearly: O. T. 354 n. The place of the first ἄνω serves to emphasize τρόπον (O. T. 339 n.).—πόλεως, of warfare, Ph. 248 n.

23 τῆς Μακ.: for the gen., cp. O. T. 885 Δίκαιος φύλακας.—55', after ἄνω, as in Ant. 463 f. The drawback to ὃ ὤ' here is that it would be unduly emphatic: see Ph. 87, Appendix.

24 f. These two verses are plainly genuine. It is idle to condemn them merely because they are not indispensable. Nauck, who spares v. 24, rejects v. 25 because Deianeira ought to speak of her fate as depending 'on the issue of the combat, not on her beauty,' As if her beauty was not the cause of the combat. It might as well be objected to ν. 465, τὸ κάλλος αὐτῆς τῶν βιων διάλεγεν, that Ioîe was the victim of war.—ἐξήρισα: cp. Ph. 287 γαστρὶ μήν τὸ σύμφορον τὸν τῶν ἐξήρισεν.

26 Ζεὺς ἄγνις, the supreme arbiter in all trials of strength,—as at Argos he
εἰ δὴ καλὸς. λέξος γὰρ Ἰακόπει κρυτὸν ἰσταῖον· ἀεὶ των ἐκ φόβου φόβον τρέφων, κείνων προκηραίνουσα. νῦς γὰρ εἰσάγηται καὶ νῦς ἀπωθήθη διαδέδημεν τὸν. 

κάφωσαμεν δὴ παῖδας, οὓς κείνως τοτε, γρήγορα ὅπως ἀρωμαν ἐκτοπον λαβῶν, σπείρων μόνον προσεδρέ καζαμῶν ἀπάξ. 

τοίοντοι αἰών εἰς δομούς τε κακό δομων ἀεὶ τῶν ἀνδρός ἐπεμπτε λατρεύοντα τυφ. 

νῦν δὴ ἔρρει ἀλλοι τῶν ὑπερτετῆς ἐφ' ἐνταῦθα δὴ μάλιστα ταραθῆσἁ ἐγ' ἐξ ὑγ. 

ἐξ οὖ γὰρ ἐκτα κείνοις Ἰθύνους βιαν, ἡμέτερ μὲν ἐν Ἰακάρῳ τῷ ἀνάστατοι 

ζεναὶ παρ' ἀνδρὶ ναύομεν, κείνως δ' ὅπως 

βεβήκενεν οὐδεὶς οἶδε· πλὴν ἕμοι πυκρᾶς

28 εὐσταί· τ. —εὐσταί· L.—αιΕ [made from aiei] L. 30 διαδεδημένη τι; διαδεδημένη L. 31 κάφωσαμεν δὴ L, A, etc.; κάφωσα μὲν δὴ B, with a few others. 
32 εἰς δομοῖς τε κακό δομων] εἰς δομούς τε κακό δομών B, and so Bruck. 33 [ai] aiei L.—τε] In L τε has been made from τω by S. 37 ταραθῆσα] ταραθῆς

was σθένος (Paus. 2. 32 § 7). So Hermes is ἁγωνιος (Plut. Ι. 1. 60 etc.), as patron of the palaestra. The ἁγωνία θεός of Aesch. Suppl. 189, besides these two, are Apollo and Poseidon,—who presided respectively over the Pythian and Isthmian ἀγώνια, as Zeus over the Olympian and Nemean: see ib. 183—194, and Prof. Tucker's note on v. 163 (=189 Dind.).

27 τ. The tone of τ. δὴ is sceptical, as that of ὠς is usu. confident: cp. Eur. Or. 17 (quoted by Schneidewin), ὀδελώς, ἐλ δὴ ἐκείνος, ἄγαμα. μόνος. The pause after the second foot suits the pensive stress on ἐλ δὴ καλῶς: cp. Αἰτ. 632 ἄλλα κτένω. περὶ ταῦτα ἐφορμαί. Δι. etc.— 

λέξος, nom., in the sense of 'bride' (cp. 306, and Αἰ. 211). The accus. in Αἰ. 491, τὸ σῶν λέχος ἔστιν ("came into thy bed"), is warranted by the verb of motion, as in Eur. Ph. 817, ὃ ὡς σιάμαται λέχος ὑδαίν. But λέχος ἴστατα ἐπὶ could not well mean 'joined to him in marriage' (as though λέχος were a kind of cognate acc.)—κρυτὸν, chosen by himself (cp. 145), is also best suited to λέχος as 'bride.' For ἵστασθα cp. Isocr. Λ. 4 § 8, ἀπεβλησταῖς ἐπιτιμήκεις ("since he has been associated with me").

29 τ. προκηραίνουσα (κήρ.), feeling anxiety about him, μερομισώσα κατὰ τὸ κέαρ (schol.). The compound occurs only here: Eur. has the simple κηραίων as = 'to be anxious' (Hipp. 223, H. F. 518). Distinguish the other κηραίως, from κήρ, 'to harm' (Aesch. Εἰμιν. 128, δρακανίων ἐξετάζων μένος).

νῦς γὰρ αἰσχύν. κ.τ.λ.: 'for one night ushers in a trouble, and another, in succession (to the former night), expels it,' —to make room for some fresh anxiety. This is a poetical amplification of τ. δὴ τ. ἐκ φόβου φόβον τρέφων. Each night torment her, as she lies awake, with some new surmise as to her husband's fate.—πώνος is governed by both verbs.

διαδημένη is used absolutely: its object, if expressed, would have been τὴν προτέραν νύκτα: cp. Her. 8. 142 ὡς θετάσατο λέχος Ἀμεθυβδρος, διαδεξέμεινοι ('in their turn') ἔλεγον αἱ ἄλογα Ἀκρίδας ἐγγελοῖς. Thus διαδημένη serves at once (a) to show that the words νῦς εἰσάγηται καὶ νῦς ἀπωθήθη refer to different nights; and (b) to suggest the new πώνος—not expressly mentioned—which the second night brings; since the task in which it is διαδημένη to the first is that of harassing the sufferer's mind. See Appendix.

31 Π. οὐς κείνος τοτε κ.τ.λ. The point
—if well indeed it be: for since I have been joined to Heracles as his chosen bride, fear after fear hath haunted me on his account; one night brings a trouble, and the next night, in turn, drives it out. And then children were born to us; whom he has seen only as the husbandman sees his distant field, which he visits at seed-time, and once again at harvest. Such was the life that kept him journeying to and fro, in the service of a certain master.

But now, when he hath risen above those trials,—now it is that my anguish is sorest. Ever since he slew the valiant Iphitus, we have been dwelling here in Trachis, exiles from our home, and the guests of a stranger; but where he is, no one knows; I only know that he is gone, and hath pierced my heart

οιον τινα την πάνταν  ἐπεφτος: τόν να ἐρίδειν τόπον τοῖς Μύριοι ἔχειν.
Ωδίνας αὐτὸν προσβαλὼν ἀποίχεται. σχέδον δ’ ἐπισταμέν τι πῆμ’ ἔχοντα μν.’ χρόνον γὰρ οὐχὶ βαῖνον, ἀλλ’ ἡ ἡ δέκα μῆνας πρὸς ἄλλοις πέντ’ ἀκῆρυκτος μένει. καστν τι δεινὸν πῆμα: τοιαῦτην ἐμὸν δείλων λιπὸν ἐστείχε, τὴν ἐγὼ θαμά θεοὺς ἀρώματι πημονῆς ἀτέρ λαβεῖν.

ΤΡΟΦΟΣ.

δέσποινα Δηλάιοροι, πολλὰ μὲν σ’ ἐγὼ κατεῖδον ἱππό πανδάκρον’ ὀνόματα τὴν Ἱμακλεον ἔξοδον γοωμένην νῦν δ’, εἰ δικαιον τοὺς ἐλευθέρους φρενοὺν γνώμαιτι δυνάως, καμὲ χρή φασίν το σόν’ πόω παισὶ μὲν τοσοῦτον πλήθεις, ἀτάρ ἀνδρός κατὰ ζήτησιν οὐ πέμπεις τινά, μάλιστα δ’ ὄντερ εἰκὸς Ὁλλος, εἰ πατρὸς νέμοι των ὠραν τοῦ καλὸς πράσσειν δοκεῖν;

42 αὐτὸ L: αὐτὸ Hermann. 44—48 Wunder brackets these five vv. 47 ἔστει- χε, τὴν mss.: Dindorf conj. ἔστειχεν, ἤ. 49 Δηλάιοροι δηλάιορο L, as always. 58 τὸ σῶ. The first hand in L wrote τὸ σῶ, meaning τόσον. (The original acute accent on το, though faint, is still visible.) Then an early corrector (perhaps S) made this into τὸ σῶς: and ἄνω was further corrected (with ink of a darker shade) to ἄνω: here, again, the grave accent is traceable in an erasure. Lastly, a later hand placed

ὡς τάχυται’ πλὴν ὁ κόρος | ὀθηνεά παρέ- στω.-οδίνας: cp. 325.—αὐτοῖ, objective gen.: cp. Ἁπ. 858 πατρός...ολέτων (about him): ἰδ. 1359 κόρον...ἐμοῖ. αὐτοῖ is clearly right: the harshness of αὐτοί may be measured by supposing that, instead of it, we had Ἱμακλεον or τάνδρος.

44 f. δέσπα...πρὸς ἄλλοις πέντε. Twelve years before this time, the oracle at Dodona had told Heracles that, at the end of twelve years (824), he should have rest. Fifteen months before this time, Heracles had given Deianeira the δῆλος on which he had written down that oracle (166 p). He had then told her that, if he did not return at the end of fifteen months, she might assume that he was dead (164 ff.).—ἀκῆρυκτος. No herald has come, either to announce his approach, or to give any tidings of him.

45 f. The emphasis is on καστν, not on δειν. When she ponders the oracle, her grave misgiving (43) becomes certi-

duic τοιαῦτην, giving the ground for a statement: O. C. 747 n.

47 f. τὴν, a rare instance of the art. used as relat. pron. in dialogue without metrical necessity: see O. C. 747 n. The motive here may have been a wish to avoid four consecutive endings in ν.—πημονῆς ἄτερ. If the δῆλος should prove to have foretold the death of Heracles, then she would have received it ἄτερ πημονῆς: it would have been a harbinger of woes.—As to Wunder's rejection of vv. 44—48, see Appendix.

49 f. πολλὰ...πολλ’ 8’: the thought is, ‘though hitherto I have been silent, now I must speak.’ γοωμένη takes πολλ’...πανδάκρον’ ὀνόματα as ‘inner’ (or ‘cognate’) accus., and τὴν Ἱμ. ἔρθεν as object: Schneidewin cp. Eur. Med. 505 ἄνω μὴ κηρυσσῃ τὸν θρέξει προ- δότας.

52 f. φρενοῦ, pres., since the act may be conceived as continuing or re-
with cruel pangs for him. I am almost sure that some evil hath befallen him; it is no short space that hath passed, but ten long months, and then five more,—and still no message from him. Yes, there has been some dread mischance;—witness that tablet which he left with me ere he went forth: oft do I pray to the gods that I may not have received it for my sorrow.

Nurse.

Deianeira, my mistress, many a time have I marked thy bitter tears and lamentations, as thou bewailedst the going forth of Heracles; but now,—if it be meet to school the free-born with the counsels of a slave, and if I must say what behoves thee,—why, when thou art so rich in sons, dost thou send no one of them to seek thy lord;—Hyllus, before all, who might well go on that errand, if he cared that there should be tidings of his father's welfare?

the acute over τὰ (wishing to restore τῶν), but without deleting the other accents. The marginal schol. recognizes both readings, but gives precedence to τὸ ἄραγον—τὸ σοι ἐκεῖστον ἢ τῶν ἄντι τοῦ σνικόν. The later mss. are divided: A has τῶν, which stands in the Aldine, and in all editions before Schaefer's (1810). Porson on Med. 601 (=459 Dind.) first advocated τὸ σνικόν. 63 ἀνάφερον] Wecklein conj. τάσσονται. 67 νέμασθαι, I, A, and most mss.: νέμα τι (as Vat. and Harl.).
Sophokleous

ἐγγύς δ' ὤδ' αὐτὸς ἀρτίπος θρόσκει δάμους:  ὦτ' εἰ τί σοι πρὸς καιρὸν ἐννέπειαν δοκά,  πάρεστι χρήσθαι τάνδρι τοῖς τι' ἐμῶις λόγοις.
ΔΗ. ἡ τάκαν, ἦ παῖ, κάς ἄγεννήτων ἀρα  μύθοι καλῶς πίπτοντων: ἤδε γὰρ γυνὴ  δουλὴ μὲν, εἴρηκεν δ' ἐλεύθερον λόγον.

Ταλλος.

τοῖν; διδαξαν, μὴντερ, εἰ διδακτα μοι.
ΔΗ. σὲ πατρὸς οὐν δαρὸν ἐξενομένου
türk μὴν πυθέσθαι ποῦ 'στων, ἀλλογύπην φέρειν.
ΤΑ. ἀλλ' οἶδα, μύθοις εἰ τί πιστεύει χρέων.
ΔΗ. καὶ ποῦ κλεισ μν, τάκαν, ἰδρύσθαι χθόνος;
ΤΑ. τὸν μὲν παρελθόντ' ἄροτον ἐν μὴκει χρόνον
Lambda γνωσκει φασί νυν λάτριν πολειν.
ΔΗ. πάν τοῖν, εἰ καὶ τοῦτ' ἐξίη, κλύοι τις ἀν.
ΤΑ. ἀλλ' ἔξεθείται τοῦδε γ', ὦς ἐγὼ κλύω.
ΔΗ. ποῦ δὴν νῦν ζων ἢ θανῶν ἄγγελλεται;

88 ἀρτίπονθι θρόσκει L: B. F. Westcott conj. ἀρτί τοῦ 'οθρόσκει: Fröhlich, ἀρτί προσθορθόκει O. Hense (making νν. 57 i. into one), νέμει τι' ἄρα: ἀρτί δ' ἐθρόσκει.
66 τοῦ γ') So L. Some of the later ms. have τοῖν, without τι' (which, in A., is written above); and Hartung adopts this. Herrmann, τοῖν γ'.
88 μύθοι] μέθο L.—ἲδε] ἵδε L (the ' added by S). The mis-spelling seems due to a confusion between ἰδε and ἦ δε. 86 τοῦ 'ετοὺ πὸ νουτον L (sic). Nauck and

εἰναι, 'while he has the reputation of being successful' (not 'seems': he really was so). The meaning is, 'Hyllus ought to go in search of news, if he cared to dispel our painful anxiety.' The τροφός chooses words which avoid any suggestion of disaster to Heracles, and say only that his welfare has yet to be ascertained.

ἤμως is better attested than ἥμως, and also fitter, as implying the deferential εἰκὸς ἠν ἠτῇ, not the blunt εἰκὸς ἠτῶν. See Appendix.

88 ἀρτίπονθι, with offoot note (ἀρτιπίνα τι μέρεσι παρεταίνεται, schol.). Cp. the similar phrases for a timely arrival; O. T. 78 εἰς καθο: Ant. 386 εἰς δεόν περί: 387 ποιὰ εξεμέτρης προθήκη τόχη: Λρ. 1156 εἰς αὐτόν καθο: Aesch. Thé. 373 εἰς ἀρτικλής ἀγαθὸν λόγον μαθεῖν. Elsewhere ἀρτίπονθι = 'with sound foot' (ἀρτιπος, well-compacted), as II. 9. 505. And so some take it here, as if it were meant to suggest his fitness for the mission: but this seems frigid. The poet was perhaps thinking of ἀρτιπίς rather than of ἀρτιπόι: and ἀρτίποι certainly occurs in composition, not only with verbs (as ἀρτιπισκα, but also with nouns, as ἀρτικλῆς (Eur. Med. 903), ἀρτικλήσ [Eur. Suppl. 743]. Still, ἀρτίπονθι, as used here, could be taken from ἀρτίποι, in the sense of 'fitted' to the occasion, καλῶς.—ἀρθρόσκει δόρον: O. C. 643 δό- ρων στείχεσιν ἱλου. He is hastening to tell his mother the news which he has just heard (67).

59 τοῦ πρὸς καιρὸν: cp. O. T. 325 n. —τοῦ τι' is clearly right: Deianeira can at once act on the counsel by sending Hyllus. With τοῖν simply, or τοῦ γ', the sense would be much weaker: 'Hyllus can do as I suggest.'
Lo! there he comes, speeding towards the house with timely step; if, then, thou deemekest that I speak in season, thou canst use at once my counsel, and the man.

Enter Hyllus.

DE. My child, my son, wise words may fall, it seems, from humble lips; this woman is a slave, but hath spoken in the spirit of the free.

HY. How, mother? Tell me, if it may be told.

DE. It brings the shame, she saith, that, when thy father hath been so long a stranger, thou hast not sought to learn where he is.

HY. Nay, I know,—if rumour can be trusted.

DE. And in what region, my child, doth rumour place him?

HY. Last year, they say, through all the months, he toiled as bondman to a Lydian woman.

DE. If he bore that, then no tidings can surprise.

HY. Well, he has been delivered from that, as I hear.

DE. Where, then, is he reported to be now,—alive, or dead?

other names were—φερέωι Valckenaer: φερέω Wunder. 07 μόδου L. with most mss.: μόδοι γ' Harl., Ald. Cp. 73. 08 ἱππεύει] ἱππεύει L. 09 ἄρτος γ'] ἄρτος L. Cp. 845. 78 θάνω L.: θάνω γ'] t.
ΣΟΦΟΚΛΕΟΥΣ

ΤΑ. Εὐβοΐδα χάραν φασίν, Εὐρύτον πόλιν, ἐπιστρατεύεσθαι αὐτὸν, ἡ μέλλειν ἐπὶ. 75

ΔΗ. ἄρ’ οὐθα δὴ, ὦ τέκνων, ὡς ἔλειπε μοι μαντεία πιστὰ τής χώρας πέρι; 80

ΤΑ. τὰ ποία, μητέρ; τὸν λόγον γὰρ ἄγνοι. ΤΑ. ὡς ἡ τελευτὴν τοῦ βίου μέλλει τελεῖν, ἡ τούτων ἁρα ἄθλον εἰς *τὸ γ’ ὑστερον τῶν λουτρῶν ἤδη βιοτὸν εὐαίσθ. ἤχειν. εὖ οὖν ῥοπὴν τοῦδε κειμένος, τέκνων, οὔκ εἰ ἐννέφρις; ἦνὶκ ἡ σεσώμεθα [ἡ πίπτομεν σοῦ πατρὸς ἐξολοθρό]. 85

κείνον βιον σωτάς, ἡ οἰνομεσθ᾽ ἁμα.

ΤΑ. ἀλλ’ εἰμι, μητέρ; εἰ δὲ θεοφάτων ἐγὼ βαζὶν κατηδρὰ τῶνδε, καὶ πάλαι παρη. νῦν ὅ’ ἐν εὐνήθης πότιος οὐκ ἐξ αὐτῶν ἡμᾶς προταρβεῖν οὐδὲ δειμαίνειν ἄγαν.

74 Εὐβοΐδα] L has the δ of εὐβοΐδα written small, in an erasure: the first hand prob. wrote εὐβοίδα, which S corrected, also changing χάραν to χώρας. 77 χώρας] ὥς from ὦ in L. Dronke conj. ὡς: Dobree, πιστὰ, or ἄθλον; Wecklein, ὡς. 78 ὅ ἀ τὸ: ὥς οἱ L.—τὸ ὑστερον] τὸ ὑστερον MSS.—τῶν λουτρῶν L, with most MSS.: τὸ λουτρὸν ῥ (as B, Vat.). For conjectures, see below. 88 σεσώμεθα] σεσώμεθα Wecklein. Cp. Philius s.v. σώματα:—σώματι καὶ σεσώμοις οἱ παλαιοὶ ἄνευ τοῦ σ’ καὶ διεσωμένοι φορὶ θεουκιθὸς οἱ δὲ νεώτεροι σεσώματι.

76 εὐβοίδα (as in Aesch. fr. 50), contr. for ἐβοίδα, acc. of ἐβοῖδα. In Eur. El. 442 the MSS. give ἐβοίδας, for which Seidler wrote ἐβοίδας. For the nom., the longer form ἐβοίδας is used below (327, 401).—πάλιν is in appos. with ἐβοίδα χώραν. Ocechais in Eu- boea was the seat of Eurytus, but it is in accordance with epic precedent to regard him as reigning over the whole island,—like Chalcodon in the Philectetes (494 π.), and Elephoron in the Iliad (v. 536 ff.).—ἡ μέλλειν ἐπὶ, sc. ἐπιστρατεύεσθαι: O. C. 1074 ἤδονοι: ἡ μέλλουσαν.

78 οὐκείς seems to differ from οὐκείς here only as being somewhat more vivid, —i.e., as serving to suggest the moment when he was doing the act (cp. 47 ἄθλον λιτῶν ἀτέχνησι). See Appendix.

τίραθεν τῆς χώρας πέρι. There is no reason to suspect χώρας. The oracle said that, at this time, he was to go through his last labour. The Eurboean war, she infers, is that labour.

78 ἄγαν. As Heracles had long spared Deianeira a knowledge of the pro-

phesy (158), so she had hitherto spared her son.

79 τελευτήν...τελέην: cp. Theognis 1166 εἴπ' ὧς ἄδοι τελέης τέρματ' εἴπ' εὐκαρπ.'

80 ἄθλον, having taken up, as a burden to be borne. The midd. would be usual in this sense (Eur. Ion 199 ἀδράμους πόνου): but the act. is also admissible, just as in Ph. 706 ὥς ἀρδέρα...ἀλῶν (l.). So in II. 23, 236 we have the act. ἀδῆλα ἢ ἀδελίλατο ('having won like prizes'), but ἄθλον 823 the midd., ἄδῆλα ἢ ἀδελίλατο.

εἰς τὸ γ’ ὑστερον, Reiske’s simple correction of εἰς τὸν ὑστερον, is much the best. τὸν ὑστερον cannot be defended by understanding χρόνων: the two passages in which τὸν ὑστερον is both corrupt (O. C. 1584, El. 1073).—The redundancy of τὸν λοιπὸν ἄθλον after εἰς τὸ γ’ ὑστερον is not greater than that in Ph. 1103 ff. ἢ δὲ ἄθη μετ’ ὑστερον ὑστερον ἢ διδυμοὶ ἀστεροὶ τάλαι...θλῶμαι: where the text is certain. For other conjectures, see Appendix.—
Hy. He is waging or planning a war, they say, upon Euboea, the realm of Eurytus.

DE. Knowest thou, my son, that he hath left with me sure oracles touching that land?

Hy. What are they, mother? I know not whereof thou speakest.

DE. That either he shall meet his death, or, having achieved this task, shall have rest thenceforth, for all his days to come.

So, my child, when his fate is thus trembling in the scale, wilt thou not go to succour him? For we are saved, if he find safety, or we perish with him.

Hy. Ay, I will go, my mother; and, had I known the import of these prophecies, I had been there long since; but, as it was, my father's wonted fortune suffered me not to feel fear for him, or to be anxious overmuch.

84 f. ἵπτωμεν σῷ ταρσῷ ἐξαλώλοντος | κείνου βλω σώσαντος ἡ οἰκήματ' ἀμα L, with three dots (-) after ἀμα. So the other mss.: except that one or two (as L, T) omit ἂ before οἰκήματ', or have ἂ κ οἰκήματ' (as V). See below. 86 εἴμι made from εἰμι in L. 87 καθήκα Brunck; καθήκα (not καθήκα) L.—παρὰ Elmsley and Dindorf: παρὰ miss. 88 ἔσω] Wakefield conj. πέρι, and so Campb. reads.—ela Vauvilliers: εὔ miss.—Brunck, changing ἔσω δ' to δ'λ', places vv. 88, 89 after v. 91. Dindorf, following Hermann's earlier view, ejects them.
Sophocles.

νῦν ὃς ἐξεύητ', οὐδὲν ἐλλείψω τὸ μῆ
πᾶσαν πυθέαται τῶν ἀλήθειαν πέρι.

ΔΗ. χώρει νῦν, ὃ παῖ: καὶ γὰρ ὑστέρῳ τὸ γ' εὖ
πρᾶσσει, ἐπεὶ πῦθοιτο, κέρδος ἐμπολᾶ.

ΧΟΡΟΣ.

στρ. α'.

dιν αἴδηλα νῦς ἑναριζομένα
2 τίκτει κατευνάει τε φλογιζόμενον, 95
3 Ἀλιον, Ἀλιον αἰτῶ
4 τοῦτο καρδία, τὸν Ἀλκμήνας πόθι μοι πόθι παῖς
5 ναεὶς σοτ', ὃ λαμπρὰ στεροπὰ φλεγέθων,
6 ἡ ποινίας αὐλώνας, ἡ δυσαίσθιν ἀπείρως κλιθεῖς.

Would otherwise be awkward, are often justified by such variations of meaning; see, e.g., the double ἀλλὰ in Ph. 524 ff., and ib. 645 ff.; and the fourfold δῆμα in 757 ff. For other instances of νῦν with a past tense, cp. O. C. 273, A. i. 445, 1060. Ο νῦν: it is unnecessary to write τὸ μῆ- νυ τὸ μή: cp. 742: O. T. 1387 f. οὐκ ἐν ἀσκολία | τὸ μῆ- πολεμοῖ (n.): A. i. 443 οὐκ ἐπαφροῖμαι τὸ μῆ: Ph. 348 f. Ο νῦν: καὶ γὰρ ὑστόρει = καὶ ('even') ὑστόρω γὰρ. This use of καὶ γὰρ,—where καὶ affects a following adj.,—is somewhat rare; but cp. fr. 86. οὐκ ἐν ἐνυπαίθριά σώμα καὶ διάσωμα | ἐλαίαι ἐπὶ πτέρων etc.: O. T. 334 καὶ γὰρ ἐν ἐνυπαίθρω etc.: A. i. 669 καὶ γὰρ τὰ δῶα etc. More often, in such cases, γὰρ follows that which καὶ affects, as Ph. 1268 καὶ τὸ πῦρ γὰρ.

τὸ γ' εὖ | πρᾶσσω: for the place of the art., cp. O. C. 265 n. 'Even to one who is late, good fortune, if he should ever hear of it, brings gain.' The general sentiment, 'better late than never,' is adapted to the particular case. Hyllus is going in search of tidings; and even now, if he hears good tidings, he will have his reward. The words ἐπεὶ πῦ- θοιτο make it clear (I think) that τὸ εὖ πρᾶσσω has here its ordinary sense, 'faring well,'—not the much rarer sense, 'acting aright' (like πρᾶσσων καλῶς, O. C. 1704 n.). The optat. gives abstract generality, which suits a γνώμη (A. i. 666 n.). —ἐμπολᾶ. Any profitable action may be said, by a metaphor from trading, to 'bring in' gain. The bold phrase here is qualified by the fact that τὸ εὖ πρᾶσσω is followed by ἐπεὶ πῦθοιτο. It is not, strictly, the thing ascertained, but the act of ascertaining it, that ἐμπολῆ κέρδος.—Distinguish the phrase in Ph. 303 ἐξευθυ- ληθεὶς κέρδος ('sell off wares at a profit').

Parados. (1) 1st strophe, 94—103, = 1st antist., 103—111. (2) 2nd str., 112—121, = 2nd antist., 122— 131. (3) Epode, 132—140. For the metres see Metrical Analysis.

The Chorus now enters. The free-born maids of Trachis who compose it are the friends and confidantes of Deianeira, who to whom is ἄμεσα (137), but not δικα- σίως (49).

They have not heard the news that Heracles is, or will soon be, in Euboea (74 f.). O that the Sun-god would tell them where he is, on sea or land! Meanwhile Deianeira must not lose heart. Joy follows grief; and Zeus is mindful of his children.

Σ. Αἴδηλα, 'glimmering' with stars : cp. 11: Eur. fr. 590 τῆς ὑπόστασις νῦς ἀσόλοχῳ, ἀκριτὸς τῷ στάτου | ἕξει- ριζομένα might be merely 'slain,' but seems here to have its proper sense, 'slain and despoiled.' One point which favours this view has not been noticed. The inverted order of the words ('chiasmus') has its usual effect for the ςαρ,—viz., to indi-
TPAXINIAI

Now that I have the knowledge, I will spare no pains to learn the whole truth in this matter.

DE. Go, then, my son; be the seeker ne'er so late, he is rewarded if he learn tidings of joy.

CHORUS.

Thou whom Night brings forth at the moment when she is despoiled of her starry crown, and lays to rest in thy splendour, tell me, I pray thee, O Sun-god, tell me where abides Alcmena's son? Thou glorious lord of flashing light, say, is he threading the straits of the sea, or hath he found an abode on either continent?

tοῦτω λ.—καρβάζει λ. 98 ποθ受损 μιοιοιοι καται λ. with most mss.: ποθ受损 μιοιοι καται Τ (with Triclinius). τοθ受损 μιοιοι καται μιοιοι (omitting ταῖς), Wunder. Schneidewin conj. τοθ受损 μιοιοι γαί. 99 λαμπρά στεφαί made by S from λαμπρά στεφαί in L. 100 ουρίας λ. (with ου written over ου by first hand): ουρίας λ., with most of the other mss.—δίσεις ἤσπερος Erfurd. The mss. have δίσεις.

cate that Φλογισθένου balances Εναρμόνεια, as καταντεῖα balances τίνες. And this is so, if Εναρμόνεια implies, not only 'slain,' but 'despoiled,'—thus serving, with ἄνθεα, to suggest that bright panoply which Night is still wearing when the Dawn comes to vanquish her,—ere the Sun-god has yet issued from her womb. Cq. Aesch. Ag. 219 τῇ τῶν κεκοστίων ζωῆ τῆς εὐφόρως.

The text has been much suspected (see cr. n.), but without reason. The imagery, indeed, does not form a consistent whole: Night is slain, and then overcomes. But this is merely one of many instances in which the poet's language wavers between the figurative and the literal.

καταντεῖα το Φλογισθένου. The passage is marred by placing the comma, as some do, after τε, and taking the participle with άνθεα. Cq. Byron, Coraíre, canto III.: 'Slow sinks, more lovely ere his race be run, [Along Morea's hills the setting sun;] Not, as in northern climes, obscurely bright. [But] one unclouded blaze of living light.'

97 τοῦτο is in appos. with τοῦ 'Αλκεμέ-νας τοβ...ταῖς. The objection to taking καρβάζει as governing a double acc. (like λέγειν τω τι) is, here, that the emphasis on τοῦτο would then be unsusitute; since, under the circumstances, the knowledge which they desire about Heracles can be only, τοβ...ταῖς.

98 ποθ受损 μιοιοι τοβ...ταῖς. In the ms. reading, τοθ受损 μιοιοι μιοιοι ταῖς, either the second μιοιοι, or ταῖς, must be omitted: the antistrophic words are βλέφαροι τῶν, ἄλλα (107). The strong reason for retaining ταῖς is that, as the constr. would have been so clear without it, it is very unlikely to have been inserted; while the repetition of μιοιοι would have been a most easy error. For τοῦ 'Αλκεμέ-νας, followed by ταῖς in the relat. clause, Schneidewin cp. Eur. H. F. 840 γεγονέν τῶν 'Πρατινίδων των' ἀλριχ χόλης, and id. fr. 1039. 3 ὀφέ τῶν εὐστράτευτων υἱὸν βίος.

Porson is cited by Wunder and other editors as the authority for omitting ταῖς. But Porson (on Hec. 1030) said only that it is possible to omit ταῖς—adding that it is better to retain it (omitting the second μιοιοι)—: 'potes ejicere ταῖς et legere τοβ受损 μιοιοι τοβ受损 μιοιοι. Sed alterum melius.'

99 ου...Φλογισθένου: for this direct invocation (continued in 101), following 'Αληνί άνθεα, cp. O. T. 164 προσφατή τι μιοιοι (after ἀρτεμίς ται φοίην).—στεφαί, us. 'lightning,' here, 'flashing light'; so the word is used of flashing armour (H. II. 11. 83, etc.).

100 ουρίας...κλίθεσις. The general sense is simply, 'where is he on sea or land?' ουρίας, rather than ουρίας (see cr. n.), is probably right. According to Athenaeus (p. 189 D), ἄλλα is masc. in Attic prose, but fem. in poetry: he quotes Soph. (fr. 503) ἕπαται αἰῶνας, and Carchinus (fr. 1) βαθιοι εις αἰῶνας. Although, then, ουρίας could be used as an adj. of two terminations, Soph. may have preferred the distinctively fem. form here. In Aesch. P. V. 731, however, the word
20 ΣΟΦΟΚΛΕΟΥΣ

7 εἴπ', ὡς κρατιστεύων κατ' ὄμμα.

ἀντ. α'. ποθουμένα γὰρ φρενὶ πυθάνομαι
2 τὰν ἀμφικτηὴν Δημάνειραν ἄει,
3 οἶα τιν' ἄθλιον ὄρνων,
4 οὕτω εὐνάξειν ἀδικρύτων βλεφάρων πόθου, ἀλλ'
5 εὐμάστοιν ἄνδρος δεῖμα τρέφονταν ὅδοι
6 εὐνυμίῳς εὐναῖς ἀναδροτοικοὶ τρύχεοντα, κακῶν
7 δύστανον ἐλπίζουσαν αὖσαν.

στρ. β'. τολλὰ γὰρ ὡστ' ἀκάματος ὡς νότου ἢ βορέας τὸς

ἀπείρωσιν (L), δοσσαῖον ἀπείρωσι (A, Ald.), οὐ δοσσαῖ χείρωσι (T).

Nauk conj. ταῦτα. 108 Ποθουμένα Nauck conj. τὸν θέλω. Musgrave,

is masc., αὐλῶν ἐκπείρατο Μαυριτίκο (of the Cimmerian Bosporus).

The constr. is, πόθῳ (ποῦ) ναὶ ἢ ποτίζαις αὐλάνας ἢ διο dword ἀπείρωσι κλίθει; lit., 'where he is situated, either on the sea-straits, or in a resting-place on one of the two continents.' ναἰς thus governs an acc. in the first clause, while in the second it stands intrinsically with a partic. For a similar difference in form between the clauses after ἢ—ἢ, cp. Thuc. 4. 5 ἐν οἴνοις ἑκκρύβεται (νοῦς ἄρησας), ὥστε ἢ ἡ μεγίστης σφαῖρα, ἢ ἀθλιός ληφθὲιν ἄρα: where the acc. ὑποκείμενως (governing σφαῖρα) is better taken as depending on the verb than as absol. For ναῖς as merely 'to be in a place,' cp. O. C. 117, ποῦ ναῖς, said, as here, of a wanderer.

dευν. ἀπείρωσι κλίθει, lit., 'resting upon' them, as on a support; i.e., having found an abode on land, instead of roaming over sea. The phrase was suggested by the epic use of ἐκλήματι, as said (α) of land which slopes down to the water's edge—thus, as it were, 'resting on' the water; Od. 13. 234 ἄκτῃ ἀλλ' ἐκλήλημην: (β) of a person who dwells on the edge of water; Il. 5. 709 ὤμη εἰς ἐκλήλημα Κασπία (where see Leaf); ib. 15. 740 ἀκτίν ἐκλήλημα; (the Greeks 'leaning on' the sea); ib. 16. 67 ὤμην πολίδασσαν εἰς εἰκλήλημα. So in Find. O. 1. 92 the buried Pelops is described as 'Ἀλκευ βρόμῳ κλίθην,' 'resting by' (lit. 'upon') 'the stream of the Alpheus.' Here, however, Soph. has modified the usage,—the dat. denoting land, not water; and the sense is not, dwelling 'on the shore of' either continent, but simply, anywhere within their limits.

This use of διοκείμενα is possible only because πόθῳ precedes. We could not say (e.g.), δοσσαῖς ἄρησας ὁλίγα, meaning 'he dwells in one of the two continents.' But it is correct to say, ποῦ δοσσαῖς ἄρησας ὁλίγα; meaning, 'where-in (either of) the two continents is his home?'

'The two continents' (Europe and Asia, Africa being included in the latter) mean, 'the habitable world.' Isocr. or. 4 § 179 τής γὰρ γῆς ἄκαμῆς τῇ ἐν τῷ κόσμῳ χεῖρας δίχα τερμάζεται, καὶ τῆς μὲν Ἀσίας τῆς δὲ Εὐρώπης καλωδίον. Varro De Ling. Lat. 4 Ut omnis natura in caelo et terram divisa est, sic caelum in regiones, terrae in Asian et Europam. (Sallust, however, remarks that the division into three continents had been more usual: Υπ. 17.)

ποτιζαίς αὐλάνας is merely a general expression for the sea. The phrase was suggested by the Aegean, with its interminata nilentes ... aquae Cyclois (Hor. C. 1. 14. 16). Paley understands—'Is he near home, in the Eurusus (αὐλῶν), or midway between both continents, i.e., in the Hellespont?' Mr Whitelaw, too, thinks that the Hellespont is meant, and that δεικτ. ἀνέπειρος = on a slope looking towards both continents—'the sea being regarded as an eminence.'

102 κρατιστεύων κατ' ὄμμα: cp. Il. 3. 277 Ἡλεόεις θ', διά πάντ' ἐφόροις καὶ πάντι ἐπάθοι. For κατά, cp. 379; O. T. 1087 κατὰ γνώμαιν ὅρκι, n.

108 Ποθουμένα = ποθότης, a midd. found only here, yet not suspicious, since
TPAXINIAI

Speak, thou who seest as none else can see!

For Deianeira, as I hear, hath ever an aching heart; she, in antithetical battle-prize of old, is now like some bird born of its mate; she can never lull her yearning, nor stay her tears; haunted by a sleepless fear for her absent lord, she pines on her anxious, widowed couch, miserable in her foreboding of mischance.

As one may see billow after billow driven over the wide and strophe.


the context excludes the pass. sense. The ‘longing mind’ is clearly Deianeira’s; παθομένα could not well denote the ‘anxious’ or ‘tender’ feeling of the Chorus. As πνεύμωνια is devoid of emphasis,—like a parenthetic ‘so I hear,’—the order of the words is not too bold. 104 τάν ἐμφιμενι: cp. 527: Aesch. Ag. 686 τάν δοξάσαμεν ἐμφιμένης θ’ Ἔλκναρ. Not, ‘with two suitors’ (Paley).— δει belonged, in the poet’s thought, to τρίχασθαι, but is cut off from it by the adversee form in which the sentence is worked out (οὐχ’ εγεύωσε... ἀλλ’ εἰ δεῖ οὖσ’ εὐνάρων). It could not well be taken with παθομένα: still less with πνεύμωνια. 105 βρίσι. The nightingale may be meant (cp. 563, El. 148 ἢ ἵνα αἰὲν ἢν θ’ δοξάσαται); but it is also possible that the image is general, as in Ant. 425 ff. 106 εἰδάκτην προλεπτικ.: cp. Ant. 1300 ὡρᾶς εἰμενες κατακέχθεσθαι, and ἕδε 791 π.—βλαφέρων πόλου: cp. fr. 792 ὡμάτειος τόλου. 108 It is simple to construe τρί- πόδαντον δεόμεν αὐθερά, though the adj. might go with ἀδρόσι, and δεόμεν with ὄντο only. Casaubon’s emendation τρί- φωσαν (cp. 48) has been generally received. But the M.S. φέροντας must not be lightly rejected. If right, it means ‘bearing’ as a burden; cp. O. T. 93 τῶν γὰρ πλοῖν φέρων τού πόλου. The word is, however, much more suitable to τέραν than to δεόμεν. And we cannot compare passages in which φέρει is said of the temper or mood which a person ‘carries’ within him, as Eur. Hipp. 118 εὐσκάθχυον ἐντονοφόρον φέρων (cp. Ant. 705 π., and ἔδε 1000). A scribe might easily have written φέροντας for τρίφωσαν by a mere slip,—as the true ἐβελλά became ἐβελβί in Ph. 80, or as in Ant. 180 the true φέδον seems to have been made in L from σφέων: cp. also the variant μένειν for νέμω below, in 163. On the whole, I believe that τρίφωσαν is right. 110 αὐθεράνδρωτοι φένοτα ἀναπληρώσει τρίχασθαι, ll., is afflicted by that desolation of her bed which is always in her thoughts,—ἐκθυμομέναν οὐδὲ ἀσθενεὶς ἄρροφου τρίχασθαι. This may be freely rendered, ‘pines on her anxious, widowed couch.’ But the dat. is really causal, not locative; and the schol’s explanation of ἐκθυμομένας by μεμφητείας (‘full of care’) assumes a sense which seems neither necessary nor tenable. Everywhere else ἐνθο- μος means ‘dwelling in the mind,’ and is said of that which lies heavy on the soul, as a cause of misgiving or anxiety. So O. T. 739 τι δ’ ἐστι σοι τούτι, Ὀδυσσεύς, ἐνθομος;—ἀλφβήοις, of evil foreboding, as οἶκις in Ag. 799—δύστονοι, Deianeira. 112 καλλα γαρ... δο. For κύματα ἢ νῦν ἢ βρέχα (waves belonging to, i.e. raised by, them), cp. Il. 2. 396 τοῦ δ’ (ἱερ. σφέων) ὃ τούτο κύματα λείπει | παντών ἀνεμών, ὡς ἢ ἐνθ’ ἢ ἐκά γένεται. Note the last clause as parallel with the mention of two opposite winds here,—showing that Sophocles had that passage in mind. —κύματ’ ἢ... δοῖ is clearly right: εὐρι- πόντος is a locative dat. of a common kind, like El. 174 μέγας ὀλύρας | Ζεώς. Three other views claim notice. (1) ἢ, not ἢ, should be inserted after κύματ’, and δοῖ taken as a potential opt., ‘might see.’ But in Attic poetry the opt. is so
2 κύματι ἂν εὑρεῖ πόντω βάντ' ἐπιόντα τ' ἵδοι, 115
3 οὐτώ δὲ τὸν Καδμιογένης ἀπερέθει, τὸ δ' αὔξει, βιῶσιν
πολύπονον ὅσπερ τέλαγος
4 Κρήσιον. ἀλλὰ τὶς θεῶν αἰεὶς ἀναμπλάκητου Ἀιδα
σφε δόμων ἐρύκει.

ἀντ. β'. ὅπως ἐπιμεμφομένα σ' *αἰδοῖα μὲν, ἀντία δ' οἴσω.
2 φαμὶ γὰρ οὐκ ἀποστρέφει ἐπίδα τάν ἀγαθάν
3 χρῆσιν σ'. ἀνάλγητα γὰρ οὖδ' ὅ πάντα κραίνων βα-
σιλεὺς ἐπέβαλε θνατοῖς Κρονίδας.

114 κύματι ἂν εὑρεῖ Porson and Wakefield; κυματ' ἂν εὑρεῖ Erfurdt: κύματι: εὑρεῖ MSS. (κύματα εὑρεῖ Triclinius): εὑρεῖ κύματα Brunck. 118 ἐπίστροφα τ' ἰδοι MSS. For ἰδοι, Erfurdt gave ἰδήμ. ἐπίστροφα ἰδοι Zippmann (with ἂν εὑρεῖ in v. 114), and so Subkoff: ἐπίστροφα ἰδοι Hulse, with ἂιρεῖ τοῦ (instead of τίς) in 113. 119 διακόμες Reiske: τρέφει MSS. In B and Le the gloss τὸ μέν—τὸ δ' τὸς Β.Τ.—ἀφεῖ made from ἀφεῖ by S in L. 120 ἀναπλάκητον ἀναπλάκητον A, with most MSS. and Ald: ἀναπλάκητον L (and so

used only where there is some stress on the notion of the possible or conceivable; as in Αμφ. 655 τὶς...κτασεῖ; (n.): see O. C., Append. on 170, p. 275 (2d ed.). (a) ἂν is to be inserted, but ἰδοι changed to ἰδήμ. an epic subjunct. of comparison, as in ἰλ. π. 474 f. ἰδέι...ἄκτακεν. But there is no Attic example of this; for in Eur. Ἱερ. 1016 the ἐπίστροφα of the MSS. should be ἐπίστροφε. (3) The objection to Zippmann's compromise—κύματι ἂν...βιῶσιν ἐπιόντα' ἰδ— is the harsh asyndeton, which is foreign to the poet's manner. βιῶσιν ἐπιόντα τ', lit., 'having passed by, and coming on.' The spectator sees wave after wave go by.—Others understand, 'driven back, and then coming on again.' (Blaizes, 'ebbing and flowing'). This gives a forced sense to βιῶσιν'.

118 ff. οὕτω δέ: cp. El. 25 ff. ὅπερ γὰρ ἐπιστρέφει...ωστάντω δὲ σώ.—τὸν Κα-
δμιογένη (cp. O. T. 1, n.), not merely be-
cause he was born at Thebes (Ὄρθογένη),
Hes. Τῆ. 530; but because, though Alc-
mena and Amphitryon were Argive Per-
sideae, the youthful Heracles had been
adopted into the 'Cadmean' nobility of
Thebes. This was symbolised by the
tripod dedicated on the boy's behalf in
the Isthmion, after he had served as ἀφ-
ναφθός of the Isthmian Apollo. (Paus.
9. 10. 4.)

Construe:—βιῶσιν πολύπονον (πολύ-
πονον). ὅπερ τὸ τῆλος Κρήσιος, (τὸ μέν)
ἐπιστρέφει τὸ δ' ἄφει τὸν Καδμιογένη. With
Κρήσιον cp. Hor. C. 1. 26. 1 ff. The
image is that of a strong swimmer buffet-
ing a rough sea. One wave twists him
aside (στρέφει) from his course; the next
sweeps him onward, lifting him on its
crest. It is characteristic of Sophocles
that, in the second clause, he has pre-
ferred ἀφεῖ to ἀποστρέφει, through thinking of
that which the uplifting wave figures,—
viz., the honōr won by the hero. For
the omission of τὸ μέν (implied by τὸ δ')
before στρέφει, cp. Il. 22. 227 τῇ βα-
παραβραμέτρῃ, φείγον, ὁ δ' ἐπιθαυμάζω.
Remark that βιῶσιν πολύπονον could not
stand for τὸ βιῶσιν πολύπονον: and the τὸ
δ' before ἀφεῖ in no way alters this fact.
It is therefore necessary, as it is easy, to
supply τῆλος from what follows.

Among those who receive στρέφει
(due to Reiske) are Dindorf, Nauck,
Wecklein, Hartung. The last-named,
however, takes it as 'overturns,' re-
ferring it to the swimmer being plun-
dowed into the trough of the sea. For
this sense of στρέφει, see on O. C.
1453 f. But here the idea of 'turning
aside or back' better suits the image of
reverses alternating with triumphs.

στρέφει was said of the wrestler who
'twists back' his foe (Pollux 3. 155: cp.
ἀναστρέφασιν in Ar. Ἑγ. 264).

As to the ms. στρέφει, we may ob-
serve:—(1) Eur. Ἰππ. 307 ὅ πῶς τρέ-
φοτεις βρασότις may fairly be quoted
to show that the sense here might be,
'troubles make up the life of Heracles.'
(2) But the context seems to show that,
deep by the tireless south-wind or the north, so the trouble of his life, stormy as the Cretan sea, now whirls back the son of Cadmus, now lifts him to honour. But some god ever saves him from the house of death, and suffers him not to fail.

Lady, I praise not this thy mood; with all reverence will I and antithesis, yet in reproach. Thou dost not well, I say, to kill fair hope by fretting; remember that the son of Cronus himself, the all-disposing king, hath not appointed a painless lot for mortals.

Hesych., ἀνάλαγος, ἀναμφίρρης). But the schol. in L has the true ἀναμφίρρης, in which the lettering has been accidentally omitted, is written over τ. Thus illustrated is the origin of ἀνάλαγος.—[Adæ] ἄλλο L, A, etc.; ἄλλο B. 121 ἐρέσθα ἐρέσθα T. 122 ἐπιμερεικὰ ὑπὸ τὸ L has ἐπιμερεικὰ, followed by a full stop (τ. having been inadvertently substituted for τ.).—ἀδίδεια Musgrave; ἄδίδεια MSS. O. Hense conj. ἔθεσα (Nauck, συνθεισα); Subkoff, σου [λέα. 127 ἄναγγελοι] M. Schmidt conj. ἄναγγελα.
feeling."—οὖθ' ἀ πάντα κρ. κ.κ.λ.: 'a painless lot not even Zeus hath appointed,' i.e., 'Zeus himself hath not appointed.' It is the will of Zeus himself that mortals should have pain along with joy. For this use of οὖθ', emphasising a person, cp. 180: O. C. 590 (n. on οὖθ' οὖθ'). In Il. 5. 22 οὖθ' ἀ πάντα κρ. κ.κ.λ. ἀνθρώπων ἐκ τῆς τούτων ἐπίκρατει (as in Od. 8. 32, a like case), it is the second οὖθ', belonging to ἀνθρώπων, that is parallel with οὖθ' here.—ἐνεπάλει: since the reference is to an eternal law, it seems best to take the aor. as a perfect, rather than as gnomic ('usually imposes'). For the sense, cp. Eur. Med. 1112 τῶν οὖθ' λόγων ἕκατον ἔλεος... τῆς ἐπικράτει τοῦ θεοῦ: | ὡς καθ' ἐνεπάλει ἐνεπάλει: Il. 6. 357 οὖθ' ἀ πάντα ἀνθρώπων καθ' ἐνεπάλει μᾶρα...

182 δ. ἀπόκλεισθαι, by tmesis: 'come round in turn' to all. Others prefer to join ἐνεπάλει, 'over the heads of all,' thinking that this suits the imagery (from stars) better; but the first view seems more in accord with idiom. There is no other sound instance of an instrans. καθ' ἐνεπάλει in a writer of the 5th cent. B.C.; for in Il. 135 καθ' ἐνεπάλει is certainly right; it was so written by the first hand in L. and then altered by another to καθ' ἐνεπάλει. But Arist. uses ἀπόκλεισθαι intransitively: De Gen. et Corr. 2. 11 (p. 336 a 4) ἀπόκλεισθαι (Ἡρακλείδος ἀπόκλεισθαι καὶ ἀπαγγέλε: and so again in Meteor. 1. 3 (p. 339 b 28). In later Greek, too, this usage was current, as appears from Plut. Mor. 160 οὖθ' (δῆλοις...καθ' ἐνεπάλεις).

There is no reason, then, for doubting that Soph. admitted the use here; cp. the intrans. ἐκπονοεῖν and προετοιμάσθημα in Ph. 168, 717. Nauck, holding with Herm. that καθ' ἐνεπάλει must be transitive, adopts his χαρὸν for χαρᾶ, and further changes οὖθ' to οὖθ', thus destroying the beautiful simile, and reducing ἄρκτου...καθ' ἐνεπάλει to an equivalent for περιπεπεληκτήμενοι οὖθ'. ἄρκτου οὐτροφόδες καθ' ἐνεπάλει. As the Great Bear moves ever round the pole, so joy and sorrow come round in unceasing rotation. The peculiar fitness of the comparison is in the fact that the Bear never disappears below the horizon: Il. 18. 457 ἄρκτος τ'...τ' αὐτὸν στρέφεται, 'that revolves in its place,'—'having no share in the baths of Ocean.' Οv. Met. 13. 303 ἰμμεμενηκε ἀμορτος ἀρτος. Cf. Soph. fr. 399 ἄρκτου οὐτροφός τε καὶ καθ' ἐνεπάλει σῶσιν.

183 οὖθ' αἴσθης (94) νῦν κ.κ.λ., the 'paratactic' form, instead of, 'as night does not abide, so neither does woe,' etc.—κῆπος, here merely 'calamities,' συμφορα, a sense recognised by Hesych. s. v. κῆπος. The sing. oft. has this meaning (cp. 454); but the plur. usu. denotes either (a) 'the Fates,' as in O. T. 473, or at least 'death-rooms,' as in Il. 12. 336.

ἀλλ' ἄφαρ βέβαια: the subject is each of the preceding nouns, the verb agreeing in number with the nearest (O. C. 8 n.): 'but (each) is suddenly gone (from one), while joy, and the loss of it, come to
Sorrow and joy come round to all, as the Bear moves in his circling paths.

Yea, starry night abides not with men, nor tribulation, nor Epode. wealth; in a moment it is gone from us, and another hath his turn of gladness, and of bereavement. So would I wish thee also, the Queen, to keep that prospect ever in thy thoughts; for when hath Zeus been found so careless of his children?

DE. Ye have heard of my trouble, I think, and that hath

another man in his turn. — τῷ θῷ is opposed to the τῷ μὲν implied in the preceding clause. It is true that the main point is the changing experience of the individual, rather than the transference of joy or woe to his neighbour. But these two notions are closely linked here by the image of joy and woe coming round, as the Bear revolves about the pole. Cfr. Her. 1. 307 (Cresus to Cyrus), εἴκων πρώτων μάθη, ὡς κύκλος τῶν ἀθραπτών ἄτοι πραγμάτων, περιφέρομεν δὲ οὐκ ἐξ αἰεὶ τούτων αὐτῶν ἐστὶν χείρισθαι. — For χαῖρειν τε καὶ στέρονθαι as nomin. (without art.) to ἑρκότα, cp. Aesch. Ag. 181 ταῦτα ἰκανάτα χάλκεα σοφρονεῖν.

Other views are as follows. (1) The constr. is, ἄλλα χαῖρειν τε καὶ στέρονθαι ἄφορο βέβηκε (τῷ μὲν), τῷ δ’ ἑρκότα. This is less simple. (2) τῷ δ’ = simply ‘and to him,’ — i.e., to the person from whom woe or joy ‘has gone.’ But: (a) τῷ δ’ surely implies an antithesis. (b) The clause τῷ δ’ ἑρκότα κ.τ.λ. would thus mean merely, ‘—and then his experiences begin over again.’

137 Π. δ’, ‘as to which things, ‘wherefore’: Isocr. or. 8 § 122 ἀ καὶ πάντων μάλιστ’ ὡς ταῦτα δευτεραμεν δι’ προ- χρηματικοῦ δημαγαγουμένη. So the sing. δ’, Thuc. 2. 40 ο ὑπὸ δ’ ἄλλων ἁμαρθία μὲν διὰ ταῦτα χρησιμολογεῖν δὲ ἄλλων ἑρκότα. Others suppose that δ is governed by ἑρκότα, and that τῷ δ’ is pleonastic. But this view is not proved by the alleged examples. They are:—(1) Eur. Andr. 1115 ὡς Κλεαμήνηρας τόκοι ποιήσασθαι, ἀπάτω τώδε μηχανορροφώ. Here, however, ὡς is masc., referring to the λόγοι mentioned just before, and a comma should follow ἑρκότα. (2) Eur. I. A. 155 σφοδρά γε δίκαιον ἔτη, ἀκριβώς κοιμήσεις. Here the π. λ. τῷ δ’ is clearly right.

For λέγω as = ‘command,’ with acc. and inf., cp. Ph. 101 πολιορκεῖν ὁρεῖν: εἶν would usu. be added to the dat.: cp. Ant. 897 ἐν πλείστων τρόφω. So Thuc. 2. 8 ὕπατοι ἄλοχο; τούτοις ἄθροισάν, instead of the regular ἐν ἄρχα (id. 2. 18 etc.). Cpr. 100 O. C. 1078, ἐν [Mss. εἰ] πόθῳ λάβοις, with Plut. Alc. 18 ἄργῳ δ’ ἀμα καί φόβῳ το γεγονόσ λαμβάνοντες. — τάν ὄνειρον, wife of the son of Zeus, and so having the better reason to hope.— ἄθροιον, having no πρόκλησιν for them: cp. El. 546 ἄθροιον...πατρός (alluding to Agamemnon’s sacrifice of his daughter). Racine has an unconscious echo of this verse, Athalie, acte 2, sc. 7, ‘Dieu laissez-li jamais ses enfants au besoin?’

408 First ἐπεκάλεσαι. Deianeira confides to the Chorus her special cause for anxiety at this time,—viz., the oracle. Lichas arrives from Euboea. Deianeira learns the history of Iolos.

408 ἐπεκάλεσαι: cp. Eur. Or. 1298 Ἐπικαλεῖται το κόλπα ἐν τί, ὡς ἐπεκάλεσαι. These are isolated examples of ἐπεκάλεσαι so used: for in O. C. 16 (where see n.) we must read ὡς σφικά ἐκάθαι. Elsewhere ἐπεκάλεσαι τι is ‘to express the likeness of a thing,’ either in art, or (as in Soph. fr. 154. 2) by a comparison. Hence Herm. wished to read here the usual word ἐπεκάλεσαι (cp. 1120). He dismissed the example in the Orestes by saying that there ὡς ἐπεκάλεσαι means, ‘to compare the voice heard with Helen’s voice’: but that is obviously a forced explanation.
σοφοκλούς

πάθημα τούμον. ὡς δ' ἐγὼ θυμοφθόρω
μήτ' ἐκμάθοις παθοὺσα, νῦν δ' ἀπειρός εἶ.
τὸ γὰρ νεάζον ἐν τοιοῦδε βοῶσκεται
χάρωσιν αὐτοῦ, καὶ νῦν ὦ θάλπος θεοῦ,
οὐδ' ὄμμος, οὐδὲ πνευματών οὐδὲν κλώνει,
ἀλλ' ἵδοναίς ἀμούχοιν ἐξαίρει βίων
ἐν τούθ'. ἦσα τὸς αὐτῆς παρθένον γυνὴ
cληθῇ, λάβῃ τ' ἐν νυκτὶ προστὶ δόξος μέρος,
ἡτοὶ πρὸς ἀνδρὸς ἢ τέκνων φοβοῦμεν.
τὸτ' ἂν τις εἰσίδοιτο, τὴν αὐτοῦ σκοπῶν
πράξει, κακοίσαν οἷς ἐγὼ βαρύνομαι.
πάθη μὲν οὖν δὴ πόλλ' ἐγώ' ἑκλαυσάμην
ἐν δ', οἷον οὐπός πρόσθεν, αὐτίκ' ἐξερω,
οὖν γὰρ Ἰμοὺς τὴν τελευταίαν ἄνας
ἀρματ' ἅπτ' αἰῶνων Ἡρακλῆς, τὸτ' ἐν δόμοις
λείπει παλαιὰν βέλτον ἐγγεγραμμένην

145 ἐκμάθοις ἐκμάθης Ἡραλ.—νῦν ὦ Λ', with most MSS.: νῦν τ' Ἡραλ. 145 χάρωσιν αὐτοῦ] In L the first hand wrote αὐτοῦ: S then placed a rough breathing over α, without deleting the other (cp. Ph. 715 cr. n.), thus leaving ἀυτοῦ. A, with most MSS., has ἀυτοῦ: but the Aldine, ἀυτοῦ. 146 οὖν ηλιαὶ κλωτεί] L has an erasure of

ἐντεκαίω is strictly, to 'enter upon' conjecture, ἕπι giving the notion of advance, as in ἐνταύτῳ: while ἐντεκαίω, when used as here, is rather 'to throw off,' or 'hazard,' a guess,—ἀρχ in being used as in ἀπόκρυφω. 142 δικαιόφρονε, from the epic δικαιό-
φρονεις, occurs only here: for the form cp. ψευδοφρονεῖς. 143 μὴν ἐκμαθεῖς...νῦν δ' ἀπειρός εις: i.e., 'mayest thou remain ignorant,—as thou now art.' For the combination of a wish with a fact, cp. 582 ff., Ant. 686 n.—
νῦν δ' has better authority than νῦν τ'. Greek expression had a pervading bent towards antithesis, and this tendency sometimes inserted itself after a sentence had begun in the 'paratactic' form. Thus here,
νῦν δ' sprang from the thought, 'you may, indeed, know in the future,—though I trust that you will not,—but now, at least, you do not.' I therefore keep νῦν δ'. Each traditional instance of τε...βεί should be carefully weighed before chang-
146 ing δ' to τε. Cp. 385 ff., 333 ff., 1151 ff.: Ant. 1096, Ph. 1313 f., and for the negative μὴρ: followed by δ', O. C. 421 f.
144 f. τὸ γὰρ νεάζον κ.τ.λ. The young life grows in 'regions of its own,'—
sheltered, like some tender plant, from scorching heat, from violent rain, and from rough winds. τοῦτο δὲ refers to the preceding words, νῦν δ' ἀπειρός εις: i.e., 'such' = 'thoroughly.' For this re-
145 trospective τοῦτο, cp. Al. 142. βοῶ-
κεται: cp. Al. 558 τόσο δὲ κούφοις πνεύ-
μασιν βλέποι, νου τ' ψυχὴν ἀπάλλων. χάρωσιν αὐτοῦ: schol. τοις ἰδίοις αὐτοῦ τύποις. He notices the other reading αὐτοῦ, which Paley supports by the Homeric αὐτοῦ ἐν Τροίᾳ (Il. 2. 237), etc.: but here it would be both weak and obs-
146 cure. For the image of the sheltered plant, cp. Il. 18. 56 (Thetis of Achilles), ὃ δ' ἀνθρώπου δοκεῖ ιοσ. | τὸν μὲν ἓγω

The text is as clearly sound as the passage itself is beautiful. But numerous changes have been proposed: for these, see Appendix. Here I will only remark that the genuineness of the words καὶ
brought you here; but the anguish which consumes my heart—ye are strangers to that; and never may ye learn it by suffering! Yes, the tender plant grows in those sheltered regions of its own; and the Sun-god’s heat vexes it not, nor rain, nor any wind; but it rejoices in its sweet, untroubled being, till such time as the maiden is called a wife, and finds her portion of anxious thoughts in the night, brooding on danger to husband or to children. Such an one could understand the burden of my cares; she could judge them by her own.

Well, I have had many a sorrow to weep for ere now; but I am going to speak of one more grievous than them all.

When Heracles my lord was going from home on his last journey, he left in the house an ancient tablet, inscribed with perh. three letters before οὐδὲ, and αὐτὲς made from αὐλὼν. 160—162 Dindorf now rejects these three vv.: he formerly rejected v. 150 only (ed. 1860).


—νων—which most of the conjectures assume to be corrupt—is confirmed by a fragment of the orator Antiphon (No. xxvii. 10 in Sauppe, Orat. Att. vol. ii. p. 151), where he speaks of education as a permanent influence:—ἐν νηρό σώματι ὄταν τις τὴν καλλευμαι γενναλχαί ἐπαρχῇ, γὰρ τῶν καὶ ἀθλεῖ εἰς τοῦτο τὸν ἰδίον, καὶ ἀπὸ τῶν ἐντὸς ἄμβρος ἐντὸς ἀμφότερα διαφέρεται. The last sentence is manifestly a reminiscence of καὶ νῦν οὗ ἄθλους θεόν ὅθ' ἁμάρτον κ.τ.λ.

147 εἰς ἡσυχίαν, a dat. of attendant circumstance, 'amid' them.—ὑπεράνθα, 'uplifts its life'; a phrase suggested by the image of the plant shooting up (cp. II. 18. 56 ἀνάθρομος, Od. 6. 163 ἄνθρος ἀναφροκομενος); but also implying, 'enlivens in its life': cp. Aesch. 1066 ἀνθρίζει ἐνθρίζει μένος.—ὄμως without ἄνω, as Ph. 754, O. C. 77, A. 555: but ὅμως ἐν Ph. 1000, O. T. 834, O. C. 114, fr. 736. 5.

149 εἰς νυκτί, though virtually equiv. to ἀνεχθεῖν, belongs by constr. to ἀναθρίζει: in the (sleepless) night she receives her portion of those cares which haunt a wife. Cp. 20 ff.: Ar. Eq. 1130 ἀνταπαυεῖν | φρονίαν.—Not: 'on the marriage-night':—ἀναθρίζει, as Ant. 1182, Aesch. Ag. 662, Eur. Ion 431: but ἄνων (Pind. N. 4, 5) does not occur in Trag.—ὑπεράνθά—φοβομανήτης, lit., 'feeling a fear from the quarter of her husband'; i.e., 'fearing on his account.' Cp. Eli. 783 νῦν δ' ἀντράλλησεν φόβου | πρὸς τὴνδ', where the last three words cohere. It is needless to take the participle as pass. ('alarmed by him').

151 εἰς ἀναθρίζει, the masc., because, though thinking of a wife, she puts her thought in an abstract form: cp. Eli. 771 οὐδὲ γὰρ κακῶς | πάσχοντι μόνον τὸν τάκη προσγείνεται: Ant. 163 (δοτίς)—κακοῖς

152 οἷς = κακαὶ οἷς. The antecedent, when attracted into the case of the relat. pron., usu. follows it (O. C. 56), unless it stands at the beginning of the sentence, in acc. (as below, 183 n.), or, more rarely, in nom. (O. C. 1130). But the peculiar form found here can be paralleled. Plat. Men. 607 ἐκεῖ ἔχειν διδωκόντων διδώκατο ἐναντίον διακαθέτεται κ.τ.λ. Dem. or. 12 § 2 μήν μονὸν πολέμων καὶ τὸν τὸν ὅμως ποιεῖν κύριον φρονίαν ἐκεῖνον. [προτεσθεία never takes a gen., like μετεπέστια.]—It is also possible to take κακοῖς οἷς as = οἷς κακοί: for this use of ἀν, see on O. C. 1171, and cp. Dem. or. 18 § 16 ἐτέρω δ' ὅν τε κακὸν τι δώσαμεν ἐγών. But I prefer the other view.

158 μὴν ὅν δι: the only Sophoclean instance of this formula, which was always rarer than either μὴν ὅν alone, or μὴν δι (627). δι here really = ἄνω: cp. Ant. 823 ήκουσα δι.

159 ἕμοι: cp. O. T. 1134 n.—τὴν τελευταίαν: when he left home (for Lydia), fifteen months before: cp. 39 n.

187 θάντων: the tablet mentioned in 47, recording the oracle given to Heracles at Dodona.—ηγησαμενήν
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ξυνθήμαθ', ἀμοι πρόσθεν οὐκ ἔτη τοτε, πολλοὺς ἀγώνας ἔξων, οὖν φράσαι, ἀλλ' ὡς τι δράσων ἔπει τού θανοῦμεν.

160 νῦν δ' ὡς έτ' οὐκ ὁν έπει μὲν λέχους ὅ τι χρείη μ' ἐλέεις θήσει, εἴπε δ' ἄτε τεκνος μοίραν πατρώας γῆς διαρετόν νέμωι, χρόνων προτέξας, ὡς τρίμην ἤνικα χώρας ἀπείρη καναύσιοι βεβώς, τότ' ἦ θανεῖν χρείη σφε τοῦ τῷ χρόνῳ, ἦ τούθ' ὑπεκδραμόντα τοῦ χρόνου τέλος τὸ λοιπὸν ἕρη χῦν ἀλατής βιοι τοιαυτ' ἐφραζε πρὸς θεῶν εἰμαρμένα τῶν Ἡρακλείων ἐκτελευτάσθαι πόλων,

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160 λέχους] Naber conj. Ἰάκως. 161 τι] τι L has δτι (sic): there is nothing, then, to show that the scribe meant δτι rather than δ τι. But the Aldine and all the earlier edd. have δτι. Musgrave, while keeping δτι in his text, first recommended δ τι (ed. 1809).
162 χρείη] Brunn: χρείη ἢ L (with ei in an erasure, from η).
163 διαρείτων L: διαρείτων τ (as Harl.): A has διαρείτων with ἢ written above.
Hermann, with Lobeck (Paralip. p. 481), writes διαρείτων.—νέμωι L, with most

ξυνθήμαθ', 'inscribed with tokens,' i.e., the writing in which Heracles had taken down the oracle (1157). The acc. with the pass. partic. denotes the object of the act. verb (ἐγγράφον ξυνθήματα δέλτων): cp. Her. 7. 96 λευστά ἐπανωσθοῦν: Xen. An. 5. 4. 32 ἐπηγέροντον αὐθέμα: Verg. Ecl. 3. 106 inscripti nominia. The word ξυνθήματα recalls the Homeric σήματα λυθρα (I. 6. 188),—now generally held to denote some kind of alphabetic or syllabic writing (Introdt. to Homer, p. 112, n. 1). In later Greek σωθήματα meant a preconcerted cifer: Polyb. 8. 17. 9 σωθ. λαβὼν καὶ πιστῆν ('a letter in cipher, and credentials'): cp. id. 8. 18. 9 σωθήματικα γράφαμα. There is possibly a touch of designed archaism in the poet's phrase; he may have felt that it suited the heroic age to speak of writing as a mystery. This is more likely than that he thought of Heracles as using secret symbols.

160 ἀγώνας ἔξων: cp. Αἰ. 190 ἀφο-μυὴ πέμπει: Thuc. 1. 15 στρατεύεσθαι οὐκ ἐξηκεσθα: Dem. or. 19 § 163 δε...τῆς προ-τέρας ἐγγράφες προθελεῖ.ἀφώνω, ἀφρώθι, the compound negative after the simple, is normal (like οὐκ ἔστιν ὀδηγε, etc.): not an irregular repetition, like that in 1014 (n.).—ἡγης, brought himself to do it: cp. 1070.

160 διαρέων]: for δράσων τι (to do something notable), cp. O. C. 732 n.: for the place of τι, ib. 380 n.

161 ἢ] οὐκ αὖν: cp. Ph. 1117 ἢ ὀδὴν εἴμι: and, for the place of ἢ, also O. T. 24 n.—ἐντείνα μην...ἀπ' δ': epanaphora: O. C. 610 n. The δέλτας (157) contained the oracle only. Heracles first expounded this (hence the avo. part. προ-τέχαι in 164): then he gave his testamentary directions,—not in writing, but merely by word of mouth.

162 δ' τι χρείη μ' ἡλιθμεν λέχους κτῆ-σιν,' he said what I was to take for myself as marriage-property,' i.e., 'as my property in right of our marriage.' This means, in accordance with the Attic usage of the poet's age, that she was to take as her own the dowry (προξ) which she had brought to her husband, together with any gifts that he might have made to her. Thus a widow is described as ἀναλυόντος τῶν ἄθαν καὶ κομαμενῆς τῆς πρόξης, [Dem.] or. 40 § 7. The bride's father (or other representative before the law, κήβος) kept a record of the προξ, with a view to its
tokens which he had never brought himself to explain to me before, many as were the ordeals to which he had gone forth. He had always departed as if to conquer, not to die. But now, as if he were a doomed man, he told me what portion of his substance I was to take for my dower, and how he would have his sons share their father's land amongst them. And he fixed the time; saying that, when a year and three months should have passed since he had left the country, then he was fated to die; or, if he should have survived that term, to live thenceforth an untroubled life.

Such, he said, was the doom ordained by the gods to be accomplished in the toils of Heracles; recovery at the husband's death, or in the event of a divorce: Isaeus or. 3 § 35 ἤδεω ἀπολιθήσετο τῇ γυναῖκα, ἵνα ἅπειρὴν ἐκπέμψῃ τὴν γυναῖκα, οὐκ ἔχετι πρόκειται τῷ δόστι [i.e. the father, or κύρος] δι' ἕν ἐν προκείμενον ἐδώκει: 'which, when he gave it, he did not record at a certain value, as part of the dower.' Thus in Dem. or. 47 § 37 a widow claims some pieces of property on the ground that as τῆς ἐπὶ τῷ προκείμενῳ. ὅτι τόκων...νῦν: 'what share of their father's land he assigned by division to his sons,' id., 'assigned to them severally.'—διαπέρασθαι: for the verbal adj. of two terminations, cp. O. T. 384 n.

164–168. The constr. is:—χρόνον προείμενα, having first prescribed the time [for the division of the property].—ὡς (saying) that,—ὁνήκα χαρὰς ἀπείκων βεβαίως τρίμην. χρόνον κανιασόν, when he should have been absent from the country, after his departure, for fifteen months.—τὸν χρόνον ἡδικώς. οἱ δὲ ἑαυτῶν τέθη τῷ χρόνῳ ἢ...δομ. The words χρόνον προείμενα refer to his having expounded the oracle to her before he gave the directions as to his property: as depends on the notion of 'saying' contained in προείμενα: and the sentence, ὃς...χαράς...ἐκεῖνης...χαράς...explains χρόνον προείμενα.

I leave the ms. τριμήνον...κανιασόν unaltered, because it is conceivable that, while τριμήνον was prompted by the χρόνον before it, κανιασόν should have been adapted to βεβαίως. Cp. the personal constr. with χρόνον (O. C. 441 n.), χωτίδης, παρακάτω, etc. But I should prefer κανιασόν.—The repetition χρόνον...χρόνον...does not warrant a suspicion (cp. O. C. 554 n.): it expresses her anxiety to be precise as to the all-important point.

—ὑπερθραμβότα is lit., 'having run out from beneath,' having 'eluded' the imminent danger: Arist. 1056 τῶν οὖ θαλάσσων οἷοι ὑπερθραμβότα. Her. 1. 136 ἔν τοι περίδι ὑπερθραμβότα. As the χρόνου τίλος is here a perilous crisis, ὑπερθραμβόντα is more forcible than the conjecture ὑπερθραμβόμενα, which would mean simply, 'having passed.'

The arguments which have been brought against vv. 166–168 are examined in the Appendix.

169 κανιασόν ἐκεῖνης...τόυτον. Among the various explanations of the gen. τῶν Ἡρακλείων τόνων, two seem better than the rest; and I prefer that which I place first.

(i) It is a gen. of connection, equiv. to the gen. with τοις; and going with the whole phrase οἰκοδομήν ἐκπεριεσθαι rather than with either word alone. 'He said that such things were destined to be
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ός τήν παλαιάν φηγόν ανάδησαί ποτέ
Δωδώνι δισσόν εκ Πελειάδων ἔφη,
καὶ τῶν διεμέρεσε συμβαίνεις χρόνον
τοῦ νῦν παρώντος, ὡς τελεσθῆναι χρεών:
ὡς' ἢδεως εὐδοκοῦν ἐκπέδων ἔμε
φοβοὺ, φίλαι, ταρβοῦσαν, εἰ μὲ χρή μένειν
πάντων ἀριστών φωτὸς ἐστερημένην.

ΧΟ. εὐφημίαν νῦν ἰσχ' ἐπεὶ καταστεφῇ
στείχονθ' ὥρῳ τῶν ἄνδρα πρὸς χιαρὰν λόγων.

ΑΓΓΕΛΟΣ.

dεσπονά Δηνίερα, πρῶτος ἄγγελον
ὀκνον σε λύσω· τὸν γὰρ 'Αλκυήνης τύκον
καὶ ζῶντ' ἐπίστω καὶ κρατοῦντα κὰκ μάχης
ἀγον' ἀπαρχάς θεοῦ, τοῖς ἐγχωρίοις.

accomplished in regard to the toils of
Heracles.' This is only a rarer and bolder
form of the gen. used in poetry after verbs
of 'speaking about,' 'asking about' (El. 317 τοῦ καθι-
γνητοῦ τί φῆς), 'hearing about' (O. C. 307 κλῶν σοῦ).
And there is another
passage of Sophocles which shows a simi-
larly bold use of it, viz., O. C. 355 (μα-
νεία) σοῦ 'ἐρχόντα σῷματος, the oracles
that had been given concerning me': an
example which (to my mind) strongly
confirms this view.

(2) It is also possible, though less
probable, that the gen. should be taken as
partitive with ἐπετευτένθαι: destined
were to be accomplished as part of (in the
number of) his toils. For this we might
compare such uses of the partitive gen.
and of the number of his toils.

(3) πώνων depends on πρὸς δὲν εἰμαρ-
μέναν as if it were a subst. εἰμαρμένην,—
'the said that such a doom for the toils
of Ἅ. was to be fulfilled.'

(4) πώνων depends on ἐκτελευτέσθαι
as equiv. to τελευτήν γίγνεσθαι: 'he said
that such events were to be accomplished
as the end of his toils.' I do not think
that the Greek words will bear either of
the two latter versions.

171 ανάδησαί ποτε (from ποτε) L...
172 καρπορία ἡ καρπορία
L. 174 ὑ. O. Henze, and so Nauck: ἡ μανα.
175 ἔσποντϊ ἱδέων] Wecklein

The first hand in L had omitted this v., the last of p. 66 b. It has been added, not by
the scribe himself, but by the diorthotes (S). A similar instance is Ph. 1263,
as the ancient oak at Dodona had spoken of yore, by the mouth of
the two Peleiades. And this is the precise moment when the
fulfilment of that word becomes due; so that I start up from
sweet slumber, my friends, stricken with terror at the thought
that I must remain widowed of the noblest among men.

CH. Hush—no more ill-omened words; I see a man
approaching, who wears a wreath, as if for joyous tidings.

MESSENGER.

Queen Deianeira, I shall be the first of messengers to free
thee from fear. Know that Alcmena’s son lives and triumphs,
and from battle brings the first-fruits to the gods of this land.

where see cr. n. 179 χαράμ. Brunck gave, from his own conjecture, χαράν, which
is found in one of the later mss., L¹ (= Lb of Dind., M of Blaydes, cod. Laur. 31,
10, 14th cent.). The other mss., so far as I know, agree in χαράν. 181 τόκον
L, with most mss.: γύνων B, Le.

it may be noted that neither seems to
accord so well with the phrase αἰσθησια τῆς. It was through the inspired λήπη that
the utterance of the oak became a ‘voice.’

Δαδώκει, as in frs. 413, 415: so fr. 412
Δαδώκει. The nom. Δαδώκει is not extant;
unless it should be restored to a verse
which Stephan. Byz., i.e. Δαδώκει, quotes
from Simmias of Rhodes (c. 330 B.C.?),
συνάλλειν ἐπὶ Κρυστικὸν μέκαρ’ ὑπέλεξαν
Δαδώκει. For the locative dat., cp. O. T.
900 τὸν Ἀβαίαν τινᾶς.

178 ff. ναυάρατα: for the Doric form,
see on Ant. 715 n. Cp. Aesch. Pers. 246
(dial.) ναυάρατα λόγων (so Porson for να
υάρατα).—τοῖς δὲ τοιαύτα: the predictions (of the
alternative issues, prosperity or death):
ναύαρατα = ‘precision,’ i.e. the precise term
of fifteen months. συνάλλειν = ‘comes
right,’ ‘tallies’ (cp. 1174; and with dat.,
1164). Thus the sense is:—‘The precise
term foretold by these prophecies tallies
[with the period which has actually
elapsed] at the present time,’ ἄφες (ἐπὶ τὸ
τοῖς δὲ τοιαύτα: χαράν, ‘so that they must be
fulfilled.’ (With χαράν we may under-
stand either ἐστι or ἐστὶ: the former is
simpler: for the ellipse, cp. Ai. 668 ἀρ-
χωτες ἐστι, ἀνθ’ ἐστεκμύ. In other
words, ‘This is precisely the time when
the fulfilment of these predictions falls
due.’ The schol. saw that ἄφες is for ὡς
(ὡς ὡς τοῖς δὲ τοιαύτα: χαράν). The change
to ός is needless, and worse.

Others understand:—(1) ‘The true ful-
filment of these words as (ὡς) they are to
be accomplished’; or (2) ‘the truth of
the prediction that (ὡς) these things are to
be accomplished.’

This is one of those passages in which
the manner of Sophocles recalls that of
Vergil. The general meaning is simple
and clear; but a verbal analysis demands
the nicest care.

178 ff. χαράν has been variously altered,
from a feeling that it is out of harmony
with the tone of 29 f. and 149; but the
word is well fitted to express that even a
sound sleep, when it came to her, was apt
to be suddenly broken.—ἀφες goes with
τοῖς δὲ τοιαύτα: which it strengthens: cp.
O. T. 65 ἐστιν γ’ εὐδομάτω (n.): Ant. 437
γὰρ εἰς ἑξακόους. (O. C. 1615 and Ph.
215 are not similar).

178 ff. εὐφημίαι refers to the ominous
ἰστομαίνων: cp. Ai. 361 f. Αἰ μιὰ,...ἄλλα με συνάδειαν. | Ἐο. εὐφημία φῶς—κατα-
στεφθή, with a wreath of laurel: cp. O. T.
85 n.—πρὸς χαράν λόγων refers to κατα-
στεφθή: ‘in view of (suitably to) joyous
news.’ Brunck’s reading, πρὸς χαράν λό-
γων, would be weaker (‘on account of his
tidings’).

180 πρῶτος ἄγγελον, forestalling Lichas:
the words mark his eagerness to
assert his claim on her gratitude (190 f.).

181 οὖς γὰρ as in 155—κρατοῦντα,
the pres. (= ‘is victorious’), as oft. νεῶν:
cp. n. on O. T. 437.—ἀπαρχέει refers
more especially to the train of αἰχμαλω-
τικαί which the Messenger had seen with
Lichas, but can also include the spoils
which were to come later with Heracles.

For ἀπαρχή said of human beings, cp.
ΔΗ. τίν' εἶπας, ὃ γεραίε, τόνδε μοι λόγον;
ΑΓ. τάχ' ἐς δόμους σοῦ τὸν πολύζηλον πόσων
ἐξει, φαντάζοντι σὺν κράτει νικηφόρῳ.
ΔΗ. καὶ τοῦ τόδ' ἀστῶν ἡ ἔνων μαθὼν λέγεις;
ΑΓ. ἐν βουθερίει λεμών πρὸς πολλοὺς θροεῖ
Δίγας ὁ κηρύξ ταῦτα: τοῦδ' ἐγὼ κλών
ἀπήρ' ὅπως τοι πρῶτος ἁγγείλας ταῦτα
πρὸς σοῦ τι κερδαίμαι καὶ κτώμην χάριν.
ΔΗ. αὐτὸς δὲ τῶς ἀπετεῖ, εἰπερ εὐνυχεῖ;
ΑΓ. οὐκ εὐμαρεία χρώμενος πολλή, γύναι.
κύκλῳ γὰρ αὐτῶν Μηλεύς ἀπα λεώς
κρίνει παραστάσις, οὖν ἔχει βήμα πρὸσω.
τὸ γὰρ ποθοῦν ἐκαστος ἐκμαθεῖ πέλαν
οὐκ ἂν μεθ' ἡδονή κλώνει.
οὔτως ἐκείνος οὐχ ἐκών, ἐκούσι δέ

186 ἤξει, φαντάζοντι σὺν κράτει ἤξει φαντάζοι: συγκράτη (with ν written over γ) L.
187 τοῦ τόδ' τοῦ τόδ' (sic) L. τοῦτο δ' Αld. τοῦ τόδ' Canter: τοῦ τόδ' Bruneck.
[Dindorf, ed. 1860, has 'τοῦτο δ' τρ. τοῦτος' (sic) sec., which Subkoff repeats. The Autotype Facsimile (p. 67 n.) will show, however, that the supposed acute on ν is merely a short upward stroke from the lower end of φ in φαντάζοι (v. 186), this φ standing just over the ν of τοῦτο. Cp. the φ of ἐφημέρας, καταστήσῃ (178), νικηφόροι (186).]

188 βουθερίει Wecklein reads βουθέρια: Hense conj. βουθερίει: Nauck,

Arist. fr. 443 (p. 1550 b 39) cp. Plut. Thes. 16 Κρήτας...ἀνθρῶπῳ ἀπαρχῆς εἰς
δελφῶν ἀποτελέσθω. So in Eur. Ph. 291 the captive Φαινουσαι describe themselves as
αἰκροθερία λοξὶ δεδομένη [θεοὶ] (for the synethesis; O. C. 964 n.) τοῖς δικαιομοίοις,
esp. Zeus Οὐράκτος (200), Apollo, and Artemis Ορτύγα (210 ff.). Cp. 245 (of the
captive) αὐτοὶ κτῆμα καὶ θεοὶ κράτων.
186 τοῦ...τοῦ: Ο. C. 68 n., Ph. 441.
The Messenger has been explicit; but she is bewildered with joy. So in Aesch. Ag. 268 the Chorus makes the
κηρύξ repeat his tidings. Cp. below, δηλ. 188 πολύζηλον, in this context, is
taken as 'exciting much ἔθος,' 'admired by all'; though it could also mean
merely, 'very prosperous.' In O. T. 381 (n.) it means, 'full of emulation.' φαντάζοι adds vividness to the thought of
the joy that awaits her: cp. 199 ἑμφανῆ, 224 ἐνεργῇ;—σὺν of attendant circumstance
(O. T. 17).—κράτει νικηφόρῳ: κράτος is the superior strength, the mastery (Ph. 594 n.), which ἀτερνοίρηστα: cp. 497:
Ο. C. 1088 σθένει 'συνεκτίων ('triumphant might').
187 ἀστῶν ἡ ἔνων, i.e. 'from whom
in the world?' Cp. El. 975 τις γὰρ ποι' ἀστῶν ἡ ἔνων. So far as the ἔνων are
definitely conceived here, they may be supposed to arrive from Euboea.
188 βουθερία: only here. Hesychius gives the right sense,—ἐν ἑ βόες θέρους ἄφα σήματα. A poet might feel that a
simple compound of βόος and θέρους would
suffice for a picturesque epithet of λεμών:
i.e., 'the meadow of the oxen's summer' would readily suggest 'the meadow which
is the summer pasture of oxen.' Those
who object to such a compound seem to try it by the standard of prose.—Hesychius adds to his explanation of βουθερία:
καὶ βουθερία τὸ ἄνθρωπος. Wecklein adopts
this, αὐτὰ 'in which oxen jump about':
but surely they must be ὀλυστροπληγεῖς
to behave so. The word occurs only in
Aesch. Sph. 501 βουθερία ταύρῳ (=qui vaccam saltit).—The λεμών was in
the plain of Malis, between Trachis and the
Malian Gulf: cp. 194 n.
188 τοῦ implies that the motive was
a natural one, which she will readily
comprehend: cp. the frankness of the
messenger in O. T. 1005, and of the ἐπιτόρος in Ph. 552.
DE. What news is this, old man, that thou hast told me?
ME. That thy lord, admired of all, will soon come to thy house, restored to thee in his victorious might.
DE. What citizen or stranger hath told thee this?
ME. In the meadow, summer haunt of oxen, Lichas the herald is proclaiming it to many: from him I heard it, and flew hither, that I might be the first to give thee these tidings, and so might reap some guerdon from thee, and win thy grace.
DE. And why is he not here, if he brings good news?
ME. His task, lady, is no easy one; all the Malian folk have thronged around him with questions, and he cannot move forward: each and all are bent on learning what they desire, and will not release him until they are satisfied. Thus their eagerness detains him against his will;

βοηθησόν οί βοηθείαι.—πρὸς τολλαίος Herm.: προστολος MSS. 188 κηρείει] κηρείεσ L., as in O.T. 753 (corr. from κηρείαω), and δ. 801: though below, in 757, κηρεία.—τοι τοι] (sic., not τοι τοι) L., made from τοι τοι' by S. 189 τοι omitted in Harl.: Brunck conj. συν. 191 κτισμαί κτιςμα L. 192 ενομαρετα...τολλάς In L the first hand wrote ενομαρετα...τολλάς: S added το each word, correcting το to το. 193 παραστάτας] Paley (ed. 1880) conj. παραστάτας.—έχει] Schneidewin conj. δ. 194 εκούσι δ' For δ' Blaydes writes δ' : Nauck conj. έκονωσις.

192 εκείνες εύτυχε: if he comes with good news, and may therefore expect a cordial welcome (cp. 310).
193 (δίκτημα), ούκ εύμ. χρόμενου, because he does not enjoy much facility for (moving forward). For the partic. in a reply, cp. Ph. 1228.
194 Μήλαιοι: for the Ionic form, cp. Ph. 441. Trachis was on a rocky spur under the heights ("Trachinian Rocks") which bound the plain of Malis on s. and w.; the distance from the (ancient) coastline of the Malian Gulf was about six miles.—κηρεία: not only the Τραχίσιοι (the highlanders of Malis), but the Παρθένοι also. As to Malis, cp. Ph. Introd. p. ix.
195 κρίνω = καρδινέω: cp. 314, 388, Ant. 399.—παραστάτας: a crowd has gathered round him (κύκλω); and the eager people keep pressing close up to him, to put their questions. So this partic. is used of one who comes close up to a person, in a threatening way: O. C. 992 ετ' σε... κτενίσι παραστάτας: El. 305 μοι παραστάτας. Thus, while the conjecture παραστάτας would merely supplement κύκλω, παραστάτας really adds a new touch.—βημα, aor., set forward from the place where he is halting: stronger than βάλειν, keep moving on. Cp. βημα said of death, O. C. 1226.

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οδε ἔκώσιον. Here, too, perhaps, the conceit is meant to be a trait of homely humour.

200 τοὺς Οὐησιν ἄτομον... λεμύν. The uplands of Oeta were sacred to Zeus (1191). Lands dedicated to gods might be cultivated for the profit of the temples (138 n.). Sometimes, however, they were left idle, or served merely for ornament. It was in such cases more especially that they were said to be ἀνοικτά. Cp. Plato Legg. 761 εἰς τοὺς ἄνεμον ή τέμενος περὶ ταῦτα ἄνεμον ἔτε, τὰ ρέματα ἁρέτετο εἰς αὐτά τὰ τῶν θεῶν έρας κοιμάμει. Athen. p. 503 C τοῦτο ἄνωτος καὶ συνεχώς τὸν τοῖς θεοῖς ἀνέμονος. So Demeter reproves the wood-cutter in her grove: Callim. Ἡμν. Σερ. 47 τέκνον, ὅτι τὰ θεῶν ἀνέμονα βραδερά κύριαι, τεκνόν, ἄνωσεν. The exquisite verses of Eur. (Hep. 75 ff.) describe an inviolable meadow of Artemis: ἄνθ' οὗτε τομήν ἄξον ψιθυρίζει ὁποία, ὅτι οὕτως τοις εἴδησι, ἀλλ' ἀνάζησεν μέλισσα λεμύν ἡμών ἀδραται. In a Cretan precinct of the Dictaean Zeus, it was forbidden to keep flocks or sheepfolds, to sow, or to cut timber (C. I. C. ΟΙ. p. 1003). With προς cp. Hesych. ἀδρέταις ἀδρέταις ἄνεμοι ἀκνεύειν. Σφακή.

201 ἄλλα, 'at least'; 320, O. C. 1176 n.: σὺν χρόνον, Αἰ. 306 ζυμφὸν μάλιστα σὺν χρόνον καθίσται: O. C. 1063. 202 πλ. ἐρωτόθη φωνή, 885; and oft.; but it properly implies motion (335, 492, 693, 900). The form ἐρωτοθή is here used, as in O. C. 18, without metrical necessity; and it has been held that the form ἐρωτόθη (which does not occur in Ar.) was admitted in Tragedy only when metre required it: Ant. 491 is, however, an exception.—στέγασ... ἀλλα: the second word here is a mere synonym for the first; hence Kvitčála conjectures ἀλλα: but see n. on O. C. 1501. Those 'within' are her handmaids; those 'without,' the Chorus. —δώμα φύμα τῆς, ἀπόλλων ἐμίλιον ἀνασχιδίον: for the fig. sense of δώμα, cp. O. T. 987 n. —As said of sunrise, etc., ἀνάσχως is more usual than ἀναχως: yet cp. Bekk. Ἀνέκδ. p. 400. ἄτακτα τὰ ἀνασχίλια τὸν ἄλλον ἡ τῆς σκηνής. The wording here, ṿς... ἀνασχιδίον, is so suggestive of an acc. abs. (O. C. 380 n.), that it had occurred to me, as to Mr. Blaydes, to ask whether τῆς ought not to be τῆς δί: but the answer, I think, is that this would practically make ἀνασκιδία more prominent; the surprise would be more emphasised than the joy.

205—224 This lively 'dance-song' (στάρψιμα) is the direct response of the Chorus to Deianeira's appeal (202 φωνήσατ'...),—expressing their delight at the good news. As Dr W. Christ, who calls it 'a paean to Artemis and Apollo,' justly remarks (Metrik § 443), its contents clearly point to a distribution of the verses between different singers. (1) The first part, down to v. 315 (Νῦμφας), is an invitation to song and dance; this would be given either by the coryphaeus, or by the leader of one semichorus. (2) The second part, vv. 316—320 (ἀδημό...ἀμελλ.), is the response, delivered by the leader of the other semichorus. (3) Then, at v. 321, the whole Chorus joins in with the refrain of the paean, ἵνα ἰδω...
but thou shalt presently see him face to face.

DE. O Zeus, who rulest the meads of Oeta sacred from the scythe, at last, though late, thou hast given us joy! Uplift your voices, ye women within the house and ye beyond our gates, since now we are gladened by the light of this message, that hath risen on us beyond my hope!

CHORUS.

Let the maidens raise a joyous strain for the house, with songs of triumph at the hearth; and, amidst them, let the


(4) The coryphaeus then gives the last three verses, which introduce the next scene.—For the metres, see Metrical Analysis.

208 ἀνολοκληρωθέν has been recognised by almost all recent critics and metrists as a certain correction of ἀνολοκληρεῖ (L) or aet. But I should keep the μηδέν, merely reading ὅ for ὅ with Erfurdt. The clue to a right interpretation here depends on two points in the context. (1) Deianeira has called for a joyous cry from the women in the house, and from those outside of it (203 ff.). The first words of the Chorus accordingly appeal to the women in the house—as is marked, not only by δήμος, but by ἐπαρχίως, adding that the men of the household are to join in. Then, at v. 210, δήμος δὴ...καὶ...ὁ παρθένοι, the maidens of the Chorus are invited to raise the paean. (2) The words ὃς τις κοίμησι ἄρτημα τοῖς κτλ. could not have been used unless a reference to women had preceded; it is not enough that it should follow, in ὧν παρθένοι, at v. 210.

Hence we have to choose between these views, of which I prefer the first. (1) ὁ μελλόνυμφος, 'she whose nuptials are soon to come,' is a poetical phrase for νεφρο νυβλῖτι, and denotes the maidens of the household generally. Nauck, reading δήμος...ὁ μελλόνυμφος, gives this sense to it, but admits that the masc. ('quisquis nubilis est') is awkward: rather it is impossible. (2) ὁ μελλόνυμφος = 'she who is soon to be (re-)united to a husband,' i.e. Deianeira. This is a forcing of the Greek word which can easily be smoothed over in an English paraphrase, but which would probably have seemed very strange to a Greek. (3) Reading δήμος...ὁ μελλόνυμφος, 'the household of maidens,' i.e. 'the maidens of the household.' This seems an untenable usage: moreover the metre condemns δήμος.—Another version of this reading, 'the house which is soon to receive the husband,' not only strains μελλόνυμφος, but fails to supply the necessary antithesis to ἄρτημα.

ἀνολοκλήθη: the ἀλογηθή or ἀλογηθή was a cry to the gods, usually expressive of joy or hope, in prayer or sacrifice: and it is especially said of women (e.g. II. 6. 301, Od. 3. 450: Aesch. Theb. 368 etc.). But this verb denotes a cry of horror in El. 730:—δήμος, rather 'for the house,' (dat. of interest) than merely 'in it'; cp. Aesch. Ag. 27 δήμος | ἀλογηθήνωσι εὐφημίνων τέθη λαμπάδα ἐκφοβήθησιν.—ἀλαλαγαί, probably due to Triclinia, has been received instead of ἀλαλαίας by many recent edd., in order that the first foot of the verse may be a trimbrach (see Metr. Analysis). ἀλαλή was the more frequent form; but the other occurs as a v. l. in Eur. Phoen. 332, as ἀλαλαίας is a v. l. for ἀλαλαίας in At. As. 1761: and a loss of αl or αγ would of course have been easy. The ἀλαλή was a cry of triumph (Ant. 133 n.).
κωνός ἄρσενων ἵπτω
κλαγγά τὸν εὐφαρέταν
*’Ἀπόλλων προστάταιν· ὦμοι δὲ
παῖάν παῖαι ἀνάγετε, ὦ παρθένοι,
βοήτε τὰν ὀμόζωνον
*Ἀρτεμι' Ὀρτυγίαν ἀλαφβόλον, ἀμφιπυρον,
γειτόνας τε Νύμφας.
αἰγὸν, οὐδ’ ἀπώσομαι
tὸν αὐλὸν, ὦ τύραννε τὰς ἐμᾶς φρενός.
ἰδοὺ μ’, ἀνατάρασσε
εἰν’ ὦμοι μ’
ο ἱερός, ἄρτι βακχίαν
ὑποστρέφων ἀμιλλαί.
ἰῶ ἵω Παιαίαν·
ἰδ’, ὦ φίλα γόναι,
tάδ’ ἀντίπρομα δὴ σοι
βλέπειν πάρεστι ἐναργῆ.

209 *Ἀπόλλων Dindorf: Ἀπόλλων MSS.
210 ταῖαν ταιαίν] ταῖα ταῖαν MSS.
214 After Ὀρτυγίαν Dindorf inserts ἔθεα: Weicklein (Ars Soph. em. p. 33) and
Blaydes suggest τὰρ.

207 Π. κωνίς, fem.: cp. O. C. 751 n.
—The acc. τῶν εἰς. Ἀρτ. depends on τῶν κλαγγα as ἐκπιπτόντως: cp. El. 123 τάκες...
σωματικ’...
’Ἀρτεμις: sk. id., ἱερός ὄμοι μ’ ἄγον ἱερός ἱεροτείχον.
*Ἀπόλλων, the shorter form of the acc., as in O. C. 1091 (lyrr.): like Ποσειδών, it was used chiefly
after πρὸ τῶν, μᾶ τῶν—προστάταιν: cp. El. 607 Φώτις προστάτηνες—with reference to his image being placed in front of
houses. Paus. (1. 44. 2) saw at Megara a hieron of Apollo ἀποστάτησιν. C. O. Müller (Dorians bk 11. ch. 2 § 6) points
out that the title προστάτης was given to Apollo in the Ionian colonies of Miletus,
on the shores of Pontus. So, as protector of roads, he is ἄγον. Artemis, too, is
called προστάτης, Aesch. Th. 449.
...211 ἀνάγετ'': cp. Eur. El. 123 τὸν τῶν αὐλὸν ἐγείρον γύνῃ...
ἀνάγετ’ πολυβαρόν ἄδο-
ταν: id. Ph. 1350 ἀνάγετ’ ἀνάγετε κυκτιστὸν.
218 Π. Ἀρτεμι' Ὀρτυγίαν. The epithet was usu. understood as meaning
‘born in Ortygia.’ That name, like Nysa, was associated with various places (as
Syracuse; Aetolia, schol. Apoll. Rh. 1.
419; Ephesus, Strabo 14. 659); but
most frequently with Delos, as a name either for that island itself, or for some
islet near it (Rheneia?): cp. Hom. h.
Apoll. 16, which describes Artemis and
Apollo as born, τὸν μὲν ἐν Ὀρτυγίᾳ, τὸν
dὲ κρασαγένειν ἐν Δήλῳ. The epithet is paro-
died by Ar. Av. 870 Λῃστῆ ὘ρτυγίασθη
genera (*Quail mother*). Asteria, Leto’s sister,
was said to have escaped from Zeus by
taking the form of a quail (ὄρνις): Apol-
lod. 1. 2 § 2. One theory explains the
name Ortygia as simply ‘abounding with
quails’; another (Plut. vol. 1. p. 238)
supposes that the ὄρνις was taken as the
type of a good mother; but the question
remains uncertain.
Artemis was worshipped on the coasts
near Malis (637 n.), but we have no proof
that the name Ὀρτυγία was specially
given to her there. Perhaps the poet uses
it here merely as one of her standing
epithets.—Ἀλαφβόλον (like ἀλάφωμα, Ὀ.
Τ. 180): see on O. C. 1092 f.—ἀμφιπυ-
ρον: with a torch in each hand: see
on O. T. 207.—Νύμφας: the Malian
δεῖκα (Ph. 724 ff., n.) of Malian hills,
winds, and streams.
216 ἀείρων’. Homeric verse admits
the elision of α in the verbal endings
-μα, -εν (except in the infin.), -ται,
-θη. There is no other example of it in
shout of the men go up with one accord for Apollo of the bright quiver, our Defender! And at the same time, ye maidens, lift up a paean, cry aloud to his sister, the Ortygian Artemis, smiter of deer, goddess of the twofold torch, and to the Nymphs her neighbours!

My spirit soars; I will not reject the wooring of the flute,—O thou sovereign of my soul! Lo, the ivy’s spell begins to work upon me! Eueo!—even now it moves me to whirl in the swift dance of Bacchanals!

Praise, praise unto the Healer! See, dear lady, see! Behold, these tidings are taking shape before thy gaze.


Tragedy; but it does not seem impossible that Sophocles should have used the familiar epic licence in a lyric passage. If we read ἄδοους οὖθ’ ἀνδρομάζα, a cyclic dactyl is substituted for a trochee; which does not seem very likely in this metrical context. (Cp. J. H. H. Schmidt, Compositionshbre p. excii., and W. Christ, Metrik p. 378.) In the lemma of the schol. we certainly find ἀνδρομάζα οὖθ’ ἀνδρομάζα: but that proves nothing.—For the sense (μετεωρομάζα τ’ τοῖς χόροις σχολ.), cp. Ar. Ecl. 1179 αφροθ’ ἀνα, ἂν οὖθ’.

217 τὸν άδοῦ, the instrument associated with religious enthusiasm, and more esp. with the Dionysiac worship. In Attic Tragedy the lyre seems to have been the older instrument (cp. Ar. Ran. 1304, 1187): but after the time of Aeschylus, at least, the άδοῦ was the regular one. Cp. A. Müller, Gr. Bühnenart. p. 198 n. 3.—τ’ τόφωνι, clearly refers to the άδοῦ (for the change to the voc. cp. 99)—not to Apollo or Dionysus.—The words ταῖς ἀνδρομαζούσι τ’ τοῖς φρεατίσσει, bring out the spiritual sense of τόφωνι, and express the compelling influence of the flute.

218 οὖθ’ μ’: this μ’ must depend on οὖθ’: that after οὖθ’ depends on ἀνδρομάζα, the shriek being here literally an ‘interjection.’

ἀνδρομάζα: the ivy was sacred to Dionysus, who is styled κυροῦς (Paus. 1. 31 § 6), κυσοφόρος, κυσοκρήτης, etc.: cp. Ovid Fasti 3. 767 ηδερα εἰς γρατίσσιμα Baccho. It was worn by bacchanals (Eur. Bacch. 811); though there seems to be no proof that it was worn, at least ordinarily, by tragic choreutae. Here, however, the Trachinian maidens imaegus themselves to be bacchanals; the music of the άδοῦ suggests the spell of the κυσοῦς: and they speak as if the ivy on their brows was sending its mystic power through their whole frames, stirring them to the dance. Just so the laurel was the symbol of poetical inspiration.

βαχίλας…διάλλα, the Bacchic competition of eager dancers, i.e., the swift dance itself. διάλλα is oft. thus associated with eager speed: cp. O. C. 1107 βοραμάκας διάλλας: El. 861 χαλιγραφ’ εἰς διάλλας: Ant. 1056 τρόφων διάλλατηρης.—ἀνθρόψων, lit., ‘whirling a little’ (cp. υπο-κυνεῖν): i.e., just beginning to set the dance in movement. Not, ‘bringing back.’

231 οὖθ’ Παίας: the refrain (εφοβο-νος) of the paean: the whole Chorus would strike in here (cp. n. on 305—314). Dindorf adds a second Παίας, on the assumption that the verse is an iambic dimer, comparing Ar. Aisr. 1312, where the MSS. have τ’ τοῖς Παίας Παίας (Metra Aischylli 1. etc., p. 119). But the MS. reading is kept by most critics, including W. Christ (Metrik, § 443).

232 τ’ οὖθ’. The MSS. have τ’ οὖθ’. The hiatus would be justified by the slight pause after οὖθ’: cp. Ph. 832 τ’ τοῖς μοι τοῖς Παίας (n.). But most edd. agree with Dindorf in omitting τ’ οὖθ’: and they are probably right, since it disturbs the otherwise regular metre of vv. 231—234.

233 τ’ τοῖς: the good tidings (180 fl.) of which their minds are full.—μνημή (cp. 11 n.) is strengthened by ἀντίπρεπα.
ΔΗ. ὁρῶ, φίλαι γυναῖκες, οὔδε μ' ὁματος
φουραν παρῆλθε τόνδε μὴ λεύσεις στόλου.
χαίρειν δὲ τὸν κήρυκα προοιμώθοι, χρόνῳ
pολλῷ φανέρα, χαρὰν τι καὶ φέρεις.

ΔΙΑΧΑΣ.

ἀλλ' εὖ μὲν ἢγεμθ', εὖ δὲ προσφωνούμεθα,
γύναι, κατ' ἑργον κτήσιμον ἀνθρα γὰρ καλῶς
πράσασθον' ἀνάγκη χρηστά κερδάινει ἔπη.

ΔΗ. ὁ φίλτατ' ἀνδρῶν, πρόθ' ἀ πρώτα βούλομαι
didasko, εἰ ζῶνθ' Ἡρακλῆς προσδεξόμαι.

ΔΙ. ἐγγώγε τοι σφ' ἐλειπον ἰσχύοντα τε
καὶ ζῶντα καὶ θάλαντα κοι νόσῳ βαρύν.

ΔΗ. τοῦ γῆς, πατρῴως εἰτε βαρβάρου; λέγε.

ΔΙ. ἀκτῇ τις ἐστ' Ἐβδομίς, εὖ δ' ὅριζεται

226 φουραν Musgrave: φουρα MSS.—μὴ Hermann conj. μὴ οὐ.—λεύσεις made from λεύσεως in L. 228 φέρεισ L: φέρει τ. 230 ἑργον κτήσιμον] Hense

226 Γ. οὔδε μ' ὁματος φουραν παρ-
ῆλθε: the acc. of the part (= φουραν ὁματος) follows the pers. pron.; cp. Ph. 1301 μὴν με...χείρα. The subject to
παρῆλθε ('this sight') is easily supplied from ταῦθ' in 223. For the phrase, cp. Ph. 151 φουραν ὁματος ('that the eye
should watch'). The ms. φουραν is possi-
bile! the sense would then be, 'nor has the task of watching with the eye escaped
my care.' But the phrase appears some-
what less natural; and the nom. φουρα
may have been generated by παρῆλθε.—
μὴ λεύσεις: it is unnecessary to insert
οὐ: cp. 90 n.

227 Γ. προοιμώθοι, primum tuho, with
acc. and inf., like λέγω in 137 (n.), and
ἐντὼ in O. T. 350.—φέρεις: for the
change to direct address, cp. O. C. 1353 L.
(τοῦ) followed by ὅ εἴρησα. For καλος
emphasizing the verb, cp. O. T. 851 el δ' ὅ
οὐν τα κάτορθοιο.

229 ἀλλ' replies to the doubt implied
in χαίρων εἰ τι καὶ φέρεις. Hence the two
co-ordinated clauses are here equally im-
portant: this is not a case in which the
main stress is on the clause with δὲ (as in
O. C. 1356, Ph. 503).

230 Γ. κατ' ἑργον κτήσιον. As κάτι
can be called a κτήμα (Ph. 81), and as
ἑργον itself often = 'a notable deed' (Ant.
730 n.), so κτήσιον ἑργον might well
mean, 'to have made an achievement.
one's own.' The phrase in the text, then,
seems sound, as meaning, 'the achieve-
ment of the deed' (= 'the deed achieved').
We cannot understand, 'the acquisition
(booty) made by the deed.'—ἀνθρα γὰρ
κ.τ.λ.: γὰρ refers to κατ' ἑργον κτήσιον:
the welcome befits the deed, for the deed
has prospered.—καλῶς πράσασθον' κ.τ.λ.:
the sensitive Greek was quick to see his
good or bad fortune mirrored in the
behaviour of his neighbours: cp. n. on Ph.
1353. We must not, then, alter καλῶς
to καλά,—a change which Nauck thinks
'necessary.'

232 Γ. ἀ πρώτα βούλομαι, i.e. διδά-
σκεται. For the plur., cp. 64.—Ἡρα-
κλῆς, ἵνα: it is needless to assume
synizesis, since a proper name excuses an
anapæst in any foot except the 6th. An-
other chorionic name (Ἀπτυγών) holds
the same place in O. C. 507. Below, in
v. 476—the only other place where Soph.
has the acc. of Ἡρακλῆς—most editors
write Ἡρακλῆ (L having Ἡρακλῆ), since
Ἡρακλῆ, at the end of a verse, must be
a trisyllable, and the synizesis of -εα, in
that position, would be awkward. So,
too, in Ar. Th. 46, where the Ravnna ms.
has Ἡρακλῆ at the end of the ν., Dind.
writes Ἡρακλῆ. In Attic inscriptions the
acc. of proper names in -κλῆ is regularly
κλῆ down to c. 300 B.C.; later it is
κλῆ: while -κλῆ does not occur. The
DE. I see it, dear maidens; my watching eyes had not failed to note yon company. [Enter LICHAS, followed by Captive Maidens.]—All hail to the herald, whose coming hath been so long delayed!—if indeed thou bringest aught that can give joy.

LICHAS.

We are happy in our return, and happy in thy greeting, lady, which befits the deed achieved; for when a man hath fair fortune, he needs must win good welcome.

DE. O best of friends, tell me first what first I would know,—shall I receive Heracles alive?

LI. I, certainly, left him alive and well,—in vigorous health, unburdened by disease.

DE. Where, tell me—at home, or on foreign soil?

LI. There is a headland of Euboea, where to Cenaean

constr. ἔτη Ὀδυσσείαν. 288 Ἔρρειλε Ἡρακλῆς Dindorf. 288 L
points thus: τοῦ γῆς πατρίδας εἰς βασιλέα μέθο. 287 Εὐβοίοις εὐποροὶ L.

-ελή form is frequent, however, in non-
Attic inscr. (as those of Delos, Delphi, Sparta), though not before 328 B.C. (Meisterhans, p. 58).

284 Ἠρρειλε τοι: for γε τοι, cp. O. C. 1324.—Δαίμον: 76 n.—In the sequel, Deianeira dies before Heracles is brought home. The answer of Lichas is uncon-
sciously evasive; it is also undesignedly suggestive of a contrast between the hero’s present state, and that in which he is to
arrive, πώλη βασιλέως. ἔρρειλετα τε καὶ
ἐρρειλε. The word ἐρρειλε was prompted by the form of D’s question; and the
double copula, τε καὶ, links ἐρρειλετα with it more closely than the following
words are linked by the simple καὶ. Hence the whole phrase, ‘strong as well as
alive,’—‘not only alive, but strong.’

θάλλουσα is more than ἐρρειλετα, as implying
radiant health: cp. Ἑλ. 952 βεριθροῖ
θάλλοντα: Eur. I. 1233 ἦς ἀρά σ’...
ἀρδευσαν τε καὶ θάλλουσαν;—κοῦ
νυνε βασιλέως: cp. O. T. 733 γνωτὰ κοῖν
ἀνάγων (n.).

286 πού γῆς (Ἑλλάς), (εἰς) πατρίς
εἰς βασιλέα (Ἑλλάς); where did you
leave him,—whether it was in Greece or abroad that you left him? εἰς, either
doubled or single, is thus used, with
ellipse of the verb, when a statement or a
question is to include two alternative sup-
positions: cp. Plat. Legg. 844 D ὅ ὅτι
ἄγαθον ὑφάπασι γειοτατε, βοτρίᾳν εἰς
cαὶ σῶκων [ἰς ἐγείροτα]. ἐς ἐν τοῖς
ἀνθρώποις εἰς καὶ ἐν ἄλλοις, προκή-
κότα ὑπὲρτως δραχαιμα. So, with a single
ἐς, O. T. 517: with doubled ἐς, ib. 194, 1049. In such sentences ἐς be-
comes practically equivalent to ἐς. But it
cannot, of course, replace ἐς in a direct
statement or question: i.e.: ‘This is either
good or bad,’ could not be rendered,
tοῦτο ἐς ἄγαθον ἐς κακὸν ἐς. Hence
the following punctuation, adopted by
Dindorf, is impossible;—ποὺ γῆς; πα-
τρίς εἰς βασιλέα; λέγε. This would
require ἐς instead of ἐς. (Payley, who
follows Dindorf, seems to have felt a mis-
placing: ‘The use of ἐς for ἐς,’ he says,
‘is remarkable.’)—Ellendt prefers a third
way of pointing, which L (see cr. n.) also
suggests:—ποὺ γῆς; πατρίς εἰς βα-
σιλέα, λέγε (‘say whether...’). The
objection to this is that it throws too much
emphasis on the distinction between Greek
and foreign soil.

πατρίς (γῆς) = πατρίς (as in O. C.
1324 etc.), i.e. Hellas, as the land of his
ancestors (not as ‘the land of his father
Zeus’). Cp. 1060 ὅθ Ἐλλάς ὅτι ἄγαθο-
σος. The rumours reported by Hylus
spoke of Heracles as freed from Omphale,
but left it doubtful whether he was yet in
Euboea (69—75).

287 Εὐβοίοις: 74 n. The north-
western extremity of Euboea is a small
peninsula, which runs out westward just
σοφόκλεος

βαμονὸς τήλη τ’ ἐγκαρπα Κηναώ Δι.

ΔΗ. εὐματία φαίνων, ἢ τὸ μαυτείας τιών;

ΛΙ. εὐχαίς, δὴ ὑπερ τῶν ἀνάστατον δορὶ

χρώναν γυναικῶν ὄν ὅρας ἐν ὀμμασίων.

ΔΗ. αὐτὰς δὲ, πρὸς θεῶν, τὸν ποτ’ εἰσὶ καὶ τίνες;

οἰκτραῖ γάρ, εἰ μὴ ἐμφοραί κλέπτουσι με.

ΛΙ. ταῦτας ἐκείνος Εὐρυτόν πέρσας πόλιν

ἐξείλεθ’ αὐτῶ κτήμα καὶ θεοῦς κριτόν.

ΔΗ. ἡ καλὴ ταύτη τῇ πόλει τὸν ἀσκοτον

χρόνον βεβώς ἢν ἡμερῶν ἀνήριβον;

ΛΙ. οὕκ, ἄλλα τὸν μὲν πλείονον ἐν Λυδίως χρόνον

κατείχεθ’, ὡς φή’ αὐτῶς, οὐκ ἐξείρθουσι,

ἀλλ’ ἐμποληθεῖς. τοῦ λόγον δ’ οὐ χρῆ φθόνον, 250

238 τῆλ L, with most mss.: but A is one of a few which have τελης, and so Ald. reads. 239 φαῖνων] Nauck conj. φαῖσιν. 240 εὐχαίς L, with most mss.: εὐχαίς’ A, R, V, Ald.—δορι mss., as always: δορει Dindorf. See on O. C. 1304. 248 εμφοραί A (and a few others), Ald.: εμφοραί L (the i

opposite the mouth of the Malian Gulf. It ends in the promontory once called Κῆναω, and now Cape Litháda. Zeus Κῆναω was worshipped on the neighbouring hill-tops (upwards of 2800 ft. in height), as on so many other summits (cp. Ph. 1040 n.): Aesch. fr. 29 Ἑβραίας κέας τῶν ἀμφί Κηναῶν Δίων | λεγόν. The legendary Oechalia, which Heracles sacked, was not near Caneaem, but some 50 miles S.E. of it, in the territory of Eretria (Hecataeus ap. Paus. 4. 2. 3: Strabo 10 p. 448). Sophocles shows his knowledge of this tradition by his reference to the hero's March from Oechalia to Caneaem (750 ἑορταί).

ὁριζεῖαι βομοῖς: the verb denotes properly the act of tracing the temenos in which the altars were to stand. Cp. Her. 3. 142 Διώτ...Βομοὶ ἱδρύειον καὶ τείχους περὶ αὐτὸν ὄροσ. In v. 754 the act. ὁριζέω is used: the midd. occurs in Xen. An. 7. 5. 13 στρῆλα δραμὼν. The pln. βομοῖς (as in 754, 993) might be used of a single altar (cp. Anf. 1006), but here prob. denotes several.—the sacrifice being on so great a scale (760 ff.)—τῆλη τ’ ἐγκαρπα, tributes (or dues) of fruits; i.e., the revenues derived from a temenos containing fruit-trees or capable of yielding crops. The poet can say, ὁριζεῖαι τῆλη ἐγκαρπα, because he is thinking of the temenos itself (cp. 754). Such lands were sometimes cultivated under the direct control of the priests; sometimes they were let to tenants: cp. Plat. Legg. 759 ε ταμα...καὶ τειμερῶν καὶ καρπάν τούτων καὶ μεθαυτός κυρίου. S. I. 474 (a κύμη is attached to a shrine of Zeus), δωρεὶ ἡ ἄνεμος προσόπου ἀναλήσεται εἰς τὰ κατά μνήμα συντελεύμας θυσίας καὶ τάλλα τὰ πρὸς αὐξήσαν ξεροῦ συντελέσεται κ.τ.λ.

239 εὐχαί...ὁ τὸ μαυτείας: he may have vowed them before the event; or, after it, an oracle may have demanded them. Thus, after the battle of Salamis, the Delphian Apollo claimed a thank-offering from the Aeginetans (Her. 8. 122).—φαίνων, presenting them, in fulfilment of the promise. This is a rare use of the verb, but somewhat like that in O. C. 721 τῷ αὐτῷ ταύτῃ δή φαίνεις ἡγή (n.), 'to make those bright praises seem in deeds.'


241 ἐν: for the attract., cp. O. C. 35 n. —ἐν βρασιν: Anf. 704 εν ὀφθαλμοί δρων (n.).

242 τοῦ ποτ’ ἀρτί: schol. ἄρτι τίνος εἰσὶ δεσπότου. Their appearance in charge of the herald shows that they are captives, and consequently slaves (301): she asks, then, who is their captor.
Zeus he consecrates altars, and the tribute of fruitful ground.
DE. In payment of a vow, or at the bidding of an oracle?
LI. For a vow, made when he was seeking to conquer and despoil the country of these women who are before thee.
DE. And these—who are they, I pray thee, and whose captives? They deserve pity, unless their plight deceives me.
LI. These are captives whom he chose out for himself and for the gods, when he sacked the city of Eurytion.
DE. Was it the war against that city which kept him away so long, beyond all forecast, past all count of days?
LI. Not so: the greater part of the time he was detained in Lydia,—no free man, as he declares, but sold into bondage.
No offence should attend on the word,

Hence a slight emphasis falls on ἐκνος (244).

243 ὁκταὶ γὰρ: ‘(I ask this,) for they deserve pity, unless their present plight deceives me,’—i.e., unless it excites greater pity than I should feel if I knew more.—ἴεμορφος is much better than the ἐμορφος, which would easily arise from a wish to have the same subject in both clauses. When a common word for fraud, such as κλέτες, is used in the figurative sense, ‘to produce an illusion,’ it is evidently fitter that the subject to the verb should not be a human being. Cp. Ἀπ. 681 ἐλὶ μὴ τῷ χρόνῳ ἐκνομμένα: ἣν 1218 θεός κλέτομαι.

244 ἔδειθ’; the midd. here suits αὐτῷ: but in ref. to θεός the act. ἔδειθ’ would have been more usual, cp. Ph. 1431 n.: [Eur.] Ἐκτ. 470 θεός τ’ ἀφροθήι ἔδειθ’ ἐξέγερσα: Thuc. 3. 50 κλέτος...τοῖς θεοῖς ιεροῖς ἔδεσθον—κριτόν; so in Ἀι. 1303 Hesione is the ἐκτός δόρυπος given to Telamon as a prize of honour. Prisoners of war often became ἱεροθεῖοι in temples (cp. Her. 6. 134: Παύρ. 3. 18. 3).

245 ἥ καὶ: for ἥ καί in a question, cp. O. T. 368. ἀυκομοῦν, ‘not to be looked for,’ i.e., here, longer than could possibly have been expected. Cp. Εἰ. 864 ἀυκομοῦν ἀ λάβη: Ph. 1111 n.:—ὑμᾶς goes with ἄρθρημον, not with χρόνον: ‘without number of days,’ = ‘extending to countless days.’ Cp. Αἰ. 607 μετὰν ἄρθρημοι: Ο. Τ. 677 n.

The form ἄρθρημος is of a frequent type. When the second part of a compound adj. has a disyllabic stem (usu. a verbal stem), beginning with a short vowel, this vowel may be lengthened. Such forms were oft. convenient in poetry (as ἄρθρος, ἐλθρος, φληθρος), but many of them were equally current in good prose (as ἄρθρος, ἀρθρος, ἄρθρος, ἐλθρος). The restriction of ἄρθρος to classical poetry and late prose (as Athen. p. 253 f) is not due to its form, but to the fact that classical prose preferred ἄρθρημος. Tragedy uses ἄρθρημος (as) where it suits the metre (as in Ξιλ. 225). In Theocr. 15. 45 ἄρθρημος (as) is Doric for ἄρθρημος.

246 τὸν μὲν πλευρυς...χρόνον: i.e., twelve of the fifteen months (44).—ἐν φύσιν ἄρθρος: cp. 253 ὃς ἄρκτος λέγει. It would have seemed incredible without such testimony.

250 ἡμικολοθέτησι may be freely rendered, ‘sold into bondage,’ but its literal sense is rather, ‘made merchandise of,’ or, ‘bought.’ Hesychius, indeed, explains ἡμικολοθέτησι by ἀντίκειτο: but, though ἔκαμαν = ‘to sell off,’ ἐκκολοθέτηκα = ‘to sell’ lacks classical evidence. (Cp. Φ. 417 ἡμικολοθήσθη, ‘bought.’) μαθερίαι (252), πεπρασθαι were the proper terms for ‘to be sold’ (as a slave).
γύναι, προσέναι, Ζεὺς ὅστον πράκτωρ φανῆ.
κεῖνος δὲ πραθεῖς Ἄμφαλη τῇ βαρβάρῳ
ἐπιαντὸν ἐξέπλησεν, ὡς αὐτὸς λέγει.
χοῦτός ἐδήμη οὗτο τὸ τούνειός λαβῶν,
ὡς ὅρκον αὐτῷ προσβάλων διώμοσεν,
ἡ μὲν τὸν ἀγχοστήρα τοῦτο τοῦ πάθους
ξεν παιδί καὶ γνωσκέ δουλώσει ἐτι.
κοι ἤλιωτε τοῦτο, ἀλλ' ἄχρα ἀγνός ἤν,
στρατον λαβῶν ἐπακτὸν ἔρχεται πόλιν.

252 έ. Wunder brackets these two verses.

ν. c., Ion of Chios and Achaicus, had written an Ἄμφαλη σατυρία. Two poets of the Middle Comedy, Antiphanes (Athen. 112 c) and Cratinus jun. (id. 660 b) wrote an Ἄμφαλη, picturing Heracles abandoned to sensual pleasures. It is the more noteworthy how Sophocles, in lightly touching on this episode, has guarded his hero's dignity. For he speaks only of servile labour for the Lydian taskmistress (70, 356) and marks how the bondsman felt his disgrace (254).

258 ἐπιαντόν. The popular version spoke of three years. This was the term assigned by the mythographer Herodorus (c. 430 B.C.?), acc. to the schol. and as it is by Apollodorus (1. 6. 9). If this change was due to Sophocles, we can see the artistic motive. Three months or so, after the bondage, were required for the war in Euoeia. If the poet had made Heracles go to Lydia 39, instead of 15, months before his death, there would have been less room for those hopes which contend with fears in the opening scene of the Trachiniae.

284 λαβῶν, having incurred: cp. fr. 713 Aisch. ἔρχεται: (O. T. 149a. ἀπειδὴ λαμβάνων is not exactly similar) Thuc. 2. 18 aitía...θλήσατι. 285 οὐκ ἄντι προσβάλων: cp. Her. 1. 146 σφέν αὐτῷ οὐκ ἔπλησαν: id. 6. 74 ἄξιος προσάγων αὐτῷ καὶ μὲν ἐγκάτασται κ.τ.λ.—διώμοσεν. With the exception of the perf. (Lycurg. § 127), the act. voice is rarer than the midd. (378, Ài. 133).—ἡ μὲν: Ph. 392. τοῦ ἀγχοστήρα τοῦτο τοῦ πάθους, the man who had brought this calamity near to him,—brought it upon him: since Eurytus, by insulting him, had provoked him to slay Iphitus,—the crime for which
lady, when the deed is found to be of Zeus. So he passed a
whole year, as he himself avows, in thralldom to Omphale the
barbarian. And so stung was he by that reproach, he bound
himself by a solemn oath that he would one day enslave, with
wife and child, the man who had brought that calamity upon
him. Nor did he speak the word in vain; but, when he had
been purged, gathered an alien host, and went against the city

244 ἐθηκθεῖν made from ἐθήκεθα in L.—τοθεωδος] τε θεοδος L. 245 αὐτῷ] αὐτόι L.
246 ἀγχωστήρα MSS.: Musgrave conj. ἀγχωστήρα: Blaydes, ἀγχωστήρα
[ἀγχωστήρα?]: Nauck, ἀγχωστήρα: Mekler, τὸν οἰκτιστήρα.
247 παιδὶ] Turnebus conj. παιεί.
248 κοδῆς] κ᾽ ὦδε L., with χ written over χ by the first hand.

this πάθος was the penalty. ἀγχωστήρ, in
this sense, presupposes a trans. ἀγχωστ.ν.
That verb does not occur, but would be
analogous to ἀγχωστ.ν: and the latter,
though usu. intrans., is trans. in Polyb.
8. 6 ἀγχωστήρ αὐτὸν τὸν διοχίσας. Compare,
too, the phrases of converse form: Il. 9.
766 ἔ ὢ μιλείν᾽ ἐποθεν κεφαλὴν ἑκατέ-
τον: Aesch. P. V., 155 ἀκημοίν᾽...πεδάνας
(με).—Others understand:—‘the man
most nearly concerned in this calamity.’
This is the general sense intended by the
schol. τὸν αὐτὸν καὶ σκέψεων αὐτῶν ἀποθε-
σατα τὸν πάθος (where the words καὶ...
πεδάνας are parenthetical): i.e., ‘the
(ultimate) cause, and almost the actual
author, of the calamity.’ But, though
ἀγχωστήρ might naturally mean, ‘nearest
kinsman’ (ἐς ἀγχωστ.ν), it would be
strange to say, ἀγχωστήρ τὸν πάθος, as=
‘the person who had most to do with’
that πάθος.
No censure is probable. Nauck’s
ἀγχωστήρ would be possible only if
Eurytus had himself sent Heracles into
slavery.
247 ξόν παυσὶ καὶ γνωσεὶ, i.e., with
his whole family. Eurytus had several
children (560), but the prosaic conjecture
παυσὶ would only weaken the phrase.
Schneidewin cp. Od. 9. 159 ὀθενέα μν
σὺν παυσὶ παχαμεθὰ δὴ γιναμεί: where
παυσὶ is a v. i. This may be parallel:
there is nothing, however, to show that
the sing. cannot be taken literally.
For the collective sing., cp. Aesch.
Theb. 157 ἄρη γενοῦ τε καὶ τοῦτον μεταίχουμεν.
— βοσκὼν: the prose word, in ref.
to prisoners of war, was not βοσκῶν,
ἀβασκοῦσιν: hence Thuc. 8. 28 τὰ ἀ-
θυρατού πάσα καὶ δοῦλα καὶ ἔλεος (re-
ferring to their previous condition.).—ἐκ,
as oft. in threats: El. 66: Aesch. P. V.
908 ὃ μὴν ἔστε Ζεὺς, καίτερ αὐθάλη φοροῦν,
ταχεύστω ἀρταί.”
248 κοδῆς ἠλισκὼ τοῦτον: modelled
on the Homeric ὀδ᾽ ἀλλος ἔλλυεν (Il. 16.
737), with a reminiscence also of ὀδ᾽ ἄλλου ἔτους ἔστησα (ib. 24.
93)—ὁ ἀγάλα ἦν. The Homeric poems know nothing
of a ritual for purification from homicide:
the blood-shedder either flies into exile
(Il. 24. 480 ff.), or prevails on the kins-
folk of the slain to accept a τοιοῦ (ib. 9.
633 ff.), and stays at home. Here the
schol. supposes that, by ἀγάλα, Sophocles
alludes simply to the year of exile having
expired. This may be so; but it is more
probable that Heracles is conceived as
also undergoing a formal καθαρισμος.
According to other writers, he received this
from Deiphobus at Amyclae, after vainly
seeking it from Neleus at Pylos (Apollod.
2. 6. 2: Diod. 4. 31). So Aesch. makes
the exile Orestes receive the καθαρισμος
χορωτικῆν (En. 283, 449). The homo-
cide who withdrew into banishment was
said ἀπεναιστήν (οἰ ἀπεναιστήν),—a word
not always restricted to one year: Plat.
Legg. 868 οἱ ἀπεναιστήν τριες ἀπεναιστήν.
Cp. ib. 7 καθαρισθῆναι μὲν τοὺς αὐτούς καθαρισθῆναι τριες ἀπεναιστήθηνες
διατελεῖν. The rites of καθαρισμος for homo-
cide are fully described by Apoll. Khod.,
4. 693—717.
248 κοδῆς ὀπταῖον... ἀπαῖον: the adj., here
merely = ἄπαν, ‘alien,’ i.e., not belonging
to his own home. ἀπαῖον is prop. said of
allies, or mercenaries, whom a foreign state
calls in (ἐναγατοι) to its aid: cp. O. C.
1525 n. But here it denotes the allies of an
exile,—just as Polyneices is said to bring a
ὀπταῖον ἀπαῖον against his country
(Aesch. Theb. 583).—Apollod. 2. 7. 7 de-
scribes this army as composed of Arca-
dians, Mallians, and Epicnemidian Lo-
crians; but those who cite him here have not observed that he supposes Heracles to make the war from Trachis.

The words πολλ' ἄτρπα φέρει, λέγων χερών μέν are rejected by Bergk and V. Jernstedt.—L points thus:—ἐπερρόθησε...πολλ' ἄτρπα φέρει [made from λέγων...χερών etc. 266 λίητον Α: λίητον L. 267 φωνεῖ] φωνεῖ L (not φωνεῖ).

Once this suggests a distinction between affronts expressed in speech and those which showed the malicious intention in another way, viz., by acts: two examples of the verbal insults are given, and then one of the other kind (δείπνους δ' κτλ.). Instances of zeugma quite as bold occur elsewhere in poetry; for the Greek mind was quick to seize the hint of a contrast, and did not always require full expression of it: e.g., Od. 15. 374 ἐὰν δ' ἡμείς διέλθωμεν ὅπου μέλειχα ἢτοι ἄκοψα ἢτοι ἐπεὶ τι ἔργα ὅταν παλαιόν (ἰς. παλαί): ib. 20. 312 τὸν σφαξαμένον οὐκ ἔχει τὸ προμένοιον καὶ στίχον (ἰς. ταῦτα). In these examples, just as here, the antithesis of nouns supersedes an explicit antithesis of verbs.

Others understand:—'railed against him both with (rude) words and with evil intent.' To this there are two objections. (1) Since all the supposed affronts are then verbal, the antithesis would require an epithet for λόγου (such as καλχρός), to balance ἄτρπα. (2) The formula πολλ'...φέρει would be out of place, unless two classes of verbal taunts were distinguished by the presence or absence of a spiteful intent; but the context excludes such a distinction.

The text is clearly (I think) sound. It is unwarrantable, as it is undesirable, to strike out πολλ'...φέρει μέν (see cr. n.). Again, it is improbable that a verse has been lost after ν. 264.

265 λέγων χερών μέν: metre has influenced the place of μέν, which answers to δι' in 267, and ought to come next after λέγων: cp. Ph. 919 'σώται κακοῖ μέν πρῶτα
of Eurytus. That man, he said, alone of mortals, had a share in causing his misfortune. For when Heracles, an old friend, came to his house and heard, Eurytus heaped on him the taunts of a bitter tongue and spiteful soul,—saying, 'Thou hast unerring arrows in thy hands, and yet my sons surpass thee in the trial of archery'; 'Thou art a slave;' he cried, 'a free man's broken thrall': and at a banquet, when his guest was full of wine, he thrust him from his doors.

So most of the MSS., and Ald. Wunder conj. ὅσι for φανεί, and ἄντι for ὁ: Hermann, adopting ἄντι, changed φανεί to φανεῖς: Nauck, reading φανεῖς, would prefer ἦ to ἄντι. 268 φανεῖς Fors. and Elms.: φανεῖς MSS.

ταῖς, ἠστεῖται δὲ | ...φεροθεία. —ἀδύνατα... 
βίλον, those which Heracles had received from Apollo, and which he bequeathed to Philoctetes (Ph. 198 n.: ib. 105). —τῶν 
ἀπὸ τίτων: the sons were four in number, acc. to Hesiod (fr. 70, ap. schol. here). — 
Δηλοῖν, Κλωνίστος, Τόκως, Ἐρύτως. An ancient vase from Caere, which depicts the reception of Heracles by Eurytus and his family, gives the names of three sons as 
Κλωνίστος, Τόκως, Διασίζω (Peller 11. 256 n. 3). Creophylus, the author of the Oigialas dialos, named only two sons (schol.).

λακωνοῦ: cp. Thuc. 6. 72 ἀνά καὶ ἐς 
ἄλλα ξενοὺς ὁδόν οὐκ αἰφνίδεαν. —πρὸς 
τίτον κρίσειν: for the prep., cp. Ph. 1306 κακοῦ | ...πρὸς αἰχμῆν: Her. 1. 99 (οὐ) 
ἐς ἀνδραγαθοῦν λειτόμενον. By τίτον κρίσις 
is meant a trial (of the competitors) which 
the bow decides. κρίσις thus almost 
= ἀγών: cp. Ph. 1050 n. There was a 
legend that Eurytus offered the hand of 
his daughter to him as a prize for the man 
who should surpass him and his sons in 
archery. Heracles conquered, but Eury 
tus broke his promise (schol.: Apoll. 2. 6. 1). —Eurytus, like his father Melaneus, 
was a great archer. In Od. 8. 266 ff. he 
challenges Apollo, and is slain by him. 
The bow of Eurytus, inherited by Iphitus, 
was challenged by the latter to Odysseus (ib. 
21. 31 ff.).

267 Π. φανείς δὲ, instead of φανεῖ 
ἀπε (answering to Λέγει...μετ’): cp. El. 
190 οἰκονομοὶ θαλάμους πατρός, ἀδικεῖ μεν | 
ἀδεικεί σω στολά, | κεναι δ’ ἀμφισταιμα 
πρακτέας (instead of ἀμφιστατωμένη): O.C. 
351 n. This very trait confirms the 
soundness of the ms. text. For the 
historic pres., standing between ἐπιθυμήσεις 
and ἐρρίψεις, cp. Ἀσν. 269 λέγει, between 
ἡμ (268) and ἐπιθυμήσεις (270). The optat. 

πάλαι ito is admissible (instead of παλαια), because the historic present counts as a secondary tense: cp. Her. 1. 53 βούλη... 
ἐπετερμάται, διότι μὴ ἐλθέσθηκεν κ.τ.λ.: 
Lys. or. 12 § 11 ἐρρίψου ἐπὶ βαθύσαμεν τ’ 
δ’ ἐρρίψες κ.τ.λ.

ἀνθρώποι...θαλάμους with δοῖος (not 
with βαλαντος, as gen. of agent, like πλη 
thεις ὑγαταρί τῆς ζωῆς, Eur. Or. 497): 
θαλάμους serves merely to emphasise δοῖ 
ος by contrast.—πάλαι: Od. 6. 335 ἐκεῖ 
τάρον ὡς πο’ ἄκουσαν | βαρόμενον, ὅτε μ’ 
ἐρρίσας κλὴρις ἐπιτύγχανο. 
The conject. φανεῖς δὲ δοῖος ἀνθρώ 
όντε ἐλευθέρου (cr. n.) has been received 
by several edd., who cite AI. 1020 δοῖος 
λογοσάν ἀντ’ ἐλευθέρου φανεῖς. There, 
however, the force of φανεῖς depends on 
λογοσάν: 'represented,' 'made out,' in 
his taunting words, to be a slave. Here 
φανεῖς would mean simply, 'found to be.'

Βελτίων, dat. of the occasion: cp. Plat. 
Syrm. 174 a τοῖς ἐπικοινωνίαι: for the plur., 
πρὸς ὑπὲρ χείρας κρίσιν πόλων | πι 
τει μελαγών μήτρω εἴρων μέθι, | ὡς 
ἐθνοῦς αὐτῶν ἀμφιστάματο | ἰδον’ στε 
φάς δ’ κράτα μοριάν εἰλάζου | ἰδον’ 
διακρότων. The ἄρη μοῖρα (364) of Eury 
tus seized this opportunity of inflicting an 
insult.

ἐρρίψεις ἀνθρώπος αὐτῶν. A Greek vase, 
found in Sicily, quaintly illustrates some 
such incident. The inebriated Heracles 
is lying on his back outside a closed door, 
from above which an old woman is pouring 
cold water upon him. Satyrs and 
maenads appear at each side of the group. 
(Blankenfl., Gr. und Sicilische Vasenbilder, 
pl. 44.) I am indebted for this reference to Mr. A. S. Murray, of the British 
Museum.
δὴ ἔχων χέλον: for the causal gen.
cp. Ὀδ. 327 n.

270 Λ. αὖθι, at a later time: Ἀντ. 1204 n. -Τιρυνθίας...κλίτον. We cannot be sure that Sophocles had any clear picture of the place before his mind; but his phrase, at least, is not unsuitable. κλίτον, 'slope,' does not necessarily imply great elevation. The site of Tyrins is a ridge of limestone rock on the Argolic Gulf (cp. 1151), in which, at some prehistoric time, it formed an island. The length of this ridge, from Ν. to Σ., is about 315 yards: its width about 109. The upper citadel of Tyrins was at the southern end, where the rock attains a height of about 72 feet above sea-level, and of 59 feet above the present surface of the plain. Now of this was the lower citadel; and the whole was surrounded by those massive ' Cyclopean' walls from which Tyrins derived its Homeric epithet (Ἰ. 2. 559), τεχνόσων. See Schliemann's Tyrins, p. 177. Such a site, though not steep or lofty, might correctly be described as the Τιρυνθίας κλίτον. —For the δ in κλίτον, cp. Ἀντ. 1144 n., and Ιβ. 1121 λευκόν: so ποίησις (Εὐρ. Ἀνδρ. 356 etc.).

272 Λ. ἄλλος...δῆμα, βαθέρα δὴ νοῦν ἵκουν: he was gazing forth from the high place, in the hope of describing his horses; and, as he could not see them, his thought was wandering to other places where they might perhaps be. Cp. Ὀδικ. Ὁμ. 4. 31: Heracles commands Iphitus, ἀφορᾶν, μὴ περιμένει τυχήχουσον - οὐ δυναμένον ἐγεῖ μακαρίη. Thus βαθέρα does not merely repeat ἄλλος, but is opposed to it: as in Ἡρ. 1. 32 ἄλλο μὲν ἔχει καὶ ἐτέρου δὲ ἐπιδέθει. Cp. Πλ. Πιθ. 129 c βουλόμενος μὲ λαθέσαι ἄντιθετο...τεχνόσων ἄλοκο τὸ νοῦν ἵκουσα. 

273 Λ. τοῦτον νομάδας: acc. to Ὀδ. 21. 32, Iphitus came, ἑπὶ τούτων δῆμοσις, οὗ ὁ ἄλλος...ἐκθέτα τῆς ἔκλεισμον τῆς ἑπόμενο γού: but Apollod. 2. 6. 2 says, κλασµένων ἐν ἑσόβολοι ἐντὸς Ἀθηναίων βω. For νοµάδας, 'wandering,' cp. Ὀ. Τ. 1350 n.

277 μετ' ἑαυτοῦ, with most MSS.: ἑαυτοῦ Ἐ. 279 τὰ

πυργόδους πλακός. The current version spoke of Heracles as hurling Iphitus from a wall or tower. Pherecydes the logographer (5th cent. B.C.) is quoted to this effect (schol. Ὀδ. 21. 23): τὸν Ὅηρακλῆς μηχανήν καὶ στρατηγίαν συνεφθείσαντον αὐτὸν ἅγει εἰς ἅτεκρυφο

νοῦς τείχος. Apollod. 2. 6. 2 ἄδηλος ἄπο τῶν Τιρυνθίων ἔρησεν αὐτὸν τείχοις. Diad. 1. 4. 31 τότεν μὲν ἰανεβαίνει ἄρ Ωηρακλῆς ἐν τοῖς πύργοις ὑψηλοῖς ἐκθείσης ἀφορᾶν. The word πύργος oft. = a city-wall with its towers (Ὁ. Τ. 56 n.). Thus it would satisfy all these statements to suppose that Iphitus was thrown from some high part of the walls which encompassed Tyrins τεχνόσων. And by πυργόδους πλακός Sophocles may well have meant
Wroth thereat, when afterward Iphitus came to the hill of Tiryns, in search for horses that had strayed, Heracles seized a moment when the man’s wandering thoughts went not with his wandering gaze, and hurled him from a tower-like summit. But in anger at that deed, Zeus our lord, Olympian sire of all, sent him forth into bondage, and spared not, because, this once, he had taken a life by guile. Had he wreaked his vengeance openly, Zeus would surely have pardoned him the righteous triumph; for the gods, too, love not insolence.

So those men, who waxed so proud with bitter speech, are themselves in the mansions of the dead, all of them, and their city is enslaved; while the women whom thou beholdest, Erfeurd: ῥ’ ἄ μενις. 283 ὑπέρχλωντες So the lemma of the schol., and the first hand in L, where S has altered it to ὑπερχλωντες, the reading of A and other later MSS.

μοῦνον: O. T. 1418 n.
278 ἡμύνατο, avenged himself: O. C. 875 ἐργαὶ πεποιήτω ἁμαρταὶ α’ δαίμωνι. The δῆμος of Eurytus would have justified Heracles in challenging Iphitus to open combat.

279 ε ἀριστέρα μᾶς τῷ Πραξιάδι τῶν Ἰπιτοῦ: for this midd., cp. 1109: O. C. 950, 1009: Ph. 92. Of the pass., Sophocles has only χερσάτω (below, 1057, and O. C. 903).—οὕτω δαίμονε, i.e., they like it as little as mortals do: for the adverbial οὕτω after αὖ, cp. O. T. 187, Ei. 593, Ais. 1243.

281 κεῖνοί ἔστι: for the resumptive ὅ, cp. 253—ὑπέρχλωντες: this form, attested by the first hand in L and by the schol. (cr. n.), is confirmed by the fact that Aesch. twice uses χλων with ref. to insolent triumph. C. 71 137 ὅ ταῖς αὐξὶς πάσης χλωνισμὸς μέγα: Suppl. 914 κάρβασο ἐν on εὐχλαρέως ἐνεχθέντος γάρ. The compound with ὑπέρ does not occur elsewhere.—ἐκ χλωνισμὸς κατέχεσθαι: here ἐκ is virtually ‘with’; cp. 875: O. T. 538 ἐν διμάτῳ δρόθων κ.τ.λ. (n.): O. C. 486 ἐν εὐχλαρεῖς οὕτως. This is better than to take ἐκ as ‘in consequence of.’

282 For ἄνων μὲν after κεῖνοι and before πόλις ἄ, cp. O. C. 1008 ἀλίγησα... ἐκ τῷ ἀνών τε ἐξεσσαίρα τάς κόρας τ’ ὁψίζε εὐχλαρέως: and id. 462 (n.).—οἰκήτοροι: 1161: Ais. 517 ἰδίου θαυμασίους οἰκήτοροι.

285 τάδε, instead of ὅλως, by attract. to ὄπως: see on O. T. 449—ἐξ ἀλίγησα: O. T. 454 διαθέλας... ἐκ διδορκότος: so below, 619, 1075.
ΣΟΦΟΚΛΕΟΥΣ

ἐξ ὀλβίων ἀξηλοῦν εὐρουσαί βίον
χαροῦσι πρὸς σέ· ταύτα γὰρ πόσις τε σὸς
ἐφειτ’, ἐγώ δὲ πιστὸς ὑμῖν κεῖμε τελώ.
αὐτὸν δ’ ἐκείνου, εἰδ’ ἃν ἄγνωθι θύματα.
περὶ πατρίων Ζηνιῦ τῆς ἀλώσεως,
φρονεῖ νῦν ὃς ἢξοντα: τοῦτο γὰρ λόγον
πολλοῦ καλὸς λεγέετος ἦδιστον κλέειν.

ΧΩ. ἀνάσσα, νῦν σοι τέρμης ἐμφανῆς κυρεί,
τῶν μὲν παρόντων, τα δὲ πεπουσμένη λόγω.

ΔΗ. πῶς δ’ οὐκ ἐγώ χαίρομαι ἂν, ἀνδρὸς εὐνυχῆ
κλύνοντα πράξειν τήνδε, πανδίκω φρειεῖ;
πολλή στ’ ἀνάγκη τηδὲ τοῦτο συντρέχειν.
ὡς δ’ ἔστω τῶν εὐ σκοπουμένως
ταρβέων τὸν εὖ πράσσοντα, μὴ σφάλη ποτε.
εμοὶ γὰρ οίκτος δενὸς εἰσέβη, φιλάι,
tαῦτα ὀργῇ δυνατοῦν ἐπί τί εἶνης
χώρας ἀοίκους ἀπάτορας τ’ ἀλωμένας,
αἱ πρὶν μὲν ἦσαν ἐξ ἐλευθέρων ἱώς
ἀνδρῶν, ταῦτι δὲ δούλων ἰσχοῦσιν βίοι.

ὁ Ζεὺς τροπαῖε, μὴ ποτ’ εἰσεδομεὶ σε

285 πῶς τε ὁσὶ μεσ.: Erfurdt conj. τῶς γε σή: Bruck, τῶς γ’ ὃ σή. 286 ἐγὼ δὲ μεσ.: ἐγὼ τε Wakefield. 289 φρονεῖ  γ’ φρονεῖ L., with two dots under the final ν. For φρονεῖ νῦν ὑμὶν Ηartung conj. φρονεῖ εὐφόρη: Hense, φρονεῖν οὐκ. 292 τὰ δὲ Scaliger: τῶν δὲ μεσ.—πεπουσμένη] πεπουσμένη L. 296 πολλὴ στ’] πολ-

ληθ’ L. A few of the later mss. have πολλὴ τ’ (as B, V), or πολλὴ δ’ (Vat.).—
ἀνάγκῃ] ἀνάγκῃ L.—συντρέχειν] Hartung writes τῷ τῶν τοῦτο συμφέρειν (that I

285 τοῦρε πρὸς σέ. The accentuation πρὸς σέ, which is L’s, seems right, as implying, ‘to thee, their new mistress.’ If we wrote πρὸς σέ, the emphasis would fall wholly on v. 284: ‘these, who are coming to thee, are now slaves.’
—πότις τι...ἀνά 8i: the antithesis between ἢξοντα and ταύτα seems to warrant us in keeping ἤδιν here (instead of changing it to τε): cp. 143 n.

287 τὸν δῆμοτα: cp. Od. 21. 248 ἄρα τοῖς βορίοις | ἄγνωσαι: Eur. Ion 243 ἄγνω τὸ δῆμος ἀγωνίζεται.—πατρίων Ζηνιῦ, Zeus as the god of his fathers, the protector of his race, rather than with ref. to the personal relationship: so again in 753—
tῆς ἀλώσεως, for it, causal gen. (here akin to the gen. of price), with the whole phrase δήματα μέξι: cp. O. T. 47 ὁ ω τέ νῦν μὲν δὲ γῆ | ὑπερήφανος τῆς παροι

289 φρονεῖ νῦν ὃς ἢξοντα: for the redundant νῦν (after ἀνδρῶν δ’ ἐκείνου), cp. O. T. 248 (n.). For ὃ prefixed to the partic., after an imperative verb of thinking or knowing, Ph. 353, O. T. 848.

290 καλῶς λεγέως, ‘auspiciously,’ ‘happily,’ told since the news is good. καλῶς λέγειν more usually means to speak (1) sensibly, or (2) successfully, Ant. 1047.

291 τὸν σοι τέρμης ἐμφανῆς κυρεί,
now thy joy is manifest, i.e., is assured beyond all doubt (cp. 253 εἰ).—τὰ δὲ, the and the captives: ταῦτα, the news that Heracles will soon return. For the gen. absol. co-ordinating with a partic. in another case, cp. O. C. 737 ἡ.

294 πανδίκω φρειεῖ, ‘with a thoroughly justifed feeling’ (not, ‘with my whole heart’): cp. 611 n. The adj. occurs only here.

295 τηδ’ ἐς. τῇ πράξει: τούτα, ἐς.
fallen from happiness to misery, come here to thee; for such was thy lord's command, which I, his faithful servant, perform. He himself, thou mayest be sure,—so soon as he shall have offered holy sacrifice for his victory to Zeus from whom he sprang,—will be with thee. After all the fair tidings that have been told, this, indeed, is the sweetest word to hear.

Ch. Now, O Queen, thy joy is assured; part is with thee, and thou hast promise of the rest.

De. Yea, have I not the fullest reason to rejoice at these tidings of my lord's happy fortune? To such fortune, such joy must needs respond. And yet a prudent mind can see room for misgiving lest he who prospers should one day suffer reverse. A strange pity hath come over me, friends, at the sight of these ill-fated exiles, homeless and fatherless in a foreign land; once the daughters, perchance, of free-born sires, but now doomed to the life of slaves. O Zeus, who turnest the tide of battle, never may I see

should share this feeling with him'), finding a hint of this sense in the corrupt v. 1. συμπάλαιος (V3, Vat.). This verse, suspected by Wunder, is bracketed by Dindorf and Nauck. 289 L has ὑπόκομψη (there is no line under ω), the ω in an erasure. Four dots before ταῦτα called attention to the original mis-writing, whatever it was, of ἀρσπωμ. 300 χαῖρες] Reiske conj. χαῖρας. 301 f. Hense and Nauck reject these two vv. 302 ἀντίθεσι] Blaydes and Paley conj. oleum.
The notion of hostile advance was associated with this verb in such phrases as ἔοιμεν χωρίσαται. But when it is followed by ἐστίν, ἔτει, or ἤστημι τινα, the poetical usage varies somewhat from that of good prose. (1) The sense of χωρίσω is usu. friendly in prose, as Thuc. 9, 43; more rarely hostile, as id. 4. 95, and Ph. 366. (2) χωρίσω ἔτει τινα is hostile in prose, as Thuc. 3. 62, but friendly in Pind. Ν. 10. 73. (3) χωρίσω ἤστημι τινα is friendly in prose, as Thuc. 5. 43; and above, v. 185; but hostile here. Sophocles would possibly have preferred ἐπει ἤστημι here, if v. 303 had not ended with σε.—The nor. part., not the pres., because she thinks of the onset in its ruinous result: cp. Ph. 1114 ἔθηκεν ἰδιούς δὲ νῦν... ἐματ ἄνετος... σε.—ποι, in any direction,—i.e., in any of their homes, or in any point of their fortunes. The conject. ποίον seems unnecessary.

The objection to the verse as illogical assumes that the δὲ in μὴ δὲ means 'or', and that, therefore, the wish 'not to see' the woe is distinguished from a wish which it includes,—viz., that the woe may not come while she lives. The answer is simply that the δὲ in μὴ δὲ means 'and.'

A Executors: schol. τεκνώσεις άνερ Καλλικράτης φησίν πατρώσασα [παιδίσκεσα]; though Schneller Collin. Κ. 431 defends τεκνώσεις and πατρώσασα. No part of τεκνώσεις or πατρώσασα occurs elsewhere. But the adj. is decidedly fitter here than τεκνώσασα (esp. in view of v. 311): nor is there sufficient ground for the assumption that τεκνώσασα would imply juvenal children.—προσ...φύσιν, judging by it: cp. Ph. 885 n.: φύσις of physical aspect, as
child of mine thus visited by thy hand; nay, if such visitation is to be, may it not fall while Deianeira lives! Such dread do I feel, beholding these.

[70 IOLE.] Ah, hapless girl, say, who art thou? A maiden, or a mother? To judge by thine aspect, an innocent maiden, and of noble race. Lichas, whose daughter is this stranger? Who is her mother, who her sire? Speak; I pity her more than all the rest, when I behold her; as she alone shows a due feeling for her plight.

LI. How should I know? Why should'st thou ask me? Perchance the offspring of not the meanest in yonder land.

DE. Can she be of royal race? Had Eurytus a daughter?

latter is the Aldine reading. 809 πάτως has been suspected: Meineke conj. πάτωτος: Nauck, Ηρων: Subkoff, παθώ (or παθως): Hense, ἄπειρος εἶ ὄν τῶμάς.—γενναία The letter τ has been erased before this word in L. 812 πλείστωπον πλείστων Λοῦ ὀνίδας, ὕπον ἄπειρος, ἄπειρος νόμον διέκοιτο. Lact coni. διέκοιτο for διέκοιτο: Blaydes, πλέον τοῦ μόνον: Hense, φρονίνων ἐπιστατάς: Wecklein, καὶ φρόνημα (οὐ μάλατο) πατήρι.

In L the ρ of φρονίνων was omitted, but has been inserted by the first hand. 814 καὶ κρόνος τι χειροκρότωι L. As Harl. has καὶ κρόνοις, Blaydes conj. τί δ᾽ ἁνά με καὶ κρόνες; 816 L points thus:—μὴ τῶν τυράννων ἔργωτόν στόρκα τις ἢ; For τῶν, a n. L. was του (B, T): hence Brunck wrote, μὴ τῶν τυράννων ἔργωτος στόρκα τις; Dohme suggested either (α) μὴ τῶν τυράννων: ἔργωτος στόρκα τις ἢ; or (β) μὴ τῶν τυράννων: στόρκα τις, ἔργωτος στόρκα:—but suspected that ἔργωτος was a gloss. Heinssoth (and Blaydes) conj. μὴ τῶν τυράννων τῶν ἐκεῖ στόρκα τις ἢ;

O. T. 740: but otherwise below, 379.—πάτωτος...παθήνα, schol. τῶν ἐκ τοῦ γάμου προσγεμένων. The different surmise in 556 agrees better with 1225 f.—γενναία = εὔγενής (O. C. 76 etc.).

811 ff. ὁ φρονίνων πατήρ: the same phrase in Λύτ. 1196: cp. O. T. 793, 1483.—φρονίνων: for the aor., referring to the recent moment at which the feeling began, cp. 404, 1044. Ant. 1307 n.: βοηθέρ is used as if πλείστων, instead of μόνον, followed: see O. C. 743 n. 

φρονίνων αἶόνων, like αὐθορροφοῦσαν ἐπιστατάς (O. T. 589). Iolète (whose actual relation to Hercules appears in 1215 f.) is feeling not only bitter grief (326), but the new shame and embarrassment caused by the presence in which she stands. While the other captives are comparatively calm, she appears to Deianeira as one whose sense of the calamity is such as might be looked for in a maiden of noble birth and spirit. φρονίνων here denotes that fine intelligence which is formed by gentle breeding, and which contributes to delicate propriety of behaviour. So, in Ant. 1350, it is conjectured of Eurydice that, in her grief, she has sought privacy: γένοιτο ἀπὸ τοῦ αἰρατότερον; and cp. the account of Panthaea's ἄφηξ καὶ ἑφόρησεν in Xen. Cyr. 5. 1 §§ 5. 814 f. For καὶ emphasising the verb, cp. 490, 600, Ant. 772 n.: for κρόνος, above, 192.—γένσιμα τῶν ἐκεῖθεν, an offspring of the folk there (at Oechalia). Others make the gen. partitive (supplying γεγένσιμα); but this seems less natural here. For τῶν ἐκεῖθεν as τῶν ἐκεῖ, cp. 601 ταῖς τιναῖς: Ant. 1070 τῶν κάτωθι. (In 632 τάχεις in not quite similar.—οὐκ ὑποτάσσει goes with γένσιμα, not with τῶν ἐκεῖ, as the schol. saw: οὐκ ἐν ταῖς ἀνεμομεθαι καὶ εὐφέλη τεταγμένη ἄλλη δὴν ὅτι προδοθηναι εἰς εὐγε-

νην. For the litotes cp. Π. 11. 11 ἐστὶν ὁ ἀνδρόφροτος βοθ' Ἀχιλήων. 816 μὴ τῶν τυράννων; sc. γένσιμα ἢ: for the interrogative μή, cp. O. C. 1502. The plur. (like βασιλείων in Ant. 1172) denotes 'the royal house': so, in O. C. 851, Creon calls himself τοίχων, though Eteocles is reigning.—Εὐρυτοῦ στόρκα τις ἢ; The only natural sense is, 'had Eurytus any issue?' She had heard that he had sons (366). But we may suppose, either that she forgets this, or, better, that her question is qualified by its context, meaning, 'had Eurytus any daughter?' The other version, 'was she a child of Eurytus?' would make it strangely weak. Further, in a mere surmise, such as this, the less direct inquiry seems the fitter.
ΔΙ. οὐκ οἶδα τοι νεμιστήροις μεκράν.

ΔΗ. οὐδὲ ὁνομα πρὸς τοὺς ξυνεμπόρους ἐχεις;

ΔΙ. ἡκίστα συνῆ τομὶν ἔργον ὑμνον.

ΔΗ. εἰπ', ὦ τάλαϊν, ἀλλ' ἡμιν ἐκ σανθῆς εἰπὲ 
καὶ ξυμφορά τοι μὴ εἰδέναι σὲ γ' ἦτις εἰ.

ΔΙ. οὐ τέρα τῶν ἐν πρόσθεν υδάτων ἐξ Ἰσον 
χρόνῳ *διήσει γλῶσσαν, ἦτις οὐδὲ 
προοίμην υπὲρ μεσίζον οὐτ' ἐλάσσωνα, 
ἀλλ' ἀεὶ οὐδύνουσα συμφορᾶς βάρος 
διακρυρροεί δύνασθος, εὔ ὅ τινα 
πάτραν διήμερον λέοπον: ἡ δ' τοῦ τύχῃ 
κατ' μὲν αὐτῷ γ', ἀλλ' συνυπομὴν ἐχει.

ΔΗ. ἡ δ' οὖν εὐσθίν, καὶ πορευόμην στέγασ 
ούτως ὡς καὶ ἄστε, μηδὲ πρὸς κακοῖς 
τοῖς οὖσιν *ἀλλ' ἐν εὗρος γ' ἐμοὶ λύπην *λάβῃ.

819 ὑμνον in L was not 'primo omisso, sed postea literas exilioburus suppletum' (Dind.): only the first two letters are somewhat cramped. 820 f. ἡμιν | ἦμι
L.—τοι τε 821 ἔτος, τε μ' εἴδεναι] μηδεναν L.—For καὶ ξυμφορά τοι, Herm. writes ἀξίζωσ' ἐστι. Malviv conj. καὶ ξυμφοράν οὐ μ' εἴδεναι. For this sense, Nauck would prefer καὶ ξυμφοράν σοι τοιμῇ μη εἴδεναι; but he would rather make the two ν, into one by deleting 321 and changing ἐστίν in 320 to τίς εἰ.

822 οἴ τέρα] οἴ τέρα ἄρα L. 823 διῆρε Wakefield: διήρει MSS.—οὐδὲν Hermann: οὐδὲν L:

817 ξυμπόρον: cp. Ph. 253 ὅ ὁ μὴν ἐλευθεροὶ ἔργα τινὶ μ' ὠς ἀνιστροφὲς: the simple ἐσπεροὶ below, 381, 397, 404.—μακραίν: Ο. ἦ, 220 o. γαρ ἐν μακραίν ἔργον
818 f. ξυμπόρον: schol. ξυμπόρων—ξυμπόρων. ήμισυ, comfortum habes: Ant. 9 (n.).—ἵμαν: Αnt. 251 n.
820 ἄλλ' ἐρχεται 'to me at least': since Lichas has not questioned theec. Κp. Ο. C. 1276 κατέβας ἀλλ' ὑμῖν γε: and iob. 241 ἀλλ' ἐμέ—ἐκ σανθῆς, here = 'from thine own mouth' (since Lichas cannot tell me), rather than, 'of thine own accord.' In Εl. 343, ἄστατα γ' ἐν ταιμόν συνεθήματα | καίνην διδακτά, κοῦδυν ἐκ σανθῆς λγεῖς, the sense is, 'from thine own mind.'

821 καὶ closely with ξυμφορά, a very 
misfortune. Deianira is deeply interested 
by the captive, and feels drawn towards 
her. She is anxious to know the stranger's 
story, in order to offer her personal sym-
pathy. These words express the pain and 
regret which she would feel at not being 
able to do so. The subtle art of the poet's 
language here depends on the different 
shades of meaning possible for ξυμφορά. 
When Deianira at last learns all, that
knowledge is to her a ξυμφορά in the 
gravest sense: she knows that, in Iole, 
she has received a νυμήν υπόστομον 
(375). But here she is courteously using 
ξυμφορά in the milder sense which it could 
also bear,—'a matter of deep regret.' 
Cp. Ηer. 1. 216 συμφορά not μετατομοι ὅτι 
οὐκ ἄρα εἰς τὸ τύχην.

822 f. οἴ τέρα κ.τ.λ.: lit., 'It will 
in a manner very unlike the past that 
she will utter a word': i.e., if she does speak, 
it will be very unlike her conduct hitherto. 
οὐδέν ἐν οὐσίᾳ must be taken together: for 
τὸ γε πρόσθεν χρόνῳ depending on ἐν 
οὐσίᾳ, cp. Eur. Ἀντ. 302 οὐσίᾳ δ' ἀποσεῖ 
τὸ πρᾶ. Συριστια is a certain correction of 
διηρεῖ: γλῶσσαι here is fig., 'speech,' 
precisely as in fr. 844. 5 πολὺν γλῶσσαν 
ἐξέχεσι μάρτιν, and Εl. 906 ἢ πάνα τὰς 
γλῶσσας: for οὐσίᾳ γλῶσσαι could not 
mean, 'to unloose' the tongue: it means 
'to send forth!' an utterance, being a 
poetical equiv. for οὐσίᾳ φωνή: cp. Plat. 
Legg. 799 ὑπὰ τὰς, τὸ λεγόμενον, φωνὴ 
λόγος. The use of διηρεῖ, as meaning 
to send speech through the lips, is thus 
the same here as in O. C. 963 (φώνης)
LI. I know not; indeed, I asked not many questions.
DE. And thou hast not heard her name from any of her companions?
LI. No, indeed; I went through my task in silence.
DE. Unhappy girl, let me, at least, hear it from thine own mouth. It is indeed distressing not to know thy name.
LI. It will be unlike her former behaviour, then, I can tell thee, if she opens her lips: for she hath not uttered one word, but hath ever been travelling with the burden of her sorrow, and weeping bitterly, poor girl, since she left her wind-swept home. Such a state is grievous for herself, but claims our forbearance.
DE. Then let her be left in peace, and pass under our roof as she wishes; her present woes must not be crowned with fresh pain at my hands;

οὖδαμον B. 326 ἀδικρυατές ἀδικρυατές (made from ἀδικρυατές) L, with ἀδικρυατές written above. 327 ὅ δέ L: ὅδε Wunder. 328 ἀδηλή γ' I in L the breathing on ὅ has been changed, and is blotted; but the corrector seems to have meant ἀδηλή γ'. ἀσθή γ' VI, and so Hermann. Hartung conj. ἀσθή γ' I': Heimsoeth, ἀσθή γ' I': Reiske, ἀσθή, ἀσθή, ἀσθή: Wecklein, ἀσθή (omitting γ'). Hilberg conj. ἀσθήνει, and ἄσθενε for ἄσθενε. 329 'ἡ δ' οὖν scripsi pro ἡ δ' οὖν (Dindorf). But ἡ δ' οὖν is L's reading. Nauck writes ἡ δ' οὖν. 331 τῶν οὖν λόγων πρὸς γ' ἐμοῦ λόγων λάβοι L, with most MSS. The variants are worthless. — λόγων for the first λόγων (B), or λόγων for the second (A). Triclinius amended οὖν λόγων to οὖν λόγων. Blandes conj. οὖν κακήν, or οὖν ὅδε: Nauck, οὖν κακήν. Others propose, instead of the second λόγων, δικλήν (F. W. Schmidt), χῶν (Dindorf), or λόγων (Paley). Wecklein

μο... τοῦ οὖν δίκαια στόματα. The attempted interpretations of δίκαια, and some other conjectures, will be found in the Appendix.

τὸν, causal (O. T. 1184), justifying ν. 352.—οὖδαμον, adv.: O. C. 1104 n.
324 οὖν μὲν οὖν οὖν ἄλογαν: Ant. 1245 πῶς εἰς τὸν ἐσθίον ἢ κακών λόγων: Od. 10, 93 μὲν γὰρ τοιὸῦ δέντρον γ' ἐν αὖλῃ, ἢ ἄλογον: οὐκ ἔχεται. — ἀφείρετον: Thuc. 3. 44 ἔχοντας τι ἐγκαταστήσει (some claim to it).
329 e. ἡ δ' οὖν: cp. O. T. 669 ἡ δ' οὖν τί: A. ι. 630 οὖν τί ἐγκαταστήσει: Ar. Aeh. 186 οὖν τί βοῶσθων. Idiom thus favours ἡ δ'. and ἡ δ' would here be too emphatic. — οὖν ὅτι οὖν διακατέ: i.e., in silence.
331 Among the attempts to amend λόγων...λόγων (cr. n.), the two best, I think, are, (1) ἄλλως...λόγων, Triclinius: and (2) λόγων...δικλήν, F. W. Schmidt. In favour of (1), it might perhaps be said that the second λόγων is more likely to be corrupt than the first. But it is also conceivable that the error should have arisen through the transcriber glancing forward. And, in close connection with πρὸς κακῶς τοις οὖν, ἄλλως seems the fittest word. Δικλήν would be less clear (meaning the
ΣΟΦΟΚΛΕΟΥΣ

ἀλίς γάρ ἡ παρούσα. πρὸς δὲ δόματα χωράμεν ἢ ἡ πάντες, ὡς σὺ θ' οἱ θελείς σπέυδης, ἐγὼ δὲ τάνου ἐξαιρητικὴ τιθ. Δ. αὐτοῦ γε πρώτον βαίνον ἄμμελισα', ὅπως μάθης ἀνέκ τώνοι σύνισας τ' ἁγείς ἐσώ, ἤν τ' οὔδεν εἰςκουσάς ἐκμάθης ἀ δεῖ:

τοῦτον ἔχω γάρ πάντ' ἐπιστήμην ἐγώ.

ΔΗ. τ' ἡ ἵστη; τοῦ μὲ τάδ', ἐφίλτρασαι βάσιν;

conj. προσφέρειν γ' ἐμοὶ λαβών. Β. Wunder comm. γροθ' ἐμοὶ τ' ἐμοὶ. For δαμοι (ms.), Blaydes restores δάμη.(333 σύ θ') σύν' Brunck.—αὶ ἄ (＝ ἂ) Harl.—ὅλος Α: θέλω Λ: θέλεις B. 334 εγώ δε Ἐ, with most mss.: εγώ τε A (and so Turnebus). 335 ἄμμελισας' ἐμμελεῖς Α, Harl.; and so Ald. 336 ὀ συνισάς τ' τ' was added by Erfordt. (συνισάς γ' Α). Hense deletes this verse, omitting τ' after ἐω in 337. 337 εἴσκουσας έξικουσάς Ἐ, with εἴσκουσάς written above.—ἐκμάθης Turnebus: ἐκμάθησα΄ Λ: ἐκμάθης γ' Α. For παν' Wakefield conj. κάρτ. Blaydes writes τοῦτων γὰρ εἰμὶ παν' ἐπιστήμης ἐγώ.

former κακά plus a new λόγος; it would also be too emphatic for this context.

Almost all edd. retain the optat. λαβέν, which is possible ('Heaven forbid that she should receive...!'). But, as this clause is linked with τάσω καὶ πωράνθω,—being, in fact, merely a repetition of the command in a negative form,—I think so Blaydes is right in reading λάμβη.

338 f. οἱ θέλεις σπέυδης, back to Ceneaeum, so as to be in time for the sacrifice (287): cp. 590.—γω δε, after σύ θ', is warranted by the antithesis, as in 143 (n.), 286.—εἰρήκε τιθ, make them such as they ought to be,—set them in satisfactory order. The word is used in Aesch. Pers. 127 (πληθυνει ξαφή). 339 Ὁ χαγόλες (180), who has listened in silence, now places himself between Deianeira and the door through which she is about to follow Lichas and the captives.—αὐτῷ γε πρώτον βαίνον ἄμμελισα', sc. χωρίς (from χωράμεν in 333). Where γά is thus used in reply, without an expressed verb, the verb can usu. be supplied directly from what immediately precedes (as in 399 κεφαλαίον from κεφαλαίοι). Here we may compare O. T. 678 Χο...τι μὲ τις κοιπίσθαι δώμα τών θεών: | O. μαθοῦσα γ' ἢ πνεύμα τ' τέχνη (sc. κοιμώδ.). —ἄμμελισας': Sophocles has the form ἀμελεῖς in four lyric passages (527, 648, El. 1599, 1597); but there is no other instance of it in tragic iambics. The apocope of ἀμα, so frequent in tragic lyrics, is comparatively rare in dialogue; the examples in iambics are chiefly nouns, as ἀμβάγης, προσάμβασις, ἀμβολή, ἀμβτροπή: more rarely verbs; though cp. 396 (n.); Eur. Hec. 1163 ἀμβηκή. In ἐν τον 1177 ἀμμελείου' is only a ν. ι. for ἀμμελείου, as in Phoem. 1410 ἀμβηκαί for ἀμβήκαί. An example in Attic prose is Xen. Cypr. 7. 5. 13 ἀμβλαδείς τῆς.

338 f. ἠκουστοί here = χωρίς, as in O. T. 1147 ἄκουστ' ἄμελες. ὀ συνισάς τ': the τ' is placed as if μάθης were to serve for both clauses: but, in the form which the sentence actually takes, this τ' properly belongs to μάθης, and the second τέ το ἐκ-

καθαρίζει. (Cp. Ph. 1145 τα δια τ' φράσεις βουλευταίας σοι, καταρτίσως θ' δίδων την στελευτο.) For the simple verb followed by the compound, cp. O. T. 336 f. εἰσκυστε —παράσχεσον: Ph. 249 f. ἄφελε—καθαρίζει.

The masc. plur. ὀ συνισάς alludes to Iol.: cp. O. T. 336 σὺν τοῖς Φιλάτοις (Iocasta).—ἐν τ' οὖν ἀμμελέων: her relations with Hercules. The first clause correlates with the information which the speaker gives in vv. 379 ff.; the second, with that which he gives in vv. 351 ff.

338 παν', adv., 'in all respects'; to be taken, not with ἐπιστήμη alone (as if ='complete knowledge'), but with ἔχω ἐπιστήμη.—Nauck, who pronounces the text corrupt, contends that we can say, (1) τούτων ἐπιστήμη ἔχω, or (2) τάστα ἐπιστήμη ἔχω: but that we cannot ' combine τούτων τάστα.' He compares τάστα ἐπιστήμη ἔχω with O. C. 583 τ' ἐν μέσῳ | ἢ λήστιν ἱσχεῖν κ.τ.λ., where ταδ' ἐν μέσῳ depends on λήστιν ἱσχεῖ as =
she hath enough already.—Now let us all go in, that thou mayest start speedily on thy journey, while I make all things ready in the house. [LICHAS, followed by the Captives, moves towards the house.]

ΜΕ. (coming nearer to DELANEIRA). Ay, but first tarry here a brief space, that thou mayest learn, apart from yonder folk, whom thou art taking to thy hearth, and mayest gain the needful knowledge of things which have not been told to thee. Of these I am in full possession.

DE. What means this? Why wouldest thou stay my departure?

Nauck conj. τούτων ἐγὼ γὰρ πάντ' ἐπιστήμων ἐφώ. 339 τι δ' ἔστιν τοῦ με τῷ δι' ἐφοιτασάου (from Π) βασίζω: L. Wunder writes τι δ' ἔστιν τοῦ ('why and wherefore?'). For με, Porson (on Eur. Phoen. 1373 = 1354 Dind.) conj. καί. For ἐφοιτασάου, Dobbri conj. ἐφοιτασάου, substititus ('place yourself over against me').

ἐπελαθώσατε. Hence it appears that he takes πάντα for an acc. depending on ἐπιστήμων ἔχω as ἐπιστήμων. But πάντα in our verse is an adverb. This adverb is used by Sophocles, not only 'to strengthen adjectives' (Nauck on Ani. 731), as in δ' πάντα ἄνελκε (El. 301), but also with verbs and participles: as Ani. 640 γνώσεις παραγείς πάντα ἐπιστήμη λέγεις: Ph. 99 τάδ' ἐγωμένην. The adverbial use of πάντως with ἐπιστήμην ἔχω is none the less correct because a gen., τούτων, happens to be joined with ἐπιστήμην.

In Ani. 711, φῶνα τὸν ἄνδρα πάντ' ἐπιστήμης πλῆθος, the adverb certainly goes with ἐπιστήμης πλῆθος: but that proves nothing against the phrase used here.

339 τι δ' ἔστι; Cp. O. T. 1144 τι δ' ἔστι; πόσα τι τούτων τοῦτοι ιστορεῖ; (n.).

Here, as there, a mark of interrogation must follow ἔστι, since τις can stand for δετος only in an indirect question.—τὸν, causal gen.: so πάντα Ph. 327 (n.).—ἐφοιτασάου με, makest me to halt, τί δ' ἐστιν (acc. of respect), in this movement (towards the house). For the second acc., cp. Ph. 1342 τίς εἶσαι μ' οὐκομολόγου τοῦ τάς; (n.): ἔτ. 1301 μίδες με...χώρα. Schol.: τίς ἔγινεν τῷ πορείᾳ καὶ τῷ εἰσελθόντος καὶ κωδαί.;

The midst ἐφοιτασάου does not elsewhere occur in a causal sense (except in the acc., as Xen. Cyr. 8. 2. 19 φοιτοῦσα ἐντοποεῖται.). But the causal use of καίστασάου (Aesch. Eum. 706 φόρουσα ὑπὶ καίστασάου, Thuc. 2. 6 τῶν τῆς καὶ καίστασάου) appears to warrant a like use of ἐφοιτασάου, where, as here, the context helps to explain it. Cp. also Plat. Tim. 63 c ἡγίσκη ἡγίσκη διάσταμενου, 'separating.' [But we cannot properly compare O. C. 916 καρποθήτως, 'you bring to your own side,' 'subjugate': nor Plat. Rep. 565 c ἐν τῷ...δῆμος εὐθείᾳ...προστάσαταί εαυτοῦ: where there is a special reason for using the midd.] The midd. προστάσατα in O. C. 344 is similarly unique, and has a like justification.

A fact which confirms this view is that ἐφοιτασάου, ἐφοιτασάου were regularly used with ref. to a hall. Xen. An. 2. 4. 26 ἐκπροειδόν δὲ ἐλλογε καὶ ἐλλει ἐφοιτάμενος. διὸ δ' ἔχων τὸ ἐνειμένον τοῦ στρατεύματος ἐπιστήσασα, τοσοῦτον ἢ ἄλλην ἡμέρα χρόνον δὲ διὸ τοῦ στρατεύματος γέμισα τὸν ἐπιστήσασα. (For ἐπιστήσεις, 'a halt,' cp. Ani. 235 n.) Polyb. 16. 34. 2 ἐπιστήσατος...τὴν ὁμομοίαν. Diod. 17. 112 τὴν ὄδον...ἐπιστήσατο. Plut. Cim. 1 ἐπιστήσατο...τῷ πορείᾳ. Arrian 5. 16. 1 ἐκπροειδόν τοῦ ἱππείου τοῦ ἱππείου.

Another explanation is: τοῦ με ἐφοιτασάου, 'why hast thou come close up to me, τί δ' ἐστιν (cogn. acc.), with this (hurried) step?' But: (1) instead of με, we should then expect μοι: which Madvig, indeed (Adv. 1. 317), proposed, though with the further (and needless) change of τοῦ to τῇ o. Cp. O. T. 776 πρὶν μοι τῇ ἡδί...κατήγοράτο. The acc. μοι is not adequately defended by fr. 155, τὶς γὰρ με...ἐπιστήσατε: where the acc. is like that which can follow ἐπιστῇσαι as = 'to assail' (Ai. 138 οί δ' ἔστιν κατηγορήσατε Διδ. ...ἐπιστῇσαι: 'what trouble was not ever coming upon me?' (2) τί δ' ἐστιν...βεβηδῶν here refers more naturally to the movement in which Delaneira is stopped than to a movement which the ἄγγελος makes towards her.
Α. σταθεὶς ἀκούσων· καὶ γὰρ οὐδὲ τὸν πάρος μύθον μάτην ἠκούσας, οὐδὲ νῦν δοκῶ.

ΔΗ. πότερον ἐκείνους δῆτα δεῦρ' αὖθις πάλιν καλῶμεν, ἥ μοι ταῦτὰ τ' ἐξεσπεῖν θέλεις;

Α. σοὶ ταῦτα τ' οὖν ἐφηγεῖται, τούτους δ' ἐα.

ΔΗ. καὶ δὴ βεβαῖοι, χῶ λόγος σημανετώ.

Α. ἀνὴρ ὁδ' οὖν ὃν ἐλέειν ἀρτίως φωνεῖ δίκης ἐς ὅρθων, ἀλλ' ἢ νῦν κακός,

ΔΗ. τί φῆς; σαρφὸς μοι φράζε πάν ὅσον νοεῖς

Α. τοῦτον λέγοντος ταύρος εἰσήκουσα ἐγώ, πολλῶν παρόντων μαρτύρων, ὡς τῆς κόρης ταύτης ἐκατε κείνος Εὐρυτόν θ' ἔλει τὴν ὑψιπυργὸν Οἰχαλίαν, Ἠρως δὲν νῦν μόνος θεῶν ἑξέλευεν αἰχμάσατα τάδε,
TPAXINIAI

57

ME. Pause, and listen. My former story was worth thy hearing, and so will this one be, methinks.

DE. Shall I call those others back? Or wilt thou speak before me and these maidens?

ME. To thee and these I can speak freely; never mind the others.

DE. Well, they are gone;—so thy story can proceed.

ME. Yonder man was not speaking the straightforward truth in aught that he has just told. He has given false tidings now, or else his former report was dishonest.

DE. How sayest thou? Explain thy whole drift clearly; thus far, thy words are riddles to me.

ME. I heard this man declare, before many witnesses, that for this maiden's sake Heracles overthrew Eurytus and the proud towers of Oechalia; Love, alone of the gods, wrought on him to do those deeds of arms,—

ϕωσεις L (the acute accent added by S): cp. 326.—δίκην] δίκην Λ. 385 άγ-

νοια μ' Ηερμ.: άγνοια μ' Λ, with most ms., and so Ald.: άγνοια μ' Triclinius.

λέγοντος τάξις) λέγοντάς' άλφας Λ. 385 έθορτόν] έθοτόν Λ, with v over αι.


6. 82 ἐς τὸ άκριτα εἰς (so the ms.): ώς Krüger. The gen. δίκης can be joined to δοκοῦν (though without art.), since the latter is felt as a subst.: cp. Α. 1144 εν κακόν] χειμώναν.

ἡ νῦν... ἡ πρόθεσιν... παρηγή: since νῦν can mean 'just now,' it is not necessary to supply πάρεστιν: but it is easy to do

so: cp. Χειρ. Απ. 3. 3. 2 ἡγή... καὶ Κόρη πιστοὺς ἥν... καὶ νῦν ὑμῖν εἰδώς (εἰμι).—κακὸσ here=πλαστός, as at 458 it is opposed to άφενος. —οὐ δίκαιος is merely a synonym for κακός (cp. 457), 'not honest': cp. 411: Αντ. 671 δίκαιον κόρα-

θιν παραστάτην. The antithesis, which is only between νῦν and πρόθεσιν, is thus somewhat blurred.

380 ά μὲν γὰρ ξείρημας, standing where it does, is most simply taken as an acc. of respect; though τοίχωμι might be supplied. —δίκην: for the δ, see on Ph.

129 διανοεῖν προσ.

382 έ μαρτρῶμεν: cp. 188. —Εθορτόν

θ’ δια τὴν θ’ ψύξει. Οἰκαλαίοι: i.e., iερα

him, and took the town. Just so in Ι. 11.

328 άληθεν δίφων τε καὶ διήθη (the men are slain). This is usu. called a case of 'zeugma': but it is not really of the same kind as (e.g.) Her. 4. 106 εὐθύτα τε

φόρεως τῷ Ζευσίκῃ δομήν, γράφεται δι’

δίκην: where the verb properly suits the first clause only, and ἡγή would naturally have been added to the second clause. The poetical use of δίκη, in regard to contests, included the senses, (1) 'to overcome,' often connote 'to slay'; and (2) 'to gain by overcoming,' Cp. Pind. Ο. 1. 88 ἦκεν δ’ Ομήρου βιάς, παρέθεν τε στίχοις (overcame the father in a race, and won the daughter). So we can say, 'they conquered their oppressors,' and 'they conquered freedom.' The difference is that we should not say, in one sentence, 'they conquered their oppressors, and freedom.' Schneidewin compares Pind. 

N. 10. 25 ἐκράτησε... στράτον... καὶ... στέφον, Μὸλαϊαί τικόν ἄροσαν. But there is much probability in Heyne's corr.

rection of the Μ. Μολαϊαί τ’ Μολαϊαί (with no comma after στέφον). 

tήν ψύξεν υπογονον: cp. 327 ΐ. —Οἰκαλαίοι: for the anaepaest, excused by the proper

name, cp. 333.

385 μόνος διών: whereas Lichas had represented Zeus as πράσσων of all (251).

—διάθεσι, with irony: that gentle spell produced these exploits. Cp. 1141 τοῖοι δὲ

φόληροι—ἀλήθης τεκὰ (cogn. acc.), to do these warlike deeds. The verb has here a general sense, as in Aesch. Pers.

756 έδόθη αἰχμάζειν, to play the warrior at home: cp. Α. 97. In Ι. 4. 374
οὔ τάπι Αὐθών, οὔτε ὁ Ὀμφάλης πόνων λατρεύσατε, οὔτε ὁ ἄπτεστος Ίφιτος μόρος; διὸν χαίρεται οὐθανός ἐμπαλὼν λέγει. ἄλλο ἤμεν, οὐκ ἔπεισε τὸν φυτοσπορόν τῆν πάρα δῶνα, κρύφων ὡς ἔχω κέρδος, ἐγκλημα μικρόν αἰτίαν θεομάσας ἐπιστρατεύει πατρίδα τῆς ταύτης, ἐν ἐν τὸν Εὐρυτόν τὸν ἵππης δεσπόζειν βρόντων, κτεῖτε τ' ἄνακτα πατέρα τηροῦτε καὶ πόλιν ἐπέρσει. καὶ σὺν, ὡς ὅρας, ἢκεί δόμον

365 ἄλλοι. οὔτε ὁ Ἰδ. — ὁ Ὅμφαλης Ηρωδένοι: ἐν τῇ Ὅμφαλης most MSS. (a few have ἐν′). In I. 300 Ὂ ἐν τῇ is in an erasure — from s acc. to some, from an acc. to others. Neither letter can now be clearly traced, but s seems the more probable; though the erasure extends, to the left of s, beyond the space which either v or a would ordinarily fill. ἄλλοι. These two vv. are bracketed by Wunder, whom Blaydes follows. Nauck, though he does not bracket them, leans to the same view. 366 ὃν χαίρει MSS.: ὃν Ερφ. Erfurdt: ὃν Ἰ. Kocky. — Nauck thinks that after 358 there has been a loss of one or more verses, which referred to Heracles asking the hand of Iole. 369 Ὅμφαλης Ηρωδένοι. (Addenda p. 269) conj. ἢκεί: Τουρνερ, ὃ ἄρ. 360 ἔχω A, and so Ald.:
not the toilsome servitude to Omphalè in Lydia, nor the death to which Iphitus was hurled. But now the herald has thrust Love out of sight, and tells a different tale.

Well, when he could not persuade her sire to give him the maiden for his paramour, he devised some petty complaint as a pretext, and made war upon her land,—that in which, as he said, this Eurytus bore sway,—and slew the prince her father, and sacked her city. And now, as thou seest, he comes sending

εγεῖ (made from εγεῖ) L. 363-364. Wander brackets vv. 361, 363: and so Blaydes. Hartung, followed by Nauck and others, brackets the words τὴν ταύτην...πατέρα. 363 τῶν Εὔρυτου τῶν Πλάτανος L, A, and most MSS.: τῶν Εὐρύτου τῶν. Eifurdt, τῶν Εὐρύτου τῶν. Hermann (third ed.) gave τῶν β' Εὐρύτου τῆς εἴκη διακατέσχε θρόνων, placing the verse after 368. 364 κτείνει] Blaydes gives κτέινει.—πατέρα In L a letter has been erased after κτέινει—κτέινει. 395 f. ἔτερει] Blaydes πέρετει—καὶ τῶν] Brunck καὶ νῦν.—ἀκούει δομοὺς ὃντες. For ἄκούει, Brunck gave ἄκούει: Schneidewin conj. πρῶς: Hartung, σφε.—For ὅτι ὅρφης, ἄκούει δομοὺς ὃντες τοῦτο δομοῦ ὃντες

For aria in this sense, cp. O. T. 656, Αἰ. 28.—ἀγαθών: cp. Isac. or. 11 § 14 ἰδοὺ ταῖς παρασκευέσσιν (to get up 'law-suits against one).

363-364 ἐπιστρατεύει...ἀνακτά πατέρα. I keep the traditional text, only with τῶν' (B) instead of τῶν (L) in 363: in the poet's time either would have been written τῶν. If the text be sound, it means:—he makes war upon her country, that in which (Lichas) said that this Eurytus was master of the throne.' But there are three difficulties:

(1) It was needless to say that the girl's πατρὸς was also the realm of Eurytus: cp. 344 f.: 283 ff.: 315. The excuse must be that the Messenger himself had not yet said so; he is very careful, and anxious, in his own fashion, to be lucid. The reading τῶν', it may be noted, suits this view of him. And τῶν' (θρόνων) would be very awkward.

(2) Heracles is subject to ἐπιστρατεύει and κτείνει: but Lichas to ἐπιστρατεύει. (Heracles cannot be the subject to ἐπιστρατεύει: he needed not to tell his warriors that Eurytus reigned there; and, on the other hand, διεστρατεύον could not mean, 'mess'r.' Such a change of subject is very harsh: still, it is not impossible; and, as the narrative of Lichas has been the foremost topic so far, ἐπιστρατεύει would at once suggest him. An example almost as bold occurs in Thuc. 2. 3: οὐ δὲ Πλατανοὺς...λόγων δεξιόμενος ἤ εὐχαρίστηκεν, ἐλήμνη τε καὶ ἠπιστάσθη οὐκ οὖν οὐκ ἐπιστρατεύει. τράσοντες δὲ τοὺς ταύτας κατενήθηκαν κ.π.λ.: where the Plataeans are the subject of ἠπιστάσθηκαν and κατενήθηκαν, but the Thebans of ἐπιστρατεύει.

(3) At v. 377 Deianeira asks, ἄρ' ἐνώμυσα πέπλου: i.e., 'is she of obscure birth?'—and then, for the first time, learns that the girl's father is Eurytus. So she must have understood ἀνακτά in 364 to mean, not 'the king,' but some (minor) 'prince' or 'chief.' Yet, even so, her question at v. 377 is strange. (At v. 342 we saw that she ignored a hint given in v. 336: but on this question—the girl's birth—we should have expected her to be attentive.)

The only course which removes all these three difficulties is Hartung's,—who brackets the words τὴν ταύτην...πατέρα, so that three verses shrink into one,—ἐπιστρατεύει πατρὸς τῆς, καὶ τῶν κ.π.λ.. This would certainly improve the passage. And it is conceivable that the interpolation should have been due to actors. Others read τῶν Εὔρυτου τῶν', rendering: 'in which (Lichas) said that Heracles (τῶν') holds' [or 'wishes to hold'] the throne of Eurytus.' But Heracles simply laid Oechalia waste; there was no question of his reigning there.—Wackelin ingeniously reads τῶν ἐγγύτων (for ἐπιστρατεύει τῶν): 'where Heracles said (to his warriors) that the author of these wrongs was king.'

For the change of tenses, cp. Ant. 406 n. 365 f. ἔρις. Heracles: he is not, indeed, yet at Trachis (and the words δομοὺς ὃντες τοῦτο δομοῦ ὃντες go with τῇ κ.π.λ.); but,
ΣΟΦΟΚΛΕΟΥΣ

ος τούσδε πέμπων ουκ ἀφρονίστως, γύναι, ουδ' ὡστε δούλην· μηδὲ προσδόκα τόδε· ουδ' εἰκός, εἰπέρ ἐντεθρέμαται πόθῳ.

ἐδοξεν οὖν μοι πρὸς σὲ δηλώσαι τὸ πᾶν, δέσποιν', ὃ τούδε τυγχάνω μαθῶν πάρα. καὶ τάτα πολλοὶ πρὸς μέσῃ Τραχινῶν ἀγορὰ. συνεξήκονους ὦσαιτος ἔμοι, ὦστ' ἐξελέγχευν· εἰ δὲ μὴ λέγω φίλα, οὐχ ἱδομαι, τὸ δ' ἄρθρον ἐξελέγχεθ' ὄμως.

ΔΗ. οἰμοὶ τάλαμω, σοῦ ποτ' εἰμι πράγματος;

τίν' εἰσδέδωμαμ πτημονή ὑπόστεγον λαθραῖον; ὃ δύστηρος· ἀρ' ἀνώνυμος πέφυκεν, ὦσπερ οὐπάγων διώμυντο;

ΑΓ. ὅς κάρτα λαμπρὰ καὶ κατ' *όνουμα καὶ φύσιν· πατρὸς μὲν οὖσα γένεσιν Εὐρύτου ποτὲ

Wecklein writes ὡς συνάρροκ δόμους [ἐν τούσδε πέμπων κοῦκ.—τούσδε] τούσδε L. 367 μηδὲ μὴ δὲ L. Erfurtd conj. μηδὲ: Hartung μὴ ς.—τοῦδε L. (with an erasure after ς: it was perhaps τοῦδε); and so most MSS.: τάδε B, with a few others. 368 ἐντεθρέμαται MSS. Subkoff says: 'In L prius ἐν puncto nota-tum est; but the supposed dot is merely the smooth breathing on τ, placed (as often) a little too much to the right, so that it is over τ. (Cp. on 463, 468.) The gloss ἐκκεκαίνεται is written above. ἐντεθρέμαται is the conjunct of Δίνδορ. 372 ὠσαῖτω] ὃς αὐτῶς L. 373 ὦστ' ἐξελέγχευν· Tournier conj. ὦστ' ἐξέλεγχεν. 374 τὸ δ' made from τοῦ in L. 375 διώμυντο;] In L the after his distant wanderings, he may be said to 'have arrived,' since in his march from Oechalia he has already reached the point of Euboia nearest to his home (237). Heracles being the subject to ἐπηρέω and to ἐντεθρέμαται (368), there would be an exceptional harshness in making Lichas the subject to ήθος: nor would this suit the case for reading ἐν is stronger here than there. Yet I refrain from altering, since the house so easily suggests the household.

368 οὖν' ἐκός: ὦστὲ here = 'nor,' rather than, 'not even.'—ἐντεθρέμαται. This compound is not found elsewhere, while ἐντεθρέμαται is frequent. But ἐνθερμος was common, and is applied by Arist. to a 'fervid' temperament (Phílosign. 1, p. 808 δ' 26: διάκοινυν ἐνθερμος: 3 p. 808 a 37 εὐφοιν καὶ ἐνθερμοι). Here ὠστ', suggesting the inward, hidden flame, seems better than the more prosaic ἐκο. In fr. 430. 3 the corrupt εἴδ' ἀλλετα is corrected by Valckenaer (after Ruhnken) to ἐνθέλησε, but by Ellendt to ἐνθέλησε- ται: and the latter is confirmed by Bekker Anecd. p. 40. 20.

371 πρὸς μέσῃ Τραχινῶν ἄγορας: μέσῃ here implies, 'open,' 'public,' as in ἔδεικνυς· ... καὶ μέσων (Ph. 608 ν.)· πρὸς, lit. 'close to,' the ἄγορα, not 'market-place,' but 'gathering' (the place was a λείμων, 188); a sense not rare even in Attic prose: cp. Xen. En. 5. 7. 3 συν- αγαγένος αὐτῶν ἄγορας: Aesch. Or. 13 37 ἄγορας ποιήσει τῶν φιλῶν. Join ἄστατος ἒμαχ: cp. Her. 2. 67 ἦς ἐκ αὐτῶν τρεῖς καὶ οἱ ἱππεῖαι βάπτυται.

374 τὸ δ' ἄρθρον: cp. the words of the messenger to Eurydice in Ant. 1194 οὐ τέρω σε μαθᾶσαιν· ἐνὸ τέρω σε μάθών· ὃς ἦν τέρων· φθόνοις φανομεθ' ἢρθεν αἰτεῖ· ἀλ. 375 τὸ...πράγματος: Αἰ. ιὸς τοῦ... τοῦτο τούτον σοι τέχνης ἄστηκεν; ib. 314 ἐν τῷ πράγματος.
her to this house not in careless fashion, lady, nor like a slave;—no, dream not of that,—it is not likely, if his heart is kindled with desire.

I resolved, therefore, O Queen, to tell thee all that I had heard from yonder man. Many others were listening to it, as I was, in the public place where the Trachinians were assembled; and they can convict him. If my words are unwelcome, I am grieved; but nevertheless I have spoken out the truth.

DE. Ah me unhappy! In what plight do I stand? What secret bane have I received beneath my roof? Hapless that I am! Is she nameless, then, as her convoy sware?

ME. Nay, illustrious by name as by birth; she is the daughter of Eurytus, and was once mark of interrogation is due to an early corrector. 370 ἡ κάρπα Canter: ἡ καὶ τὰ μασ. and Ald. (ἡ καὶ ταλαμερά L).—ἔσωμα Fröhlich: ἔσωμα MSS. The same emendation was made independently by Hartung and Wecklein (Ars Soph. cit. p. 59), who give it in their texts.—In L ἄγγελος stands before v. 382, and v. 379 is given to Deianeira (as in B and T), but the mark γ is prefixed to it. Cp. the schol. on 379: τιμίῳ τοῦ ἄγγελον πρὸς τὸν παῖς. The Aldine gives v. 379 to Deianeira. 880 μὲν[ ] Reiske conj. γάρ. For μὲν οὖν Wecklein conj. γάρ, γάρ, comparing O. T. 1168 ἄγγελον γάρ.—γέγονεν] In L the letter γ, which had been omitted, is written above. A late hand has written η over the final ρ: this v. 7 γέγονεν, Trilcinian, appears in a few late MSS. (as B and T).—τοῦ] Blaydes writes στοῦ.

—ὑπόστησαν with εἰσδέχεται: cp. El. 1386 ἐπίπτειν ἄξι δωμάτων ὑπόστησαν. 377 εἰς δύοτροφον, sc. ἔνωμα: cp. 1143, 1243. Ψ. 744 δύοτροφον, βάλειν ἔνωμα—ἀνάγνωμος: ἀνάγνωμος καὶ δυναστής (schol.). The reference to origin is brought out by τεφυκεν.

This question seems strange after the words κατὰ βασιλείαν ἐνὶ πατρὶ πάτρα ἐπήλθε in 364,—which Deianeira can hardly be supposed to have forgotten. (See n. on 363 ff.) If those words be genuine, we might perhaps regard the question here as merely continuing her own bitter thought,—not as really asking for information:—‘Wretched that I am! Is this the nameless maiden of whom he spoke?’ (Cp. the bitter self-communing of Oedipus, O. T. 892: ἐφ᾽ ἑαυτῷ κατὰ; ἐνί ἐν τὸν ἄναγος;) It is not decisive against this view that the matter-of-fact ἄγγελος takes the question literally.

διάβυστo (cp. 255 n.): Lichas had merely declared that he knew nothing (314—319).

870 ἡ κάρπα: these words begin the reply to a question in El. 313, Aesch. Suppl. 452: they are the first words of a speaker also in A. 1329, El. 1279.

The conject. ἔσωμα for δύομα not only removes a difficulty, but is made almost certain by the question, ἐπὶ ἀνάγνωμος τεφυκεν; The words were easily confused: thus in A. 447 ἔσωμα has been made in L from ἔσωμα. By ἔσωμα, as dist. from φῶς, is meant partly the nobleness of the name itself (akin to Iolaüs, etc.), partly her personal renown for beauty. On the other hand, κατ᾽ ἔσωμα, ‘in regard to her appearance,’ is a phrase for which there is no real parallel: it cannot be justified by the use of ἄγγελος (I. 14. 633) in that sense. In A. 1004 δυσθεῖσαν ἐνὶ ἔσωμα is not similar.

—φῶς, birth, as A. 1301 φῶς μὲν ἢ | βασιλείαν (and id. 1259).

In some ancient texts this verse was given to Deianeira. Among recent editors, I'aley shares that view. But: (1) If Deianeira has already answered her own question, the Messenger’s speech opens weakly with v. 382. (2) It agrees best with the practice of Sophocles to suppose that ἡ κάρπα are a speaker’s first words. —Some, indeed, of the MSS. (as B, K, T), which give v. 379 to Deianeira, have ἡ in- stead of ἡ, with the mark of interrogation after φῶς, and only a comma after διάβυστο. Thus D. asks, ‘Is she obscure, or illustrious?’ But this is weak.

880 μὲν οὖν οὖν κατὰ. The simplest account of the μὲν is that ἔτη ἦς καλομένη ought to have followed, but, owing to the fact that her name is primarily in question, the second clause be-
'Ωλη ἐκείνη, τῆς ἑκείως οὐδαμὰ βλάστας ἔφωνε δὴθν οὐδὲν ἴστορῶν.
ΧΟ. ὅλοντο μὴ τι πάντες οἱ κακοί, τὰ δὲ λαβραὶ δὲ ἄσκει λὴ πρέπονθ' αὐτῷ κακά.
ΔΗ. τί χρῆ ποιέων, γυναικείας; ὥς ἐγὼ λόγους τοὺς νῦν παροῦσιν ἐκπεπληγμένη κυρῶ.
ΧΟ. πεύθου μολὼσ σᾶν ὀσχως, ὡς τάχθ' ἄν σαφῆ λέξεις, εἰ νῦν πρὸς βλαστεῖν θέλως.
ΔΗ. άλλα εἰμί· καὶ γὰρ οὐκ ἀπὸ γυνῶς ἱέρεις.
ΑΠ. κεῖσαι δὲ προσμένωμεν; ή τί χρῆ ποιέων; 385
ΔΗ. μύν, ὡς δ' ἁνὴρ οὐκ ἐμὸν ὦν. ἅγγελων ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.

ΣΟΦΟΚΛΕΟΥΣ

To this verse L prefixes, not Δψ, but...
called Iolè; she of whose parentage Lichas could say nothing, forsooth, because he had asked no questions.

CH. Accursed, above other evil-doers, be the man whom deeds of treachery dishonour!

DE. Ah, maidens, what am I to do? These latest tidings have bewildered me!

CH. Go and inquire from Lichas; perchance he will tell the truth, if thou constrain him to answer.

DE. Well, I will go; thy counsel is not amiss.

ME. And I, shall I wait here? Or what is thy pleasure?

DE. Remain;—here he comes from the house of his own accord, without summons from me.

merely a short line. 387 περιεὶ MSS.: περιόν Nauck. 388 νὴ Bruck: μὴ MSS.—θέλεις L, A, etc., and Ald.: θέλεις r. 389 ἄντι t.: ἄνα L, A, etc., and Ald.: see comment. 390 L gives this v. to the Chorus: so, too, Turnebus, Bruck, Campbell. Hermann first gave it to the Messenger. The Aldine, with most MSS., gives it, along with v. 389, to Deianeira. 391f. L gives these two vv. to Deianeira; and so Turnebus. The Aldine, with most MSS., gives them to the Chorus.—δὴ ἀνὴρ Herm., (δὴ ύπον Erffurt): ἀνὴρ δὴ Bruck: δὴ ἀνὴρ MSS.

first instance; but its vague form seems purpose, so that the hearers may extend it, if they please, to Heracles. Deianeira herself is in doubt whether the dissimulation practised by Lichas was prompted by her lord (449): Lichas explains that it was not so (470 f.). The schol.'s paraphrase shows that he wished to punctuate thus: δόλωτον, μὴ τι πάτερες, οἱ κακοὶ, etc.: 'perish, not all men, but the evil; and (especially) he,' etc.

τὰ δὲ τῆς τουτέστατος τοῦ ἀνοίγματος τοῦ πάθους τῆς τραγῳδίας: the treachery is aggravated by the fact of the high trust reposed in those from whom it proceeds. Ph. 1277 θεραμάς ἤγερεν τοῦτος ὃ καὶ συνήθεια; for the spelling, cp. Ph. 120 n., and id. p. 234.

387f. περιέ̣ς: Nauck writes περιόν. But the change is as needless here as in O. T. 604. Where the sense is, 'inquire,' the pres. is right: cp. O. C. 993 τίτηρα πυθάσαι ἄλω ἐλής χρήμα των χαλόων: ἰβ. 1155 ὃς μὴ ἐλθωνοι αὐτοῦ μικήν ἰν ἑδυνή: τοιταὶ. On the other hand in O. T. 333 f. τί ταῦτα ἔληκεν: ἦν ἀλής ἐλήκειας; ὃς γὰρ ἐν πυθαμίνι μοῦ, the aor. is required, as the sense is, 'learn.' Cp. above, 66, 91; and below, 458.

σαφῆ ὁ ἀνδρὸς: El. 1233 ἐκμαθή ἐλ σαφῆ λέγω.—πρὸς βίαν, i.e., with s\ing\ent questionings (such as the ἄγγελος himself applies, 402 ff.). The phrase is rare, except where physical force is meant; cp., however, O. C. 1185 ὃς γὰρ σε, ὥρασε, πρὸς βίαν παραστάσας: γνώμης.—κρίνειν = ἀνακρίνειν = 195 n.

389 οὐκ ἀπὸ γνώμης, not away for good judgment,—not otherwise than it prescribes: οὐκ ἀπὸ σοφείες (schol.). Cp. οὐκ ἀπὸ καροῦ, οὐκ ἀπὸ πτέρυγον (n. on O. C. 900): Plat. Theaet. p. 179 c οὐκ ἀπὸ σκοτοῦ εἴρηκεν. Others understand, 'not contrary to my own judgment' (ῥήπτα κάροι κρύφεις, schol.). H. 1. 334 p. 8 ἀγρ. ἐνοφό εὐρύς ἄλοι σκοτούσι θεωμαί, ὡς ἀπὸ δέχθαι ('belying thy hope'); ib. 1. 561 ἀπὸ θυμοῦ μᾶλλον ἐμὸν τεσσαρίες. But here γνώμη seems better taken generally. Distinguis\h\ the sense in Ἐμμ. 674 ἀπὸ γνώμης φέρειν ὑψόον (in accordance with one's opinion).

The accent in L here, ἀπὸ γνώμη, represents the theory that this prep. should be paroxytone when it means 'at a distance from,' as in the phrases cited above, and in ἀπὸ τείχους (H. 9. 353), ἀπὸ σείον (ib. 437), etc. But this was merely a refinement due to comparatively late grammarians: see Ellenb., Lex. Soph. p. 79 a: Matthiae Gr. § 572 n. b.

391 οὐκ ἤμων ὑπ' ἄγγελων: though it would be easy to supply κληθεῖς from αὐτοκλητος (Ais. 289 κλητος οὐδ' ὑπ' ἄγγελοις: κληθεῖς), it is needless to do so: cp. Eur. Andr. 561 οὐ γὰρ μετὰ σε κληθῶν προσνίαμα μετῆλθον, ἀλλὰ μοριῶν ὑπ' ἄγγελων.
ΣΟΦΟΚΛΕΟΥΣ

ΛΙ. τί χρή, γύναι, μολότος μη Ηρακλεί λέγεω; διδάξον, ός ἔρποντος, *ώς ὀργή, ἐμοῦ.

ΔΗ. ός ἐκ ταχείας σὺν χρόνῳ βραδεῖ μολὼν ἄσσεις, πρὶν ἡμᾶς κἂν νεώσασθαι λόγους.

ΛΙ. ἀλλ' εἰ τι χρήζεις ἱστορεῖν, πάρει μ' ἐγὼ.

ΔΗ. ἦ καὶ τὸ πιστὸν τῆς αλήθειας μεμείνει;

ΛΙ. ἵστω μέγας Ζεῦς, ὥν γ' ἀν ἐξειδίκευ κυρώ.

ΔΗ. τίς ἡ γυνὴ διῆτ' ἐστὶν ἡ γ' ἡμεῖς ἄγων;

ΛΙ. Εὐθύμου· ὦν δ' ἐβλαστεύκατο οὖν ἐγὼ λέγειν.

ἈΓ. οὐθος, βλέφ' ὅδε. πρὸς τίν' ἐννέειν δοκεῖς;

ΛΙ. σὺ δ' εἰς τί δ' μὴ τοῦτ' ἐρωτήσας ἤχεις;

ἈΓ. τόλμησον εἰπέω, εἰ φρονεῖς, δ' σ' ἵστορο.

888 Ηρακλέ] L has εί in an erasure (from η). 894 ός ὀργή Wakefield and Wunder: εἰροφός MSS.—Herberden and Hense reject this. 895 ταχείας ταχείας Ald.—σὺν χρόνῳ συγχρόνων L. 889 κανένασσαθαι Herm.: καὶ νεώσασθαι MSS.: ἀνακεφαλαία Wunder (with synizesis of eu). Blaydes conj. κανενουὸθαι, referring to the schol.; whose phrase, however, πρὶν ἡμᾶς κανενουὸθαι λόγους, confirms the (amended) vulgate. 897 and 889 are given to the Messenger in L, but rightly to Lichas in A and other MSS., and in the Aldine.

898 νεμει Νauck (schol. on 399, διηγήσομαι): νέμει MSS.
Enter Lichas.

LI. Lady, what message shall I bear to Heracles? Give me thy commands, for, as thou seest, I am going.

DE. How hastily thou art rushing away, when thy visit had been so long delayed,—before we have had time for further talk.

LI. Nay, if there be aught that thou wouldst ask, I am at thy service.

DE. Wilt thou indeed give me the honest truth?

LI. Yes, be great Zeus my witness,—in anything that I know.

DE. Who is the woman, then, whom thou hast brought?

LI. She is Euboean; but of what birth, I cannot say.

ME. Sirrah, look at me,—to whom art thou speaking, think'st thou?

LI. And thou,—what dost thou mean by such a question?

ME. Deign to answer me, if thou comprehendest.

401—404 Nauck arranges the four verses thus:—Α1. 403 (with ἐρωτηθηναι'), ΔΗ. 404, Α1. 401, Α1. 402. Reiske thus:—ΔΗ. 404 (next after 400): Α1. 401, 403: ΔΗ. 402.

402—403 Throughout this passage L either omits to indicate the persons, or gives them wrongly. (1) The following vv. have no note of the person, but only a short line, prefixed to them:—400, 401, 404, 405, 410, 413, 415, 416, 419, 421, 427. (2) The following vv. are wrongly assigned. To Deianeira (instead of the Messenger):—402, 408 f. (as far as σὰν), 413, 417 f., 423 f., 431—433. To the Messenger (instead of Lichas):—403, 409 (from ΔΗ.414), 418 (from Χρησ), 425 f.—In the Aldine text of vv. 402—403 the lines which belong to Lichas are rightly given to him: but Deianeira is substituted for the Messenger all through the dialogue. 408 Ερωτηθηναι L has Ερωτηθηναι τις: which has generally been reported as Ερωτηθηναι τις (the Aldine reading, first corrected by Tyrwhitt). The latter may be what the scribe meant, since the preceding verse (403) is in L wrongly given to Deianeira. But he might also have written just thus in copying Ερωτηθηναι τις. What is taken for an apostrophe after σ is equally well be the breathing on ε, placed, as often, a little to the left. 404 δ 'ο[ ] δ 'ό L.

διας, the faithfulness of the truth, = the honest truth.—νομιστα, as in νομισται μοιραὶ του, because she claims a true account as due to her: 436 f. ὑπὶ...καλλιφόρου λέγον. Cp. the pass. in Her. 9. 7 τὸ μὲν δ' ἴματος οἴνος...δίσθησαν μετακέφαλοι ἔτη τοῖς Ἑλλήνεσι: so honestly do we discharge our duty towards the Greeks.

Even without the hint in the schol. (cr. n.), it would have been clear that νομιστα must be read here. νομιστα has been explained as follows:—(1) Wunder: 'Do you give the pledge of veracity?'—i.e., 'Are you prepared to swear that you will speak the truth?' (2) Linwood, 'colis, οἰκεῖαι': i.e., 'Do you respect fidelity to the truth?' (3) Campbell takes νομιστα as 'possess,' 'wield,' 'use'; rendering, 'And dost thou maintain the faithful spirit of truth?'

J. S. V.

401—404 As to Nauck's change in the order of these verses (cr. n.), it is enough to observe that (1) Lichas could not reply to the question of his δέονων with such a rebuff as σε...δι' τις δὲ με κ.τ.λ. (2) It is out of accord with Deianeira's courteous dignity that she should address Lichas with such words as τελεμήσον επιτηθί, σὲ φρονεῖς κ.τ.λ. 402 οὖσος, θεῖας: the ἐγγελος roughly bespeaks attention for his own question; δὲ δὲιόρο (Ο. Τ. 7 n.). Cp. Ο. Τ. 1121 οὖσος σὺ, πρέπει, δειπνὸ μοι φωνεῖ βλέπωs: A1. 1047 οὖσος, σὲ φωνεῖ. 408 σὲ δ': a reproof of the meddling stranger. Cp. Isa. or. 8 § 24 σὲ δὲ τὶς...καὶ φρονεῖς σε. 404 τελεμήσον, an ironical rejoinder: 'bring yourself to do it,'—'have the
Δ. πρὸς τὴν κραταοῦσαν Δηάνειαν, Ὀινέως κόρην, δάμαρτά θ᾽ Ἡρακλέους, εἰ μὴ κυρὼ λεύσουσιν μάταια, δεσπότιν τε τὴν ἐμὴν.

ΑΓ. τούτ᾿ αὐτ᾿ ἔχρηζον, τούτῳ σου μαθεῖν. λέγεις δέσποιναν ἐσνι τύνδε σήν; Δ. δικαία γάρ.

ΑΓ. τί δήτα; ποιαν ἀξίοις δούναι δίκην,

ἡν εὐρέθης ἐς τύνδε μὴ δίκαιος ὦν;

Δ. πῶς μὴ δίκαιος; τί ποτε πουκλασ ἔχεις;

ΑΓ. οὐδέν᾿ σον μέντοι κάρτα τούτο δρῶν κυρεῖς.

ΑΔ. ἀπεμι: μαρόσ  δ᾽ ἡ πάλαι κλινὼν σεθεν.

ΑΓ. οὖ, πρὶν γ᾽ αν εἰπης ἰστορούμενο βραχύν.  

Δ. λέγῃ, εἰ τι κρηζεις· καὶ γὰρ οὐ συγκλησ εἴ.

ΑΓ. τὴν αἰχμάλωτον, ἢν ἐπεμψας ἐς δόμους, 

κάτοικα θέτου; Δ. φημὶ: πρὸς τί δ᾽ ἰστορεῖς;

ΑΓ. οὐκούν σὺ ταύτην, ἢν ἦν ἀγνοίας ὁφάς,

Ἰόλυν Ἐφασκές Εὐρύτον σπορὰν ἀγεῖν;  

Δ. ποιοὶς ἐν ἀνθρώποισι; τίς πόθεν μολὼν 

σοι μαρτυρῆσαι ταῦτ᾽ ἐμοῦ κλίων *πάρα;

ΑΓ. πολλοίσων ἄστων ἐν μέσῃ Τραχυίων 

ἀγόρε ἀπόλυσιν ταύτα γ᾽ εἰσήκουν χόλος.

406 ε. δέμαρτα θ᾽...δεσπότιν τε] For θ᾽...τε, Blydyes writes θ᾽...θε. —λεύσων] λεύσων L, with ο written above. 406 αδρ᾽] αδρ᾽ L, as in Ant. 461; meant in both cases, probably, for αδρά (cp. Ant. 408 δέω for δειλά). 412 πουλας] In L the first hand wrote πουλασ ἐξειο. S has added ' not after, but just over, the first ο, assuming, doubtless, that vv. 410 f. belonged to Dianecira, though in L no note of the person is prefixed to v. 410 (see on 409—433). πουλας Aldine (cp. n. on 402—433. ad fin.). — Tyrwhitt first gave πουλας.

414 ἦν Elmsley and Dindorf: ἦν MSS. 418 κατοικα δῆτε; Δ. φημὶ. The conject. κατοικα δὴ κ.; —οἴ φημὶ seems to have been due to Turnebus: Brunck rejected it in his first ed. (1786, 410, vol. 1. p. 234), concluding thus, 'Nulla igitur causa est cur Parisini editoris conjectura prohibet,

goodness to do it." (Not, 'dare.') Cp. O.C. 184, Ph. 81, 481. — ἐφρονίς, 'if thou comprehended' (the question). Not, 'if thou art sane'—which would be too strong here.—ἰστορεῖ with double acc., like ἐρωτᾷ: Eur. Ph. 611 τι μ᾽ ἰστορεῖ τόδε;

406 ε. ἰστορεῖ not were followed by διηνότον, the change of δ᾽ to δ᾽ made by Blydes would be probable; cp. O.C. 1917 n. But, where three relationships of the same persons are mentioned, there is no reason for preferring δ᾽.δ᾽ to τε...τε.

418 ε. ἰστορούμενοι = ἰστορούμενοι, a comparatively rare use of this passive; so Her. 1. 24 κληθέντας ἰστοροθείαι ἐν τῇ λιγωσ.—οὐ συγκλην ἐδ᾽: as Creon calls the φάλαξ a λάλημα, Ant. 350. Possibly an echo of Eur. Suppl. 687 λέγ᾽, ἐ τι βολῆς: καί γὰρ οὐ συγκλην ἐδ᾽: where the phrase alludes to the rhetoric of the herald Copreus.

418 κατοικα: i.e., thou knowest whom I mean: O.T. 1048 δεῖσι κατακλ τῶν βοτήρι δι᾽ ἐνθειέναι. The conject.,

speakers (ἀντιλαβὴ) gives vivacity: cp. 418, 876.

411 δικαίως: cp. 348.

412 πουλας (i): cp. 1121: for πουλας with ref. to subtlety, see on O.T. 130 ἤ πουλοφθαλε Σφίγξ.

418 ε. ἰστορούμενοι = ἰστορούμενοι, a comparatively rare use of this passive; so Her. 1. 24 κληθέντας ἰστοροθείαι ἐν τῇ λιγωσ.—οὐ συγκλην ἐδ᾽: as Creon calls the φάλαξ a λάλημα, Ant. 350. Possibly an echo of Eur. Suppl. 687 λέγ᾽, ἐ τι βολῆς: καί γὰρ οὐ συγκλην ἐδ᾽: where the phrase alludes to the rhetoric of the herald Copreus.

418 κατοικα: i.e., thou knowest whom I mean: O.T. 1048 δεῖσι κατακλ τῶν βοτήρι δι᾽ ἐνθειέναι. The conject.
L. To the royal Deianeira, unless mine eyes deceive me,—daughter of Oeneus, wife of Heracles, and my queen.

M. The very word that I wished to hear from thee:—thou sayest that she is thy queen?

L. Yes, as in duty bound.

M. Well, then, what art thou prepared to suffer, if found guilty of failing in that duty?

L. Failing in duty? What dark saying is this?

M. 'Tis none; the darkest words are thine own.

L. I will go,—I was foolish to hear thee so long.

M. No, not till thou hast answered a brief question.

L. Ask what thou wilt; thou art not taciturn.

M. That captive, whom thou hast brought home—thou knowest whom I mean?

L. Yes; but why dost thou ask?

M. Well, saidst thou not that thy prisoner—she, on whom thy gaze now turns so vacantly—was Iole, daughter of Eurytus?

L. Said it to whom? Who and where is the man that will be thy witness to hearing this from me?

M. To many of our own folk thou saidst it: in the public gathering of Trachinians, a great crowd heard thus much from thee.

κάτωσθά δή; οὗ φημι.' But he afterwards adopted it; and it is now commonly ascribed to him. 410 ἦν ὑπ' ἄγγοις ὀρθὼ MSS.: in L a letter has been erased after ἄγγοις. 421 πολλὰς τις, τοίνυν K., and so Blaydes reads. 432 πάρος Both.: παρώ MSS. 428 ταῦτα εἰσήκουσ' A: ταῦτα εἰσήκουσ' L: for the loss of γε, cp. 491, Ant. 548, 1241. 

κάτωσθά δή;—οὗ φημι, assumed that κάτωσθά = γιγνώσκεις ('knowest who she is'). 419 ἦν ὑπ' ἄγγοις ὀρθὼ. If these words are sound, they mean, 'on whom you look with (affected) ignorance.' There is little force in the objection that Iole is not actually present: the Messenger is calling up the recent scene (314—319), which is so fresh in their minds. The real question is,—could ἦν ὑπ' ἄγγοις be thus used,—as = 'with' (not 'from') 'ignorance'? Elsewhere ὑπό denotes some external accompaniment of action, as (1) sound, ὑπ' εὐφώνιον: or silence, ὑπ' εὐφώνιον βοή (Eli. 630): (2) sight, ὑπὸ λαμπάδων: (3) a pressure from without, as ὑπὸ μαστίγων. There is perhaps no instance in which it refers distinctly to the mental or moral circumstances (as distinct from motives) of the agent. In Eur. Hipp. 1199 ὑπ' εὐκλείαις δῆρη means, 'amid men's praises': even in Hec. 351, ἑδραίων ἐκτίθων καλὸν ὑπὸ, Polyxena alludes not merely to the hopes in her own breast, but to the fair auguries of those who watched her youth. Possibly the use of ὑπ' ἄγγοις in this verse may have been felt to convey a certain irony which excused it; as if it implied, 'with a look of ignorance assumed for the occasion,—the deceiver's outward equipment for his part.

On the whole, I do not feel sure that there is a corruption. If there is, it probably lies deep. Some conjectures are noticed in the Appendix.

421 ἢ τὸῦν μολὼν: Od. 1. 170 τὸῦν εἰς ἄθροι; Eur. El. 779 τὶς τὸῦν παρέλθετο.—πάρо is much better here than παρώ, a corruption which may have been induced by μολὼν above. In 431, on the other hand, the emphasis of παρώ is fitting. 429 ἂντων answers πολλαὶς ἐν ἄθροίσι: The conject. πολλαὶς ἐν ἄστων is admissible (O.T. 178 n.), but unnecessary.—ἀγρᾶς: 372 n.—ταῦτα
Δ. ναι.
κλέων γ’ ἐφασκον. ταυτὸ δ’ οὐχὶ γίγνεται
dόκησιν εἰπεν καζκριβῶσαι λόγον.
ΑΓ. τοιαὶ δόκησιν; οὐκ ἐπόμοτοι λέγων
dάμαρτ’ ἐφασκες Ἦρακλεί ταύτην ἄγειν;
Δ. ἐγὸ δάμαρτ’; πρὸς θεῶν, φράσον, φιλὴ
dέσποινα, τόδε τίς πο’ ἐστίν ο’ ἰενος. 430
ΑΓ. δ’ οὐ σοῦ παρὼν ἥκουσεν οἰς ταύτης πόθω
τόλις δαμεία πάσα, κούχη ἡ Λυδία
πέρσειν αὐτὴν. ἀλλ’ ὁ τῆσδ’ ἔρως φανεῖς.
Δ. ἀνθρώπως, ὦ δέσποιν’, ἀποστήτοι· τὸ γὰρ
νοσοῦτι ληρεῖν ἀνδρός οὐχὶ σῶφρονος. 435
ΔΗ. μῆ, πρὸς σε τοῦ κατ’ ἀκρον Οἰλαῖον νάπος
Δίω καταστράπτοντος, ἐκκλήσθη λόγον.
οὐ γάρ γυναικὶ τοὺς λόγους ἐρείς κακῇ,
οὔτ’ ἄτις οὐ κάτοικε ταῦθρῶσων, ὅτι
χαίρεις πέφυκεν οὐχὶ τοῖς αὐτοῖς αἰε. 440

435 ὀλ. κλέων γ’ Λ., with most mss.: ὀλ. κλέων δ’ Β.; ὀλ. κλέως Κ. Dindor
deletes ὀλ. 431 δ’ σοῦ Λ.: δ’ σου Ῥ.—ἀκουσὲν] ἀκουσὲν Λ. 432 κοῦ
ἡ Α., etc.: κοῦχι Λ.. 433 φανεῖς] Musgrave conj. φαλεῖ: Wecklein and

γ’: Iolē’s name and birth: γε hints that more is in reserve.
438 If the ms. ναι be genuine here, it
stands of course, extrametrum, as in
Eur. I. T. 742 ναι [πίαν σφε κ.τ.λ.
There, too, it has good ms. authority, but
is omitted by Dindorf. Here, perhaps,
it might indicate a moment of embarrassment
on the part of the herald, who now
sees that he is detected. The γε after
κλέων makes ναι unnecessary, but proves
nothing against it.

ταῦτα: other places where tragic metre
proves this form are O. T. 734; fr. 771 ἐν
γὰρ τι βοσκῆσαι ταῦτα καὶ δρών τέλος:
proves ταῦτα in five places of Soph.
(O. T. 325; O. C. 616, 1419; Ph. 546,
1260), as in Aesch. Eum. 653, Eur. Oh.
1180, etc. Aristophanes uses both forms
(Arb. 663 ταῦτα, Ep. 319 ταῦτα, etc.).

439 The antithesis is between the
whole phrases, δόκησιν being the
important word in the first, and
ἐξακριβήσασιν in the second. ἐξαρ.
λόγω means here,
‘to render a statement precise,’ by
bringing definite evidence in support of it.
437 ποιῶν δόκησιν; This idiom, so
common in colloquial Attic (Ar. Ach.
6:1, etc.), is alien from tragedy; but
Schneideron and others quote Eur.
Helen. 566 ΕΛ. ὁ χρώμος ἠλύν οὐθ’
δάμαρτος ἐς χέρας. ΜΕ. ποίας δάμαρτος;
(‘how? ‘wife’?).

439 ταῦτα: ἄλλη δάμαρτα; Another
colloquialism: cp. Ar. Lys. 539 ἐπανε
θεωρούμενον ὡς ἑιματ. ἐπιδεικνύει
καὶ λέγει κοῦ τηγήν γυμνῆγε.—τὰ μὲν τὰ
κ.τ.λ.: Ph. 444 ταὐτόν παθὸν ἔβαλ’ ἥν κυριῖ
431 The emphatic σοῦ seems better
here than σου. It may be noted that,
instead of ἥκουσεν, we should usu. have
Pretor here) was disposed, on this ground,
to think that vv. 431—433 should be
given to Deianeira: but they are not in
her spirit.

432 ἡ Λυδία (ἐκ. γυν.) = ἡ Λυδί
(70), Omphalē. The adj. Λόδος (frequent
in poetry) is used by Soph. in fr.
728 Λύδα λόδος. And as in fr. 49 he has
Λύδη (for Λυδία) κεριδίαν, so here he
admits the converse licence. Bothe and
others take ἡ Λυδία as ἡ Λυδία,—a bold
equiv. for τοπί Λυδόας λατρεύματα (356).
This is tenable, but seems less natural.—
Ll. Ay—said they heard; but 'tis one thing to report a fancy, and another to make the story good.

ME. A fancy! Didst thou not say on thine oath that thou wast bringing her as a bride for Heracles?

Ll. I? bringing a bride?—In the name of the gods, dear mistress, tell me who this stranger may be?

ME. One who heard from thine own lips that the conquest of the whole city was due to love for this girl: the Lydian woman was not its destroyer, but the passion which this maid had kindled.

Ll. Lady, let this fellow withdraw: to prate with the brain-sick befits not a sane man.

DE. Nay, I implore thee by Zeus whose lightnings go forth over the high glens of Oeta, do not cheat me of the truth! For she to whom thou wilt speak is not ungenerous, nor hath she yet to learn that the human heart is inconstant to its joys.


440 πέφοικεν MSS.: πέφοικαν' Nauck.—τοις αὐτοῖς] made from τοις αὐτίσι in L.

ὁ τήρῳ ἱμων φανείς, the love for her, as it was manifested,—φανείς implying that this manifestation was sudden and violent,—like a fire blazing forth: cp. Aesch. Pers. 355 ἢμεν κάι, ὁ δέσποτας, τοῦ ναυτῶν κακοῦ | φανείς ἀλάτωρ ἢ κα- κότι δαιμόνι πολεμ.—For this third clause, reiterating the sense of the first (οὑ ταξι- τις τὸδ' ἄτοπῃ κ.τ.λ.), see on Ant. 455—458.

448 ε. ἀναστήθην: cp. El. 912 θύρ᾽ ἀναστήθηται στέγης: Thuc. 7. 28 ἀναστῆ- ναι ἐκ Ζευς. Here a prose-writer would have said rather ἀναστήθην—να- σοῦτα ληρεῖν: the dat. is bold, but does not warrant suspicion; it follows the analogy, partly of διαλέγεσθαι τινι, but more especially of φιλοκεῖν τινι (Plat. Legg. 731 A), σταθεῖν τινι (id. Rep. 556 e): the notion is, 'to hold a silly controversy with a madman.' Cp. the schol., οὐ γὰρ φιλοκειθεὶς πρὸς αὐτόν. (For other examples of bold datives, cp. Ant. 1328 n.)

448 ε. πρὸς σε τὸν . . . Δίως: O. C. 250 n.—ναπά: τὸ διάπος πάγος of Oeta (1191), as conceived in this play, is well-wooded (1195 f.). It was sacred to Zeus (100 n.). In an oracle of the Clarian Apollo, ap. Euseb. Praep. Ev. 5. 114, it symbolises the best place which is reached by the rugged path of virtue: έστιν ἐν ἔποικος αἰε ἢπως Ἡρακλῆς, | πάντ᾽ ἔχων δήλλωτα, πάσα δραπόμενος παν- μάκαρ, | αὖ ἄμβολον, βίβλῳ δ᾽ ἐλάτειν δυνατεῖς.—καταφώταιρος: cp. Pl. 779 θείω πρὸς ταυμάσθη, Οἴαν υἱὸς δύσω (n.). ἐκλήθης λόγον, 'steal the story away,' i.e., 'keep back from me that which ought to be told.' Cp. Plat. Rep. 449 c δοκεῖ...έποι διόν ὡ τοῦ ἐλάτειν ἐκ- κλησίαι του λόγου, ἴνα μὴ διδόῃ: 'you seem to be cheating us out of a whole chapter which is a very important part of the story' (Jowett).—Not, ' falsify your story.'—Distinguish the use of ἐκκλησίαι as = ἐξαπατά in Ph. 55.

438 f. Deianeira argues:—(1) 438—448: he need not fear that she will feel rancour against Heracles or Iole: (a) 449—454: falsehood would be disgraceful to him, —and, if his motive were kind, useless; (b) 455 f.: detection would be certain: (c) 457 ff.: he need not be afraid of paining her. (g) In vv. 461—467 she returns to the first topic.
Τὸ ἔρωτι μὲν νυν ὁπλὶς ἀντανακλᾶται
πῦκτης ὡς ἐς χεῖρας, οὗ καλὸς φρονεῖ·
οὗτος γὰρ ἄργει καὶ θεῶν ὅπως θέλει,
κὰμοῦ γε· πῶς δ΄ οὐ χάτερας οἰας γ΄ ἔμοι;
οὕτ’ εἰ τι τῶμο τ’ ἀνδρὶ τῇ ὕδρε τῇ νόσῳ
ληθέντι μεμπτός εἰμι, κάρτα μαίνομαι,
ἡ γὰρ τῇ γυναίκι, τῇ μετατιθ.
τοῦ μὴν αἰσχροῦ μὴν ἔμοι κακοῦ τῶν.
οὗ καὶ τοῦτο ταῦτ’· ἀλλ’ εἰ μὲν ἐκ κείμονι μαθῶν
χενεῖ, μάθησον οὗ καλὴν ἐρωτεύεσθαι·
εἰ δ’ αὐτὸς αὐτῶν ὁδε παιδεύει, ὅταν
θέλης γενέσθαι χρηστός, ὁδοθέει κακός.
ἀλλ’ εἰπὲ πᾶν τάλησε· ὡς εὐλεθέρω
χενεῖ καλείσθαι κή πρόσεστοι οὖ καλῆ.
οὗτος δὲ λήστεις, οὔδε τοῦτο γίγνεται·

442 μὲν νυν] μὲν νυν Λ, with an erasure of two letters before οὐ. Stobaenus, who quotes vv. 441—443, has μὲν γὰρ (Flor. 63. 24, p. 388). 444 Wunder and Nauck bracket this ν.—καμωυ γε· πῶς δ’ οὗ] καμωυ γε· πολυί· οὗ· ἰ. τ.—χάτερας οἰας γ’ ἔμοι] Blaydes writes χάτερας γ’ ὡς ἔμοι. 445 This ν. was omitted by the first hand in Λ, and added in the margin by S. Cp. 536, 705.—τῶμο τ’ ἀνδρὶ] τῶμο

been traditional, doubtless some one
would have conjectured περίουσι—καλοὶ
στοῖς αὐτοῖς, to delight in the
same things: μεταβολὴ πάσης γλυκοῦ.—
Wunder and others understand: ‘joy is
not always given by nature to the same
persons.’

443 1. Ἁρσού μὲν νυν, like O. T. 51
θεοῦ μὲν νυν: so in Ionic prose, as Her.
4. 146 ὁδὸς μὲν νυν ταύτα ἐκφεύγεισθαι.—
ἀντανακλᾶται: like the athlete who rises,
when called by the herald, and presents
himself for the contest: Her. 8. 59 ἐν
τοῖς ἄγοσι οἱ προερχόμενοι (i.e., before
they are thus summoned) ἐκφεύγονται. So
Plut. Sull. 7 (with ref. to a contest for
the consulship) ἀντανακλᾶτο δ’ αὐτῷ Μάρ
ρος.—ἐς χεῖρας, with ἀντανακλᾶται: a
terse way of saying, ‘so as to come
close quarters’: O. C. 835 τὰ γὰρ εἰς βάς
σανον εἰς χεῖρος (n.); ib. 975 ἐς χεῖρας ἔλθε
νον. Plut. Thes. 5 ἄγχημα καὶ κάλπος
δὴ πάντων εἰς χεῖρας ὑπευθήθαι (to push
forward to close quarters) τῶν έπανιον
μεμάθητες.

444 τῶμος ὡς. No one can carry the
adroit and rapid blows of Erōs. His
antagonist fares like the barbarian op-
opposed to the skilled puglist (Dem. or. 4
§ 40),—ὡς πληγεῖ αἱ τῇ πληγῇ ἔτοιμαι,
καὶ ἐτέρωσε πατάξῃ, έκέει σοι αἰ χεῖρις’
προβάλλεσθαι δ’ ἐρ η λέντες έπανίον οὐθ’
οὐδεν οὐθ’ ἔθελε. Schneiderin cp. Ara-
creon fr. 63. 3 ἀπεθναίνου θεινοι, ὡς ἔθη
πρὸς Ἕρωτα πυκνίτως: but the resem-
blance is only verbal; the reveller does
not wish to resist Love, but to make trial
of his might.

‘Ερωτα δ’ ὁπλὶς μὴ θεῶν κρίνει μέγαν | καὶ
τῶν ἄστυτων δαιμόνων ὀφθαλμόν, | ἡ
σκαλὸς έστιν, ἐκ καλῶν ἀνευρὸν | οὐκ οἴδο
τῶν μέγαστον ἀνθρώπων οὖν.

446 ἄρχει καὶ θεῖοι: so of Κῆρυς,
fr. 856. 13 τίνι ὁ παλαιός ε’ τρέχει ἐξάλλει
θεοὺς; ib. 15 Δῶς τυραννὶς πελεέως.

447 καμωυ γε: instead of saying καὶ
βροτῶν, she touchingly refers to her own
experience: she, certainly, (γε) can attest
the Love-god’s power.—πῶς δ’ οὗ clearly
goes with what follows; it would be weak
as a parenthesis (πῶς δ’ οὗ).—οἰας γ’
ἔμοι, by assimilation to ἔτερωσι, instead
of αἰ ἔμοι: Thus. 7. 21 πρὸς ἔτερωσι
tολμηρός οὖν καὶ ἐπανίοιο. The γε
means, ‘a poor mortal like myself.’ It
should not be transposed and placed
after χατέρας (‘and another too’).

Wunder and Nauck reject this beautiful
verse, because: (1) by καμωυ γε Deianeira
implies that she is stronger than the
gods; and also that she has been untrue
They are not wise, then, who stand forth to buffet against Love; for Love rules the gods as he will, and me; and why not another woman, such as I am? So I am mad indeed, if I blame my husband, because that distemper hath seized him; or this woman, his partner in a thing which is no shame to them, and no wrong to me. Impossible! No; if he taught thee to speak falsely, 'tis not a noble lesson that thou art learning; or if thou art thine own teacher in this, thou wilt be found cruel when it is thy wish to prove kind. Nay, tell me the whole truth. To a free-born man, the name of liar cleaves as a deadly brand. If thy hope is to escape detection, that, too, is vain; to her husband: (2) she cannot assume that Iolê returns the passion of Heracles; nor does Iolê's feeling come into account here.

The meaning is not merely that Iolê's relation to Heracles was excused by the omnipotence of Erôs. Concubinage (σαλεια) was not merely tolerated by Athenian opinion, but, in some measure, protected by law (see e.g., Lys. or. 1 § 31; Isae. or. 8 § 39). Its relation to the life of the family is illustrated by the Andromachi of Euripides; for though Andromaché is Trojan, and Hermione Spartan, the sentiments are Athenian. A wife (γυμνη γυνη) who tolerates a σαλεια is there represented as proving her goodness of heart (Ἀρετη, 226), and her wise moderation (938—941); she ought to be consoled by her higher place, and by the advantage which her children will have over the νησα. But is Deianeira in earnest here; or is she feigning acquiescence, to reassure Lichas? Presently she tells the Chorus that she cannot endure to share her home with Iolê (539—546). Probably Sophocles meant her to be sincere in both places. The faith in her own power to bear the trial is natural at this moment of excitement and suspense. Not less so is the reaction, when she knows the worst, and has had time to think.

The form is general, but the reference is to this particular case: when you wish to prove kind (by sparing pain), you will be found the reverse (cp. 458).—For ἀφθινον, cp. Ant. 709.

καιρον, a deadly thing (Ph. 42, 1166): προσευγν, said of a quality or a repute which attaches to a man: At. 1079 ὄργαν ψ' προσευγν: προσευγν δ' ἔμων: cp. Ioh. 531.

διος δι' ληψεως κ.τ.λ.: and as for the hope of your escaping detection,
not even that comes to pass (as a result of reticence). Cf. O.T. 1008 οκεν γένοστι τυφόν, δυσα... | ...οδ φανο τυφών γένος.
Instead of saying, οδή γενοστι γενοστι, δυσα λαβοις, the speaker puts δυσα δι λαβοις first, to mark the fresh hypothesis.

457 Β. βαλλομαι...παρβεις: for the substituted synonym, cf. 347 f.; O.T. 54 ἀλλ' ἐπαράξεις τοῦδ' ἡγεμόν, ὑστερ κρατεῖ (n.).—τοῦτο, emphatic; cf. Ph. 912 n.

460 πλεονάστας ἄντι εἰς: cp. O.C. 563 n.—γεγομαι does not necessarily denote wedlock: Eur. Thes. 44 (of Cassandra) γαμεῖ βιαλος σκότον Ἀχαρνικών Μάκαρ. —

The legendary loves of Heracles were as numerous as the local myths which claimed Heraclean descent for clans or houses. Thus his bride Megara connected him with Thebes; Astydamia, with Thessaly; Astyoche, with Epeirus; Epicaste, with Elis; Parthenope, with Arcadia; Chalciope, with Cos; the Thebaiades, with Sardinia; and so forth. The number of his sons finally grew to about seventy, whose mothers are enumerated by Apollodorus (2. 7. 8).
there are many to whom thou hast spoken, who will tell me.
And if thou art afraid, thy fear is mistaken. *Not* to learn the truth,—that, indeed, would pain me; but to know it,—what is there terrible in that? Hath not Heracles loved others ere-now,—ay, more than living man,—and no one of them hath had harsh word or taunt from me; nor shall this girl, though her whole being should be absorbed in her passion; for indeed I felt a profound pity when I beheld her, because her beauty hath wrecked her life, and she, hapless one, all innocent, hath brought her fatherland to ruind and to bondage.

Well, those things must go with wind and stream.—To thee I say,—deceive whom thou wilt,—ever speak the truth to me. 

CH. Hearken to her good counsel, and hereafter thou shalt have no cause to complain of this lady; our thanks, too, will be thine.

—τῷ φιλέων τὸ has been erased in L. 

468 πρέπει MSS. Subkoff says: ‘πρέπει prima litera puncto notata in L’: but this ‘dot’ is the rough breathing on π. Nauck reads πρεπει (as Blaydes also conjectures), thinking that πρεπεσ arose from a mis-spelling, ETU. 

470 πιθοῦ Dindorf: πίθου 

471 τάδε, κἀ' In L there has been an erasure at τ, and k' has been added by S.

rather than increase, the wife's pain. The opposite supposition would be still more humiliating; for it would imply more persistent ardour on the part of Heracles. And it is pathetically natural that Deianeira should assume Iole's passion as a matter of course.

ἐνταξεῖσι admits of two explanations: I prefer the first. (1) ‘Though she be utterly absorbed in her love’: lit., melted into it,—with her whole soul irrevocably steeped in it. The metaphor is from pouring molten wax or metal into a mould, to which it cleaves. Extant examples of ἐνταξεῖσι show only the converse way of speaking, as if here we had τὸ φιλέων ἐνταξείς αὐτῇ: El. 1311 μιᾶς τὰ γὰρ παλαιὸν ἐνταξεῖσι μοι: fr. 856. θ ἐνταξείς γὰρ (ὅτι) πλεύσων δῶσαι ἐν φύσι. But cp. Ap. 1311 συγκεῖσασθε λέγοντες: Eur. Suppl. 1020 γαμετή...συγκεῖσθαι ἀλήθειας (‘husband made one with wife’); Plut. Mor. p. 341 C ταῖς ἐκείναι ἡδη...βησσαρινόν (‘absorbed in’ his hopes). (2) The other possible sense is, ‘be melted,’ ‘sagacious,’ with love; τὸ φιλέων being then instrum. dat. This is, however, a weaker meaning, and less appropriate. For: (a) it would imply an unsatisfied longing; and (b) Deianeira’s thought is rather this,—I will not be harsh to her, even though she be resolved *never to renounce* his love.'
ΠΙ. ἀλλ’, ὁ φίλη δέσποιν’, ἐπεὶ σε μανθάνω
θητην̂ν φρονούναν θητην̂ν κοῦκ ἄνγωνα, νάν σοι φράσω τάληθες οὐδὲ κρύφθωμαι.
ἐστιν γὰρ οὕτως ὡσπερ οὕτως ἐνεπεί.

ταύτης ὁ δεινὸς ἱμερός ποῦ Ἡρακλή
dηλάθε, καὶ τής̂ν̂ν οὕνεκ’ ἡ πολύφθορος
καλὴπεθή πατρῶς Οἰχαλία δορι.
καὶ ταύτα, δει γὰρ καὶ τὸ πρὸς κεῖνον λέγειν,
οὔτ’ εἶπε κρύπτειν οὔτ’ ἀπήρησθη ποτὲ.

ἀλλ’ αὐτὸς, ὁ δέσποινα, δεμαίνων τὸ σὸν
μὴ στέρουν ἄλγωνοι τοισὶν τοῖς λόγοις,
ἡμαρτον, εἰ τι τήμι ἁμαρτίαν νέμεις.
ἐπεὶ γέ μεν δὴ πάντ’ ἐπιστάσαι λόγοι,
κεῖνον τε καὶ σὴν ἐξ ἵλου κούνην χάριν
καὶ στέργεται τὴν γυναῖκα καὶ βούλου λόγους
οὔς εἴπας ἐς τήμι ἐμπέδως εἰρηκέναι.

ὡς τάλλ’ κεῖνον πάντ’ ἀριστεύων χερῶν
τοῦ τήμι ἐρωτος εἰς ἀπανθ’ ἡσυχαν ἐφ’.

472 σε μαθήματι σ’ ἐκείμενων Τ.

473 διηθὴ κοῦκ ἄγωνα, Ἡρακλής κoine ἄγωνα.
L., with gl. ἀπεισοῦν over the last word.

476 αὐτοὶ Ἡρακλῆς, and Ald.: Ἡρακλῆς.
—δῆλθε μεσ.: Nauck conj. Ἡρακλῆς—δῆλθε, and so Blaydes

which she urges’: while πείθω would mean rather, ‘be persuaded’: cp. O. C. 118 ποιής
Here the context seems slightly in favour of πείθω, though the pres. is also quite admissible. γνωσθή τάδε:
this simple dat. of the pers. with μιμήσα
though not very rare, is less frequent than either (1) μιμήσαι τῶν, Ep. 353 L., or (2) μιμήσαι τοις τι.

472 ἀλλ’, ‘Nay, then’: Pk. 554—

θητην̂ν φρονούναν θητην̂ν: Eur. fr. 796
ὡσ’ ἡ ἐκτας καὶ τὸ ῥώμ’ ἡμῶν ἔφε,

οὐν προσηθῇ μὴ γε τὴν ἄργην ἔχειν | ἀδάνατον, δοτὶς σουφοῦν ἐκταστάτα.

Arist. Rhet. 2. 21 § 6 quotes from an unknown poet, ἀδάνατον ἄργην μὴ φάλλασθε θητην̂ν ὡς:
also (perh. from Epicharmus, as Bentley thought), ἅταλ ἔρκῃ τὸν θευτίν, οὐχ ἀδάνατον τὸν θευτίν φανεῖν.

Cr. Eth. Νεκ. 10, 7 § 8 ὡς χρῆ αὖ κατὰ τὸν παρα

κοῦκντας ἀνθρώπως φρονεῖν ἀδρω̂ 

πον ὡς οἴδας θητης τῶν θητην̂ν, ἀλλ’

εὖ δὶς εὐθάληται ἀδαμαντῖν. —ἀγνω-

μωνα seems best taken as acc. neut. plur. It is true that ἀγνωμόνω is usu. said of persons: but (a) analogous compounds

are often neut., as Ai. 1216 κεκραχασ...

ὑπέρφορα, Aesch. Cho. 88 τῶι εὔφροσ

ἐνω: and (b) in later Greek, at least, we find (e.g.) Lucian Aldic. 24 ἄγωμαν

τοις: Diod. 13. 23 πο γὰρ διανοτεν...
Li. Nay, then, dear mistress,—since I see that thou thinkest as mortals should think, and canst allow for weakness,—I will tell thee the whole truth, and hide it not. Yes, it is even as you man saith. This girl inspired that overmastering love which long ago smote through the soul of Heracles; for this girl's sake the desolate Oechalia, her home, was made the prey of his spear. And he,—it is but just to him to say so,—never denied this,—never told me to conceal it. But I, lady, fearing to wound thy heart by such tidings, have sinned,—if thou count this in any sort a sin.

Now, however, that thou knowest the whole story, for both your sakes,—for his, and not less for thine own,—bear with the woman, and be content that the words which thou hast spoken regarding her should have thee still. For he, whose strength is victorious in all else, hath been utterly vanquished by his passion for this girl.

reads.—ἀδερχε\. MSS.: ἀδερχε\' Nauck. 478 δοφε\. MSS.: δοφε\' Dindorf. 484 ἐτει\' γε μὲν δὴ\' Blaydes writes ἀπαντ\' ἐγείς δὴ. 488 χάρις made from χάριν in L. 487 ἐμπέθο\'ς MSS.: ἐμπέθο\'ς Nauck. 488 Dindorf suspects these two vv.: Bergk would place them after 478.

478 π. ταύτης ὅ δεινὸς ἵμαρσ: the article is explained by the preceding verse:—'It is as he says: the inspired that strong passion (of which he has spoken, 431 f.).' This is a compressed way of making two admissions,—'love was the real motive, and she was the object of that love.'—Some commentators hold that ὅ δεινὸς here means simply, 'very' (or 'most') 'potent.' The evidence for this supposed use of the article is examined in the Appendix.

τοῦ: referring to a time before the death of Iphitus: cp. 359.—διδάχε: cp. Eur. Suppl. 288 καλεῖ γὰρ διδακτην τι ('a pang shot through my heart also').—τῆς after ταυτῆς: Ant. 296 π. —ἡ πολύτροπος: the adj., though proleptic, takes the art.: cp. O. C. 708 τῶν αὐτῶν τελειωματο λόγω (n.).—πατρύς: a somewhat rare fem., used either (1) for metre's sake, as here, and Eur. Suppl. 1.46 ἄδεια | πατρύς: or (2) for euphony, as Lyc. Afr. 210 πατρίδος τρίσει. Eur. Her. 810 τιμᾶ πατρύς. Cp. 533: O. C. 751 π. 479 καὶ τοῦ πρὸς κελὼν, what is on his side (in his favour) too: O. T. 1434 πρὸς σοῦ γὰρ ὀδὴ ἐμοῦ φράσω (n.). 488 εἰ τῇ τῆς ἀμαρτ., instead of εἰ τὶ τῶν ἀμαρτ.: O. C. 88 ταύτης (instead of τοῦ) ἔλεε παύλαν, n.—νῆμεν = νομίσας, O. C. 879 p. 484 εἰ γε μὲν δὴ: as El. 1.143 δρα γε μὲν δὴ κ.τ.λ. Blaydes remarks that these particles do not elsewhere follow ἐτει, and therefore alters the text (cr. n.). But their combination with ἐτει here is quite correct: 'since, however, you do know all,' etc. Just so they follow a participle in Eur. Helen. 1359 διδοῦς γε μὲν δὴ (i.e., when you do give anything) διαγγέλει μὴλ διδοῦ.—κελὼν το καὶ σήμερεν κ.τ.λ.: Eur. Ph. 752 σε τῇ τῇ γ' ἐμφ χάρις.

488 κατάγει: cp. Eur. Andr. 213, where Andromache is giving Hermione the same kind of advice:—χρὴ γὰρ γνωρίσαι, εἷν τεκνὸς τὸν δοθέντα στέρεσαι, ἀμαλακίας τ' ὅν ἔχεις φρονήματα.—ἀγάπης οὕς ἑπεξε τῇ τηθ', alluding to the assurance given in 463 ff.: for ἑυ, 'with regard to,' cp. Ph. 1053. The reference is not to Deianeira's reception of Iole in 310—334.—ἐμπέθος, unalterably,—i. e., so that the promise shall be kept: cp. 827: Ph. 1.119 τῆθ' τοῦ ἐμπέθου. The conjecture ἐμπεθοῦς is plausible, but not necessary. 488 Either τόλλα' or χεροὶ ought logically to be absent.
ΔΗ. ἀλλ' ὁδῄ καὶ φρονοῦμεν ὡσε ταὐτὰ δρᾶν,
καὶ θεῶν, ὡς ζωῆς τὴν ἐκείνην φέρῃς,
καὶ ταῦτ' ἀγαθ' ἰδὼν γάρ ὅικαί σε
χωρεῖν, προσελθόνθε ὁδῄ σὺν πολλῷ στόλῳ.

στρ. ΧΟ. μέγα τι σθένος ἃ Κύπρις ἐκφέρεται νῖκας ἀεὶ.
καὶ τὰ μὲν θεῶν
παρέβαν, καὶ ὅπως Κρονίδαν ἀπάτασεν οὐ λέγω, 500
οὐδὲ τὸν ἐννυχον Ἅιδαν,
Ἡ Πανεύγενων τινάκτωρα γαίας.

καὶ ἐμφασισμὸς φρονοῦμεν ('I do think thus'): cp. 314, 600.

φρονοῦμεν τὸ ἐπακτὸν ἐξαροῦμεθα, lint.,
τῷ ἐπακτῷ τοῦ ἐπακτοῦ τοῦ ἔσται.
This view is confirmed by the presence of γάρ, meaning, 'at any rate I shall not add to my own woes.' For a parallel use of ἐπάργαθος, cp. Lys. or. 4 § 19 υἱὸν μείζον συμφώνοις ἐμαυτῷ ἐπαργαθάθαι: Dem. or. 19 § 349 αὐθαίρετον αὐτοῦ ἐπάργαθαι δουλεία.

Phil. ἐξαροῦμεθα cp. Od. 10. 84 ἐνα γινόμε τινα ἀνήρ
dous ἐξαροῦσα μισθοῦ ('take up', i.e., 'win').

The simple αἰσθανομαι is often so used, with ref. either to 'winning' a prize, or 'taking up' a burden (D. Τ. 1225 ἀριστείσθαι κίνεσθαι, Ἀρισ. 907 ἱρώμαν
πώς). This αἰσθανομαι can be replaced by the rarer ξαπομαι just as φρονομαι, in a like sense (462 n.), by the rarer καθαρομαι: El. 60 καθαρεχθεῖν εἰς.

Others understand: (1) 'I shall not heighten the trouble already brought upon me by others' (viz., the introduction of Ιώλη into the house, 376). But this sense for ἀξαροῦμεθα is strange: and γάρ is then weak; hence Nauck read νόημα. (2)
'I shall not try to shift that trouble from myself': i.e., 'I shall not try to put away the grief of these tidings by vain complaints against the gods.' This last version seems impossible.

ἐξαροῦμεθα: ἀντι τ' ἀντιτρίττει τοι ἔρωτα.

The compound means, 'to wage an up-hill fight': cp. ὑποτεκεῖν, ὑποθανατεῖν. For the masc. plur., used by a woman with ref. to herself, cp. El. 399, Eur. Hec. 511.

λέγων τ' ἐλισιον γίνεται a quasi-caesura: cp. Ph. 101 n. — λέγων
...ἐπιστολάθαι... 'mandates consisting in words' (defining gen.), i.e., her (verbal) messages to Hercules, as distinguished from the δῶρα. Sophocles, like Aesch., uses ἐπιστολάθαι only in the general sense of 'mandate' (O. C. 1601, At. 781): Eur. uses it also with ref. to a written letter (I. A. 111 etc.).

ὑποστημέναι, lint., 'adjust';
...give in fitting recompense.' But Deianeira's choice of the word has been influenced by her secret thought, — already turned towards the philtre which she would apply to Hercules: cp. 687 ἐπὶ τῆς ἀριθμότων ἄρμασιν τοῡ. And at the same time the word is unconsciously ominous (cp. 767 προσπονόμενα).

This is the first mention of the fateful gift. An unobtrusive significance is given to it by two traits of expression. (1) δῶρα is drawn into the relative clause
DE. Indeed, mine own thoughts move me to act thus. Trust me, I will not add a new affliction to my burdens by waging a fruitless fight against the gods.—

But let us go into the house, that thou mayest receive my messages; and, since gifts should be meetly recompensed with gifts,—that thou mayest take these also. It is not right that thou shouldest go back with empty hands, after coming with such a goodly train.

CH. Great and mighty is the victory which the Cyprian Strophe. queen ever bears away. I stay not now to speak of the gods; I spare to tell how she beguiled the son of Cronus, and Hades, the lord of darkness, or Poseidon, shaker of the earth.

(Ο. Σ. 907 n.), and resumed, with a light emphais, in καὶ ταῦτα: cp. Ρ. 1427 ἄγοντα δεξιῶσαι τοὺς ἑαυτῆς Ιακώβα κ.τ.λ. 258. 274.

497—506 First στάσεως. Strophe (497 — 506) = antistrophe (507 — 516): epode 517 — 530. For the metres see Metrical Analysis.

In the scene which has just ended, testimony has been borne to the omnipotence of Love (441 ff.). The Trachinian maidens set out from this theme. Thence they pass to another, which the same scene might well suggest. Deianeira, the much-tried wife, has now a rival in the affections of her lord. The Chorus recall a far-off day, when, in her youthful beauty, she was the prize for whom Heracles strove with Acheleus.

497 μέγα τι σέθων... πάνω = μεγαθερήν ταυτα πληρών: the victory which she carries off is the glorious proof of her might. Cp. O. C. 1088 σείρε ταυτα πληρών: see on 491.—Others explain:

1. 'carries a great strength out of victory'—i.e., wins with much to spare:
2. 'advances in mighty conquering force' (cogn. acc.).

498 Π. θεοῦ, a monosyll. : cp. 183, —

499—500 for the aor. , cp. Ρ. 1829 ἀκόμη: the monosyllabic is in the dative case; it is explained by συντροφι: it should not be taken with πολλών, nor as = διόν (Ο. Σ. 7).

501—502 First στάσεως. Strophe (507—516) = antistrophe (501—506): epode 517—530. For the metres see Metrical Analysis.

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501—502 First στάσεως. Strophe (507—516) = antistrophe (501—506): epode 517—530. For the metres see Metrical Analysis.
6 ἄλλ' ἐπὶ τάνδ' ἄρ' ἀκοίην
7 τίνος ἀμφίγγυος κατέβαι πρὸ γάμων,
8 τίνας πάμπληκτα παγκόντα τ' ἔξηθησαν ἄνθ' ἀγώνων;
9 ἀντ. ὃ μὲν ἤν ποταμοῦ σήθενος, ὑψίκερω τετραόρον
10 ἄγαμα ταῦρον,
11 Ἀχελώος ἄπτ' Ὀιναδᾶν' ὁ δὲ Βακχίας ἀπὸ
12 ἢλθε παλίντονα Θήβας
13 τοῖν καὶ λόγχαις ῥόπαλον τε τινάσσων,

504 τίνες ἀμφίγγυος] τίνες, omitted in the MSS., was added by Hermann.
505 γάμων, τίνα] γάμως τίνης L. 506 παγκόντα τ' ἔξηθησαν Blaydes writes παγκόντα ἐπέτριασαν.—For ἔξηθος, Wakefield conj. ἔμφρα: Nauck, ἐχθρος (with ἄθ' ).

—παράδο τοῦ γαλα = ἐνοστίς ἀγώνων, ἐποτίσθεν ἐπὶ γάμῳ: Hom. ἑνηπ. 22. 2 γάμῳ κυνηγόμενον καὶ ἀγιογέντο θαλάσσῃ.
505 Π. ἐπὶ τάνδ' ... ἀκοίην, 'to win Delilaeas as bride' (predicate): for the prep., cp. Ph. 591 ἐπὶ ταῦτα... ἐπὶ μακρόσπος: Xen. Cypr. 1. 2. 9 δια... ἐπὶ... ἐπὶ γάμῳ: ἀμφίγγυος: the prep. expresses the idea, 'two'; the second part of the compound suggests that of 'stalwart,' 'vigorous.' Thus the epithet is of the same class as διασκόλω (O.C. 1255), said of two persons who are travelling. It seems more likely that Sophocles here used ἀμφίγγυος with an original boldness, than that he was directly thinking of the Homeric ἔχοντις ἀμφίγγυος (I. 13. 1475): where the adj. has been explained as (a) 'having a γαλα, a limb (of iron), at each end, — the λόγχα, and the κατέβαι: or (b) having a λόγχα curved (γαλα) on both sides': but Leaf ad loc. suggests (c) 'bending to either side,' 'elastic.' The primary notion of γαλα is 'a flexible limb.'

Other explanations of ἀμφίγγυος here are these:—(1) 'With massive limbs,— ἀμφί being intensive. (2) 'Dexterous combatants': cp. ἀμφίδεξις. (3) 'Of dissimilar forms,' — i.e., man and bull.

κατέβαι, in certain descendents.— Xen. An. 4. 8. 27 ἄνωθεν ἔν τις τὰ κατέβας καὶ καλὴν ἑξα ἐγκύνεσι πολλὰ γάρ κατέβαισαν. — ἐπὶ γάμων, 'for it,' i.e., to win it (= ἐνωρίζον: not, 'before it.' In πόλιον, just as in 'for,' the two notions are closely linked. Cp. O. Τ. 133 πολ' τὰ μάρτυρος (on his behalf): ἔλθ. 495 πολ' τῶν δι' (on this account).

506 σπανίλησα: scho. αὐθύγαω μεσά: cp. 60 πανδάκχερ. (It is over-
But, when this bride was to be won, who were the valiant rivals that entered the contest for her hand? Who went forth to the ordeal of battle, to the fierce blows and the blinding dust? One was a mighty river-god, the dread form of a horned and four-legged bull, Achelois, from Oeniadae: the other came from Thebê, dear to Bacchus, with curved bow, and spears, and brandished club,
6 παῖς Διός· οἱ τότε ἀνδρεῖς
7 ἦσαν ἐς μέσουν ἱμένοι λεγέον·
8 μόνα δὲ εὐλεκτρὸς ἐν μέσῳ Κύπρις βασιλοῦμει ξυνοῦσα.

ἐπ.

τότε ἦν χρόνος, ἦν δὲ τόξων πάταγος,
ταυρεῖον τ' ἀνάμυγδα κεράτων·
ἦν δ' ἄμφιπλεκτος κλίμακες,
ἦν δὲ μετώπων ὀλύειτα
πλῆγματα καὶ στόνοι ἀμφιών.
ἀ δ' εὐφόρις ἄβρα
tηλαυγεῖ παρ' ὁχθω

ἡσοῦ, τὸν δὲ προσμένου ἀκοίταν.

514 ἱμένοι] ἱμένοι L. 517—530 L divides the vv. thus:—τότε—| τόξων—
ταυρεῖον—| ἦν δ' ἄμφιπλεκτος κλίμακες—| πλῆγματα—| ἤδη—| τηλαυγεῖ—|

ἡσοῦ—| εὐφόρις—| τὸ δὲ—| ἀνάμυγδα—| κατὸ—| ἐβεβακεν—ἐρήμα

518 ταυρεῖον

spears,—the other weapon being slung about him. As to the archer type of Heracles, here partly blended with the hoplite, cp. Ph. 727 n.

518 ε. ἄμφιπλεκτος here simply = ἄμφιπλεκτος. Hermann compares Mosch. 2. 48 διὸ ὅσοι δ' ἐστιναὶ ὑφώι ἐν ὑφώισιν ἀγαλματίῳ· φωτεῖν ἀνάμυγδα. — οἰσοῖν (epic = ἦσαν) ἐν μέσῳ: so Theocr. 22. 183 (of a fight) ὅ δ' εἰς μέσον ὑπῆκες ἰπτάκτησιν—λεκέαν: the plur., as Ant. 630 ἀνάτας λεκέαν, O. T. 811 λέκχή...τοῦ ἄφισις.

518 μόνα δ': whereas in an ordinary ἄγων there were several βασιλόωμει. ἐκλεκτόρος: in Ant. 705 the epithet of a bride: here, of the goddess who gives fair brides to men.—ἐν μέσῳ here refers to the uprime as an impartial judge between two competitors.—βασιλόωμει (= ἄμφιπλεκτος). The officials who maintained order in the contests at the great festivals were called βασιλόωμει: Thuc. 5. 50 ἐν τῇ ἄγων ὑπὸ τῶν βασιλόωμων πλήγμα ἔδωκεν. The term included the notion of 'uprime': Plat. Prot. 338a πεῖσθε μια βασιλοῦμεν καὶ πιστάσιν καὶ πρότασιν ἔδώκετε, δι' ὧν φυλάξει τὸ μέτρον μύς τῶν λόγων ἐκεῖνων. The verb βασιλοῦμει occurs only here, and βασιλόωμει itself is post-classical: but cp. Hesych. (s. v. βασίλεως), καὶ ὁ βασιλέως βασιλοῦμεν.

Aphrodite is here the only person near the two combatants (ἐνοῦσα): Deinairea views the fight from afar. But the scene was not always so conceived. Thus the Megarian ὀρθουρίς at Olympia contained a group of figures in gilt cedarwood, of which Paus. (6. 19. 13) says: ζεῖος δὲ ἐνταῦθα καὶ ἡ ἰλαμένα καὶ ἀχειλοὺς καὶ Ῥακειλίς ἐστιν ἀργα τῇ ἀχειλΩν βορβόλων.

517 τοῦτ' ἦν χρόνος κ.τ.λ. In this compressed description of the fight, the two combatants figure alternately. (1) Heracles deals blows with his fists (χρόνος 

πάταγος),—then retires a little, and sends a shaft from his twanging bow (τόξων πάταγος). (2) Acheirolus charges, and the hero's club rattles on his horns (κρατὼν πάταγος). (3) Then Heracles, turning to the wrestler's arts, endeavours to grapple with Acheirolus, to spring upon his back (ἀμφιπλεκτον κλίμακες). (4) The taunt of the suitors at his adversary (μετώπων πλήγματα). And the account fits closely with the words, στόνοι ἀμφί-

For ἦν (ὑπο... ἦν δ', cp. Ant. 806 π. 518 ἀμφίπλεκτος = ἄμφιπλεκτος, suggesting the confusion of sounds. The form is a rare one: but Nicander has ἀμφίπλεκτος (Alex. 570, Thgr. 912). Cp. 839 ἀμφιών.

κεραύνων. A prominent mention is given to the horns, since the story was that Heracles broke off one of them. Cp. Ovid Met. 9. 85 rigidum fera dextera cornu | Dum tenet, infregit, truncaque a
the son of Zeus: who then met in combat, fain to win a bride: and the Cyprian goddess of nuptial joy was there with them, sole umpire of their strife.

Then was there clatter of fists and clang of bow, and the Epode noise of a bull's horns therewith; then were there close-locked grapplings, and deadly blows from the forehead, and loud deep cries from both.

Meanwhile, she, in her delicate beauty, sat on the side of a hill that could be seen afar, awaiting the husband that should be hers.

In L the letters τῶν end a verse, and after ν a letter has been erased: but the next ν begins with τῆς (not εἰς).—εκπόθων] Wunder alters this to μετώπων: and in 521 L, instead of ζέ δέ μετώπων ἐδεικνύεται [πληγήματα, writes ζέ δέ ἔδεικνύεται [πληγήματα. Wecklein adopts these changes. 

fronte revellit. Acheleios ransomed it by giving his conqueror the horn of Amaltheia, or cornucopia (Apollod. 2. 7. 5). This gift, which Heracles transferred as the bride-price to Oeneus, was explained as a symbol of the increased fertility gained by works which altered the course of the Acheleios (Strabo 10, p. 458).

520 ἐν with plur. subj.: the so-called schema Findarum: Hes. Theog. 825 ἐκατόν κεφαλαί (cp. ὑ. 312): Pind. fr. 75. 15 τὸν Ἁθλον τοῦ ἔν ἄμφος τὴν ἐπικλήσεως ἄνω έπεται λόγῳ ἔστω: Eur. Ion 1146 ἐνήθη δ' ὡς προσελήνησα τοιαύτης ἐστι. In this constr., the sing. verb always precedes the plur. subject. 'As the sing. is the general and the plur. the particular, we have not so much a want of concord as an afterthought' (Gildersleeve, Introod. to Pindar. p. 1xxxvii.). The genuine examples in Pindar are not numerous.

ἀριστελευτὶς κλιμακεῖς. Ancient writers mention the κλιμακεῖς as a wrestling trick, but do not explain it (Hesych. s. v. κλιμακεῖς: Pollux 3. 155). The schol. here had evidently no clear notion of it: κλιμάκεις: αἱ ἐνασαβάδεις (a literal paraphrase) παρὰ τὸ ἄνω τε καὶ κάτω αὐτού στρέφομαι ἐν τῇ μέχρῳ. Hermann explains it thus:—the wrestler turns his adversary round, seizes him from behind, and springs on his back, so as to force him down. He relies on Ov. Met. 9. 36—54, where Heracles shakes off the embrace of Acheleios, and then, with a strong push from his hand, protinus averterit,  terraeque onerosus inhaesit. For the view that this is the κλιμάκεις see Appendix. The Acheleios of Ovid, it should be remembered, is at that moment the horned man, not yet the bull (cp. n. on 507 f.). At any rate κλιμακεῖς was a familiar term in Greek wrestling: cp. Plato comicus Προσβιτίς 2. χαίρων, οἷοι μετανεώσας αὐτὸν διακλιμακεῖσθαι ὑπ᾽ (explained by Hesych. as διαταλαίθας). For a like use of wrestling terms, cp. Ar. Εἰρ. 162 f.

521 f. μετώπων...πληγήματα, blows from the forehead: the bull is now butting (εκπόθων) at Heracles,—as shown on the gem mentioned above (507 f., n.). Schol.: οἱ γὰρ ταῖροι τοῖς κέρασι καὶ μετώποις μάχονται.—στόνος, in the strenuous effort. Cp. Cic. Tusc. 2. 23. 56 (quoted by Billerbeck and others) ρυγίτες εἰς τὸν κυνεῖν τοὺς αὐτοῖς σεριούμενοι ingenius.—not from pain or fear, he adds, but because the very utterance helps to brace up the nerves (omne corpus intestinal).


626 ἂνω δὲ μάτηρ τοῦ ὁλοκαυτομαχοῦ οὐδὲν λέγει. The words ἂνω δὲ μάτηρ (if no others) are unquestionably corrupt. They have been explained to mean:—'I speak as a mother' (or 'her mother') 'might speak': i.e., with all a mother's tender sympathy.

If anything could increase the strangeness of such language, it would be the fact that the young maids of Trachis are speaking of one who is old enough to be their mother. Or: (2) 'I tell the story as her mother told it,'—a way of explaining how they can describe what they had not seen. This needs no refutation.

The true key to this passage depends on observing the sequence of topics. (1) In 517—522, τὸ ἁρπάζει...κατόμωσιν, we have a brief picture of the fight. (2) Then vv. 523—525, ἀφ᾽ ἐοσφών...ἀκόλουθον, mark Deianeira's suspense. (3) Next comes the obscure parenthesis, ἐπὶ δὲ...φιλαθεῖσα. (4) And then we return, at v. 527, to Deianeira's suspense,—not, however, in a form which adds anything new to vv. 523—525, but in which merely repeats their substance:—τὸ δ᾽ ἀμφιεσθέντον...ἀμφιέσθη.

Now, to justify such a repetition, it is manifest that (2) and (4) should be separated, not by a mere parenthesis, such as (3) now is, but by some further allusion to the fight. This inference is strengthened by the phrase, τὸ δ᾽ ἀμφιεσθέντον ὡμα νικήσας, which gains point if a reference to the νίκης has immediately preceded.

527 τὸ δ᾽ ἀμφιεσθέντος τῆς ἐλευθερίας. I believe that ἐλευθερία has come from ἐλεύθ, under the influence of φιλαθεῖσα. The sense of the verse was, 'And the strife goes on raging, as I describe' (referring to vv. 517—522). MATHF may well be a corruption of ΜΑΙΤΑΙ, a loss of Π having been followed by a change of Π to Π. This may have happened after ἐγώ had become ἐγώ, with help, perhaps, from a reminiscence of ΕΠ. 233 ἀλλὰς ἐνώπιον γενόμενον...κατέλησε. Cp. Heracles μαρτύρησε διδασκαλεῖ, ἀνδρὸς, ἀνδρὸς, μάκησθαι. Eur. H. F. 1105 ὡς τὸν φίλον μαρτύρηστον ἠκρόν. I would read, then, ἐγώ δὲ...φιλαθεῖσα μὲν...οὐδὲν.

The next words, τὸ δ᾽ ἀμφιεσθέντος κ.τ.λ., then fitly turn from the stubborn fight to her continuing suspense.—For other views, see Appendix.

627 τῷ ἱματι, in periphrasis, is sometimes little more than 'form,' (Eur. Iol. 1361 ὁ ταυρομαχός ἱματι Κηφαίου...παντέρι;) but here it refers specially to her anxious gaze: cp. Ai. 139 περισσαίοι | πτερύγια ὑπὸ ἱμάτιον τελεία: Since the words ἱματι νικάμα form one notion, the adj. is in the nom. Ἰονικόν ἱμάτιον: awaits (the result) with a piteous look: cp. Ph. 1120 ὧν ἐπενδύν ὄρος.

530 κατὸ μαρτυρίον ἄφαρ βέβαιον. Sophocles does not tell us whether Heracles took his bride away from her father's home immediately after the fight. According to the common account Heracles and Deianeira remained with Oeneus for a considerable time after their
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[So the battle rages], as I have told; but the fair bride who is the prize of the strife abides the end in piteous anguish. And suddenly she is parted from her mother, as when a heifer is taken from its dam.

DE. Dear friends, while our visitor is saying his farewell to the captive girls in the house, I have stolen forth to you,—partly to tell you what these hands have devised, and partly to lament my sorrows in your company.

A maiden,—or, methinks, no longer a maiden, but a mistress,—hath found her way into my house, as a freight comes to a mariner,—a merchandise to make shipwreck of my peace.

580 ὡστε A: ἀποκεφαλέω L. Nauck would delete the word: Hense would change it to ἕφοι. 581 ἀρετὴ made from ἀρετὴ in L. 584 φράσσων γίνεται ἕπρασσω L. 588 This v. was omitted by the first hand in L, and added in the margin by S.

marriage, while the hero did various exploits. (Apollod. 2. 7. 6: Diod. 4. 36, who speaks of three years.) Then, having accidentally slain a youth in the house of Oeneus, Heracles departed with his wife and infant son (Hyllus) to Trachis.—ἄφαρ is not necessarily inconsistent with that version: it means merely that the result of the fight at once transferred Deianeira from the care of her mother to that of a husband.

580 ἄφιε is preferable to ἀποκεφαλέω (cf. n.) in the first foot of the glyconic verse: for this use of it, cp. 113, 357, 533, 659, 703, 768, 1071.—πόρτα ἐρήμων: Schniedewin compares Anacreon fr. 52 οί τε πενθών τετελεῖσαν ἣναλαθηνύν, δετ' ἐν ὀλὴν κεραυνὸν ἀπολυθείσαι ἐναὶ στρεῦσθαι ἐντευκθήν. The image is especially suitable to one who was destined to have no secure or permanent home.

581—582 Second ἐτεχνίας. Deianeira confines to the Chorus her plan for regaining her husband's love: she will send him a robe, secretly anointed with a philtre.—Lichas enters (598); he receives the robe from her, and departs bearing it to Heracles.

581 ζήσε (155 n.): this is the only Attic instance of the epic τήνος.—ἀξιός, merely as a guest from a distance; Lichas was no stranger to her (cp. 233, 310).—ἀρετὴ seems to imply that their voices could be heard within, and that therefore she felt safe from sudden interruption.—ταῖς ἀληθ. παρου: who charge him with messages to their kinsfolk and friends among the Oechalian captives with Heracles: these maidens were δεξιοῦ (145).—ὦν ἐν ἔξωθεν: for ὡν denoting the intention, cp. Ph. 58 n.; and for ἐν ἔξωθεν, cp. El. 1373.—θυραίος fem., as El. 313 θυραίον ὀπλίζω: cp. 478 ναυτήρ, and O. C. 751.

586 τά μν (adv.) refers to the recital which begins at v. 555: τὰ δ', to vv. 536 ff.—χρώμα is slightly emphasised by its place (cp. O. T. 139 ἐκείνων ὀ πατριῶν); her sense of wrong (οί νὰ χρωμα) has prompted action.—παντοκατωτετοκειμένη: some take the midd. as meaning, 'to seek pity for myself from you.' Rather it means simply, 'to bewail (my woes) along with you' (i.e., in your presence). So Her. 2. 121 ἀπὸ καλολαύσας ἴκατοκεςἀναμενόν: 3. 156 κατωτέριτο, τὰς...πενθέων κ.τ.λ. The midd. οἰκίσθαι is used by Aesch. (Suppl. 1033), by Eur. (I. T. 486), and even in prose (Thuc. 2. 51).

586 κόσμησις, as Theocr. 27. 65 ῥεχὼς ἑκείνων ἱερόστηρα: but it is also said of a young wife (I. 6. 247 etc.) where the father is mentioned: in loc. cit. κοινωνία refers to Πράγματος in the preceding line.—ἐξεγερμένη: see 1226. Deianeira's first belief (309) has been changed by learning the vehemence of her lord's new passion (359 f.: 488 f.). Cp. O. T. 815 γά-μος... ἔσβησαν.

587 ζ. παρακατέθεμα κ.τ.λ. Among the captives whom she has received into her house, there is one who is to be her rival. This suggests the comparison with the master of a trading vessel, who, along with the rest of his cargo, ships some merchandise which is destined to prove his ruin. The parallelism between ἄρχω
καὶ νῦν δ’ οὖσαι μέμνομεν μιὰς ὑπὸ χλαίης ὑπαγκάλισμα. τοιαύτ’ Ἡρακλῆς, ὁ πιστὸς ἦμιν κάγαθος καλομένος, οἰκουρί’ αὐτόποιμον τοῦ μακροῦ χρόνου. ἔγὼ δὲ θυμοῦσαθα μὲν οὖν ἐπίστομαι νοσοῦντι κεὶνῳ πολλὰ τῆς τῇ νύσῃ τὸ δ’ αὖ ξυνοικεῖν τῇ’ ὑμοῦ τίς ἂν γυνὴ δύνατο, κοινωνοῦντα τῶν αὐτῶν γάμων; ὀρὼ γὰρ ἠθην τὴν μὲν ἔρροισαν πρόσω, τὴν δὲ φθονοῦσαν: ὃν αἱράπαξειν φιλεῖ ὀφθαλμὸς ἄνθος, τῶν δ’ ὑπεκτρέπει πόδα, ταῦτ᾿ οὖν φοβοῦμαι, μὴ πόσις μὲν Ἡρακλῆς ἐμὸς καλὴται, τῆς νεωτέρας δ’ ἀνήρ.

589 οὖσας] Blaydes conj. οὖσα—ὑπά] ὑπά (from ὑπά) I: cp. 510 ὑπά, and comment. there. 541 After πιστὸς four or five letters have been erased in L. 542 αὐτόποιμον] αὐτόποιμον L. 547—549 τὴν μὲν... τὴν δὲ Musgrave conj. τῇ μὲν... τῇ δὲ: Nauck, τῇ μὲν... τῇ δὲ. —ἀὶ αἱράπαξιν κ.τ.λ.] Nauck formerly conj. τῇ μὲν ἀἱράπαξιν φιλεῖ] τῷ κάλλοι ἄνθρ.—ὀφθαλμὸι] Meineke conj.

τοῦ καὶ λυβφηθον ἐκτέλεσα marks that the φητον, too, is disastrous: but the way in which it is so is left indefinite. There is no explicit reference to overloading.—For παρασαθέσματι cp. Arist. De part. anim. 1 (p. 664 α) ἀναγκαιοῦ...παρασαθεσμα οὐκ ἔστιν ἄμα τῇ προφέ (=to receive incidentally). So here, the παρα seems to mean strictly, ‘have received as an incident of receiving the others’ (Iol having come in among them); cp. παρασαθεσμα τυπικοῦ. The objection to taking the prep. as taurreptiously (=ἀποκριθείς in 377) is that Deaneira was the victim, not agent, of the fraud.

λυβηθον in active sense, as Ph. 607 λυβηθον ὑπήρᾳ ὑπὸ words of contumely. —ἐπικαλέμα, a thing gained by traffic; here, an ‘acquisition’ (in an ironical sense).—τῇ ἐμῆς φρόνος with λυβηθον: cp. the gen. after λυσαθεσμοῖο, διθροσίο, etc. It might also depend on the phrase λυβηθον ἐκτέλεσα as = βλάφη. Others understand: ‘a disastrous merchandise, (bought by) my loyalty to Heracles’ (ἐπὶ ἐμῆς φρόνος as gen. of price).

589 δ’ οὖσα, both of us: O. T. 1505 ὑπέλεμμεν δ’ ἠττα (n.)—μιὰς ὑπὸ χλαίης: Eur. fr. 606 ὑπὸ ὑπὸ ἄνθος χλαίην εὐγενοῦς πέντε: Theocr. 18. 19 ζαφέος τοῖς δικτάτορι ὑπὸ τῶν μιῶν ὄψεως χλαίην (shared the bed of Menelaus). For ὑπὸ with gen. in this sense, cp. Ant. 65 τῇ ἐκτέλεσομαι: Aντ. 650 τῇ. Mr A. S. Murray has shown me a curious illustration of this passage. A vase of the 6th cent. B.C., now in the British Museum, depicts two women under the same χλαίηα,—a symbolical representation, perhaps, of a common grief.

541 δ’...τῳ καλομένουν ὑπὸ...καλομένουs: though in O. T. 8 ὑπὸ τῶν κλειστο...καλομένουs the dat. goes with the adj.—πιστὸς κ.τ.λ.: cp. O. T. 385 Κρώνος ὑπὸ πιστὸς, Aντ. 31 τῷ ἄγαθῳ Κρήστῃ.

542 οἰκουρία, sc. δόρα: τοῦ μακροῦ χρόνου (gen. of price), for the long time during which she has been his true wife. Cp. Eur. H. F. 1371 (Hercules bewailing Megara) σε τ’ ὅσοι ἄμας, ὕ τᾶλαιν, ἀτάλαις, ἁστέρας κ.τ.λ. ἦν τῇ τῷ μακρῷ δύναμιν αἰταῖος, ἐν δόμῳ, οἰκουρίας.

543 τῇ οἰκουρίᾳ, an incapable of it: cp. 583: Aντ. 686 τῇ τῷ νόσῳ, a very rare substitute for the cogn. accus. It is justified by the fact that νοσῶ is a word of such wide meaning; while τῇ τῷ νόσῳ here signifies, ἐπιτ. So in Aesch. P. V. 354, τῇ τῷ νόσῳ νοεῖν, the dat. really means, ‘to be dis- tempered in this special way’ (viz., by good sense).

545 τῇ δ’ αὖ ξυνοικεῖν: the inf. with art., placed at the beginning, gives an
And now we twain are to share the same marriage-bed, the same embrace. Such is the reward that Heracles hath sent me,—he whom I called true and loyal,—for guarding his home through all that weary time. I have no thought of anger against him, often as he is vexed with this dis temper. But then to live with her, sharing the same union,—what woman could endure it? For I see that the flower of her age is blossoming, while mine is fading; and the eyes of men love to cull the bloom of youth, but they turn aside from the old. This, then, is my fear,—lest Heracles, in name my spouse, should be the younger's mate.

ὅ δὲ δίδαμος: Hense, φίω δάλλοι: Blaydes writes τάς θαλασσας.—τῶν δ' Ἰουκ' Nauck and Hense conj. τῆς δ'. Wecklein writes τότε δ'.—ὑπεκρέτεις L: ὑπεκρέτειν A, with most mss., and Ald. 561 καλεῖται A, and Ald.: καλεῖται L: the later mss. are divided.—ἀνήρ E. Mehler conj. ἄρ' ἡ (suggested by Ekdike's impossible ὅ ἡ): Hense, ἅτι, which Nauck adopts.

indignant tone: 'but as to living...' etc. Cr. Ant. 78 τὸ δέ ἢ βλατοίον δρᾶν ἐφών ἀφήχουν.

547—540 The text of this passage is, I believe, sound, though the diction is bold, and somewhat careless. The ὑπέρ (Ἰοκ'α) is growing to the perfect flower, while the other (Deianeira's) is declining. (Cr. Ar. Lyk. 596 τῆς δὲ γυναικὸς σωμάτος δὲ καρδίας.) In what follows, these points may be noted.

(1) ὅ, fem., refers to the two phases of ἡμι just mentioned. The gen. is partitive: 'of (out of) these ἡμι, the eye delights in the ἄνδος.' Here ἄνδος is a shorter way of expressing τῆς ἄνδος,—the ἠμι which is in its early bloom. ά公开发行 could not, surely, refer to τῆς μὲν ἄνδος καρδίας πρότερον οὖν, as if it meant τῶν ἐνδ' γυναικῶν (schol.): it must refer to τῆς ἠμι φημίνων also. Nor, again, could ὄν stand for ὄν τῆς μὲν.

(2) τῶν 8' ὑπεκρέτες πώς. Here τῶν δ' ought in strictness to have been τῆς δ', sc. τῆς φημίνων ἠμι. But, in the poet's thought, τῶν δ' means, 'the other kind,'—&c., the women who represent the φημίνων ἠμι. The subject to ὑπεκρέτεις is not ὑπεκρέτες, but the man implied by it (ἢ ἄνδος). The eye, as being here the guide of the choice, might, indeed, be said to 'turn the foot aside,' in the sense of causing that movement; but this would be awkward. For the transition of thought from ὑπεκρέτες to the person, cp. Eur. Med. 1244 (quoted by Wecklein), ἰγ', ὡ τίτλας χείρισεν ἠμι, λαβεῖ ἔφος, ἱ λάξῃ, ἐρχεται μείζονε λυτρησθη βίον.

(3) ἀφαίρεσις, said of the eye, means, to seize eagerly upon the beautiful sight (cp. Hor. Sat. 2. 6. 53 Sic tamen ut limitis rapias etc.). So we can speak of 'snatching' a glance, or of the eyes 'drinking in' beauty. There is no allusion to the idea expressed by Aesch. Suppl. 663 ἢβατ δ' ἄνδος ἀφαιρέσιαν δείχησιν.

(4) ὑπεράκτως: the swift and ardent glance of the lover is often mentioned in Greek poetry: see esp. fr. 431 ταύτ' ἐν ἕξει λίγα περιτρικίαν ἢ ἔρισκεν, ἀπετελήσας των ὄμοιων, ἤς, Aesch. Suppl. 1003 καὶ παθέναις χυλώμασι εἰμί ἀφαιρέσιας ἔτι ταῖς παρελθόν ὄμοιοι θελητέριον τοῖς ἕξεισιν ἐθεμφερότην ἢμοιώσιον.

560 ἧ', ταῦτ' ὅν, for this reason, then: the pron. is adverbial: cp. Aesch. Pers. 159 ταύτας δ' λατοῖς ἑσώμαι χρυσομε- στόλους δόμους: Αρ. N. 1358 ταύτ' ὅν περικ' μου δέκακε μ' ἀπράσαραν. This seems better than to govern ταύτ' by φοβοῦμαι.

—πώς was in Attic mainly a poetical word; but Arist. uses it, as Plu. 7. 16. 18 ὅτι καὶ προσαγωγευθεὶς τοῖς: where, as here, it denotes the recognised or legal status.—καλεῖται is right here, because there is a real anxiety: καλεῖται (which would be fut., like καλεῖ in Ec. 97) would imply too much certainty. The subjunctive is similarly preferable to the indicative, in Ph. 30 (κρυφ) and ἰθ. 494 (βεβηκε). καλεῖται suits τοῖς ('bear the name of husband'); cp. 149: but ἀνήρ, denoting here a clandestine relationship, requires ἦν to be supplied. Cr. 561.

ἀνήρ: i.e., paramour. Cr. the sarcasm of the comic poet Pherecrates (fr. incert. 3) on Alcibiades:—ἀκόνων ἄνθρωποι [i.e., ἦν τόσο ἄνθρωποι] Ἀλκιβόδης, ὦ δικρατήρ, ἄνηρ ἀνήρ ἄνθρωπων τῶν γυναικῶν ἐστιν ὃν.
}}

86 ΣΟΦΟΚΛΕΟΥΣ

άλλ' ού γάρ, ὦστερ εἶπον, ὄργαινεις καλὸν
gυναίκα νοῦν ἔχουσαν: ἃ δ' ἔχω, φίλαι,
lυτήρων *λόφημα, τῇ ὑμῖν φράσω.

555 ἦν μοι παλαίων δῶρον ἀρχαῖον ποτὲ

θηρός, λέβητι χαλκὺ κεκρυμμένον,

ὁ παῖς ἐτ' οὖν τοῦ δασυστέρου παρὰ

Νέσσου φθινοντος ἐκ φωνὸν ἀνειλόμεν,

δὲ τὸν βαθύρου ποταμὸν ἔθνων βροτοὺς

μοσθὸν πόρετε χερῶιν, οὐτε πομήριοι

κόπας ἐρέσων οὔτε λαῖψεσιν νεώς.


555 ἀρχαῖον: Hense conj. ἀκλείω: Wakefield, ἀκλείων: Jacobs (Anth. Pal. vol. iii. p. 84 f), ἀκλείων. 557 ἐτ'


558 f. The ms. have ἦν 8' εἰς | λυτήρων λόγημα. For the adj., cp. Εἰ. 65 λυτήρων | χαλάρωσε...κεφάλαια: ib. 1490 τῇ ἥκειν μόνον γένοιτο τῶν πάλαι λυτήρων: fr. 687 τὸ μεβεῖν πυμαθὸς λυτήρων. Clearly, then, λυτήρων is sound: and it must mean, as everywhere else, 'giving deliverance.' The corrupt word is λόγημα: it has displaced some word of which λυτήρων could be the epithet. I believe that Sophocles wrote λάφημα, 'a means of relief?' Hesychius shows that this noun was not only current, but tolerably familiar; for he has λάφημα: λάφημα,—using it to explain the rarer form. The corruption into λόσημα probably arose through a marginal gloss, λόσημα, or λυ-

τήρων.

Deianeira is here speaking of an expedi-ent which gives her some hope, indeed, but no assured confidence (550 f.). This exactly suits the usage of λόφην and its derivatives, which denote the alluviation of evil,—not its complete removal. Cp. Αἰ. 61 ἐκεῖθεν τῷ ἐλοφήρεσιν τῷν. Thuc. 6. 11 ἔπειραν μέγας καὶ πολύν βραχὺ τ᾽ ἐλοφήρησαν. Plat. Legg. 854 c έστι μέν ὁ δὲ βράστι ταῖς οὐρὸς τὶ τῷ νόσῳ. Thuc. uses λάφημα, 'abatement' (4. 81 τοῦ πολέμου). Deianeira, in bethinking her of the pilitre, has found that which holds out a promise of deliverance, and as-
swages, though it does not cure, her pain,—a λυτήρων λαῖψημα.

The attempted versions of λυτήρων λόσημα have been these:—(1) With a comma after τῇ: 'a thing to grieve this girl, for my deliverance':—a grammatically sound phrase, but wholly unsuited to Deianeira, whose aim is to be more loved than Ioē (554 ff.),—but not to pain her. (2) Taking λυτήρων as = λυτήρων: 'how I find that my pain is remediable.' This is impossible. (3) Governing λό-

σημα by λυτήρων: 'how I have a thing to remedy my pain.' Also impossible.

Paley, changing ἔχαν to ἔχει, renders, 'in what way my grief has a remedy'—making λυτήρων a subst. This is clearly untenable. He cites Pind. P. 5. 106 τὸ καλλικρῶν λυτήρων δακτυλῶν: μεῖν ἀρθείν: but there λυτήρων is a compound epithet of μείός. Nor is the case helped by Hesychius, λυτήρων: φιλαλκήτηρων.—

τῇ τὴν ἐρῆμον: the words mean strictly that the story will follow the course—i.e., will exhibit the line of thought—by which the remedy has been found.

555 f. ἦν μοι: the imperf., because she has now used it.—ποτὲ belongs in sense to δῶρον, as though we had ἔδωκεν ποτὲ. If the comma after τῇρος were omitted, and ποτὲ joined with κεκρυμμένον (as = ἐκείνῳ), then ποτὲ would go with the verb: but κεκρυμμένοι seems to be an afterthought.—παλαίων, because she has had it long: ἀρχαίον, because he lived long ago. This emphasis on the past is natural in one who is looking back sadly to the days of her youth, and
But indeed, as I said, anger ill beseems a woman of understanding. I will tell you, friends, the way by which I hope to find deliverance and relief. I had a gift, given to me long ago by a monster of olden time, and stored in an urn of bronze; a gift which, while yet a girl, I took up from the shaggy-breasted Nessus,—from his life-blood, as he lay dying; Nessus, who used to carry men in his arms for hire across the deep waters of the Evenus, using no oar to waft them, nor sail of ship.

made from ἔτι in L.—παρά] πάρα MSS.

558 Νέσσου r, and Ald.: νέσσω L,
as in 840, and 1141 (πέσω).

589 Εὔνου L, the

second accent from a later hand. 580 *τάρην] τάρην L. 581 λαῖ-

φευς ι: λαῖφασι L.

speaking to young maidens for whom Nessus is only a legendary name.—παρά: so II. 1. 268 φώνεω δρεσκομεν. They are called κτηταιροι in II. 11. 832, as in the Odyss. (11. 295). Cp. below, 680.

κτηταιροι: properly a deep basin; also a kind of kettle used in cooking: but the poets can use the word to describe a cinerary urn (as El. 1401). Here it means some kind of urn or jar.

587 Λ. σαμωταῖρος: shagginess is a regular attribute of the Centaurs in Greek poetry and art: cp. 837: II. 2. 243 φόνος...

λαχταρίστατον Ἐνν. λύμνα 3. 224 κτη-

ταιροι λασταίχες. In Ov. Met. 12. 284

Cometes is the name of a Centaur.

παρά Νέσσου, because it was his δώρο

(558): he invited her to take it, and told her how to use it: τό φώνοι, gathered up from his wounds, as he lay dying. φώ-

νος, Bergk's correction of φώνω, seems right. The plur. φώνωi elsewhere (1) denotes separate acts of slaughter, O. C.

1234: or (2) is a tragic expression for one such act (like θάνατοι): as El. 11 παρών τώ φωνῶι. But here we expect rather a word which shall directly suggest the wounds: cp. 555 

αφαγόν. And φώνω can do so, since the phrase τώ φωνώi so often refers to carnage in battle. The schol. has 

φώνων in the lemma, but explains by αἴματος, and quotes II. 10. 561 (δόμφαντος αἴματον) 

τώ ἀργυρέρι φωνών. Cp. Ant. 566 τώ 

φωνώι παρά τήν (n.). If metre had allowed 

αἵματος, there would then have been no reason for change.

The name Νέσσου symbolises the roar of the angry torrent: the Sanskrit is nad, loud sound, whence nadd-i, 'bellower' (bull), or river: nad-d, flood: Curtius Εύνω. § 287 b. Hence the Thracian river Νέστος (also Νέσσος, Hes. Th.

341), and the Arcadian Νέστης, described

by Strabo as μείγμα λαmetroν τλ τοῦ Δυ-

καλοῦ καλὸν (§. 348). Among the

Centaurs whom Heracles met at Mount Pholoe were Δολόνω and Ομαδος,—names likewise denoting nāte; and it is note-

worthy that Homados, like Nessus, was a ravi-

ser: τῶν Ἀρκάδων τοῦ Εὐρυσθέων ἀληθῶν Ἀκυνήν 

βιδαμέανος ἀγαθή (Diod. 4. 12).

589 Εὐνω ράδιον μαθηροροι...Εὔνου.

The Evenus (Phidias) rises on the high western slopes of Oeta; in its lower course, it passes through Aetolia, and enters the Corinthian Gulf at a point about 12 miles w. of Antirrhion. Calydon was on its w. bank; Pleuron, some 10 or 12 miles to the w. It is 'one of the fiercest and most treacherous torrents in Greece' (Tozer, Geo. of Greece, p. 96). Cp. Ov.

Met. 9. 104 Venerat Evenus rapidas... 

natos ad undas. The older name of the river, Λυκóμος (Strabo 7. 337.), expressed the 'wolf-like' rush of its waters.

The association of Nessus with the Evenus well illustrates the significance of the Centaur as a personification of a ravaging torrent. (Cp. Mr Sidney Colvin in Jour. of Hellen. Stud. vol. 1. p. 166: also Mure, Tour in Greece, 1. 170.) In

Ov. Met. 3. 638 a daughter of the Centaur Cheiron is called Οὐρατα (Πευρωθή), because born 'Fluminis in rapidi ripis...'ποτομάν...προτομά...πότερα...for the 
double acc., cp. Eur. Αἰ. 442 γυναῖκα...ἀρσάταν | Λυκῶν...Ἀχεροτών...πορφύρας 

θάνατο διασώπη. Here the second acc. de-

notes the space traversed; it would more usu-

ally denote the place to which, as in 

Eur. Τρ. 1085 Ψηλα...σκάφος |...πολεμόν |...Ἀργον—For the prodigalism of the 

augment in 'ταρειν, cp. O. C. 1601 ταχέ

τάρειν: Ph. 360 ταχεῖ άκρων.—μο-
ος καμε, τὸν πατρὸν ἦν κα στόλον
ξυν Ἡρακλεῖ τὸ πρῶτον εὖν εσπόρην,
φέρων ἐπ' ἀμος, ἦνικ' ἢ μέσῳ τόρον,
ψαῖε ματαιας χερσῖν' ἐκ δ' ἢνου' ἐγώ.'
χώ Ζηνος εὖν δ' παῖς ἐπιστρέψας χερών
ἡκεν κομήτην ιον' ἢ δ' πλευμονας
στέρων διερροήσεν. ἐκθήρησκω δ' ὁ θήρ
τοσοῦτον ἐπε: παί γέρουτοι Οἰνέως,
τοσοῦδ' ὄνησε τῶν ἐμῶν, ἐὰν πόθη,
πορθών, οὐνεχ' ὑστάθην' σ' ἐπεμψ' ἐγώ'.
ἐὰν γὰρ ἀμφιθετον αἷμα τῶν ἐμῶν
σφαγῶν ἐνέγκε χερσιν, ἢ μελαγχόλους

562 τὸν πατρὸν ἦν κα στόλον So L, with most MSS.: τὸν πατρὸν ἦν κα στόλον Α, and Ald. 584 ἦ δ' Dindorf: ἦ L, with most MSS., and Ald. (but εν A). Cobet conj. ἦ ν. 587 πλευμονας] So L (though with ν written over λ by the first hand), Α, Ald.: πλευμονας γ. 590 πόθη] τοβη λ, with marg. schol. γρ. πατρὸν Β. (the other letters are erased). πόθη was the prevalent reading: but Α has

θοῦ: acc. to Apollodorus (2, 7, 6) Nessus pretended divine authority for levying this toll,—Μέγαν παρὰ θέας τῶν παιρμεία τελθησα διὰ δικαστηρίου,—ποτήμους: cp. Eur. I. A. 1319 ναῦ ... | ... έλαον τοποθετον. διστα λάβουν νεομ might be an instran. dat. construed directly with 'πέραν; but it is perhaps truer to say that the notion of τέμνων is evolved from the preceding clause. Cp. 513 (πενδα- σων).

563 τὸν πατρὸν ... στόλον, 'by my father's sending,' cogn. acc. to ἄπομυκα. cp. 159 άπομυκά εἴσω (n.). The peculiarity is that στόλος here = πλως, corresponding to the sense of the act. στάλλω: whereas it usu. means 'expedition,' 'journey,' from mild. στάλλωμ. It may be noted, however, that the boldness is softened by the fact that στόλος sometimes meant a journey with ref. to its purpose, 'a mission': O. C. 328 n. Certainly πατρὸς στόλο σ would ordinarily mean, 'a journey of my father's,' or, 'an expedition despatched by him'; yet the sense required here seems possible for poetry. The phrase cannot well mean, (1) 'the journey prescribed for me by my father'; nor (2) 'under my father's escort,'—as if Oeneus had accompanied them for some distance.

The soundness of the words is confirmed by their dramatic fitness. There is a tacit contrast in her thoughts between herself and the new paramour; she thinks of the long-past day when her father gave her to her husband, and sent her forth with him. The words also accord with that tone of passivity in which she has already spoken of her marriage (6—27). She welcomed Heracles as a deliverer, and has learned to love him; but she had no voice in the bestowal of her hand.— Cp. fr. 531 (the young girl is happy at home, but the bride is sent forth by her parents to a doubtful fate): α(evtai μὲν ἐν πατρός | ἓναρχικ, ολως, θεοι άθρακων | βίων ... | ... ἐν τῃ ἑν τῇ ἑν ἑνομθηκεὶ ἐμφόρησει | ἢ ἄκομοβ' εἀμ. —See Appendix.

ἐνεισὶ = εἰνεις, as in Eur. Or. 919 etc. 584 φέρων ἐν ἄροις. Nessus is here imagined as a Centaur of the older form known to Greek art,—viz., a complete man, with the barrel and hinder parts of a horse attached to the middle of his back. A Centaur on the λάμραξ of Cypselaus at Olympia is described by Paus. (6, 19, 2) as ὁ τοῖς χέρισα ἐκεῖνον κόλλα, τοῖς ἐκεῖ μεροῆς ἀμων ἐκεῖνον ἄρθροι. This form may be called the andro-centaur. The more familiar hippo-centaur—a complete horse, only with a human chest and head substituted for the equine neck and head—was of later origin. In Journ. Hellen. Stud. 1. 130 Mr Sidney Colvin gives a wood-cut of an early gem (in the British Museum), representing an androcentaur carrying off a woman, who is
I, too, was carried on his shoulders,—when, by my father's sending, I first went forth with Heracles as his wife; and when I was in mid-stream, he touched me with wanton hands. I shrieked; the son of Zeus turned quickly round, and shot a feathered arrow; it whizzed through his breast to the lungs; and, in his mortal faintness, thus much the Centaur spake:—

'Child of aged Oeneus, thou shalt have at least this profit of my ferrying,—if thou wilt hearken,—because thou wast the last whom I conveyed. If thou gatherest with thy hands the blood clotted round my wound, at the place where the ἐπιθή, and so Ald.: τιθή, the ed. of Colinaeus (Par. 158). ἐπὶ ἄρα ἦν οὗ ὥστε is omitted by L, A, etc., and by Ald.; but is present in T (having been restored perh. by Tridinium), and in some other ms. of the 14th or 15th cent. (as Vat., B, Lc, Harl.). The ἐπὶ ἄρα τῆς Ἐμπροσθοῦς Blydes conj. ἐπὶ ἄρα—μελαγχόλου...λους ms.: Madvig conj. μελαγχόλου...λους (suggested first by Dobree, who, however, preferred the vulgate): Wunder, μελαγχόλου...λους.

grasped in his right arm. Similar subjects occur on coins of Eastern Macedonia. Violence of this kind was part of the ὅσπος (1096) ascribed to the savage Centaurus, and appears in numerous legends (J. H. S., l.c., p. 140).

ἐπὶ: cp. Ο. Τ. 1123 δ. The third person, ἤτοτα, would be less fitting: she speaks of her own helplessness at the moment. —μελαγχόλου: for the dat., cp. 172; Et. 313 νῦν δ' ἄρα σοφοῖ τιναχεῖς.—μαχαίρις, implying rash folly (Ἀντ. 1339 n.), here = 'wanton.' The schol. wrongly took it to mean that the attempt was baffled by Heracles.—ἐπὶ δ' ἄρα ἰδία: Sophocles has avoided the error of Archilochus, who had described Deianeira as making a prolix appeal to her husband (φόρος τὸν Ἑρακλῆα μαχαίρισα: Dion Chrysost. or. 60).

ἐπιθή, ἐπιθή, intrans., as in Her. 2. 103 ἐπικράτησα ἦνως ἔνα: Ar. Vesp. 432 ἐπικράτησεν δὲ ἡμῖν. The poet, though he has called the river οἰκοδομάρων (539), seems to imagine Heracles as wading across it, in front of Nessus. If Heracles had been carried over first, he would naturally have been facing the river. Ovid makes him μαχαίριν αὐτῶν, and shoot the Centaur from the bank (Met. 9. 110 ff.).

κορίνθις: Ph. 711 n. According to Dion (or 60), Sophocles was criticized on the ground that the hero's act might have been fatal to Deianeira; Nessus might have dropped her in the river. It would be enough to suppose that Heracles could not pause to think; but the context also suggests, as we have seen, that he was near enough to rescue her at need.

πλεύσασα = πλεύσασα (την πν). Curtius (Ἑνγ. § 130) explains the change of ν to λ by 'the rarity of the sound-group πν and the frequency of πν'; comparing the kindred words for 'lungs.' Lat. pulmo, Church-Slavonic pluśa, Lithuanian plašči. The form with λ is attested as Attic by schol. Ar. Pax 1069, Eustath. p. 469. 8. In 1054, as here, L gives the λ form, though with ν written above by the first hand: but in 1054 πνεύμων.

ἐκβῆσκων, as the faintness of approaching death began to come over him. The regular sense of ἐκβῆσκων is 'to swoon away': cp. Arist. Hist. Anim. 3, 19 (p. 521 a 11) δισμυκόν (ἀματὸς) ἐξ ἐκβάσως μὴ ἐκβῆσκουσα, τοὺς δ' ἄγαν ἀποθυγκούσι. So Plat. Legg. 959 a distinguishes a person in a swoon, τὸν ἀσθενήσας, from τὸν ἀνωτεροκατασκούσαν.

For ἐκτρυβοῦν, referring to what follows, and associated with ἐκτρυβῆν, cp. Αἰ. 679 πτι ἐκτρυβέται...ἐκτρυβέται. ἐκτρυβέται is explained by ἐκ τρυβεῖν etc.—τῶν ὄμων...τρυβῶν: τρυβῶν usu. means (1) a ferry, or (2) the act of crossing water; here the second sense passes into that of τρυβμαία, 'my services as ferryman': for the plur., cp. 618.

ἐκτρυβεῖν...ἐκτρυβεῖν. The gen. τῶν ὄμων ὁμογενῶν depends on the prep. in ἐκτρυβεῖται, 'coagulated around the wound.' ἐκτρυβήσεις: for the midd., cp. 358 ἐκτρυβῶμαι (n.). The phrase seems to imply a careful collecting of the blood with a cloth. μελαγχόλου κ.λ.: 'at the point of the wound' where the monstrous hydra has tugged the arrow with black gall: i.e., 'where the hydra's gall,
with which the arrow is tinged, can be traced;—by a darker tint in that portion of the blood with which it has mixed. When the arrow was withdrawn from the wound, there would be a goad of blood, but some parts of the blood would have been more affected by the venom than others; and Nessus wishes her to take the most envenomed parts. The stress is on μαλαγχόλους, and the whole phrase is a compressed way of saying, μελας χολος εστιν, o Ioς οθρα εβαφεν (cp. O. T. 1451 n.). For the proleptic adj., cp. Ant. 415 οθρα...νερεχαλη: for the pur. Ioς (referring to the single arrow of 567), Att. 231 οθραν, El. 136 γενεων. The double barb makes such a plur. intelligible. Heracles cannot have shot twice.

—θρημα...οθρας: cp. 508 n.: so θρημα refers to a monster in 1093 and 1099. For the periphrasis, cp. Plat. Legg. 790 ὁ τὸ γενεχθη ταῦτα θρηματα. —Δολαφαίας: dwelling in the marsh of Lerna, on the Argolic coast, s. of Argos. Apollod. 2. 5. 2 τὸ δὲ σώμα τῆς οθρας άνακόατας τῷ χολὶ τοῦ διότε φταψεν.

Others explain thus:—'If thou gather the blood from my wound, clotted around (the arrow), at the place where the hydra has tinged it,' etc., i.e., at the arrow's head. This is quite possible, but is open to objections. (1) The language in 537 f. (ταπά Νέαον...έκ φασεν) implies that she obtained the blood directly from the body, not from the arrow-head. (2) The phrase ἐνέχυρη χεροῦ here favours the same view.

If we adopted the conjecture μαλαγχόλως...λόγος, the latter word would mean 'venom,' and θρήμα 'issue' (cp. 834 έρεθε ο ἀλόζ θρήμα): the object of εβαφεν would be αυτάς (the wound). The objection is that the wily monster does not wish to draw Deianeira's attention to the venom;—as he would then do very pointedly. He is content to speak of the dark colour (μαλαγχόλως). Ovid describes the incident thus:—'The arrow is withdrawn, and the blood flows from the wound, mixtus Lernaei (abi venenis): Nessus then presents Deianeira with a garment steeped in the blood (velamina tincta cruore): Met. 9. 139 ff.

576f. ὃτε μήτι' ἐνεφᾶλαν οθρέζει. After ὃτε, the negative of the infn. is μήτι, but of the indic., ὅ. Here the μήτι must be due to the final sense: i.e., the notion of insult is merged in that of aim; as if it were ὅτως μήτι. I have not found any real parallel. Dem. or. 19 § 218 writes, τοσάκτη ἀνάμφως...ομολογεῖτι εἶναι μετα, ὅτα μητι' ἐν τῇ χώρᾳ πολιομαι οὕτως μήτι' ἐκ βαθτία τινα κολομμώντι...εἶτα τὴν εἰρήνην ἐνόφθαλθε. But there the μήτι seems clearly 'generic': i.e., the sense is: 'you are so weak as to have made peace at a time when there was no enemy in the country,' etc. [Prof. Goodwin, Moods and Tenses, new ed., § 566, suggests that ἐνόφθαλθε virtually depends on an el further back, and that
Hydra, Lerna's monstrous growth, hath tinged the arrow with black gall,—this shall be to thee a charm for the soul of Heracles, so that he shall never look upon any woman to love her more than thee.'

I bethought me of this, my friends—for, after his death, I had kept it carefully locked up in a secret place; and I have anointed this robe, doing everything to it as he enjoined while he lived. The work is finished. May deeds of wicked daring be ever far from my thoughts, and from my knowledge,—as I abhor the women who attempt them! But if in any wise I may prevail against this girl by love-spells

the force of ὀὐτῶς is lost. This would be conceivable if the μὲ came after ἐπικοινωνεῖ: but it immediately follows ὀὐτῶς.] —The opposite anomaly occurs in Ἐλ. 750 f. νεώτερον ἄστυ...[...στρεφόμεν. denv συν, instead of the gen. after the comparat.: Ἀντ. 189 n.

578 f. ἐνοπτίσας: Sophocles prefers the act. voice of this compound: Ρή. 1440 n.—δέμων, simply 'in the house': ἐγκουλομένων adds the notion expressed in 586 by ἐν μικρόν ὁμήρων.

580 κινῶν τόν: a handmaid carries the casket (622) containing the robe.—[παραστ. The notion of a φίλτρον in the form of an agrument was a familiar one; thus in Eur. Ἑηρ. 516 Phaedra asks the Nurse, κύρια ἡ φίλτρα καὶ τό νῦν τὸ φίλτρον καὶ τὸ φάρμακον:]

προσβαλεῖν, 'with application of everything that he directed,'—i.e., applying the philtre to the robe with attention to all the prescribed details. From vv. 580—587 it appears that Nessus had said more than she repeats in 579—577. He gave δεσμον (653), precise instructions.—This is better than to understand, 'with all the additions that he enjoined' (schol. καὶ ἄλλα τινὰ συμπέρασα): though it may supposed that the coagulated blood, before being applied to a large surface, was diluted with water. (Schneidewin explains the word by Ἀπολλ. 2. 7. 6 τοῦ τέρατον πεπλωμένον καὶ τὸ ἀμμυρίῳ συμπέρασα.)—Not, 'with observance of all that he said': as if μὴ (or non) were understood. See on 844 προσβάλειν.

581 πεπερασται (3rd sing.), from the


582 οὖσας δὲ τοῖς. She wishes to assure them that she intends no harm to Heracles, and has no reason to fear evil. The results of so-called 'love-charms' were often disastrous. Anti-phon's first oration is against a woman charged with the wilful murder of her husband by causing a love-potion to be administered to him: she pleaded, ὧν ἐν ταύτῃ...[...καὶ, ἀλλ' ἐντὸς φίλτρον (§ 9). Arist. Magn. Mor. 1. 16 (p. 1188 b 31) notices a case in which a woman was tried under like circumstances by the Areiopagus, but acquitted, because there was no proof of ἐφημέρια. Plut. Mor. 139 A compares lovers won by such means to fish captured by baits which spoil them; αἱ φίλτρα τινὰ καὶ γοητείας ἐπι- στρεφόμεναι τὰς ἀδερφὰς, καὶ φυτίζουσας θά δὲ ἀντέλθη ἀυτοῖς, ἐπιφύλασθεντ' αὐτοῖς καὶ ἀναρριθήσαντ' συμβίβασιν. Alci- phon 1. 37 ἀμφιβάλλειν (to have dubious effects) εἶναι τὰ φίλτρα, καὶ ἀναστέθειν εἰς ἀμφίθεον. μὴν ἐπιστρέψομαι...[μὴν] ἐπιστρέψω: an emphatic way of protestting how utterly foreign such thoughts are to her nature: —'I may never be capable of them (443 n.), or be led to learn anything about them,'—σταθήμεν: for the indic. co-ordinated with the opt., cp. 143 n.

584 π. φίλτρον δ' ἄν ποιήσει. The use of ἄν ποιήσει is the same here as when
ΠΟΦΟΚΛΕΟΥΣ

τὴν παίδα καὶ θέλετρους τοὺς ἐδ’ Ἡρακλεὶ,
μεμιχάνηται τούργον, εἰ τι μὴ δοκῶ
πράσσειν μάταιον· εἰ δὲ μὴ, πεπαύσομαι.

XO. ἀλλ’ εἰ τις ἐστὶ πίστις ἐν τοῖς δρωμένοις,
δοκεῖς παρ’ ἦμιν οὐ βεβουλεύσασθαι κακῶς.

DH. οὔτως ἔχεις γ’ ἡ πίστις, ὡς τὸ μὲν δοκεῖν
ἐνεστὶ, πείρα δ’ οὐ προσωμελητὰ πω.

XO. ἀλλ’ εἰδέναι χρῆ δρᾶσαι· ὡς οὖν εἰ δοκεῖς
ἔχεις, ἐγὼς ἄν γνώμα, μὴ πειρώμην.

DH. ἀλλ’ αὐτίκ’ εἰσομέθαμα· τοίνυν γὰρ βλέπω
θυραίον ἥδη· διὰ τάχους δ’ ἐλεύσεται.

μόνον παρ’ ἦμιν εὑ στεγοίμεθα· ὡς σκότω
κάν αἰσχρὰ πράσσειν, οὔπω τοῖς ἰσχύνη πεσοῖ.

ΛΙ. τ’ χρῆ ποιεῖν; σήμαινε, τέκνον Ὀινέως,
ὡς ἐσμέν ἥδη τῷ μακρῷ χρόνῳ βραδεῖς.

DH. ἀλλ’ αὐτά δὴ σοι ταῦτα καὶ πρᾶσσω, Λίαχα,

it serves for the elliptical expression of a
hope or aim (O. C. 1769 Θήσας δ’ ἥματι
...πέμψω, ἐὰν τι λαλῶ ἰδιωκόλογον ἵνα
ἀφιέρων. But μεμιχάνηται τούργον, since
it follows the clause with ἐὰν τις, is not
really analogous to the verb which usually
precedes such a clause; as πέμψω in O. C.
1770. The constr. is not, μεμιχάνηται
toúργον, ἐὰν τι πνεύμαλαβαθα, 'the deed
has been devised, in the hope that,' etc.
Rather the sense is: 'But as to the pos-
sibility of prevailing by love-charms,—
the means for that attempt have been
devised,' μεμιχάνηται τούργον is an ab-
rupt substitute for τῶν πνεύμαλων βοῦ-
λωμαί or the like, and is prompted by
her nervous sense that she has taken a
bold step. The peculiar form of the
sentence arises from the wish to empha-
sise φιλτρον as opposed to κακὰς τόξων.

ἀπεραλάμβανα: the mild...in this sense,
is more freq. than the act.; but the dat.
usu. denotes the point of excellence (Ar.
Ἐγ. πο. τοι τῷ ἀπεραλαμβάνατ’ ἀναίς),
and not, as here, the means.—τὴν παίδα,
—strong in the charms of youth (547).—
θαλασσαί, a reiteration that the means
are to be gentle: cp. Eur. HIPP. 509 ἔστιν
κατ’ ὁκον φίλτρα μιθελθήρα | ἵρωτος.

—τοῖς ἐδ’ Ἡρακλεὶ, aimed at him, as
the person whose love was to be won:

 cp. Απολλ. 2. 7. ἐνθάδε πνεύματος πρὸς Ἡρακλεῖ ἤξει.
 ἐνοὶ μὲν: τι (adv.) = 'perchance': cp.
 712: O. T. 969: O. C. 1450.—μεταφων.,
culpably rash (cp. n. on 565).—εἰ δὲ μὲν:
'otherwise,' after a negative: cp. Αγ. Νεφρ.’
434 μὴ μεθοδεύον μικρὴν ἐφ’ ἐδ’ μὴ, ’ν τέχαις
παρ’ ἢμῖν οὔθεν ἀρταρείτες. So θυσ. 1.
28, Ph. Phaed. 63 Δ, etc. This rather
clumsy formula was recommended by
brevity: i.e., in Αἰ. l. c., the alternative
was εἰ δὲ μεθοδεύον, as here εἰ δοκῶ.—
πεπαύσομαι: Αἰ. 91 ιν.

566 ε. πίστις. In an objective sense,
a ground of confidence, a warranty: cp.
633: El. 887 τίς, δ’ τάλαμῳ, ἱδανά πισ-
tίς;—δοκεῖς παρ’ ἦμιν: Eur. Med. 762
γεγονός ἄνθρ., Αἰγεί, παρ’ ἔκακας ἄνθρακην.

570 ε. The whole phrase ἔστω τοις ἔτοις
is slightly emphasised by ἐστα, and limits
the affirmative implied by the art. before
πιστις: 'The present sense of the warranty
(given by τὰ δρώμενα) is this,' etc. It
seems needless to suppose that the literal
sense of πιστις here is different from that
in 588.—ἔστω = ἔστει, answering to ὐστει:
cp. Her. 2. 135 ὀστῆν ὑπ’ ὅτι κλείσιν ἔγκειτο
ὡς καὶ σε ἐπάστι...το οὐσθάμα ἠξέμαθον.
(When ὑσ stands for ἔστει, it is more often
and charms used on Heracles, the means to that end are ready;—unless, indeed, I seem to be acting rashly: if so, I will desist forthwith.

CH. Nay, if these measures give any ground of confidence, we think that thy design is not amiss.

DE. Well, the ground stands thus,—there is a fair promise; but I have not yet essayed the proof.

CH. Nay, knowledge must come through action; thou canst have no test which is not fanciful, save by trial.

DE. Well, we shall know presently:—for there I see the man already at the doors; and he will soon be going.—Only may my secret be well kept by you! While thy deeds are hidden, even though they be not seemly, thou wilt never be brought to shame.

Enter Lichas.

LI. What are thy commands? Give me my charge, daughter of Oeneus; for already I have tarried over long.

DE. Indeed, I have just been seeing to this for thee, Lichas,

γρῶμα L (ọ from ọ). In marg., γρ. ἐγγυμα: and, from a later hand, τὸ γρῶμα.

506 σαρ' ὄμωσιν] παρ' ὄμως B, Lc. στεγνωμέθ'.] Blaydes writes στεγώμεθ'.

507 αἰσχύνη ποιεί] αἰσχύνησθαι L.

with the infn.) It is possible, but less fitting, to take ὃς as = 'since,' introducing the explanation (like γη).—τὸ μνὸν δοκοῖν is 'the expecting' to succeed (rather than 'the seeming likely' to do so).

πειραὶ δ' ὧν προσωμηλίστηα, have not come to close quarters with an experiment,—have not actually essayed it: cp. Plat. Tim. 88 c γνώματερ προσωμηλίστηα: Thuc. 6. 70 τῶν...διήκησαν πολλὰ ἠμμαχόν, opp. to τα...ἐπιτερίσθης.

502 f. δρώσαν: the partic. expresses the leading idea ('if thou wouldst know, thou must act!') cp. O. C. 1038 n.—γνώμα, a means of judging, a test: Her. 7. 52 ἤκουσα...τῶν ἄχρως γνώμα μέγαστον. (In poetry the word sometimes means merely 'judgment,' 'opinion': Aesch. Ag. 1352, Eur. Her. 407.)—The Chorus do not say that she ought to make the experiment; but only that, until she does so, she can have no certainty.

504 f. ἄλλα αὐτίκα: for the repetition of ἄλλα (after 503), cp. Ph. 645, 647.—αἰσχύνησθαι, will depart (to Heracles); and so the result will soon be known. For this sense of the verb, cp. Ph. 48 n.: for the form, O. C. 1056 n.

506 f. μόνον, modo: cp. 1109: Ph. 528.—παρ' ὄμωσιν, from your side, on your part: the gen. is probably right, though the v. l. παρ' ὄμωσιν is specious. Silence is their contribution to her plan. Cp. El. 469 συν' παρ' ὄμωσιν προς θεῖον λέοντα, φίλων.—στεγνωμέθ', have my action kept secret.

Cp. Ili. 614 σύγγνωμεν καὶ ἵψαυσα τῇ γῇρι | γνωμήν αἰσχρῶν σύν γυναικα διὶ στέγης (so I amend σύν γυναικεί): cp. Ant. 85 κρυφή δ' εἴσθη, σὺν δ' αὖσαν ἐγώ).—Blaydes may be right in reading στεγώμεθ' (cp. O. C. 49 n.). But the opt. is defensible, as expressing an ardent hope, rather than a mere injunction (‘Heaven grant that ye keep my secret!’).

αἰσχύνη ποιεί: the dat. is one of manner (cp. O. C. 51 αὐτῷ προσφέροντα, n.), not of cause, as El. 429 ἄνθρωπον περισεύει. Thus the phrase =ποιεί αἰσχρῶν πτώμα (Ant. 1045). The simple ποιεί could not stand for περισεύει (‘fall into shame’).

509 τὸ μακρὸν χρόνον, by reason of the long time (spent at Trachis). He was ready to depart when he entered at v. 393: but Deianeira, after learning all, brought him back into the house (492).

509 f. αὖρι...παρα: the commands for which he asks (598). Instead of saying, 'I have been preparing this robe, in order that you may take it,' she says: 'I have been busied about the charge to be given to you,—so that you may take this
εώς σὺ ταῖς ἐσώθεν ἡγορῷ ἔσωσ, ὁπως φέρρης μοι τὸνδε ταναυφή πέπλον, δόρμη εἰκῶς τάυδρι τῆς ἐμῆς χερός. διὸς δὲ τῶν δαρ' ὁπως μηδείς βροτῶν κείνου πάροικον ἀμφιδύστεται χρότ, μηδ' ὤστει νυ μητέ φέγγος Ἡλιοῦ μῆθ' ἔρκο περιν. μητ' ἐφύστων σέλας, πρὸς κείνου αὐτοῦ φανεροῦ ἐμφανῶς σταθεῖς δεῖξε πειθῶν ἑμέρα ταυροσφάγων. οὔτω γὰρ ἠγάμην, εἰ ποτ' αὐτοῦ ἐς δόμων ἵδομι σωκχεὶ' ἢ κλοῦμι, πανδίκως στελείν χατῶν τρώδε, καὶ φανεῖν πειθῶς θυέρα καινῷ καινῶν ἐν πεπλώματι. καὶ τῶν ἀποσεῖς σημ' δοῖ κείνου εὐμαθεῖς σφραγίδος ἔρκει τῷ *ἔπον μαθήσεται.

602 f. Paley suspects these two νν.—τῶν ταναυφή Wunder: τῶν δὲ τ' ἐπίφυς L, with ἐπίφυς written over εὖ by S. Schol. γρ. ἐπιφύς ἀστι του λεπτομηρή. The other MSS., too, have τῶν δὲ τ' (or τῶν τ') εὔφυς. 605 αμφιδύστει Blaydes reads ἀμφιδύστει. 607 ἔρκος (ἔρκος) Wecklein, with M. Schmidt, reads ἔρκος ἔρκος. 608 φανερὸς ἐμφανῶς L, A, and most MSS. (φανερός made from φανερῶ in L): φανερὸς ἐμφανῆς τ' (Triclinius). Brunck reads φανερῶ ἐμφανῆς: Wakefield prefers

robe.'—For καὶ before πρῶσου, cp. 314.—

ἡγορ.: the only part of the epic ἡγορο-

μαι found in Trag.: Her. 6. 11 has ἡγο-

ροῦστο.

ταναυφή, woven long, ποθήτη. Wun-

der’s restoration of this word, in place of τῶν δ' εὔφυς, is confirmed by two facts; (1) there was a mysterious variant ἐπίφυς, explained by λεπτομηρή; (2) τανα-

υφή, explained by λεπτομηρή, occurs in Hesychius, Suidas, and Photius. It may be added that the γν. of the vulgate, if not impossible, is at least suspicious.

πέπλον: Eustath. p. 599. 44 refers to this passage as one in which πέπλος is part of a man’s dress, alluding also to Eur. I. A. 1550, where a πέπλος is worn by Agamemnon. The Homeric πέπλος belongs to women only; hence the schol. here objects to the word. χείτως is, in fact, the proper term for the long robe sent to Heracles: πέπλος, when used with ref. to it (674, 758, 774), is rather a general word for a stately garment.—She now hands to Lichas the casket (622) containing the robe. Hence the repeated τῶν (instead of αὐτῶν) in 604 is natural.

604 f. φροτ' ὁπως μηθὲ...ἀμφιδύ-

στει: cp. A. 567 καὶ τὸ γ' ἐμὴ ἀγγέ-

λατ' ἐντολὴν, οὕτω (βελέω). The more usual infin. is often thus replaced after verbs of asking or commanding; but it is specially suitable, as here, after a verb of 

asking or commanding. 607 ἔρκος λεπόν, a sacred temenos, where there might chance to be a blazing altar (she is thinking of vv. 237 f.); 

ἔρκος πέλας, any fire kindled in the warrior’s quarters at Cenaenum. She is repeating the substance of the Centaur’s precepts: see 685 f.

608 f. φανερός, ‘conspicuous,’ ἐμφα-

νός, ‘publicly,’ ‘before all eyes’: both words go with σταθεῖς, picturing the moment when Heracles shall stand forth in front of the altar. The order of words and the rhythm are against taking ἐμφα-

νός with δεῖξε.—ταυροσφάγων: a day of solemn rejoicing, when the greater vic-


610 ἠγάμην, the only instance of this 

plp. (for ἠγαμεῖν in Hom. fr. 2. 15 is rather 

an aor.): but Plat. Phaedr. 379 c has
while thou wast speaking to the stranger maidens in the house;
—that thou shouldst take for me this long robe, woven by
my own hand, a gift to mine absent lord.

And when thou givest it, charge him that he, and no other,
shall be the first to wear it; that it shall not be seen by the light
of the sun, nor by the sacred precinct, nor by the fire at the
hearth, until he stand forth, conspicuous before all eyes, and
show it to the gods on a day when bulls are slain.

For thus had I vowed,—that if I should ever see or hear
that he had come safely home, I would duly clothe him in this
robe, and so present him to the gods, newly radiant at their
altar in new garb.

As proof, thou shalt carry a token, which he will quickly
recognise within the circle of this seal.

σφαγίς ἑβοκτείναι. 618 καυτῷ καυβῶν] Nauck writes κελεύνω κλείνω.—ἐν ἐμὶ Λ. 614 εἰμαθεῖ | σφαγίδος ἔρει τῷ ἔν ἐμι θέτεται MSS. For the last three words Billerbeck restored τῷ ἐν ἐμι μαθητεύαι. Burgess conj. ἐμί θεῖς | σφαγίδος ἔρει τῷ ἔν, ἐν μαθητεύαι.

the pf. θέτει as pass. imper. Cp. O. T. 1512 cr. n.

611 f. πανδίκας (with στόλος) 'as in duty bound,'—by the vow, and by a
wife's natural sympathy. Cp. 204 πανδίκας ἐφερε (n.).—Others join the adv. with
στόλος', as 'completely' (schol. ἑκατο
δοκειται, 'indubitably'). But there is
no evidence for πανδίκας as merely=
πανδίκας: cp. 1547: O. C. 1506: [Eur.]
Knls. 750 δικτο πανδίκας ('as he
deserves').

618 καυτῷ καυβῶν: the epithet, strictly
applicable to the πανδίκας only, is given
to the θύσις also, expressing the new ra-
diance with which the robe shall invest
its wearer. This common idiom (Her. 2,
173 ἐν ὠρανῷ σεμάντησε δικαίως) occurs
elsewherealsonder similar condition,—
viz., where the repeated adj. serves for
collective emphasis rather than for separate
classification: El. 742 θρόνος ἐξ ὅρθῶν
δύρων: Ai. 267 κοῦν ἐν κοῦνι
κυκλωσαί: 20. 467 ἐρυθεύων μῶν ὄμων.
But it should be observed that, in this
passage, the repetition has a further mo-
tive. It is a touch of tragic irony, like
the unconscious ambiguity of προαρρέβει
in 494. For θύσις καυβῶν could mean, 'a
sacrifice of a novel kind': cp. O. C. 1542
ἐγὼ γὰρ ἐμεύω σφῶν ἐόντως αὐτός ἐρεισμα καυβῶν.
For the sinister sense of καυβῶν, cp. 867.

As to the wearing of new, or freshly
washed, garments on such occasions, cp.

Od. 4. 750 (Penelope is to pray to Athena)
καθαρὰ ἔοι ἐμαθ' ἐλοίνα.

616 καυδῷ ἐπολοῦν. Deianeira
has sealed the casket (622) with her own
signet. σφαγίς here is not the signet-
ing ring itself, but the impression in wax, the
seal: cp. Eur. I. A. 155 σφαγίδα φόλαις,
ὁ ἐν ἐν δέλται κατ' τόνο κιμάται. The word
ἐρέω, 'enclosure,' means the part of the
ring which bears the device, σήμα. This
part was called σφαγίδα (Eur. HIPP.
862 τόντο...σφαγίδα), Lat. signa, be
cause the gem in its setting was like a
stone in a sling: the English term is
bezel; the French, chaton. That ἐρέω here
denotes the whole bezel, and not merely
the rim, is shown by ἐτοῖ, which would
otherwise be ἐντοῖ. The use of the word
σήμα in this context is illustrated by an
inscription on a scarab of the 6th cent.
B.C., published by Rossbach, Archäol.
Zeit. (1883, pp. 311 ff., pl. 16, No. 19):
Prof. J. H. Middleton, Engraved Gems
of Classical Times (1891), p. 67.

ἐν ἔμι μαθητεύαι is Billerbeck's certain
correction of ἐν ἐμι θέτεται, a corrup-
tion caused by the easy change of ν (before
μαθητεύαι) into μ; just as in ANt. 1266,
ἐν ἐμι μῶρο; L has θέτεται. As to σφα-
γίς...μαθητεύαι, cp. n. on ANt. 502 ἐλοῖο...
εὐκαλεότεροι. Those who keep the vul-
gate govern ἐμι as = ἐφετεῖ.
ΣΟΦΟΚΛΕΟΥΣ

ἀλλ’ ἔρπε, καὶ φύλασσε πρῶτα μὲν νόμον,
τὸ μὴ πιθὺμεῖν πομπὸς ἀν περισσὰ ὀρᾶν,
ἐπεὶ δ’ ὅπως ἂν ἦ χάρις κείνου τέ σοι
κάμοι ξυνελθοῦν’ ἐξ αὐλῆς διπλῆ ψαλῆ.

ΔΙ. ἀλλ’ εἶπεν Ἐρμοῦ τίμδε πομπεῶν τέχνην
βέβαιον, οὐ τι μὴ σφαλὼ γ’ ἐν σοι ποτε,
τὸ μὴ οὐ τὸ ἄγγος ὡς ἔχει δεῖξαι φέρων,
λόγων τε πίστων ἀν *λέγεις ἐφαρμόσαι.

ΔΗ. στείχοις ἂν ἢδη· καὶ γὰρ ἐξεπιστασάς
τά γ’ ἐν δόμουσιν ὡς ἔχονται τυχάνει.

ΔΗ. ἀλλ’ οὐσθά μὲν δὴ καὶ τὰς ξένις ὀρῶν
προσδέγματι, αὐτίν’ ὡς ἐδεξαμένη φίλος.

ΔΙ. ὡστ’ ἐκπλαγήναι τούτον ἡδνή κεάρ.

ΔΗ. τί δὴ; ἂν ἄλλο γ’ ἐννέποις; δέδουκα γὰρ
μὴ πρὸ λέγον ἂν τὸν πόθον τὸν ἐξ ἐμοῦ,
πρὶν εἶδέναι τάκειθεν εἰ ποθοῦμεθα.

621 οδ τι, A, R, and Ald.; οδ τοι L, with most mss. 622 τὸ μὴ οὐ A; τὸ μὲν (sic) L, made from τὸ ἐμὲ οὐ: τὸ μὴ τι. 623 λέγεις Wunder: ἔχεις MSS.: Otto conj. ἐβεία’ (2nd aor.), and so Wecklein now reads: Wakefield, ἔθελε: Paley, ἔχω or φέρω. In Art Soph. em. p. 49 Wecklein conj. λέγω τε πίστων ἂν λέγεις. 624—622 Nauck would place these nine verses immediately after 615, thinking that Delacriza’s words

618 f. νόμον, ‘rule’; cp. 1177.—τὸ μὴ πιθὺμεῖν πομπὸς ἂν: not πομπὸν ὅστα. Even when the inf. has the art., and represents an oblique case, its subject stands in the nom., if it is identical with the subject of the principal verb; Plat. Rep. 508 D ἔρρεπτασ’ διὰ τὸ αὐτὸ μὴ οὐδὲ τ’ ἐταίρησέν· ἔκτασις: cp. ἐκ τῆς 516 b: Thuc. 4. 18 ἐλάχιστον ἂν...διὰ τὸ μὴ τῷ ὑδατωμένῳ αὐτῶν πιστεύοντες ἐταίρησαν. Καταλαύσατο: ἀνακο. οτ. 3. 8 στὶ κάλλιον, στρατεύομεθα...ἐκ τοῦ μένουτες οἷοι ξυμμαχοῦσ’ ἔχον Σωκράτους.—περσὰ δρᾶν (Ἀπ. 88) glances at the instance in which he had exceeded his master’s orders (481 f.): it is more particularly a hint, as the schol. remarks, that he is to respect the σφαίρας on the casket: verse 623 indicates this.

618 f. οὔπως ἂν: depends on the notion of εἰμιμελοῦς contained in φύλασσε νόμον.—If Lichas acts in the interest of his master only (cp. 286 πωτὸ ὡς κείμη), the χάρις won by him will be ἀνάλη: if he regards the welfare of his mistress also, it will become διπλή. The genitives κείμη τε κάμοι (of which the second has the chief stress) = ‘from him and me’: hence Ἐννέποις.

620 f. εἶπεν Ἐρμοῦ κ.τ.λ.: for Ἐρμοῖς δέ τέχνην, the patron of κήρυκες, cp. Ph. 133 p.—πορνείας, absol., act as πορνεῖας: τέχνην, cogn. acc., like πορνεῖας, which ‘the art of Hermes’ implies. βέβαιον, predicate, with the sureness of experience and good faith.

οδ τι μὴ is more usual than οδ τοι μὴ (L’s reading), and seems slightly more suitable here. Yet note Αἴ 500 οδ τοι ε’ Ἀχαιῶν, ἄδικα, μὴ τ’ ὠφει: Ο. 516 οδ τοι μὴν σ’ ἀλλάζεται τ’ ἐξει.—ἐν σοι, in thy case, in what concerns thee: Αἴ. 1092 ἐν ναοῦν ὁμοιότητι...σφαλά γ’, trip, commit a fault: cp. 717.—το μὴ οὐ: O. T. 1333.—ἄγγος, a word applicable to ‘vessels’ of various kinds, here means a coffer or casket, the βηραστροφ of 602. Similarly in Ιουν 31 ἄγγος is the general term, defined by δριττης, ‘cradle’ (19, 1337 f.);—οδ ἔχει: with the seal unbroken (614).

623 λέγων...πίστιν: the pledge (g88) of thy words,—referring esp. to the mention of the σος (610 f.), which explains
Now go thy way; and, first, remember the rule that messengers should not be meddlers; next, so bear thee that my thanks may be joined to his, doubling the grace which thou shalt win.

LI. Nay, if I ply this herald-craft of Hermes with any sureness, I will never trip in doing thine errand: I will not fail to deliver this casket as it is, and to add thy words in attestation of thy gift.

DE. Thou mayest be going now; for thou knowest well how things are with us in the house.

LI. I know, and will report, that all hath prospered.

DE. And then thou hast seen the greeting given to the stranger maiden—thou knowest how I welcomed her?

LI. So that my heart was filled with wondering joy.

DE. What more, then, is there for thee to tell? I am afraid that it would be too soon to speak of the longing on my part, before we know if I am longed for there.

now close too abruptly with v. 632. 637. Kai tа тης ξενης αρώ μ | προσδέγματα αύτήν [from αύτήν] τα με θεάζομαι φιλει. L. Most MSS. have αύτήν της, but a few (including A) αυτήν, without της: and so Ald. For προσδέγματα, Harl. has προσδέγματα. Hermann gives προσδέγματα, αύτήν της. Wunder, και tа тης ξενης, αρώ μ, προσδέγματα τα ού με θεάζομαι φιλει. Köchly conj. αυτήν της: Pataks, αύτή (to be taken with αρώ). Nauck would delete the verse. 630. Δλα γ'] Blaydes writes ΔΛΑ τ' τα. 631. προφ Lо, with two dots under φ, and αι written above, denoting ιν (i.e. προφ), by a late hand. 632. τά κείθερ tа κείθερ L. Schneidewin conj. καθείθερ.

the gift.—φαρμάκων = 'fity (or 'duly') add.—i.e. 'add in attestation of the gift.—λόγος is the best correction of ξενη, which doubtless arose from ξενη in the line above. (In Ελ. 934 l., σιω χαρο λόγου | γοάδος ξενοι έντοθε, the sense is 'bearing news,' not 'receiving words.'—Ott's θείος' (cp. 268 θείος) is ingenious, though the 2nd pers. of this aor. does not seem to occur elsewhere: but, before φαρμάκων, the sound would be unpleasing.

632. στέρεος δυ σει: a courteous form: Ph. 674 χαράς δυ εστί.

636. στερεωμένα: all has been kept safe during the master's long absence: cp. 543 οίκοποια (n.).

637. l. For ΔΛΑ ... δυ δη, cp. O. T. 532—l read αύτην (with A), not αύτήν της (with L), for these reasons. (1) It is clear that αύτην means merely αυτήν, not εστίς. (2) We cannot distinguish τα της ξενης προσδέγματα, as meaning the welcome of Iole along with the other captives, from a special welcome given to Iole personally. (3) αύτην, although unemphatic, has a position which would usually give emphasis. But this is excused by the fact that the whole clause, αύτήν αέλθαίν με θεάζομαι φιλει, depends on εστίς, being merely exegetical of τα της ξενης προσδέγματα (instead of ολα εγέντο or the like). The chief stress falls on φιλει. (2) If, however, we had αύτήν της, then the sentence would lose that compact unity which justifies the place of the pronoun. And so αύτην της would naturally seem to mean εστίς,—raising the objection noticed above (1). The insertion of της may easily have arisen from a notion that the second clause required a link with the first.

638. κελαγιώνα, of joy (cp. 24), as in Aesch. Ch. 233 χαρα δε μη κελαγις φιλας. —cp. Aesch. Ag. 541 K.H. δοτ' ενθα. κρόπιν γε διμαιν χαράς σιτο. For the absence of γε here, cp. Ph. 105, 985.

631. προφ., 'early,' i.e., 'too soon' (Aesch. P. V. 626 προφ. γε στερεωμε). προφ- is prob. for προφ- (Bruce, M. Λογος Δυ. After a verb of fearing (whether the tense be primary or secondary) the potential opt. with δυ
retrans its ordinary sense. As γένοιον
dv = 'it might possibly happen,' so δέδωκα
μη γένοιον dv = 'I fear that it might possibly
happen.' This is the mildest mode of
expressing a fear, as μη with the fut.
indic. is the most vivid. Hence it suits
the misgiving, and the reserve, of Dei-
aneira.—'I fear that you might happen to
be premature in speaking on that subject.'
Cr. Xen. An. 6. 1. 38 εκεῖνον ενάντιον μη
λιαν δα γαθύ σωφρονίσθης: id. De Verr.
4. 41 ει δέ τινες αυθοφαίνωμεν μη μεταλα
δα γένοιον αυθή δε καταλαβανειν. In Lys.
or. 15 § 51, where the MSS. give δεδωκει μη
καταλαβανειςν δι δήμου, Markland con-
torted καταλαβην δω: and the mild phrase
suits the irony of the passage. (Bekker
reads καταλαβην without dv)—των εξ
δωκοιν: cp. Apol. 95 των εξ ημων διποίειον
(n.).

632 τακείνω, acc. with εδώκα, ex-
plained by ει ποδομίμεα. Here τα τακείνω
is not merely τα τακεί (315 n.) but rather it
means, 'the feeling from (or on) his side,'
as opp. to πόθων των εξ εμων.—ποδομίμεα:
for the plur., following δεδωκα and έμω,
cp. n. on Apol. 734.

635—632 Second στάδιον. 1st
strophe, 633—630, 1st antistr., 640—
646. 2nd strophe, 647—654, 2nd ant-
istr., 655—662. For the metres see
Metrical Analysis.

A joyous music will presently be heard
by the dwellers around Trachis. The
victorious Heracles will soon return, filled
with new love for Deianeira, under the
spell of the robe.

633—630 ο ναυλοξα καταλ. Wishing
to call up a general picture of the whole
region, the poet takes Thermopylae as
his central point. From the cliffs of Oeta,
which overhang that pass, his thought
passes to the highlands (πάγους Οτασ) of
Malis, and thence descends to the sea-
board,—bringing us back to Thermopylae
by the mention of the Amphictyons.

δερμα λοντρα: the warm springs at
Thermopylae are situated between the
Malian gulf on the N. (ναυλοξα), and
the cliffs of Oeta on the south (πετραία).
They gush from the foot of the moun-
tain,—that spur of Oeta which Livy and
Strabo call Callidromus,—a little west of
the point where the pass is narrowest.
They were locally called χαλαραι, from the
natural basins of rock; and near them
was an altar of Heracles, for whose use
Athena was said to have called them forth
(Her. 7. 176: Peisander ορ. schol. Ar.
Νυμ. 1050).

630 ναυλοξα: Strabo 9. 428 speaks of a
λιμνι μέγαν near Thermopylae. Here
the word suggests the expected landing
of Heracles.

πάγους Οτασ: the Τρηχινας πέτρας of
Her. 7. 198, spurs from the main range
of Oeta, which enclose the plain of Malis
on s. and w.: see Introd. to the Philo-
cities, pp. ix. f.—παρανυαετάντες with
acc.: cp. Isocr. or. 4 § 162 Ελλάνων την
Ασιαν παρωκοινóν, dwell along its
coast.

of (art.) τα, sc. ναυλοξα, following
3. 3. 20 ἡ Κόρη καὶ οἱ ἄλλοι Πέρσαι.—μέσος
ναυν Μηλίδα...λίμναν, the part of the gulf
between the two extremities, i.e., the
innermost part of the deep recess which it
forms. It is in this part that the shores of the gulf belonged to Malis,—viz., from
the neighbourhood of Thermopylae to that
of Anticyra.

χρυσαλάκτων τ’ ἀρχαν κόρας: merely
another way of describing the same sea-
board: they live by the λίμνη, and on the
ἄρη. Artemis, one of whose attributes
was λιμενερκείς, was worshipped all
along these eastern coasts, since the whole
maritime life of Greece Proper looked
mainly towards the Aegaean. Apoll. Rhod. 1.
571 (referring to the coasts about
Pegasae and Iolcaus in Magnesia), Ἀρτέμις,
512 f.—The scholar wrongly takes ἀρχάν
here as meaning that αἰγαλός in the
N.W. of Euboea which was called Ἀρτε-
μισιών (Her. 7. 176).  

χρυσαλάκτων: this Homeric epithet
of the goddess (II. 16. 183) is rightly ex-
plained by Hesych. as πᾶλαλτοξοσ.
Ἀρτέμις had nothing to do with a distaff.

888 Π. Ἐλλαδός κ.τ.λ. Meet-
ings of the Amphictyonic Council were
held at the town of Anthela, close to
Thermopylae on the west,—where was
the sacred precinct of Ἀμφιθλησνιττοικός,
containing seats (έδρας) for the
Council, and also a shrine of its legen-
dary founder, Amphictyon (Her. 7. 200).
Anachronisms were tolerated by Attic Tragedy, but this is hardly one, from
the Greek point of view. The Thessa-
lian and Dorian nucleus of what became
the ‘Delphic’ Amphictyony was of
immemorial age; Amphictyon was called
the son of Deucalion; Acritius of Argos
figured in tradition as an early organiser
of the league (Strabo 9. 420).

Ἐλλάδος, implying a Panhellenic char-
acter, reflects the regular phraseology of
the poet’s day. The Delphic Amphictyon
never actually represented the whole
even of Greece Proper; thus it never
included the Aca-romatic, Arcadian, or
Eleusinian. Yet Her. 7. 214 speaks of οἱ
tῶν Έλλάδος Πελευσίων: an Argive inscr.,
older than 416 B.C., calls the Council τὸ
συνέδριον τῶν Έλλάδων (Lebas, Revue
Archéol. xi. 572); and Hyperides Epi-
taph. c. 8. 25 describes those attending it
as οἱ Ἐλληνες ἀναπείρατε.

ἀγοραὶ Πελεύσιων: ἀγορά πελεύσιων=
πολία (κ. σονδρος), the name for a meet-
ing of the Amphictyons, whether at Pyla-
ea or at Delphi,—one of several proofs that
the former place was the League’s older
centre.—κόλωσις, not ‘are called
together,’ but, ‘are famous’: cp. O. T. 1451
εἴκοσι εἰκάντη | ἄλος Ἐλληνων (n.).—See
Appendix.

484 Π. Ἀναφράκτων, ‘unkindly’ (cp. 853),
‘harsh,’—referring to the use of the
flute in wild or mournful music. Cp.
Sextus Empiricus Adv. Math. 6. 74 did
καὶ τῶν τερηθίων ἄνδρων ἐκσπλάκων οἱ τῶν
λύραι ἀετῶν ἐπικουρίζουσε. Lucian De
Lust. § 19 ἡ ὑπὸ τῶν ἄκαθι ἀετὴ στρο-
tυπία. Plato Legg. 800 e, Καρυκὶ τὴν
μουσή προσερχόμενος τοὺς τελευτηράρτας,
ἀλλοῦς ἀναφράκτων, alludes to αἰσχροῖς (cp. Pollux 4. 75).

ἐπάνων, ‘return,’ but also with
the notion of sound rising.—δέως...μουσῶς,
sc. καρυκάρ, a sound of music made to
the gods (in thanksgiving): ἄνθρωπον
like that of the lyre: σχολ. ἔδεικται. This
is simpler than to understand, ‘re-
sponsive’ to it (as if both instruments
were used). The lyre, ‘common treasure
of Apollo and the Muses’ (Fest. P. 11),
was peculiarly associated with joyful
worship. Cp. O. C. 1322 n.—ἀκώς, as
a correction of ἀκῶς, is hardly doubtful,
since a resolution of the long syllable
would impair the rhythm (cp. 635 Οὐραί).
3 ἄχων καναχᾶν ἐπανεισω, ἀλλὰ θείας ἀντιλυμον μούσας.
4 ὁ γὰρ Δίος Ἀλκιμήνας κόρος
5 *σεῦται πάσας ἄρητας
6 λάφυρ ἐχων ἐπὶ οἴκους:

στρ. β':
1 ἐπάπτοτεν εἰχομεν παντι, 645
2 δύοκαδέκαμην ἀμεύουσαι
3 χρόνον, πελάγιον, ιδρυσι οὐδέν.
4 ἀ δὲ οἱ φίλα δάμαρ
5 τάλαμαν δυστάλαμα καρδίαν
6 πάγκλαυτός αἰεὶ ὀλλυτο.
7 νυν ὁ Ἀρης οἰστρηθεῖς
8 ἐξέλυον ἐπιτυνον ἀμέραν.

ἀντ. β':
1 ἀφίκοιτο ἀφίκοιτο: μὴ σταίη
2 πολύκιστον ὀχὴμα νᾶὸς αὐτῷ.
3 πρὶν τάνδε πρὸς πόλιν ἀνύσειεν,
4 νασύων ἐστίαν
5 ἀμεύσας, ἐνθα κλῆζεται θυτήρ.


644 ὁ Δίος...Ἀλκιμῆνας κόρος: objection has been taken to the double gen., but needlessly: the second gen. practically forms a single notion with κόρος, —'Zeus's Alcmena-son,' —'the son of Zeus by Alcmena.' To a Greek ear the effect would be nearly the same as when the first gen. is replaced by an adj.; e.g., Aesch. Suppl. 313 ὁ Διός πῆρας...βόθος, Pind. Ο. 2. 13 ἐς Κρώνε τῇ Ρέα. 646 f. σεῦται, instead of the ms. σεῦται, is now generally read here. Cp. Ai. 1414 σεῦσθω: Aesch. Pers. 25 σεῦ-
tαι: Ar. Vesp. 209 εῦ. On the other hand, σεῦται has no nearer parallel than the Homeric σεῦται: which some, indeed, regard as syncopated (Curtius, Gr. Verb. ch. iv. c.), but others as a genuine non-thematic form (Leaf, II. 18. 191).

πάντας, complete: cp. Ai. 436 πάνω εὐθεῖα.—ἀρτέας λάφυρα (like ἀλαχω), 'things won by' ἄρτη (root λαβ). 647 οἱ ἐπάπτοτεν εἰχομεν: ἑ εἰς ἔρημον ηεῖν ηεῖν, 'whom we had absent = ' whose absence we had to endure': schol. ἐν εἰκόνοι εἴχομεν τῆς πόλεως. (Paley would join έχομεν ἐμ-
mένον, 'whom we had been waiting for': this seems inadmissible.)—παντῃ, 'utterly,' goes with ἐπάπτοτεν: it implies a contrast between this long unbroken absence and his former expeditions. Cp. Eur. fr. 966 ἀπλαστὰ πάντῃ. (The Doric form was written παντῇ.) The adv. could mean also, 'in all directions,' but that sense is less fitting.—δύσκολαδέκαμην... χρόνον: more exactly, fifteen months (44 f.).—παντη: they imagined him as wandering on the sea, before or after his Lydian bondage: cp. 100 ff., Am. 785 φοιτής δ' ὑπέρφωςι (n.).
resounding with no harsh strain of grief, but with such music as the lyre maketh to the gods! For the son whom Alcmena bore to Zeus is hastening homeward, with the trophies of all prowess.

He was lost utterly to our land, a wanderer over sea, while we waited through twelve long months, and knew nothing; and when his loving wife, sad dweller with sad thoughts, was ever pining amid her tears. But now the War-god, roused to fury, hath delivered her from the days of her mourning.

May he come, may he come! Pause not the many-ood and anti-ship that carries him, till he shall have reached this town, leaving the island altar where, as rumour saith, he is sacrificing!

and Ald. (Subkoff ascribes τάλαμον to A and K.) oistrosbeis L and most MSS.: oistrosbeis V. Musgrave conj., αυ oi stropheis, and so Dindorf reads: Hermann, οι stropheis. εξίλων' MSS. Hermann writes εξίλων' Dindorf conj. εξίλων'. Linwood εξίλων'.—έπιτυχον ἄμφαρ MSS. (ὅμαρ B): Dind. (with Erfurt) gives ἐπιτυχόν ἄμφαρ. = (the second and third syllables of τελάγης in 649). άνεος L, with ε over the final σ from a late hand. θυτήρ] Before this word three or four letters have been erased in L.
6 ὤθεν μόλοι *πανίμερος,
7 τὰς πειθοῦς παγχρήστω
8 ἡ συνεκραθεις ἐπὶ προφάσει *φάρους.

ΔΗ. γυναικεῖς, ὡς δεδοικα μη περαιτέρω
πεπραγμένη ὡς μοι πάνθε βοή αρτίως ἔδρων.
ΧΟ. τῇ δ' ἐστιν, Δήμαρχε, τέκνον Ὀινέως;
665
ΔΗ. οὐκ οἶδ' ἀθυμω δ', εἰ φανήσωμαι τάχα
κακόν μέγ' ἐκπράξασ' ἀπ' ἔλπιδος καλῆς.
ΧΟ. οὐ δὲ τὰ τῶν σῶν Ἡρακλείς δωρημάτων;
ΔΗ. μάλιστά γ'. ὡστε μήποτ' ἄν προσθυμάν
ἀνήλων ἔργον τῷ παρανύσα λαβεῖν.
670
ΧΟ. διδάξον, εἰ διδάκτον, ἐξ ὧν φοβεί.
ΔΗ. τοιούτῳ ἐκβέβηκεν, ἄν, ἣν φράσω.

660 πανίμερος  Mudge: πανήμερος MSS. 661 f. τᾶς πειθοῦς παγχρήστων
| συνεκραθεῖς ἐπὶ προφάσει θηρος MSS. See comment. 668 περαιτέρω  Hense

660 πανίμερος: Anthol. 2. 169 ἀκλακοὶ κόσμος ἔσκως πανίμερος. Here, however, the act. sense, 'full of love' (for Deianeira), is fitter than the pass., 'all-desired.' This is Mudge's correction of the MS. πανήμερος, which admits of no satisfactory explanation. It has been interpreted: (1) 'travelling all day'; 'Thence may he come, A long day's journey without pause' (Whitelaw). (2) 'Today.' One schol. paraphrases it, τὸ τοσοῦ ἡμίριον: another, ἐν τῇ αὐτῇ ἡμέρᾳ. How this sense was extorted from the word, I do not know. (3) Taking it with what follows: 're-united to Deianeira for all his days to come.'

661 f. τᾶς πειθοῦς παγχρήστων ε.τ.λ. The corresponding verses of the strophe (653 f.) appear sound: νῦν δ' Ἀριής οἰστρηθεῖς ἔξελου ἐπίκου ἄμεραν. The traditional text here, τᾶς πειθοῦς παγχρῆστων συνεκραθεῖς ἐπὶ προφάσας θήρος, makes a long syllable answer to the second of ἔξελου, and to the second of ἄμεραν.

Let us now examine the text in detail. (1) παγχρήστω does not look like a gloss. Dindorf, who thinks it one, can only suggest that it arose from πάγχρηστος, a gloss upon συνεκραθεῖς. This is hardly probable. Sophocles is fond of intensive compounds with τᾶς: cp. 505, 652; El. 851 ταυτάρα, ταυτάρα: Ant. 1282 παμμέρω: fr. 347 πάγχρηστος, etc. As an epithet for the robe, παγχρήστω, 'thoroughly anointed,' is suitable. (Cp. Deianeira's words in 580.) But it cannot be a subst., as the schol. on 653 would make it (λειτεῖ τῷ τέτηρι).

(2) The words ἐπὶ προφάσει συνεκραθεῖς = ἐκπράξασ' ἄμεραν in 654. Besides being unmetrical, θήρος requires an unexampled sense for προφάσει, viz., 'precept.' Hence Dindorf reads προφάσις (a word which is not extant), and in 654 ἐκπράξασ' ἄμεραν. For φράσις, M. Haupt conjectured φάρος (ΘΗΡΟΣ, ΦΑΡΟΣ): for the ἄμερα, cp. 916. The words ἐπὶ προφάσις φάρος then mean, 'on the pretext of the robe.' The robe was the ἔξελος for using the love-charm. παγχρήστων can be retained in the dat., agreeing with προφάσις (cp. Ant. 794 π.).

(3) For συνεκραθεῖς, cp. Ant. 1311 διελθαί δὲ συγκέραμαι ὅποι ('steeped in it): Λι. 895 ὅποι τῷ τῷ συγκέραμῃ ('steeped in this lament,'—i.e., in the anguish of it). Aet. Plut. 853 οὖν τὸ λυπηρόν συγκέραμα δαίμων. Thus the primary sense of mixture, or fusion, led to that of intimate union. If we accept φάρος, then συγκέραμες would be most naturally taken in the sense which παγχρήστω, just before it, could suggest,—'made one in heart' with Deianeira.

There remains, however, the metrical discrepancy between συγκέραμες and ἔξελον in 654. Hermann read ἔξελον, ('unrolled,' meaning, 'disentangled,' 'brought to a smooth close'). But ἔξελον
TPAXINIAI

103

Thence may he come, full of desire, steeped in love by the specious device of the robe, on which Persuasion hath spread her sovereign charm!

DE. Friends, how I fear that I may have gone too far in all that I have been doing just now!

CH. What hath happened, Deianeira, daughter of Oeneus?

DE. I know not; but feel a misgiving that I shall presently be found to have wrought a great mischief, the issue of a fair hope.

CH. It is nothing, surely, that concerns thy gift to Heracles?

DE. Yea, even so. And henceforth I would say to all, act not with zeal, if ye act without light.

CH. Tell us the cause of thy fear, if it may be told.

DE. A thing hath come to pass, my friends, such that, if I declare it,

conj. kai όποι tμ. 670 τη t: τω L. Blaydes conj. του. 672 ῥο
φρασιν Erfurdt: ἐν φρασι mss.: ἐν φράσι Wunder.

seems genuine. It is possible, however, that συγκαθείσθη was an explanation of συντακτεῖ (suggested by Paley), which would give the same sense. Cp. Eur. Suppl. 1039 γαμετα | συντακτεῖς
ἀδύνατον | γενικαὶ ἀληθεῖς ψυχαῖς, 'husband made one with wife in the sincere spirit of a loyal soul.' So συντακτὴν τω, of close attachment, Plat. Symp. 183 κε, 192 ε.

Either συγκαθείσθη or συντακτεῖ would here admit a secondary sense, unconsciously prophetic of the dire event (833 προστατέσθησον ἡμί: 836 προστατεῖσθαι),—like προσπροσώποι in 494. —For other views, see Appendix.

668—670 Third έπειδη. Deianeira confides to the Chorus her fear that a danger may lurk in the gift which she has just sent to Heracles. Hyllus enters (734). He describes the sufferings of his father, who is being carried home; and ends by invoking curses upon his mother. She goes silently into the house.

668 περιστέρα, absol., implying περιστέραν τοῦ δέντος (Plat. Gorg. 494 c).

669 Δήμαρχος, τάκτων οἶκον: the form of address implies earnest sympathy with the terror which they perceive in her: cp. the ταὶ Μωσακῶν of the Chorus in Ant. 1098.

669 αὖθις δ’, el φανερομαι: cp. 176 n.: Eur. Andr. 61 φαθὼ μὴ, el τις
δεσποτῶν αἰσθάνεται. —αὖ’ ἄντων κα
λῆ, as the outcome of it: cp. Ant. 695 κάκιστ’ αὖ’ ἐγὼν εὐδαιμονίων φθίνω. (Not, 'contrary to it.')

668 δ’ ó δῆ in a question, as Ph. 900: more often, ω δῆ τω (O. T. 1472, Ant. 381), or ω δῆ πω (77. 876, Et. 1108), —πω is acc. of respect, and the gen. depends on it: 'Surely thou art not anxious as to aught belonging to, concerning thy gift?' This is simpler than to take the gen. as depending on ἄντως, and πω as adv.: 'Not, perchance, (the hope concerning) thy gift?—For the plur. ἄνθρωπων, cp. 494: for the dat. ἤραλε, depending on the verbal notion, Plat. Euth. 15 η λᾶ το ρὸς ἀνοί ἀνε ταῖς θείς: and O. C. 1016 n.

669 οὖτι μὴποτ’ ἀν παραγαίω, i.e., ὡτε ὁποτ’ ἄν παραγαίωμαι. The words προδομαὶ...ἐγὼ form a single notion, the sense being the same as if ἀδίκων were ἀδίκων. Cp. Ant. 794 n. ἀδίκων here means, 'untried by previous test': cp. her own words in 590 f. So in Thuc. 5. 103 ἄφοιτες ἀδίκωτες (as opp. to φανεροὶ are those which rest on no solid ground. Cp. id. 1. 1. 78 ἄν ἀδίκων κινουμένων. —For λαβῖν, 'conceive,' cp. Ph. 1018 φανεροῖ...λαβοί: Ai. 345 αἴδα...λάβοι.

671 εἶ διδακτήν: cp. 64.

672 εἶ οἶνον, ἐν φράσι ε.τ.λ. The choice here seems to lie between two courses.
γνώρισ, *υμάς θαύμα' ἀνελπιστον μαθεῖν. *γάρ τὸν ἐνυπηρέται τέπλου ἄρτιως ἔχριον, *ἄργης οίος εὐέρου πόκος, τοῦτ' ἡφαίνεται, διάβορον πρὸς ὁδεῖνος τῶν ἔδουν, ἀλλ' ἐδεικνύν εἰς αὐτοῦ φίλιν, καὶ ψῆ κατ' ἀκρας σπλάδως, ὡς δ' εἰδής ἂπαν, τῷ τοῦτ' ἐπράξθη, μείζον' ἐκτενω λόγον,
ἐνῳ γάρ ὅν ὁ θήρ με Κένταυρος ποιῶν πλευρὰν πικρὰ γλώσσιν προοδεῦσον, παρὰ ἔκτον ὀυδέν, ἀλλ' ἐσφαλμήν,

673 ὑμᾶς] ὑμῖν L, with most mss.: ἡμῖν τ.—μαθεῖν A, R, K, Harl., and Ald.; λαβεῖν L (from 670), with μ written over λ, and θ over β, by first hand: καθεῖν ι and schol. (with γρ. δε καὶ μαθεῖν). 674 ἄργης...πόκος Wunder and Lobeck: ἄργης (= ἄργησι)....πόκοι MSS. (ὡς for ὁποῖοι; A, K), which Nauck keeps, taking ἄργης, however, as acc., and placing the comma after it (and not after ἔχριον). Blaydes conj. ἄργητι (gen.)....πόκοι—ἐδεῖρον Lobeck: ἐδέσθι MSS. (ἐδέσθι L): ἐδέσθι Valckenaer. 675 ἡφαίνεται L, with most mss.: ἡφαιστεῖν Β, Τ, Λ

1) To retain ὑμᾶς, but with a comma after it, and to supply from it ὑμῖν as subject to μαθεῖν: 'such that, if I tell it to you, ye will learn an unexpected marvel.' Cp. Α. Ριντ: 349 ποία τι (καὶ χρησίμος)—οὖν... ὃν μὴν καταρθώσωμεν, εἰ πράττειν ἐδὲ: where the subject to the inf. is ἡμῖν, supplied from the preceding verb.

2) To read υμᾶς (subject to μαθεῖν) instead of υμῖν, which may well have arisen from φιλοῦμεν. This course is recommended by the lucid construction, and by the better rhythm. Cp. O. T. 1195 εἰς τίμημα 8 εἰς ὑμᾶς τέχα τοιοῦτον οἶων καὶ σταύρωσιν ἐπεκτείνατο. Others, taking μαθεῖν with θαύμα ἀνδριπετον only, suppose an ellipse of ἐπικαὶ (or an equiv. word): 'Such that, if I tell it, (it will be) an unexpected marvel for you to hear.' But such an ellipse is extremely harsh. Wunder's ἐν φιλοῦμεν (with ὑμ᾽ understood as subject) is possible, but loses the emphasis prepared by ἣν φιλοῦμεν, and gives an unpleasing rhythm.

676 τῶν ἐνυπηρέται τέπλου. The word ἐνυπηρέται (found only here) expresses that the τέπλος was not for ordinary use, but was one which Heracles was to assume for the solemn rite. Thus it is equivalent to 'stately,' or 'festal.' Cp. Eur. Τρ. 125 εἰ ἐνθυνυπηρέταις ἐπικαὶ στάλμοις, 'the sacred apparel of wreaths with which thou hast been invested' (because they mark Cassandra's prophetic character).—The χιτών belonged to the class of ἐνυπηρέται, garments 'put on' (and not merely wrapped round the body); while the Homeric τέπλος must be classed with ἐνυπηρέταις (cp. II. 5 734 ἐπικαί). But we cannot without regard ἐνυπηρέται here as a qualifying epithet, meaning that this τέπλος was of the χιτών class (cp. 602 n.).

677 ἄργης...πόκοι: I follow Wunder and Lobeck in thus amending ἄργης...πόκου. The latter reading, if sound, presents a dilemma. (1) ἄργης = ἄργητι. But it is now generally recognised that the epic license of eliding datival τι was foreign to Attic Tragedy: the supposed examples all admit of easy remedy: see O. C., Appendix on v. 1436. (2) ἄργητι, agreeing with τέπλος: 'white, glistening.' This is possible; for, though τῶν ἐνυπηρέται τέπλοι precedes, a second epithet might follow: cp. n. on O. T. 1190. But the effect of such an epithet, added at the end of the clause, would here be very weak. And if ἄργητι is taken as the proleptic predicate (‘anointed so as to make it shine,’ Wecklein), this does not suit the sense. On the other hand, the connection of ἄργητι with τέπλος is confirmed by Aesch. Ξυμ. 45 ἄργητι μαλλίν. Blaydes suggests ἄργης οίος εὐέρου τέπλοι: but the usage of ἄργης precludes this. A change of ἄργης...πόκοι into ἄργητι...τόκοι would easily have been induced by the preceding ἢ.—
ye will hear a marvel whereof none could have dreamed.

That with which I was lately anointing the festal robe,—a white tuft of fleecy sheep's wool,—hath disappeared,—not consumed by anything in the house, but self-devoured and self-destroyed, as it crumbled down from the surface of a stone. But I must tell the story more at length, that thou mayest know exactly how this thing befell.

I neglected no part of the precepts which the savage Centaur gave me, when the bitter barb was ranking in his side: they were in my memory,

(perh. due to Triclinius).

677 ὁμον [ὁμον] Blaydes reads ὁμον (as Herwerden also had proposed).—ἀστὸι, A, and Ald.: αὐστὸι (sic) L. 678 καὶ ψῆς MSS., and Ald.: καὶ ψῆ Eustath. p. 751, 52, and p. 1071, 9. Wecklein conj. ψῆς: Fröhlich, καὶ ψῆς καὶ θεραι. 680 Σ. Nauck brackets the words Ἰάννας, the Attic form, acc. to the schol. on Ar. Ἀν. 131 (where metre requires ἱππαρχον).

679 εἰς ὅσον (neut.) τῶν ἠμον, by nothing in the house (such as fire, or a corrosive substance). The conj. τῶν ἠμον is ingenious, but seems unnecessary.—ἀθίνα, instead of φίλον: see n. on O. T. 1134.

678 ψῆ is not elsewhere intrans. (cp. 698), and hence has been suspected here: but cp. 128, n. on ἄτις...κυκλότοι...καὶ ἀκρασ στιλάδος, down from the top of a flat stone, or slab, in the ἀθή of the house. Schol.: Ἰάννα εἰς ἠμον ἰατρον αὐτῷ τοῦ ἄτις φοι. On coming into the court-yard from the room in which she had secretly anointed the robe, she had carelessly thrown the tuft of wool down upon this stone.

Such is the only sense which the words will bear. They are perhaps corrupt. Sophocles has the dat. plur. στιλάδους, in the ordinary sense, 'sea-rocks,' in fr. 3441: but the sense of the sing. here is peculiar. And vv. 695—698 would naturally suggest that she had thrown the tuft at once on the ground, rather than on a stone from which it afterwards crumbled down.

Possibly the true reading is καὶ ἀκρασ στιλάδος, 'utterly pulverised,' and στιλάδος arose, when the letters after στή had been partly effaced, through the wish to find a subst. which could agree with ἱππαρχον. Cp. Suid. καὶ ἀκρας ἱππαρχον, ἱππαρχον, and O. C. 1242.

679 ἐκτός: Αἰ. 1046 μὴ τεῖν μακάριν: Aesch. Ευήν. 201 τοσοῦτο μὴκος ἐκτόσων λόγων.

680 α. γάρ, prefatory.—ἀπό, for ὃς, by attract. to the subsequent θεραι: cp. Dem. or. 20 § 87 ὃς ἔργον πεποίηκεν έκκατος...τοῦτων ἐκ λόγων ἀκόλου ὁρεῖται.—ἡ θήρ Κήνατος, as in 1162: ἡθμ may here be rendered by an adj., but is strictly a subst., the general term in apposition with the special.—τοιῶν πλευρῶν: Hense quotes Ennius Ann. 601 lum laterali; dolor, certissimi munus mortis.—πικρά, cp. Αἰ. 1024 πικρὸν | ἑκκατόν: Π. 5. 278 πικρῶν διστός.—γλωσσῆς. This sense of γλωσσῆς (which means 'the end of a strap' in P. 24. 274) does not occur elsewhere in poetry of the classical age, but is attested by P. 5. 393 διστῷ γλωσσῆς (cp. 11. 507), a three-barbed arrow: which shows that the schol. here is right in identifying γλωσσῆς with the Homeric ἄγκος (ἀνκος), 'barb' of an arrow (P. 4. 151).

προσδόκατο, 'had taught me beforehand': distinguish the other sense of this compound, 'to teach gradually' (Αἰ. 163, Ρ.κ. 1014). The mild, voice here suits the fact of the Centaur's hidden design. In Ar. Plut. 687, ὅ γάρ ἓρεθι αὐτῶν με προσδόκατο, the verb might be causal ('had me instructed beforehand'). Sometimes, however, the mild. διδάσκα-μαι hardly differs from διδάσκω, unless by emphasising the teacher's effort (cp. Pind. Ο. 8. 59: Αἰ. Νικ. 783).

682 θεραις οὐδέν. The regular plur. was θεραῖς, though in fr. 90 we find ὃς γάρ τι θεραῖς τούσκαν ἀκόλου ὁρεῖται: cp. Ρ.κ. 24 τάκλοσμα τῶν λόγων (n.).—ἐνεκελασμη, remembered: Plat. Κριτ. 455 ἐνεκελασμη, σφητο: cp. Ο. 7. 318 n.
ῥέεὶ πάν ἀδηλον καὶ κατέψηκται χθονί,
μορφή μάλιστ' εἰκαστον ὡστε πρίνων
ἐκβρῶματ' ἄν βλέψειας ἐν τομῇ ξύλου.
τοιοῦδε κεῖται προπετέσ. ἐκ δὲ γῆς, ὅθεν
προύκειτ', ἀναζεύσας θρομβώδεις ἀφροί,
γλαυκής ὡπώρας ὡστε πίθους ποτού
χυμάντας εἰς γῆν Ἁβαξίας ἀπ' ἀμφέλου.
ὡστ' οὐκ ἔγιο τάλαμα ποί γνώμης πέσω.
ὁ ρῶ δὲ μ. ἐργον δεινον ἔτεργασμένην.
πόθεν γὰρ ἄν ποτ', ἀντί τοῦ θυησάνον ὁ θήρ
ἔμοι παρέσχ' ἐνυον, ἢς θυηνχ' ὑπὲρ;
οὐκ ἔστω: ἀλλὰ τόν βαλόντ' ἀποφθέγαι
χάριαν ἐθελε γ' ὣς ἐνω μεθύστερον,
ὅτ' οὐκέτ' ἀρκεῖ, τὴν μάθησιν ἀρνμαί.
μόη γὰρ αὐτὸν, εἰ τ' ὑπ' θεονόμομαι
γνώμης, ἐγὼ δύστηνος ἔξαποθέβωρος
τόν γάρ βαλόντ' ἀπρακτον οἶδα καὶ θεῶν
Χείρωνα πημήνα, ἀριθμείται, *χάνωτερ ἄν βίγην.

698 κατέψηκα] κατέψηκτει L. 700 ἄν βλέψειας A, R, καὶ Ald.: ἐκβρῶματ' L (an error caused by ἐκβρῶματ': ἐνβλέψειας B, etc. 704 Βακχίας t: βακχίας L (so most MSS., and Ald.). 706 This ν., omitted by the

ο. 6 § 14 καὶ ἐν Ἀρέης πάντ' ἐν τῷ συν-

701 f. προπτέσ, where it was thrown
down: schol. ἐρριμμένον (cp. 699) καὶ
προτεστάν χαμαι.—ἐθελε, by attract. to ἐκ
γῆς, instead of ὅτι: cp. Thuc. 1. 89 § 3
dιεκοιμητον εἰθα οὕτω (ἐντεθεὶς δεύτ.)
ὑπεξέθεντο τάδικαι καὶ γιοικάται. In O. C.
1216 the doubtful εἰθα is not similar.—
προκατ', ἀναζωον: past tense com-
bined with historic pres. (Ant. 254 n.).—
θρομβώδεις ἄρτοι, foam, thickened into
clots (θρομβοί, τρόφοι): hence the plur.,
which Seneca imitates, Herc. Out. 737
Quin ira taliis fragmentis mutus apri.
708 f. πίθους ποτοῦ γλ. ὡπώρας ἀπὸ
Β. ἀμπέλου: the rich juice of the blue
fruit (obtained) from the vine: i.e., the
γλαυκός, or 'must,' newly pressed from
the ripe grapes; which foams when
poured on the ground, since it has not
yet passed through the stage of fer-menta-
tion. Schol.: μάλιστα δὲ ὃ τέσσαρα ἄφοι,
θερμοὶ ὦν, εἰ τέσσαρα χαμαι, ἀφόικεί.
The simile is suggested chiefly by the foam,
but partly also by the purple tinge which
the poison gives to the blood.—χυμάντος
should not be taken with B. ἀν' ἀμπέλου,
it shrivelled all away, and quickly crumbled to powder on the ground, like nothing so much as the dust shed from a saw's teeth where men work timber. In such a state it lies as it fell. And from the earth, where it was strewn, clots of foam seethed up, as when the rich juice of the blue fruit from the vine of Bacchus is poured upon the ground.

So I know not, hapless one, whither to turn my thoughts; I only see that I have done a fearful deed. Why or wherefore should the monster, in his death-throes, have shown good will to me, on whose account he was dying? Impossible! No, he was cajoling me, in order to slay the man who had smitten him: and I gain the knowledge of this too late, when it avails no more. Yes, I alone—unless my foreboding prove false—I, wretched one, must destroy him! For I know that the arrow which made the wound did scathe even to the god Cheiron; and it kills all

since the grapes have already been gathered.

For ἐρωῦς as = 'fruit,' cp. fr. 234. 7 πάνω τέμνεται βλαστούμενη | καλὸς ῥόξος, κάκα ξαφνιάσαται τότε.—For Βάκχεια, ἵλιον τινά Βάκχειον βότρυς: Verq. Geo. 2. 5 tibi pampineo gravidus autumno | flores ager, ismam plei a vindemia liberit.

For πίνονται: cp. Tibull. i. 11. 10 pieo pinguis musta lacu.

708 ἔρως γνώμης τίσα: she knows not to which counsels she can have recourse: i.e., she can think of no remedy. Cp. O. C. 170 τοις φροστίδοις θεοῖς (π.).

708 ὡς δὲ μὲ...ἐξηρευμένην. The constr. with the acc. can be used whenever the speaker looks at his own case from without. But the examples are of two kinds. (1) Most often there is a contrast of persons; El. 65: Andoc. or. 1 § 30 φημὶ δέω εἰκόνα μεν ἀπόλοιται,... ἐμὲ δὲ υύπηρουσαν. (2) Sometimes, as here, there is no such contrast, and the effect is merely to give a certain objectivity: El. 470 πεμαντόν δὲ ἐρατὸν τρίθει τοῦτον ἐπί: so Ai. 605 f.: Plat. Rep. 400 b ὃμικος δὲ μὴ ἀκόμην. This is esp. fitting when the speaker is in an evil plight, and meant that he can see himself as others see him: so Xen. An. 5. 6 § 31 νῦν μὲν ἄρμοντες ἡμᾶς ἀκόμην ὡς ταῖς κ.τ.λ.

707 f. ποτὲν, 'from what motive?': ἀντί τοῦ, 'in gratitude for what?': ἀν... παρέχω: (if he had shown kindness, as he did not), why would he have done so?—ἡ... ὑπερ, on account of whom, τις ἡκατέρια, or δὲ ἡ: cp. Ant. 933 βραχυσθη- τος ὑπερ.

709 ἀποθέσας: φίλαυω and ἐφθάσαι have ἑ in epic poetry, but ἐ in Attic: cp. 1043: O. T. 201: Ai. 1037.

711 ὁρκεῖ, 'avow'; not, 'suffices.' In the latter sense, ὁρκεῖ is usu. imper., but in the former personal, as it is here (ἐκ... μάθησις).—ἀρνησάται: Ant. 905: Ph. 838.

712 καὶ τι μὴ: 386 n.—ποιηθομοματι ἡμόμενος Λάριν: Ai. 1381 καὶ μὲ γένους ἐλεις πολί.

714 καὶ ἄρακτον: cp. Ph. 290 n.—

θεοῦ Χήρας. Cheiron, as the son of the god Cronus by the nymph Philyra, was of a different origin from the other Centaurs, the descendants of Ixion and Nephele. So Pindar distinguishes him as Κρονίδας | Κένταυρος (N. 3. 47), οφρανίδα γάρον ἐρμήδωντα Κρόνου (P. 3. 4): and Apollonius Rhodius as ἄλλα μὲν ἄγε- νη, | ἄλλα νω ἄγαλματα (s. 1340). He was still more separated from the rest of the Centaur tribe by his just and gentle character (H. 115.—οὐδ' ἔπειταὶ Κερ- ταύρων). Hence Greek ἄτα, after the in-
ΦΘΕΙΡΕΙ ΤΑ ΠΑΝΤΑ KNΩΔΑΛ' ΕΚ ΔΕ ΤΟΥ' ΩΔΕ ΣΦΑΓΩΝ ΔΙΛΕΘΩΝ ΙΟΣ ΑΙΜΑΤΟΣ ΜΕΛΑΣ ΠΟΣ ΟΥΚ ΟΛΕΙ ΚΑΙ ΤΟΝΔΕ; ΔΩΖΗ ΓΟΥΝ ΕΜΗ. ΚΑΙΤΟΙ ΔΕΔΟΚΑΙ, ΚΕΙΝΟΣ ΕΙ ΣΦΑΛΗΣΕΤΑΙ, ΤΑΥΤΗ ΣΟΝ ΟΡΜΗ ΚΑΙΜΕ ΣΥΝΒΑΝΕΙΝ ∆ΑΡΑ. ΖΗΝ ΤΑΡ ΚΑΚΩΣ ΚΛΩΝΤΑΝ ΟΥΚ ΑΝΑΣΧΕΞΩΝ, ΉΤΙΣ ΠΡΟΤΙΜΑ ΜΗ ΚΑΚΗ ΠΕΦΥΚΕΝΑΙ.

ΧΟ. ΤΑΡΒΕΙΝ ΜΕΝ ΕΡΓΑ ΔΕΙΝ' ΑΝΑΓΚΑΙΩΣ ΕΧΕΙ. ΤΗΝ 'Ι ΔΕΠΙΔΟ ΟΥ ΧΡΗ ΤΗΣ ΤΟΥΧΗΣ ΚΡΙΝΕΝ ΠΑΡΟΣ.

ΔΗ. ΟΥΚ ΕΣΤΙΝ ΕΝ ΤΟΙΣ ΜΗ ΚΑΛΟΙΣ ΒΟΥΛΕΥΜΑΣΙΩΝ ΟΥΝ' ΔΕΠΙΣ, ΉΤΙΣ' ΚΑΙ ΘΡΑΣΟΣ ΤΙ ΠΡΟΞΕΝΕΙ.

ΧΟ. ΆΛΛ' ΑΜΒΩ ΤΟΙΣ ΣΦΑΛΕΙΣ ΜΗ 'ΓΣ ΕΚΟΥΣΙΑΣ ΟΡΓΗ ΠΕΠΕΙΡΑ, ΤΗΣ ΣΕ ΤΥΓΧΑΝΕΝ ΠΡΕΠΕΙ.

716 ΦΘΕΙΡΕΙ ΤΑ ΠΑΝΤΑ Bylades reads φθειρετα πάντα, as Wecklein and Faehse had conjectured. [φθειρετα] έπαινα Fröhlich. —κνώδαλ' εκ δε τοις δεις Hense conj. κνώ- δαλοι δε τοις δη (τοις δη with Meineke), and so Nauck reads. 717 μελαντ] Wecklein μελαντ: Fröhlich conj. μελα: Nauck suggests λιν αλματορρόφος. For αλματος, Wunder writes αλματον. 718 δεξί γούν εμή] δεξί 'γον [=γ' ον] εμή Λ. vention of the hippo-centaur (364 n.), continued to portray Cheiron under the more humane type of the andro-centaur. This is his form on Greek vases, down at least to 400 B.C. Later art neglected this distinction. (See S. Colvin in Hellen. Stud., vol. i. pp. 133—137.)

ΤΗΜΗΡΑΝΤΑ. Other Centaurs, routed by Heracles in Arcadia, fled to Cheiron near Cape Malea; and the hero, in shooting at them, accidentally wounded his friend. Cheiron could not be healed; and, being a god, could not die. At last Zeus allowed him to exchange fates, the immortal for the mortal, with Prometheus; and so he found rest (Apollod. 2. 5. 4).

Ovid varies the story. Heracles visited Cheiron on Mount Pelion; a poisoned arrow chanced to fall from the hero's quiver on the left foot of the Centaur. Vērus edax superabat opem... Nona dies aderat, cum tui, iustissime Cheiron. | Bis septem stellis corpore cinctus eras. (Fast. 5. 387—414.)

ΧΩΤΕΡΡ ο' seems a certain correction of χωτερρ. The latter has been explained thus:—(1) 'Even as it may touch, (so surely) does it destroy.' This is possible, but somewhat forced; certainly less probable than χωτερρ. (2) 'If only it touch them.' This view—that ωτερρ as δώμοδος—rests on passages in which ωτερρ should be corrected to ὑσιν (O. C. 1361, Ph. 1330, Ai. 1117).—Few will defend χωτερρ as καὶ δωτερρ ('whoever touches the arrow?'); or accept, with Wunder, χωτερρ. 716 ΕΠ...ΣΦΑΓΩΝ ΤΟΙΟΙ ΔΙΛΕΘΑΝ, having passed out from the wounds of Nessus.—λος αλματος, a poison consisting (or contained) in blood, because the poison from the arrow had become mixed with the blood; and it was in the form of blood (572 ἀμφαμπροτον αλμα) that the poison had been applied. For the 'de- hinking' gen., cp. L. 682 πρόπυρας' αγώ- νος, πρόπυρις' αγωριστικός...

ΤΟΙΟΙ, Heracles. τοιοῖ—δεδε—τοιοί: this repetition of the pron., in different relations, has been thought strange. Yet cp. O. T. 948 καὶ νῦν δέδε | πρὸς τὴν τού- χην διάλει, οὐδέ τοῦτ' ὅσο: where δεδε is Polybus, and τοιοί', Oedipus. 'She reasons from past to present:—'the same poison, coming from this source, will kill this man.' The reiterated pronoun really marks the stress of the inductive argument. Others take τοιοί, τοιοί as 'from this arrow': then σφαγων must go either with διλεθα, 'having come through (from) the wounds'; or with αλματος,
beasts that it touches. And since 'tis this same black venom in the blood that hath passed out through the wound of Nessus, must it not kill my lord also? I ween it must.

Howbeit, I am resolved that, if he is to fall, at the same time I also shall be swept from life; for no woman could bear to live with an evil name, if she rejoices that her nature is not evil.

CH. Mischief must needs be feared; but it is not well to doom our hope before the event.

DE. Unwise counsels leave no room even for a hope which can lend courage.

CH. Yet towards those who have erred unwittingly, men's anger is softened; and so it should be towards thee.

δόξει γάιον ἵματο, A (with a few more), and Ald. 730 ταῦτα Ἰ. Stephanus and Brünck: ταύτα μετὶ, with γ written over μ by the first hand. Of the later mss., some (as L and B) have ὑμῖν, others (as A), ὑμῖν: Ald. gives the latter. Wunder writes ἄκη. 733 δεῖν], δεῖν] L. Tournier conj. ἰπτο/ἀδηλό. 738 τεκέωρα, τῇ] Blaydes writes τεκέωρα, ἦν,—στι Blaydes: σε μεσίν ανετοι.
ΔΗ. τοιαύτα δὲ ἄν λέξειν οὐχ ὃ τοῦ κακοῦ κοινοῦ, ἄλλ᾽ ὃ μηδὲν ἐστὶ οἰκὸς βαρύ.
ΧΟ. σιγὰν ἂν ἄρμοζοι σε τὸν πλείω λόγον, εἰ μὴ τι λέξεις παρὰ τὸ σαντῆς. ἐπεὶ πάρεστι, μαστήρ πατρὸς ἃς πρὶν ὀχέτο.

ΤΑΛΔΟΣ.

ὦ μήτερ, ὡς ἂν ἐκ τριῶν σὲ ἐν εἰλόμην, ἢ μηκέτ’ εἰναι ζώον, ἢ σεσωσμένην ἄλλου κεκληθαί μητέρ’, ἢ λόους φρένας τῶν τῶν παρουσῶν τῶν ἀμείψασθαι ποτέν. 735

ΔΗ. τὶ δ᾽ ἐστίν, ὃ παῖ, πρὸς γ’ ἐμοῦ στυγυμένον; ΤΑ. τὸν ἀνδρὰ τὸν σὸν ἵσθι, τὸν δ᾽ ἐμὸν λέγω πατέρα, κατακτείνασο τῇ ἐν ἡμέρα. 740

ΔΗ. οἴμοι, τῷ εὐδηνεκασ, ὃ τέκνον, λόγον;
ΤΑ. ὅν οὐχ οἶον τῇ μη τελεσθῆναι τὸ γαρ, φανεῖν τις ἂν δύναις ἂν ἀγένητον ποεῖν;

ΔΗ. πῶς εἶπας, ὃ παῖ; τὸν παρ’ ἀνθρώπων μαθὼν ἀξιολογοῦν οὖτως ἔργων εἰργάσθησαι με φής; 745

729 ὁ τοῦ] Blaydes writes ὁ τόου. 730 οἴκοι Wakefield: οἴκοι MSS. 731 ἂν ἄρμοζ& Δ άρ’ ἄρμαζ& Harl. (γὰρ ἄρμαζ& V),—λόγων] χρόνων MSS., and Ald.: but L has γρ. λόγον written above. 732 εἰ μή τί] καὶ μή τί Hermann.—εἰσήγη] σ’ αὔτης L (the ’ after s added by S).—Hense would omit the ν. 733 μαστήρ] In L the first hand had omitted this word, but has added it above.

739 Σ. τοιαύτα δ΄: δὲ introduces an objection, as in O.T. 379 n).—οἴκοι, fig.: cp. Eur. ὸος δείν ό σει-δάκτυλον] οἴκοιν ἔχουσα χρυσόν. Σο. Lat. amit (Plaut. Mith. 194, with Tyrrell’s note). In Her. 7. 152 τὰ οἰκήμα κακά (’the troubles that they have at home’) is similarly figurative.

731 Π. ἂν ἄρμοζ&: cp. Dem. or. 18 § 42 λόγος οἰς...ἀρμόζει λέγης.—τὸν πλείω λόγον: the further discourse which might be expected: cp. n. on O.C. 36 τὰ πλείον ἵστερες.—εἰ μὴ τί: the schol. seems right in taking τί as object to λέγει, rather than as an adv. (’perchance.’ 712).—μαστήρ πατρός: cp. O. C. 455 ἐμὸν | μαστήρ. The Chorus may be supposed to know of this mission through having heard the last words of the πόδοιος as they were entering (95).

734 Π. ἄρ’...δόξης: cp. Ῥκ. 1339 ἄρ’...Ἀβδολύμφω (n).—σὺ is subject to each of the three infinitives which follow. It is placed as if the speaker mentally supplied a word such as παθεῖν. But ἐν is really an accus. in apposition with the whole sentence, σὺ ἂν μηδὲν εἴπῃ, etc. The peculiar order has been due to the metrical difficulty of inserting σὺ anywhere in vv. 734—735. ἐκ τριῶν ἐν. Photius and Suidas quote the proverb, τῶν τριῶν κακῶν ἐν, illustrating it from Polyzylus (a poet of the later Old Comedy), τριῶν κακῶν ἐν γ’ ἄν πλείον αὐτῷ τοὺς ἀνάγκης, and Menedor, ἐν γὰρ τοῖς τριοίς τῶν τριῶν ἔχοι κακῶν. Cp. schol. Pind. O. i. 97 τρία λέγεισ κατὰ τὰ πόδα τὸν θάνατον συνεργάζοντα, είσοι, ἄγχως, κρύμμον. Σα-φολάγη (fr. 822): λόγω γάρ, εἴ καὶ τῶν τριῶν ἐν ὑπαμαί. A like pron. was τρία ἄρχομενοι, alluding to three alternative penalties proposed by him. κεκληθε&: cp. 149: Ἐλ. 366 τάρταροι αἄρων παύς κεκληθ&,—ἀμείψασθαι, get in exchange: Aesch. Τheb. 304, τοίνυν δ’ αμείψασθαι γαίαι πέδων | τάφος ἄρεις; ποτέν is wholly vague: the schol.’s ἐκ θεοῦ τινος is too definite. 738 τὶ δ’ ἐστιν...πρὸς γ’ ἐμοῖ στυγυμένο-
DE. Nay, such words are not for one who has borne a part in the ill deed, but only for him who has no trouble at his own door.

CH. 'Twere well to refrain from further speech, unless thou would'st tell aught to thine own son; for he is at hand, who went erewhile to seek his sire.

Enter HYLLUS.

HY. O mother, would that one of three things had befallen thee! Would that thou wert dead,—or, if living, no mother of mine,—or that some new and better spirit had passed into thy bosom!

DE. Ah, my son, what cause have I given thee to abhor me?

HY. I tell thee that thy husband,—yea, my sire—hath been done to death by thee this day!

DE. Oh, what word hath passed thy lips, my child?

HY. A word that shall not fail of fulfilment; for who may undo that which hath come to pass?

DE. What saidst thou, my son? Who is thy warranty for charging me with a deed so terrible?

the line. \textit{786} μητρεία: μητράσα ε' L. \textit{742} μη MSS.: μη οδ Nauck.

\textit{743} φανέρα [Nauck writes χρωμάτωτα—δύνατα' &ν Suidas s. v. χρωματικά—δύνατα (without 'α). MSS.—άγνωστον L: άγνωστον A, with most MSS., and Ald.—Hense would omit this v., changing το γάρ in \textit{743} to γίνοι. \textit{746} Nauck brackets this v.

\textit{786} Nauck writes μητραία, that which has come before men's eyes,—come to pass: cp. \textit{Ai. 647} (χρωμάτωτα) φανέρα τ' ἄλληλα καὶ φανέρα κρίνεται: \textit{Apt. 457} καθέν' ἀλλ' ε' τοιν φάνην. The word is fitting at a moment when his mind is full of the terrible sight which he has just seen (\textit{746} l.). For το γάρ at the end of the v., cp. 93: "το γάρ δν δύναται' δν: cp. 31.


προμάχους, άγνωστο τοιν ἄνα' δν τ' ἐκ τεκμαρχεῖαι. Πίνδ. \textit{O.} 2. 17 τοιν δε τεκ

προμάχων | ...προμάχων οὖδ' ἄν | ἐκ τοιν δε τεκ

προμάχων | ...προμάχων οὖδ' ἄν | ἐκ τεκμαρχεῖαι. Πίνδ. \textit{O.} 2. 17 τοιν δε τεκ

προμάχων | ...προμάχων οὖδ' ἄν | ἐκ τεκμαρχεῖαι.

Simonides fr. 69 το γάρ γινεγκεμένον οὐκέτ' ἄρκετον ἕστα. Theognis 583 ἄλλα τ' μν' προμάχων άμφατοι ἐστιν γενέσθαι | ἀργά. Fln. \textit{H. N.} 2. 7 \textit{Dei nullum habet in praestititia sibi praestituiam obli
divosi.}

\textit{744} For άνθρώπων added to the interrog. τιν, cp. \textit{El.} 238, 930.—άνθρωπον: cp. 284.—Nauck rejects v. 745, because Delaneira ought to have one verse only.
ΣΟΦΟΚΛΕΟΥΣ

ΤΑ. αὐτὸς βαρείαν ξυμφόραν ἐν ὁμμασίν
πατρός δεδορκῶς κοῦ κατὰ γλώσσαν κλύων.
ΔΗ. ποὺ δ’ ἐμπελάζεις ταῦτα καὶ παρίστασαι;
ΤΑ. εἰ χρῆ μαθεῖν σε, πάντα δὴ φονεῦς χρεών,
750 ὃθ’ εἶρπε κλεύνῃν Εὐρύτου πέρσας πόλιν,
νίκης ἀγῶν τροπαία κάρκοτινα,
ἀκτής τις ἀμφίλυστος Εὐβοίας ἄκρων
Κήναιον ἔστιν, ἐνθα πατρόφω Δι
βωμοῦς ὁρίζει τερμαίναν τε φυλλάδα.
755 οὗ νῦν τὰ πρῶτ’ ἐσειδον ἀσμένων πόθου.
μέλλωντι δ’ αὐτῷ πολυθυτῶς τεῦχεν σφαγῶς
κῆρυξ ἀπ’ ὅλων ἱκετ’ οἰκεῖος Δήλας,
τὸ σὸν φέρων δώρημα, θανάσιμων πέπλουν.
δν κεῖνος ἔννοις, ὡς σὺ προξερείσϑη,
ταυροκτονεῖ μὲν δωδεκ’ ἐντελεὶς ἔχων
760 λείας ἀπαρχὴν βοῦς· ἀτὰρ τὰ πάνθ’ ὅμοι
ἐκατον προσῆγε συμμιγγὴ βοσκήματα.

768 ε. Deventer and Hense reject the words βαρείαν ξυμφόραν ἐν ὁμμασί| πατρός.
—κοῦ| καὶ L (with κοῦ in many, from a late hand). This error is in most MSS.
(as in Ald.): though a few (including B) have κοῦ. 761 τροπαία Dindorf:
τροπαία MSS. Cp. 1101. 768 Κήναιον ἐστιν] κήναιον ἐστιν L. Many eadd.

(cp. 738, 741, 748). But it is unsafe to
assume such a rigorous 'symmetry': and the larger utterance is natural here.
766 ε. ἐν ὁμμασί: 241 n.—κατὰ
γλώσσαν, as a matter of report, i.e. ἄρρ.
ἀδῶν. The similar phrase ἀν δόρος usu.
means 'orally,' i.e., not in writing:
Her. 1. 133, Thuc. 7. 10.) Cp. Eur.
I. T. 901 ταῦθ’ ἐλθον αὐτή κοῦ κλυον’
ἀπαγγέλω.
768 ἐμπελάζεις...καὶ παρίστασαι, i.e.,
find him, and then stand near to him in
his sufferings. The vivid historic pres.
suits the tension of mind with which the
question is asked: cp. O. T. 113 σωμίστ.
ται, and iβ. 1025 δῆλω.—These are Deia-
neira's last words on the scene.
769 ἐν χρῆ μαθεῖν σε. Hyllus abhors
her, as the murderous of his father; there
is no touch of pity in his mood. His
words mean that the recital will be pain-
ful to him, and also that he shrinks from
speaking to her at such length. (Cp.
815 f.) According to Greek usage, it
was not δοσίων for the relatives of a slain
person to hold any avoidable intercourse
with the slayer. (Cp. Lys. or. 12 § 24:
Isa. or. 9 § 10.) This feeling appears in
814 f.
760 δ’ εἴρη: see on 237 f. For the
absence of a prefatory γαρ, cp. 555, 900.
ἕκει is more usual than δε in opening
such a βησις. The schol.'s remark here,
καουστέρης ὅ φαθαι, may refer partly to
that, and partly to the abruptness of
eἰρην.
751 τροπαία, the arms taken from
the enemy (cp. Apol. 143 n.), σύλωσι:
ἀκροβίων, the booty, λεία.—This accent
for the subst. τροπαία is attested by the
grammarians, and preserved by L in
1101: though, acc. to rule, the subst.
would be τροπαίων, and the adj. τροπαίος
(Ph. 145 n.).
762 Ε. ἐκτῇ...ἐκτῇ, instead of ἐξελέν
ἐις ἐκτή κ.τ.λ.: cp. Eur. Hér. 1108
ἐκεῖ δ’ ἐκίνησαν χορὸς εἰσεβλέπομεν, | ἐκτῇ
tès ἐκτῇ κ.τ.λ. (instead of ἐκίνησε ἐκτὴ
tiv): I. T. 250 ἐκεῖ τῶν ἑστρώτων δὰ Συμ-
πάγνησαν | βοῦς ὑπορροφοῦσιν τῶν εἰσ-
εβλέπομεν, ἥν τις διαρκεῖν κυκλῶν πολ-
λυ ως ἄλογον | κοιλωτὸς ἄγκος: iβ. 1449 δεια.
δ’ Ἀδηνᾶς τὰς θεομμένους μαθεῖ, δ’ χορῶς τις
tὶ ἐκτῇ. The epic fashion is to begin with
HY. I have seen my father's grievous fate with mine own eyes; I speak not from hearsay.

DE. And where didst thou find him,—where didst thou stand at his side?

HY. If thou art to hear it, then must all be told.

After sacking the town of Eurytus, he went his way with the trophies and first-fruits of victory. There is a sea-washed headland of Euboea, Cape Cenaeum, where he dedicated altars and a sacred grove to the Zeus of his fathers; and there I first beheld him, with the joy of yearning love.

He was about to celebrate a great sacrifice, when his own herald, Lichas, came to him from home, bearing thy gift, the deadly robe; which he put on, according to thy precept; and then began his offering with twelve bulls, free from blemish, the firstlings of the spoil; but altogether he brought a hundred victims, great or small, to the altar.

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a description of the place (II. 2. 81 τε η λιθ. δὲ τι...κολωνία...Od. 3. 203 εστί δὲ τις πέτρα)—as above, 237. The mixed construction here comes from a wish to make the narrative at once consecutive and graphic.

Κήρυκος: 237 ν.——ταρσός: 288λ.——βομβαρδόν όρφες κ.τ.λ.: 238 λ.——τεμένιαν...φολιάδαν = τέμνουσιν των τολμῶν (schol.).——ἄρματος πλέον, glad, through my longing (causal dat.).

766 πολυθέντος...σφαγίας: the second part of the compound adj. is akin in sense to the subst.; cp. χάος τροπήνδουσι (Ant. 431); νεκταρίων θλιγματιν (τb. 1383).

787 κηρύς οὖν...οἶκων...οἰκίας: 'his own' herald, returning from Trachis, was not one at whose hand he could have expected such a gift. It is needless to give οἰκία a special sense, as (a) 'bred up in his household,' or (b) 'sent on a private mission,' as Paley takes it.

789 προεξόφλησεν: for the imperf., cp. Ο. Τ. 1035 ἐφευρέθη: Ο. Σ. 1605 ἐφελθε: so often ἐκεῖνος. This compound does not occur elsewhere, but is paralleled by προεσπασκαμάνι, προεκτενοστάλων.

760 καταρκτοεφ. κ.τ.λ. The offering consisted of a hundred victims altogether, including bulls, sheep, and goats (συμμηκτήρων); a 'hecatomb' in the general sense (II. 1. 315 εκατόμβας | ταύρων ἡδ' αἰγῶν). The sacrifice was to begin with the slaughter of twelve oxen, animals specially selected from the spoil. Such a θυσία δῶδε ηερέω (Eustath. p. 1386. 48, etc.) In II. 6. 93 Helenus directs that an offering of twelve cows shall be promised to Athena. 

ἐντάλεια=τελεσθενον, with no physical blemish or taint; Lucian Sacrific. 13 στεφάλωστε τὸ γαῖσον, καὶ πολό γε πρότερον ἐκζάσαστε εἰς ἐνταλεῖ αὐτῷ, ὅτα ἅπα τῶν ἀρχηγῶν τοῦ κατασφάτως, προσώγουσα τῷ βουνῷ.

βοῦς is probably masc. here (as in Ai. 62), though in Homer it is usu. fem., unless the contrary is specified. The word ταυροκτόνεω is not decisive, since it might express merely the antithesis between oxen and other victims (cp. such phrases as ὀδοχείων πίταρ). Seneca Herc. Od. 784 ὦι στίτεις ἐν αῖρας ομμένοιν πεννίν. | Τῶν τινως ταύρων γενεῖται αὐτί βοῦς.

προεξοφλήσα, εις. τῷ βουνῷ: cp. Pollux 1. 29 τά δὲ προσακτήθησα, ηερία ἀργία ἄρκμα βλέψας ὑπη ἄγαμα. The imperf. means strictly, 'proceeded to bring' (after
καὶ πρῶτα μὲν δειλαῖος ἔλεως φρενὶ
κόμῳ τε χαίρων καὶ στολῇ κατηχέτο
ὅπως δὲ σεμνῶν ὄργων ἔδαιτο
φλέξι αἰματηρὰ κάποιο πείρας δρύνος,
ἱδρῶς ἄνθει χρυσί, καὶ προσπτύσσεται
πλευραῖσιν ἀρτίκολοις, ὥστε τέκτονοι,
χιτῶν ἀπαν κατ’ ἄρθρον ἡλίῳ δ’ ὀστέων
ἀδαμάμος ἀντίσπαστος εἶτα φωιάς
ἐκχρῆσα ἐκίδνης ἰὸς ὦ ἔδαιντο.
ἐνταῦθα δὴ ἠβάνεσ τὸν δυσδαίμονα
Λίγαν, τὸν οὖνδε αἰτίον τοῦ σοῦ κακοῦ,
ποίας ἐνέγκοι τόνδε μηχανᾶς πέπλον·
ὁ δ’ οὖνδε εἰδὼς δύσμορος τὸ σὸν μοῦν
δώρημ’ ἔλεξεν, ὄσπερ ἦν ἐπικαλέμνων.

764 κατηχέτο Meineke conj. κατηχέτο. 766 ιδρῶ. L has ἱδρῶ, not ἱδρόω, though the grave accent is short, thick, and nearly horizontal, as the first hand sometimes makes it: the accent on εἰδῶς in 775 is somewhat similar. — ἄρθρον αὐτῷ L.

The hist. pres. ταξιοποιοῦ, too, represents an imperf., not an aor. 767 ὅλως. While ἅλως (ὑ) properly refers to aspect ('beaming,' 'cheerful,' as opp. to ξυσθρωτός), Πλευς denotes a placid or gracious mood of the mind: cp. Ephippos (a poet of the Middle Comedy), Ἠμολόγη ἠρτι Ττέφης θ’ ἡλιών, εὔθέως δ’ ἀφεῖλε τὰ χεῖρον | αὐτοῦ τὸ λυστοῦ, κάθεσθε νεφέεις ἴπτεισώ (where Meineke rashly changes θ’ ἡλίῳ to ἄρθροι). 768 κόμῳ τε…καὶ στολῇ = κομμὸι στολῆ. So in Eur. Med. 1165 Glaucé puts on the deadly gifts of Medea, δύρων ὑπὲρ χαλαρῶσα.—κατηχέτο: as Chryses μεγάλ’ εὔχων χεῖρισ ἀνασκότων, at the sacrifice described in Il. 11. 447—456; and as Nestor ἄλλα…Ἀθήρι εὔχετ’ on the like occasion in Od. 3. 430—463. Those two passages explain the ritual imagined here (v. 765—766). (1) Heracles, having put on the robe, brings his victims to the altar. (2) The next act would be to sprinkle the χρυσί on the sacrificers; who would then take barley-meal (ἄλησωντα) in the hands from the basket, καρπῶν. (3) Then Heracles offers his prayer to Zeus. (4) The actual imolation follows; the barley-meal is sprinkled on the heads of victims; hair, cut from one or more of them, is thrown on the altar-fire; and they are slain.

(5) The μυρία (Ant. 1011), doubly wrapped in fat, are burnt on the altar. This act was in progress, when the agonies of Heracles began.

Several critics alter κατηχέτο to κατηρχέτο. The latter, if used in its larger sense, would refer to no. 2 of the stages described above (cp. Od. 3. 445 χαμιθά τ’ ὀσιοχώς τε κατηχέτο; if in its narrower sense, to no. 4 (cp. At. Αυ. 959, Her. 2. 45). The larger sense would be best here.

But κατηχέτο is an immeasurably finer reading. Heracles, standing before the altar as he prays with uplifted hands to Zeus, is thrown into stronger relief than if imagined merely in the brief act denoted by κατηρχέτο. The Πλευς φρεν’, too, would be more apparent in the ἀρθρο than in the rite.

765 οὖνδε ὄργων…φλέξι. 'the flame of the solemn rites,' i.e., the flame from the sacrifice on the altar. ὄργα could not literally mean δύναστα (the word by which the schol. explains it); but the sense is the same. In Ant. 1013, too, ὄργα are 'rites,' not 'victims.' The flame is called αἰματηρῆ, because the burning flesh was so. It is needless to take ἄρθρο with ὄργα.

τείμενα δρύνω: the wood of the pine (στείλει) is resinous (μικυωθεί),—a quality conducive to the bright flame which was
At first, hapless one, he prayed with serene soul, rejoicing in his comely garb. But when the blood-fed flame began to blaze from the holy offerings and from the resinous pine, a sweat broke forth upon his flesh, and the tunic clung to his sides, at every joint, close-glued, as if by a craftsman’s hand; there came a biting pain that racked his bones; and then the venom, as of some deadly, cruel viper, began to devote him.

- Thereupon he shouted for the unhappy Lichas,—in no wise to blame for thy crime,—asking what treason had moved him to bring that robe; but he, all-unknowing, hapless one, said that he had brought ‘the gift from thee alone, as it had been sent.

prized as an omen (Ant. 1007 n.). The original meaning of ἄξιος was simply ‘tree’ (schol. P. 11. 86; Curt. Etym. § 275). In 1168 and 1195 it means ‘oak.’

δέσμη, showing that the irritant action of the poison has begun.

δρικέλλος, δότη τέκτων, closely glued to his flesh as if by a craftsman: schol. ὅπως τέκτων καλῶς συγκεκολλήθη. The gen. here is not so definitely equivalent to a gen. with ὅπως as it is in Al. 827 φωτίζειν ἐπιθύμητο, or Eur. Or. 497 φωτίζει θυγατέρος. It expresses a similar notion, but in a vaguer form: ‘like something from (the hand of) a tēktōn’. ‘like (a work) of his.’ Some supply κολλήσατο: but this seems difficult, and is not warranted by such examples as ὅπως ἦν μέγις τῆλες (esp. obst., O. C. 83).

Some have supposed that the χιλίων is compared to (stone or bronze) drapery on a statue. tēktōn could certainly mean a sculptor: Eur. Alc. 348 σοφή δὲ χαρὰ τέκτων τὸν χίλιον ἔδει 

Then would be little point in comparing a real robe to an imitation in art. (2) Cp. fr. 430. 4, where Pelops is responding, with his eyes, to the glance of Hippodameia, and the discreet limit which the lover’s instinct observes is compared to the line traced by a craftsman’s rule: —ὅπως μετρῶν ὀρθῶς, δότη τέκτων | παρὰ στάθμην ἱπτὼν ὀρθῶς κανὼν. Then, then, as here, the simile is from a mechanical process: the tēktōn is suggested there by ἵπτων, as here by δρικέλλος.

ἀπαίνειν καὶ ἂπροκόμῳ: the robe clings so tight as to show the contour of the body: cp. the Homeric phrase, ἐπινευραί ἐς χραίη ἔκκαλαμβάνει, explained to mean, ὅπως δέ τοῦ ἱματος τοῦ ὀμάτος τῶν τύπων παίστερα (II. 24. 163, with Leaf’s n.).

ἐναών might be joined with ἀντίστασις (παίαστατός τό ζώον), but is more simply taken with ἀπαίνειν. The latter word means ‘a biting pain’ (rt δακ., esp. an ‘itching.’ Photius p. 7: 21: ἀπαίνειν ἀπαίνειν, ἰμαῖν ἐναών, ἕτος ἐναών: ὡς τοῦ Σάφολῆς. The forms ἀπάλω (act. and midd.) and ἀπάλεω (do.) seem both to have been in use; the former was perhaps chiefly Ionic.

δύσβην...δὲ: Hylus does not know what Deianeira had applied to the robe; but, as the venom was that of the hydra, his conjecture comes near the truth.—ιδαινον: cp. 1088: Eur. fr. 750 φαγῇδα δέ μοι σάρκα θυμώνει τοῦδε.

Π. 'Βρετος: βαθές τα ταισσε. "to shout to (or for) one’; Pind. P. 6. 36 

φατεῖ με (called his son to his aid): Xen. Cyr. 7. 2. 5 Κύρων ἐβδο. Here it means, ‘shouted for him, (asking),’ ἄπροκόμῳ...ἐντεῦθεν: for ἐνεβάλλειν, ἐνεβάλει, cp. O. C. 527—μηναλεύσει in a bad sense, as Al. 181.

Ὀλεον, sc. ἐνεβάλέον.—ἐκτείνω ἂν ἐκτείνεσθαι, as it had been sent; i.e., without tampering with it by the way.
σοφοκλεοὺς

κακένον ὁς ἤκουσε καὶ διώδυνον
σπαραγμὸν αὐτοῦ πλευσάνων ἀνθήματο,
μάρφας ποδὸς νυν, ἀφρον ἦ λυγίζεται,
ῥυτεῖ πρὸς ἀμφίκλυστον ἐκ πόντου πέτραν·
κόμης δὲ λευκὸν μυελὸν ἐκραίνει, μέσου
κρατός διασπαρέντος αἰματός ὃ' ὀμοῦ.
ἀπασ δ' ἀνθυφήμησεν οἴμωγή λέσω,
τοῦ μὲν νοσούντος, τοῦ δὲ διαπεραγμένου·
κούδες εἶδον τάνδρος ἀντίνοι μολέιν.
ἐστάτῳ γὰρ πεδινός καὶ μετάρρυς,
βοῦν, ἑνῷ τ' ἀμφὶ δ' ἐκτυποῦν πέτρας,
Λοκρῶν τ' ὀρειοὶ πρὸνες Ἑυβοίαις τ' ἄκραι.
ἐπεὶ δ' ἄπειρε, πολλὰ μὲν τάλας χρυσεὶν
ρίπτων ἐαυτὸν, πολλὰ δ' οἴμωγη βοῶν,
τὸ δυσπαρανεῖν λέκτρον ἐνδατομένος
σοῦ τῆς ταλαίνης καὶ τῶν ὦνεως γάμον,
When his master heard it, as a piercing spasm clutched his lungs, he caught him by the foot, where the ankle turns in the socket, and hurled him at a surf-beaten rock in the sea; and he made the white brain to ooze from the hair, as the skull was dashed to splinters, and blood scattered therewith.

But all the people lifted up a cry of awe-struck grief, seeing that one was frenzied, and the other slain; and no one dared to come before the man. For the pain dragged him to earth, or made him leap into the air, with yells and shrieks, till the cliffs rang around, steep headlands of Locris, and Euboean capes.

But when he was spent with oft throwing himself on the ground in his anguish, and oft making loud lament,—cursing his fatal marriage with thee, the vile one, and his alliance with Oeneus,

merely 'cloven,' and has been substituted for a word like διαρρεγύτος on account of the following οἶματος. This seems impossible. (2) διαρρεγύτος, or the like (see cr. n.), should be read. But διαρροεγύτος, rightly understood, suits both nouns. Athenaeus (66 A) quotes vv. 781 f., as cited by Apollodorus (c. 140 B.C.), without variation from our text. The reading, then, is at least a very old one.

ἀκραία, the cliffs which jut into the sea at or near Ceneaeum. This fem. form is usual when, as here, the ref. is to promontories. ἀκραία, the reading of Diogenes Laertius (cr. n.),—meant doubtless as neut. pl.,—would be rather 'mountain heights.' The neut. ἀκραι is rarely said of a foreland (as in Od. 3. 278).

Seneca's equivalent for this passage is curious: he describes the hero's cries as re-echoed from Chalcis (50 miles off), from Cape Caphareus (upwards of 100), and from 'all the Cyclades!' (Herc. Oct. 803 ff.)

κόρεις, κόροι: the cause of weariness is regularly expressed by a pres. part.: At. Lys. 778 μὴ γὰρ αὔτε κόρεις ταλαιπώρημα: Plat. Legg. 769 κάτω ἀπὸ τὸν λέμνος αὐτοῦ.

καταφρένουν: for the adj., compounded with a subst. akin in sense to ἔμπροσθος, cp. O. T. 518 θεοῦ ... μικροίπτων, and above, 736 n.—ἐνδικαίωμα: cp. O. T. 705 n.—ἔσπερ φιλήματι φανερόν τοι: the gen. is most simply explained by the fact that ἔμπροσθος implies alliance: cp. Eur. Ph. 77 κόμος 'Ἀδριάνος λαβὼν.

Others understand, 'the marriage granted to him by Oeneus,' so that the constr. would be as with δῶρον.
οὖν κατακτήσατο λυματήν βίον,
tóτ' ἐκ προσέθρον λυγνίος διάστροφον
ὀφθαλμῶν ἄρας εἰδὲ μ' ἐν πολλῷ στρατῷ
δακυπροούντα, καὶ με προσβλέψας καλεῖ·
ὡ πάι, πρόσελθε, μή φύγῃς τοῦμόν κακῶν,
μηδ' εἰ ἐν χρήθαντι συνθανεῖν ἐμοί·
ἀλλ' ἔρων ἔγω, καὶ μάλιστα μὲν μὲ θές
ἐνταῦθ' ὅποιο με μή τις ὑπεταί βροτῶν·
εἰ δ' οἴκτον ἰσχεῖς, ἀλλὰ μ' ἐκ γε τῆς γῆς
πορθύμουν ἐν τάχυστα, μηδ' αὐτοῦ θάνω.
τοσάττ' ἐπισκέψαις, ἐν μέσῳ σκάφει
θέντες σφε πρὸς γῆν τὴν ἐκέλησαι μέλις
βρυχώμενον σπασμοὶ· καὶ νῦν αὐτίκα
ἡ ἐπὶ εὐφήμερ' ἡ τεθηκότ' ἀρτίως.
τοπαίη, μητέρ, πατρὶ βουλεύοντα· εἴμι
καὶ ἄρως' ἐλήφθης, ὅπι σε ποίσμος Δική
τείσαι· Ἐρμύν τ'· εἰ βέμις δ', ἐπενύχοραί
τεμις δ', ἐπεί μοι τὴν θέμιν σὺ προβαλαίς.
—saying how he had found in it the ruin of his life,—then, from out of the shrouding altar-smoke, he lifted up his wildly-rolling eyes, and saw me in the great crowd, weeping. He turned his gaze on me, and called me: 'O son, draw near; do not fly from my trouble, even though thou must share my death. Come, bear me forth, and set me, if thou canst, in a place where no man shall see me; or, if thy pity forbids that, at least convey me with all speed out of this land, and let me not die where I am.'

That command sufficed; we laid him in mid-ship, and brought him—but hardly brought him—to this shore, moaning in his torments. And ye shall presently behold him, alive, or lately dead.

Such, mother, are the designs and deeds against my sire whereof thou hast been found guilty. May avenging Justice and the Erinys visit thee for them! Yes, if it be right, that is my prayer: and right it is,—for I have seen thee trample on the right,

ṣαντος [εἰς ἐμαί]: Xen. An. 4. 8. 5 οἱ δ’ εἶχον, ἑρωτοχθατο, δι’ κ. τ. λ.—ἐν μέσῳ σκάφει, recumbent in the middle of the vessel.

σφι is prob. governed by ἐκθέσσαμ as well as by ὄνα. The acc. after κέλευ ὦν, denotes either the ship or the place; but cp. Ph. 326 τίς σ’, ὅ τέκνον, προστρεχεῖ κ. τ.λ. (n.).—The boat would be rowed from Cape Cenaeum to the harbour near Thermopylae (63 n.), a distance of about eighteen miles; thence Heracles would be carried some six miles to Trachis. The shortest seaassage would be across to the Locrian coast (788 n.); but the longer land-journey would be more trying for the sufferers.

ὅ ἢ [ὁντ’]... ἡ τυραγνόν: a way of saying, 'I cannot tell whether his life will last so long.' The change to ἡντ’ ἢ δέσθα would weaken the verse.—Cp. 136.

σφι οὐ: only in poetry (as Ant. s67), but in prose also, ὄνα is said of 'planning' (as dist. from 'executing') a crime (Dem. or. 19 § 31); and ἐν μέσῳ was a legal term in this sense. The ὃντ’ was really that of Nessus (844 f.).—Ἐραῖο, not δράπα, since his torments continue. The dat. ρατὶ ἐμφ can be taken with δράπ’, no less than with βουλεύσαν. For the construction δράτι ταῦτα σοι (instead of σε), cp. O. T. 1373 n.

πολίμοσ, of avenging deities, as Ai. 843.—Δίκη is associated with ἔμφ, since the latter especially punishes sins against kinsfolk: cp. Aesch. Ag. 1532 μὴ τὴν τέλειον τὴν ἔμφη παιδὸς Δίκην, | 'Αγν ἢ, 'Ερωτ θ’, ἀδι εἰς τὸν ἐφασ’ ἔγω.—ἐν... τελεύαα: for the causal gen., cp. O. C. 219 ὃ προαθῇ τῷ τίνος: Hdt. 4. 118 πανεψαί τινα προάσθην βουλέως. For the spelling, cp. O. T. 810 n.

ἐνεχόμαι: he deliberately gives his wish (τεσσαρί) the solemn form of an imprecation.—οἱ δ’ ἔμφις... ὃντ’: cp. Ph. 1035: ἢ δ’ ἐν τοῖς Ἔμφις... ἔμφις τῷ ταλαότῳ λέγει: Eur. H. F. 141 εἰ χρή μ’, ἔρωτον... χρή τ’, ἐνεὶ γε δεσπότης κ. τ.λ.

προάσθη, hast cast from thee, spurned: schol. ἐνεὶ καὶ πρόσθη (read προάσθη) τῷ ἐμφις ἐκφερόμεν καὶ παρείτει: Cp. A. &. 330 μόμθω καίνειν πρόσθητον: Aesch. Eum. 215 ὃντ’ ἐμφις τῷ τἄν αὐτοκτονεῖ λέγω. Tac. Ann. 1. 42 cicus, quibus tam senatus proiecta auctoritas.—μοι, ethic dat. (= 'I have seen thee' do so): cp. O. C. 81 ἐν βεβαιο γνώρι ἐμοί: Others understand: (1) 'you have thrown this very justice as a shield (προάσθημα) over my action' (Paley); i.e., 'have made
πάντων ἀριστον ἀνδρά τῶν ἐπὶ χθονὶ κτείνας, ὅποιον ἄλλον οὐκ ὤμει ποτὲ.

ΧΟ. τὶ σὺ' ἀφέρεσι; οὐ κατοίκθ' ὀδούνεκα ἕννηγορείς σιγῶσα τῷ κατηγόρῳ;

ΤΛ. ἐὰν' ἀφέρεσι'; οὖρος ὀφθαλμῶν ἐμῶν ἀυτὴ γένοιτ' ἀποθεὶ ἐρποῦσαν καλὸς.

δικὸν γὰρ ἄλλοις ὀνόματος τὶ δεὶ τρέφεις μυτρᾶν, ἡμῖν μὴδὲν ὡς τεκοῦσα δρᾶ;

ἀλλ' ἐρπέτω χαίρουσαν· τὴν δὲ τέρμαν ἴν τῷ ἰδώσι πατρί, τίνδ' αὐτὴ λάβοι.

στρ. α.' ΧΟ. ὦ οἶνον, ὄ παϊδες, προσέμειξέν αἴφαρ

2 τούπος τὸ θεοτρόπον ἰμὴν

3 τὰς παλαιάτας προνοιὰς,

4 ὅ ρ' ἔλακνον, ὅποτε τελεύμπροσ ἐκφέροι

5 διδέκατος ἄρτος, ἀναδοχάν τελείν πόνουν

818 ἀφέρεσι' ἐφέρετο τῇ

818 f. ἀφέρεσι' ἐφέρετο τῇ — καλὸς Brunck from schol.

(ἀθέ αὖρος καλὸς ἄτινες αὔτῃ): καλὸς MSS.—Nauk places ἐφέρεσι' καλὸς in v. 815,

820 τὴν' ταῦτην δ' Ἡραλ. τὴν δ' Hermann.

821—830 L. divides the ν. as above, except that the words πῶς γὰρ ὅτι μὴ λεύσω, and the words θανῶν λαρπεᾶν, form respectively a separate verse.

818 στρ.: cp. Eurydice’s silent exit, Ant. 1144: and for the sentiment, cp. fr. 842 ἐκεῖσθαι γὰρ ἐν κακῶσιν οὐδὲν ὀφθαλμῷ; | ἡ γὰρ σωτὴρ τῷ δαίμονι, σώματι.

818 f. the place of ὀφθαλμῶν ἑμῶν in the sentence is due to the implied thought, ‘So long as I see her no more, she may go where she will.’ The poet cares not that the gen. might seem to depend on ὀφθαλμῶν: for like cases, cp. Ant. 944 (Δαυδας), Ph. 598 (τῶν δ').—ἀυτῇ is not emphatic (‘of her own accord’), any more than αὐτόν in 162.

καλὸς seems a true correction of καλῶς, and was probably read by the schol. (cr. n.). Cp. Od. 11. 640 κάλλωσιν ὀφρών. The adv. would have a weak effect at the end of the ν., and would belong to ἐρποῦσα rather than to γένοιτ'.—Cp. Aesch. Th. 500 ὅτι ἐχθ' ὀφρών, κύμα Κεκυθω λαχτ', | Φάεθ' στηγῆνα πᾶν τῷ Δαίμον γένοι.

817 π. γὰρ justifies his unfilial language.—δικὸν, ‘importance’ (Ο. C. 1162 n.), ‘pomp’ (Αἰ. 139 μὴ πομφ' δικὸν ἄρρη μιθήν'): here, the ‘dignity’ belonging to the name of mother. The adj. agrees with δικὸν, since οὖν, ἀνάμεσας = ‘name-
dignity’: cp. Aesch. Eum. 335 ματριφόν ἁγισμια...φωνο.—ἀλλ', ‘vainly’ (Ph. 947 n.), i.e., when she is a mother in name only.—τρέφεις, ‘keep,’ continue to enjoy.


821—862 Third στάσιμον. 1st strophe (821—830) = 1st antistrope (831—840): and str. (841—851) = and antistr. (852—862). For the metres see Metrical Analysis.

The oracle given twelve years ago is being fulfilled; Heracles is doomed. Deianeira has been the unconscious instrument of fate. And in all this can be seen the work of Aphrodite.

821 δὲ: though several persons are addressed, the sing. is used (as in O.C. 1463), since δὲ could be a mere interjec-
by slaying the noblest man in all the world, whose like thou shalt see nevermore! [Deianeira moves towards the house.

Ch. (to Deianeira). Why dost thou depart in silence? Knowest thou not that such silence pleads for thine accuser?

Hy. Let her depart. A fair wind speed her far from my sight! Why should the name of mother bring her a semblance of respect, when she is all unlike a mother in her deeds? No, let her go,—farewell to her; and may such joy as she gives my sire become her own!

Ch. See, maidsen, how suddenly the divine word of the old prophecy hath come upon us, which said that, when the twelfth year should have run through its full tale of months, it should end the series of toils...
124. ΣΟΦΟΚΛΕΟΥΣ

6 τῷ Διὸς αὐτοπαίδι· καὶ τάδ’ ὤρθὼς
7 ἐξετάζα κατουρίζει. πῶς γὰρ ἂν ὁ μὴ λέοσων
8 ἐπ’ ποτ’ ἐπὶ πόνων <πόνων> ἐξοι θανῶν λα-
tρείαν;

ἀντ. α’.

ei γὰρ σφε Κενταύρων φονία νεφέλα
2 χρίει δολοποίος ἀνάγκα
3 πλευρά, προστακέτος ιοῦ,
4 ὅν τέκτο θάνατος, *ἐτρεφε δ’ αἰῶλος δράκων,
5 πῶς δ’ ἂν αἶθιν ἐτερων ἢ τὰ νῦν ἵδοι.
6 δεινοτάτῳ μὲν ὑδρας προστετακώς
7 φόσματι; μελαγχαία *δ’ ἀμμυγχ νυν αἰκίζει

839 f. λεοσων] In L the first hand wrote λεοσων: another c has been inserted above the line.—ἐπ’ ποτ’...πόνων] L has ἐτερων [here a space for 7 or 8 letters, but no erasure] ἐπὶ πόνων ἐξοι [bars Wort] λατρείας. The other MSS. have the same text, except that a few give ποτ’ for ποτ’, and ἐξοι for ἐξοι. Gleditsch inserts πόνων after ἐπίπονον. See comment. 831 φονία νεφέλα] φονία νεφέλαι L. Most MSS. have φονία νεφέλα (the reading of Ald., and of the edd. before Brunck), or φονία νε-
φέλαι: a few φονία νεφέλαι. Musgrave proposed φονία νεφέλαι, as Brunck reads. For φονία Wecklein writes ὀψοφορία. 833 πλευρά Triclinius and Erfurdt: πλευρ.

by assuming that the allusion here must be to the fifteen months of 44 f. and 164 f. Even then, however, it has to be supposed that ‘twelve months’ are put loosely for ‘fifteen.’

ἐπονοματικος, ‘year’: 69 n.—ἀνάξιον τε-
λαίν (fut.) τόπων: the subject to the inf.
is αὐτὸν supplied from ἔρωτος: ‘that it
(the twelfth year) should end the succes-
tion of toils.’ τελείν could not be in-
trans., with ἀνάξιον for subject. The
apparently intrns. use of the verb is
limited to such phrases as the following:
EL. 1419 τελείοι ἄρα (are doing their
work): Aesch. Th. 656 εἰσώμεθ’ ἄρη τελεία
(‘how the god will ordain’): cp.
Ch. 1021, geom. 223.

836 f. αὐτοπαίδι: schol. γαρ οὖν κα-
βίδ: cp. αὐτανθύρεος—ἔρος, i.e., at the
due moment (cp. 173): ὄρθως is oft. thus
said of oracles coming true: O. T. 853:
O. C. 1424: Ἀττ. 1178—μετα, with-
out fail: cp. 487.—κατουρίζα, intrns.,
are coming into heaven before a fair wind:
schol. ὡστε ὅθεν πετάματι προσορεῖ ἂν καὶ ὄρθως ἀνοίμεθα. This com-
pound does not occur elsewhere: but cp.
Ἀτ. Th. 1226 τρίχες νυν κατὰ τοὺς ἐπί-
κατάκηντα.

830 f. ὁ μὴ λέοσων = ὁ μὴ βλέπων, the dead. Though this absol. use of
λέοσων is found only here, it does not
warrant suspicion.—ἐπίπονον...λατρείας.
The insertion of πόνων, due to Gleditsch, is
made probable by the text of the anti-
strophe: see on 839 f. For the phrase, cp.
356 τόπων | λατρείας. And for ἐπί-
πονον along with τόπων, cp. Ἀτ. 503 n.
Other views of this verse are given in the
Appendix on 839 f.

831 φονία νεφέλα, dat. of circumstance, ‘with a cloud of death around him’: cp. Ἀτ. 16. 350 θανάτῳ δ’ μελαν
νέφοι ἀμμαλοπειν. There is perhaps
a reminiscence of Pindar Ὁ. 9. 37 χο-
νον πατροκλον νεφελαν (referring to
battle). The image might be partly sug-
gested by the vivid description, which
the Chorus have just heard, of Heracles
in his agony, with the altar-smoke hang-
ing around him: the ρατερόβας λεγων
(794) was indeed, for him, a φονία νε-
φέλα.

Others understand: (1) ‘in the Cen-
taur’s deadly net,’ νεφέλα was a kind of
bird-net used by fowlers: in Ἀνθ. 6. 11. 3 it is called λαττάμων, ‘of fine tex-
ture,’ and distinguished from the hunter’s
dolichòν δίκτυον. Cp. 1052 ὡφαιιν ἐμ-
μιμληθητον, and 1057 τίθη. But it
seems doubtful whether this use of νεφέλα
would have been suitable to Tragedy.
for the true-born son of Zeus! And that promise is wafted surely to its fulfilment. For how shall he who beholds not the light have toilsome servitude any more beyond the grave?

If a cloud of death is around him, and the doom wrought by the Centaur’s craft is stinging his sides, where cleaves the venom which Thanatos begat and the gleaming serpent nourished, how can he look upon tomorrow’s sun,—when that appalling Hydra-shape holds him in its grip, and those murderous goads, pre-


380 The deadly envelopmen—i.e., the robe, compared to a cloud which obscures the sun.

383 ήπειρος...δολοτοίς άνγκα, the Centaur’s insidious constraint; i.e., the inevitable doom, brought upon him by the Centaur’s guile. The adj. is properly active in sense, ‘contriving fraud’; cp. παθησανος, στοιχος. In O. C. 698 the passive sense of αυτουσιων (‘self-produced’) is exceptional.—χρησι, irritates, torments: Leisch, P. V. 567 χρεια τι αυ με ταν ταλαιπ ωτρος. This sense, like that of ‘anointing,’ comes from the primary sense, to ‘graze,’ or ‘rub.’—πλενορει from πλενορι for the second acc., cp. Ph. 1391 μεθε με...χερα.

384 The MSS. have δια τέκτον βάναστος, δεικε τη ταλαιπωριν. This has been explained as if δεικες were the father of the δρακάων (hydra) the mother. But usage does not warrant such a pointed antithesis between δεικες (midd.) and τέκτον. The poets apply either voice to either parent: see, e.g., Il. 11. 154 δ ’αρδα δαλακκος τεκτον της’ idem., cp. θησσιν δρακας εκτεκτον δαλακτος διελευθερωτατοι: id. s. 718 τεκτον της Ρήγη, and 742 τέκτον κολυφενταν διδακμενοι. Loebeck’s correction of δεικε μετε τετεφθα: a certain one.—ανδοτος: cp. 11.

385 άλινον, with ζ, the rarer quantity: cp. Anth. 100 n.

386 Ωδα...φασματι, the monstrous hydra: cp. 508 φασμα ταφων, προς την, ‘close-locked’ in the deadly grip of the monster. The word came to the poet’s mind through a consciousness of the literal meaning,—viz., that the hero’s flesh is ‘glued’ to the robe. This very trait, so thoroughly Sophoclean, confirms the soundness of the text. (Cp. Anth. 117 n.) The context (μελαγχαλία 8 etc.) further confirms it. As the Chorus picture the torments of Heracles, two dread shapes rise before their thought,—the hydra, who nursed the venom, and the Centaur, through whose blood it works.—For the proposed emendations of φασματι, see Appendix.


388 άγγη = άγγη (cp. 519): Dem. or. 21 § 52 (in a μαστεία), ἀντάσιον θρακίων θρακίων θρακίων τινας (‘promiscuously,’ i.e. of mixed fruits). Here the sense seems to be, ‘confusedly,’ there is a tumult of pangs: cp. 1053 ff. The objection of taking it as merely ‘there-with,’ or ‘at the same time,’ is that the κεντρα are only the workings of the hydra’s venom.
8 Νέσσου *υποφοίνια *δολόμυθα κέντρ' ἐπιξέσαντα. 840
στρ. β'.

δ' αὖ ἀπὸ τὰ λάμματα ἀκόνος, μεγάλαν προσσώρασα δόμους
βλάβαν νέων
2 *ἀποσουσαν γάμων, τὰ μὲν *αιτά προσέβαλε· τὰ δ' ἀπ' ἄλλοθρον
3 γνώμας μολὼν· ἀδεθρίασι συναλλαγής
4 ἣν που ὀλοὰ στένει,
5 ἥν που ἀδινών χλωρᾶν·
6 τέγγει δακρύων ἄχναν.
7 ἢ δ' ἑρχομένα μοίρα προφαίνει δολίαν
8 καὶ μεγάλαν ἄταν.

841–851 L divides the vv. thus:—δ' αὖ—| μεγάλα—| νέω—| τὰ μὲν—| γνώμας—| ἣν που ὀλοὰ—| ἥν που ἀδινών—| τέγγει—| δ' ἀπ'—| μοίρα—| καὶ...ἄταν.
841 ἀκόνος Musgrave: ἀκόνος mss.
842 προσσώρασα] Blaydes writes προ-
ῥώσα—δόμουs Trichinius: δόμουs mss.
843 ἀποσουσαν Nauck: ἀποσουσαν mss.
pared by the wily words of black-haired Nessus, have started into fury, vexing him with tumultuous pain?

Of such things this hapless lady had no foreboding; but she saw a great mischief swiftly coming on her home from the new marriage. Her own hand applied the remedy; but for the issues of a stranger’s counsel, given at a fatal meeting,—for these, I ween, she makes despairing lament, shedding the tender dew of plenteous tears. And the coming fate foreshadows a great misfortune, contrived by guile.

by the fact that Deianeira had seen Ioë’s arrival. She did not merely ‘foresee’ evil; she had ‘beheld’ it coming.

The ms. reading, τὰ μὲν ὅ τι προεφέβαλε, is explained to mean, ‘part she did not comprehend’ (schol. οἷς ἔγνω, οὐ προ- ηκέν) : i.e., she had, indeed, a secret purpose, but she did not know the deadly nature of the unguent. To this there are two objections. (1) The supposed sense of προεφέβαλε is unexampled: cp. 580 n. (2) The proper antithesis is lost; for τὰ ἄποι ἄλλοθρον γώμας μολόττ’ ought to be opposed to her own designs or acts; but those things which she ‘did not comprehend’ were just those which ‘came from the alien will.’

ἄλλοθρον here merely = ἄλλοτριας: cp. Ph. 540 n.—ἄλλοτριας ως ἀλλαγαίας, causal dat., ‘through her fatal meeting, converse;’ with Nessus at the Evenus (56a ff.).—Others explain: (1) ‘by a fatal reconciliation;’ either (a) between Deianeira and Nessus, or (b) between Deianeira and Heracles,—in so far as she resolved to pardon him. (2) ‘By fatal conjunctions, issues’: cp. O. C. 410 n.

ἄλλοτριας is the simplest correcr of the unmetrical ἄλλοτριας: see Metr. Analysis.

ὁ θεός: Ph. 1130 n.—ὅλος is best taken here as adverbial neut. plur., ‘desperately’: though in Ef. 844 ὅλος is nom. fem.—στίγμα is metrically suspicious: the corresponding word in the antistr. is τόμφαν (857). But no correction is probable. Hermann, writing ὅ_y tou ἄλλοτριας, cites Hesychius: ἄλλοτριαις τῶν ἀνθρώπων. Arndt proposes ὅ_y τοῦ ἄλλοτριας, another word which the grammarians explain by ἀνθρώπω, but which is wholly obscure. The conject. of Blaydes, ἄλλος, would serve; but then στίς must be viewed as a gloss.

χλωράν...ἐφώνα, a fresh, delicate dew; the tears fall in pearly drops. Eur. Med. 906 ἄποι δεσσον χλωρὰν ἀφικνήσετα. Pind. N. 8. 40 χλωράς ἐφώνα.

τέγνυ...ἐφώνα: cp. Ai. 376 ἐσπροκριναὶ πάντα ηνερα: Eur. I. T. 159 χόλα...обрαίνεται: Pind. N. 10. 75 θερά ὁ πέταν ἐφώναν βάκκα. N. 830. The μοῖρα is still ἐφώνα, since Heracles is not yet dead. The ἐφώνα is his death—δολαν, as wrought by the guile of Nessus.—προφαίρειτται, ‘foreshowes,’ enables us to foresee.—Hermann understood, ‘reveals the secret villainy (of Nessus).’
ΣΟΦΟΚΛΕΟΥΣ

ἀντ. β'. ἔρρωγεν παγὰ δακρύων. κέχυται νόσος, ὁ πότοι, ὁ ὅν ἄναρτιον

2 ὅπω τάγμιν ἅγακλειτόν. Ἡρακλέως ἐπέμελε πάθος οἰκτίσας.
3 ἱὸ κελανά λόγχα προμάχου δορός,
4 ἀ τότε θοάν νυφάν
5 ἄγακος αἱ' αἰσχενας
6 τάνδ' Ὠνταλίας αἰχμά'.
7 ἦ ἀμφότερος Κύρης ἀναυδὸς φανερὰ
8 τῶν' ἐφάνη πράκτωρ.

HM. A. πότερον ἐγὼ μάταιος, ἢ κλώ νῦν ὁ ὅρτον δι' ὁδών ἄρτις ὁρμωμένον;

τι φημι;

HM. B. ἥχει τις ὁνὴ ἀστήμων ἀλλὰ δυστυχῆ

κοικτὸν εἴσω, καὶ τι καυῖζει στέγη.

885 Σ. ὅσον ἀναρτιον | ὅπω τάγμιν | Ηρακλέως ἐπέμελε πάθος οἰκτίσας Λ.,

with most mss. Instead of Ἡρακλέως, a few (including A) give Ἡρακλέα. For ἐπέμελε, Triclinius restored ἐπέμελε. For οἰκτίσας, Lorenz and Wunder give αἰκτίσα. 886 λόγχα προμάχου] Subkoff writes προμάχοι λόγχα. 887 ὅπω νυφάν | νυφάν θελὼν B, Lc. 888 HM. A.] The mss. give vv. 863—870 to

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882 Ε. ἔρρωγεν παγὰ δακρύων: cp. 910:

Ἀντ. 892 ἰέγχων' ὅ | οὐκέτι παγὰ δακρύων δακρύων. The natural sense is, 'The stream of tears has burst forth'; i.e., 'we all weep for this calamity.' The words could not well mean merely, 'a source of tears has been opened'; i.e., a woé has befallen, which will claim tears.

883 Σ. κέχυται νόσος, the plague has been diffused through his whole frame: cp. Ph. 293 πάχος χεῖρον, 'spread abroad.'—ἐπονομα: Ο. T. 167 π. ἄναρτιον, foes: H. 24. 365 δομείται καὶ ἄναρτιον. This worst of woes has come to him from his own home: cp. 1058—1059.

The doubt as to the reading here is confined to the words between τόνως and ἔπομελε. The traditional text is, ὅσον ἄναρτιον | ὅσον ἁγακελίτων Ἡρακλέως. The v. λ. Ἡρακλέα, found in a few of the later mss., was apparently prompted by ἁγακελίτων. In the corresponding vv. of the strophe (841 ff.), the ms. text is, μεγάλαν προσφορὰς δῶμα βλάβαν | κένων δισσοφόρων γάμων, τὰ μὲν οὖ ἔτι: where the only doubt affecting metre is between δῶμας and δῶμαι.

It seems almost certain that Ἡρακλέως was a gloss, and that τὰ μὲν οὖ ἔτι in the strophe answered metrically to ἁγακελίτων here. The proposed emendations of this passage are classified in the Appendix. Those which eject Ἡρακλέως follow one of two methods. (1) To read δῶμα, not δῶμωι, in 842: to insert a long syllable, beginning with a vowel (as ἐξ), before ἄναρτιον: and to supply something, equal to — (as πον' ἔδην'), between ὅσον and ἁγακελίτων. (2) To read δῶμωι in 842: and to make such an addition to ὅσον as shall metrically balance δισσοφόρων γάμων.

On this plan, I suggest < θελὼν | ὅσον < νυφάν σῶμ'] ἁγακελίτων. The prep. with ἀναρτιον, which, without a prep., would here be somewhat harsh (as = 'from his foes'). Ἡρακλέως would have been a gloss on τόνως. Sophocles is fond of the periphrasis with σῶμα, which would be fitting here: cp. 1194, 1210: O. C. 355: E. 1333.

ἐπεξενέχει, epexegetically, 'for us to pity' (rather than, 'for him to lament') cp. O. C. 144 ἄφοι πάνω μοῖραι ὑδαμώσαν | πρᾶτος (sc. εἰμι). 885 Σ. κακῶν, 'dark,' referring at once to the colour of the metal, and to old stains. This general character of the epithet is seen in Eur. Bacch. 658, Ierai ἵσθος κελανὼν ἀργάται: where no blood has yet been shed.—προμάχους, 'fighting in the front of battle.' Others understand, 'fighting on behalf of men,' 'champion of the oppressed' (cp. 1011); the sense,
Our streaming tears break forth: alas, a plague is upon him more piteous than any suffering that foemen ever brought upon that glorious hero.

Ah, thou dark steel of the spear foremost in battle, by whose might yonder bride was lately borne so swiftly from Oechalia's heights! But the Cyprian goddess, ministering in silence, hath been plainly proved the doer of these deeds.

**FIRST SEMI-CHORUS.** Is it fancy, or do I hear some cry of grief just passing through the house? What is this?

**SECOND SEMI-CH.** No uncertain sound, but a wail of anguish from within: the house hath some new trouble.

the Chorus. Brunk first distributed the passage between two hemichoria.—κόρασων ἐγὼ μάταιος] Meineke thinks that an exclamation by the Nurse, such as Ὡ μοι, preceded these lines. Hense would supply a προσαφώσθημα for the Chorus, such as τις ἢ; 808 τί φημὶ;] Nauck conj. τι φώμεν; Schenkl, τι φημιν οὐ;

probably, in which Heracles was styled Ηρώμοχος at Thebes (Paus. 9. 11. 4). But the war upon Oechalia hardly illustrated that character—ἀλφικα, in the sense of 'prowess,' 'warlike might,' can follow λόγχα γραμμάχου δοράς, since the latter is really an image for the warrior himself. Cp. 355 αὐχάμευ (n.);—δοξα here is merely abverbial, = ταχυς. So Od. 2. 257 ἀλεξιν δ' ἄγορην αἰτεύων ἢτι. Od. 8. 388 ἄλφη ἀλεξενενετα χαίτα, 'quickly fall to feasting.'—ἀλεξενετα: cp. 327 n.

830 ff. ἀμφικόλως καί ἀμφιβολος, both epithets of Ἐρώμοχος, are to be taken closely together,—ministering in silence,—viz., to the purposes of the gods,—not to the desire of Heracles. Some regard as a pron., with which Κόρασος is in apposition, ('but she, etc.,') like Ph. 371 δ' ἐπὶ Ὀδυσσεος (n.); but it is simpler to take it as an ordinary article. For the order of words, cp. O. T. 1199 τον γαμψίσας παραθανόν χρυσόμμουσ (n.).

The 'silence' of Aphrodite means that the passion of Heracles had not been avowed as his motive for the war (cp. 338). She has been revealed as the φαντατρόπος, because that motive has now been disclosed as supreme. For πράκτωρ fem., cp. O. T. 81 n.

833—870 Fourth ἐπίσηδον. The death of Delianea.

These eight verses form an epode to the stasimon; three persons take part in the delivery, viz., the two παραστάται, or leaders of ἡμιχώρα (H.M. A, H.M. B), and the corophaeus (XO.). The third part (868—870) is best as-
ΤΡΟΦΟΣ.

Δ' παίδεσ, ὡς ἄρ' ἤμιν οὖ σμικρῶν κακῶν ἦρξεν τῷ δώρῳ Ἡρακλεῖ τῷ πομημον.  

ΤΡ. βῆθηκε Δράνερα τῇ πανυστάτην ὁδὸν ἀπασών ἕες ἀκινὴτον ποδός.  

ΧΩ. δὲ δὲ, ὡς γεραιά, καυνοποιηθὲν λέγεις;  

ΤΡ. τί δ', ὡς τάλανα;  

κομμός. ΧΩ. τάλαν', ὀλεθρία: τίνι τρόπῳ θανεῖν σφε φής;  

ΤΡ. σχετιώσατά *γε πρὸς πρᾶξιν. ΧΩ. εἰπέ τῷ μόρῳ, γυναι, ἐνυπρέχει.  

ΤΡ. αὐτὴν δηιστώσε. ΧΩ. τίς θυμός, ἢ τίνες νόσοι,  

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 ابوس. In Lycophron 530, καυσίει δόρῳ, a v. i. is κομμός.  

The ms. reading, ἀνθή, cannot be right. The word means either (1) 'unusual,' or (2) 'unaccustomed' to a thing. Here it has been taken in the first sense, as meaning, 'with strange aspect,' 'unlike herself,' —i.e., gloomy, instead of cheerful. It seems inconceivable that a classical writer should have so used ἀνθή.

The conjecture ἀνθῆς has been generally received; but this presents almost equal difficulties. As applied to persons, it regularly means, 'disagreeable'; Arist. Eth. N. 2. 7 (p. 1108 a 29) δὲ...πάσω ἀνθής ὄψερον τις καὶ δόξελοι: Μῆγην. Metr. 2. 3 (p. 1200 a 15) ὑποφέρατα καὶ ἀνθῆς. Here it ought to mean, 'of sad aspect'; it never occurs, however, in that sense. Hesychius has, indeed, ἀνθῆς: στυγνῶς, λυπηρῶς: but this paraphrase of the neuter proves nothing. In σε. 7. 83 ἀνθῆ is not 'joyous-looking,' but 'welcome.'

Surely ἀνθῆς was merely a corruption of ἄγηθης, which does not seem to occur, but which is as correct as εὐγηθῆς or τολυγηθῆς.—Cp. Eur. Alc. 771 στυγνῆς προσώπων καὶ συνωφρυμένης.  

The conjecture ἀνθῆς, as a correction of ἀνθή, is not merely recommended by usage, but is necessary, unless the τρόπος be supposed to make signs before she speaks.


CH. And mark how sadly, with what a cloud upon her brow, that aged woman approaches, to give us tidings.

*Enter Nurse, from the house.*

NU. Ah, my daughters, great, indeed, were the sorrows that we were to reap from the gift sent to Heracles!

CH. Aged woman, what new mischance hast thou to tell?

NU. Deianeira hath departed on the last of all her journeys, departed without stirring foot.

CH. Thou speakest not of death? NU. My tale is told.

CH. Dead, hapless one? NU. Again thou hearest it.

CH. Hapless, lost one! Say, what was the manner of her death?

NU. Oh, a cruel deed was there!

CH. Speak, woman, how hath she met her doom?

NU. By her own hand hath she died.

CH. What fury, what pangs of frenzy have

Heinrich Schmidt transpose γε and πρότ. Hermann conj. σχέδιος (or σχέδιον) τά πρότ. γε πράξειν: Ph. Wagner, σχέδιον τά πράξειν: Steinhart, σχέδιοι 'ώς τά' (Nauck σχέδιατά) ξύστρεφει: Heimsoeth, δινότατα πρότ. γε πράξειν: Wunder, δινότα πρότ. γε πράξειν. 880 ξύστρεφει Nauck and Blyades conj. ξύστρεφει: Blyades also ξύστρεφει. Wunder rejects the words γύναι, ξύστρεφει. 881 δινότατωσι δινότατωσι L. 882 τίς θυμός ἢ τίνες νόσου MSS. The τίς was deleted by Hermann; both τίς and τίνες by Erfurdt, whom Wunder follows. Wunder wrote, δ' ἄν ξένωσι;

question which has been answered: cp. 184 n.

879 For the metres of this κομιδή (878–891), see Metr. Analysis.—δέλθια, 'undone,' 'lost': a rare sense; but cp. O. T. 1341 τον μεθ' δέλθιαν. The second syll. is short, as in 845.

879 The ms. reading, σχέδιατα πρότ. γε πράξειν, has been variously altered (cr. n.), in order to avoid an anapaest in the and foot, on the assumption that the verse is an iambic trimeter. The neatest of such corrections is Hermann’s, σχέδιοι τά πρότ. γε πράξειν.

Heinrich Schmidt, whose view of the metre will be seen in the Metrical Analysis, merely transposes πρότ. and γε, writing σχέδιατα γε πρότ. πράξειν. Simplicity is not the only recommendation of this course; it transfers the stress of γε from πράξειν to the adverb. For this sense of σχέδιον, cp. A1. 887, and n. on Ant. 47.

By πράξειν must be meant here the mode of 'doing' the deed, rather than the victim's 'fortune'; though the latter is the usual sense of the singular (Ant. 1305 n.). After the question, τίνος τρόποις, a strong emphasis on πράξειν would be, however, less natural. It might, indeed, be explained thus:—'the τρόποι of her death was the sword; but the mode of infliction (πράξεις) rendered it peculiarly pitiable'—since it was inflicted by her own hand.

880 ξύστρεφει: schol. τίνι θανάτοι συνετέχει (cp. O. T. 113 τοίς συμπίπτει φόνοι). The verb is, in fact, a bold poetical substitute for συμπίπτει, expressing the notion of 'suddenly encountering' a violent death. Cp. the Homeric συνεβραμον, said of combatants (Il. 16. 337).

881 δινότατωσι: the compound occurs only here. For this sense, cp. Her. 3. 127 δίδον θυμόν δινότατον.

882 τίς θυμός, what impulse of passion,—τίνες νόσοι, what pangs of frenzy (A1. 59 φονεύων ἀθανα μακεδόνα νόσου). The words τίνες νόσου are really parenthetical,—suggesting that the excited mind (θυμός) may have been also deranged; hence the verb can agree with θυμός, on which the chief stress falls.
τάνδ’ αἰχμαὶ βέλεος κακοῦ ἐξεῖλε; πῶς ἐμήσατο
πρὸς θανάτῳ θάνατον ἀνύσασα μοῦ;

ΤΡ. στονόντεσ τίν τομᾷ σιδάρον.
ΧΟ. ἐπεἶδες, ὡς ματαιά, τάνδ’ ὑβρῶν;
ΤΡ. ἐπείδον, ὡς ἦν πλησία παρατάτις.
ΧΟ. τίς ὄν; πῶς; φέρε εἰπέ.
ΤΡ. αὐτῆ πρὸς αὐτῆς χειροτονεῖται τάδε.
ΧΟ. τί φωνεῖς; ΤΡ. σαφηνή.
ΧΟ. ἐτεκεν ἐτεκεν <ὁ> μεγάλαν
ἀ νέορτος ἀδε νύμφα
δόμους τοῦτο Ἐρμύν.

ΤΡ. ἄγαν γε’ μᾶλλον δ’, εἰ παροῦσα πλησία
ἐλευσότας οἱ ἔδρασε, κάρτ’ ἄν ὅκτυσας.
ΧΟ. καὶ ταῦτα ἐτηλ τις γείρσ γυναικεία κτίσαι;
ΤΡ. δεινός γε’ πενευεί δ’, ὥστε μαρτυρεῖν ἐμοί.
ἐπεὶ παρῆλθε δομάτων εἰσόν μόνη,

683 f. τάνδ’ αἰχμα Hermann: τάνδ’ αἰχμα L, with most MSS., and Ald.—Trit.
clinius, whom Bruck follows, wrote αἰχμα, giving the words τάνδ’ αἰχμα βέλεος
κακοῦ ἐξεῖλε to the Nurse. Wunder, too, assigns them thus, but keeps αἰχμα.
687 τομαὶ στομαὶ L first hand, with τ written over στ by a late corrector.—
mann writes, ἐτείες, <τείες, ὡς ματαια, τάνδ’ ὑβρῶν; Wunder, ἐτείες, ὡς ματαια,
τάνδ’ τίν ὑβρῶν; Blaydes, ἐτείες, ὡς ματαια, ἐπεὶ τάνδ’ τίν ὑβρῶν; Nauck, ἐτείες,
ματαια [without τ], τάνδ’ ὑβρῶν; but would prefer, ἐτείες μάκαν τάνδ’;
890 τίς τίς τίς Harl.—For τίς ὄν; τίς; Wunder writes, τίς ὄν; (‘who did the deed?’)
691 αὐτή γε’ αὐτή (not αὐτή) L. 693 f. L divides thus: ἐτεκεν ἐτεκεν

ξυνάλει, corripuit, seized and carried off;
cp. Thuc. 2. 51 (ὁ λοιμὸς) πάντα ἔσωρε. Not,
τί destroyed her along with Herac.
686 μόνα means merely that she
alone is responsible for the death of
Heracles as well as for her own. It
does not anticipate the statement that she
was unaided in her suicide (891).
687 στονόντος: cp. Ἡ. 8. 159 βέλα
στονόντα χέριτο (‘dolorous darts’).—ἐν
τομαὶ the instrumental ἐν: Αἰν. 1003
στοῦτα ἐν χειρισκόμενο.
688 ὡς ματαια is said with a mixture
of pity and impatience; the aged ἄρρέως,
in her terror and anguish, has failed to
grasp the scope of the question, πῶς
ἐμήσατο (884), and has replied merely,
‘with a sword.’ The leader of the Chorus
now asks her if she was an eye-witness
of the deed,—feeling that she will satisfy
their anxiety only if she can be led on
to describe what she has seen. Thus the
bewildernment of the messenger becomes
a preparation for the ὑβρῶν.
689 τάνδ’ ὑβρῶν, this deed of violence (done
to herself). So in Εἰ. 804 λόβα is merely
a fatal accident.
690 ὡς ὃς...παραστάτης, sc. οἴδα
(cp. O. C. 83 n.); here ὃς = ‘in fact.’
Elsewhere, when ὃς ὃς is not ironical
(as it is in O. C. 803), ὃς sometimes = ἐν
690 τίς ὄν; sc. ὃς ὑβρῖν: what was
its nature? πῶς (ἐγένετο), how was it
executed?
691 αὐτή πρὸς αὐτῆς κ.τ.λ. The verb
χειροτονεῖ occurs elsewhere only in later
Greek.—The exclamation which follows
implies that these words add something
to the disclosure made in 881, αὐτή
διήκειτο. They certainly state more pre-
cisely that the blow was dealt by her
own hand (and not by a slave’s); also
that the deed had its origin from her
own mind (πρὸς αὐτή), and not from
cut her off by the edge of a dire weapon? How contrived she this death, following death,—all wrought by her alone?

NU. By the stroke of the sword that makes sorrow.

CH. Sawest thou that violent deed, poor helpless one?

NU. I saw it; yea, I was standing near.

CH. Whence came it? How was it done? Oh, speak!

NU. ’Twas the work of her own mind and her own hand.

CH. What dost thou tell us? NU. The sure truth.

CH. The first-born, the first-born of that new bride is a dread Erinyes for this house!

NU. Too true; and, hadst thou been an eye-witness of the action, verily thy pity would have been yet deeper.

CH. And could a woman’s hand dare to do such deeds?

NU. Yea, with daring durance; thou shalt hear, and then thou wilt bear me witness.

When she came alone into the house,

μεγάλαι. For the second μέγαλα, Wunder writes μέγαλε (with Triclinius): J. H. Heinrich Schmidt, μεγάλε δή— dav τιταρίκος schol.: αν τιταρίκος L: αδρακος A, with most mss., and Ald. 899 διόμας Nauck: δίαμας mss.— ’Ερμοῦ ’Ερμοῦ L: ’Ερμοῦ A, with most mss., and Ald.—Wunder rejects vv. 893—895. 899 μάλλον δ′ ει] In L the first hand had written μάλλον δ (omitting δ): the correction is by S. 897 έλωνες] έλωνες L—’Ερασις] In L a final ν has been erased. 899 καλ ταυ’ έτης τις (not τις) L. Triclinius omitted τις. The Lond. ed. of 1722 gives καλ ταυ’ έτης: Reiske conj. τις έτης: Campbell, δρ’ έτης: Schneidewin, έτης δή (or τολμή):—Hermann rejects these two vv.

800 παράθεια mss.: γάρ ἡδε Schaefer.

any external influence. But it should also be recognised that, throughout this passage (871—898), the dramatic aim is to express profound horror and amaze-ment. The messenger can hardly seize the full meaning of the questions; the hearers, on their part, find it hard to realise the answers.

800 καλ ταυ’ έτης τις κ.τ.λ. For the place of τις, cp. Ph. 104 syll. 880 ἕξε [τι δεινον ἑσθον θρασου; (n.).—κτίσαμι im-plies that the deed was momentous: schol. κατακεκιναν και ταυθα: καλαὶ δὲ ὡς ἐκι μεγάλῳ τολμήματι εἴναι την ἡλίαν. When κτίσαμι is thus a tragic synonym for ποιεῖ, there is usu. a predicative adj., as Leoch. Eum. 17 τέχνης δὲ μη νεών εὖνεν κτίσας φήμης: cp. Suppl. 138: Ch. 441.

Hermann rejects this v. and the next, because the Chorus, not knowing the nature of the deeds (α’ έρασις), ought not yet to marvel at them. The verses were inserted, he thinks, to soften the abruptness of εἰνελ παράθει (900) after κάρη δ’ ἔτης γας (897). It may be granted that they are not very forcible; but they seem genuine. The Nurse has hitherto been led from point to point by ques-tions. A direct question (898) is needed to prompt her narrative. It would be less like her to begin it spontaneously.

800 παράθεια is confirmed by the usage of this compound with ref. to entering a house: O. T. 1241, Ei. 1337,
kai paidei en aulaias ede koila demna
storninthr, opou aforon atote patrai,
krinova eantin enba mei tis eistoi,
bruxato men boumoin prospitoun, de
*genount eirn, klei de oruganei ston
vauteven ois eirnito deilaiaparos,
all de kalli doumaton strafymen,
e to filouu bleveis oiketo demas,
eklaivei h doustynos eisoromene,
avt to autis daimou anakalumene
kai *tis apaidas eis to loipou oustias.
etei de tov en elhef, exafrone sof, orwo
ton Herakleou thalamon eisoromenein.

901 koi] The schol. gives a v. I. koi. Hense conj. koumato. 902 storn-
904 prospitoun pur prospitou Wecklein. 905 genount eirn Nauck: genount eirn MSS.—stou stou Harl. 906 deilai L: deilai L. 907—911 These

Eur. Med. 1135, Hippi. 108, etc. And the asyndeton is of a kind which the poet often admits; cp. 555, 750. The conjecture γαρ ἡλικ, which has been generally received, seems, then, unnecessary.

901. aulaias, the aulē of the house; a poet. plur. like νυφεία (930), παρ-
θείαις (Aesch. P. V. 646), etc.—koi is not merely a general epithet (as koi of καστων in Ai. 1165), but means that the litter (φορεῖον) was arranged so that the sufferer could lie in it as in a ham-
mock,—with soft bedding on each side of him as well as beneath him. His agonies made this indispensable.—storn-
inth: Attic prose rarely uses this form, except in the aor. Ρρασε. Δφορον
antin, go back to meet him on his way
from the harbour (804): cp. Ez. 53
Dφoros deimene tal.

Hyllus had entered the house imme-
diately after his mother (890). His
occupation reminded her that Heracles
would soon arrive, and decided her to
act at once.

902 κρύφαν' eantin, in the women's
apartments (cp. 586 εν νυγαίσ).
Enba mei tis elinoid would usu. mean,
'in any place where no one beheld,'—
oblique of enba de mei tis elinoid. But here
the sense is final; 'where no one should
behold.' The normal Attic for this would
be, ἐνθα μή τις ἔσται (cp. 800),—not
ἔθαι, since, in a final relat. clause, the
fut. indic. was usu. kept even after a
secondary tense.

In Homeric Greek, a final relat. clause
can take the subjunct. (usu. with κε) after
a primary tense, and the optat. (without
κε) after a secondary tense. But this is
not an Attic construction. Thus the
Homerik éggeleus hean de éggeleis (Od.
15. 458) would in Attic be éggeleus ém-
yan de éggeleis: it could not be, de
egyalleis. The constr. ἐνθα μή τις elinoid
—a very rare one in Attic—has grown
out of the 'deliberative' constr. ὅκε ὁδών
ἐνθα μή τις elinoid, by steps which have
changed the interrogative clause into a
final relative clause. A like instance is
Ph. 281 oph lites érasteve, (seeing no
one) to aid. See Appendix.

904 φ. bruxato: for the omission of
the augment, cp. O. T. 1249 n.—bo-
moian: besides the altar of Zeus ὥραι
in the aulē, there would be other altars
domestic gods in a large house; cp.
Eur. Alc. 170 πάντας de boimoi, σα κα'
ladmou dómo, | προσέλθε καζέστεχε
kai prospháto.

γενου' ἐρμοι: she said, ἐρμοι γέ-
nount (or γενουθε). After her death,
and that of Heracles, these altars were
doomed to desolation. Nauck seems
right in thus amending γενου' ἐρμοι,
and saw her son preparing a deep litter in the court, that he might go back with it to meet his sire, then she hid herself where none might see; and, falling before the altars, she wailed aloud that they were left desolate; and, when she touched any household thing that she had been wont to use, poor lady, in the past, her tears would flow; or when, roaming hither and thither through the house, she beheld the form of any well-loved servant, she wept, hapless one, at that sight, crying aloud upon her own fate, and that of the household [which would thenceforth be in the power of others].

But when she ceased from this, suddenly I beheld her rush into the chamber of Heracles.

five vv. are bracketed by Wecklein. 908  el του L, with most MSS.: el του A, R, and Ald.—ϕιλω] Naber conj. ϕιλω. 910 αυτης A: αυτης L.—ανακαλουμενη Dindorf (as Hermann proposed).—Wunder writes αυτη των αυτης δαιμονων αγαλλουμενη ('imputing'). The Aldine has αυτη προς αυτης δαιμονων αγαλλουμενη. 911 και τος στα输卵管 η το λαον οιοιας MSS. See comment. 918 ελασμωμενη In L the final ρ is from a late hand.

though not for the reasons which he assigns. Those words could certainly mean, 'that she had become desolate,'—nor is the plain less natural because death is so near. But the other reading is in truer harmony with the context, because she is saying farewell to the surroundings of happier days. Even inanimate objects move her tears at the thought of parting. Naturally the altars come first; when they were forsaken, the family life would have ceased. οργανων οντος ψαυταν: for the optat., cp. Ph. 289 δ εμοι βασιλ (n.). δον here =ελ τυφον. Among the οργανων would be sacrificial vessels, and, as the schol. remarks, the implements which she had used in weaving the robe.

907 η. αλλα...δοματων: for the gen., cp. 375.—ϕιλω...ολυκευτων. The opening scene with the τροφοδοτες illustrates these kindly relations. Cp. Eur. Αλ. 194 l., when Alcestis takes leave of her attached υδαια:—κοστια η οντω κακων | δν οι προσεεται και προσερηθη ταλω.—ολυκευτων: the midst, as Ε. 1060 εσωτερικων.

910 ανακαλουμενη: cp. O. C. 1376 n. 911 The ms. text, και τος δε αναδε αι η το λαον οιοιας, is undoubtedly corrupt. Various attempts to explain or to amend it are recorded in the Appendix. The genuine verse must have had some direct reference to the context. She is weeping at the sight of attached servants whom she is about to leave. The general sense ought to be, 'bewailing her own fate, and that of the household over which a change was impending'; since, when master and mistress were dead, the household would be dissolved, and the faithful slaves would pass into other hands. After the death of Heracles, Ceýs, the king of Trachis (40 n.), was deterred by Eurystheus from continuing to protect the Heracleidae; who sought refuge at Athens. (Apollod. s. 8. 1.)

I believe that ΑΠΑΙΔΑΣ arose from ΕΠΙΔΑΛΟΙΣ when the E had been accidentally lost or obscured. A similar interchange of initial a and e, combined with fusion of two words into one, occurs in O. C. 550, where εφι ασταλια was corrupted into ασταλιη. I would read, και της εν ηλλου η το λαον οιοιας: 'and the fate of the property which would thenceforth be in the power of others.' For την with dat. as =pene, cp. O. C. 66, Ph. 1003. The slaves are part of the οιοιας. Euripides has οιοια, as =property,' at least twice: H. F. 337 πατρων ει μελαθρων, οι της οιοιας | ηλλοι κρατουσαι: Ηηλιου. 1253 ου δε παροδον οιοια εκαστοι ης. (See Appendix.) ιστααι would be an easy correction of οιοιας: but, on my view of the passage, the change is not required.

918 των 'Ερακλα: for the adj., cp. 51, 576.—ἀδιαμεν, the nuptial chamber: Ant. 804 n.
κάγῳ λαθραίῳ ὄμι' ἐπεσκιασμένῳ
φρούρων· ὁ ὅρα δὲ τὴν γυναίκα δεμνίοις
τοῖς Ἰράκλειοις στρωτὰ βάλλοντας φάρη.
ὅπως δὲ ἐτέλεσε τούτο, ἐπευθυροῦσ' ἀνώ
καθέξεσθαι ἐν μέσῳ εὐνατηρίων,
καὶ δικρόνον ἰδίασα θερμὰ νάματα
ἔλεξεν· ὅ λέγει τε καὶ νυμφεῖν εὐμέα,
τὸ λοιπὸν ὣδ' ἥμεραθ', ὡς ἠμ' οὔποτε
de' εἶν κοίτασι ταῦτα διέλθαι εὐνάτριαν.
τοσοῦτα φωνήσασα συντόνως χερι
λυίς τὸν αὐτὸς πέπλον. *τ' ἵρυμπτατος
προῦκειτο μαστῶν περινός, ἐκ ἄλλωποισι
πλευράν ἀπασαν ὀλέγην τ' εὐώνυμον.
κάγῳ δρομαία βασ', ὀσονπερ ἐσέθνουν,
τῷ παιδί φράζων τῆς τεχνιμένης σάδε.
κἂν ὦ τὸ κέιοτε δεύρῳ τ' ἐξορμώμεθα,
ὁρῶμεν αὐτὴν ἀμφισβήτης φασάρω
πλευράν ὑψ' ἦπαρ καὶ φρένας πεληγύμενην.
ἴδων δ' ὃ παῖς φομεῖεν· ἐγὼ γὰρ τάλας
tοῦργον κατ' ὄργην ὡς ἐφαύρειεν τόδε,
ὑψ' ἐκδιδαχθεῖς τῶν κατ' οἶκον οὖνεικα

918 εὐνατηρίον Dindorf; εὐνατηρίον MSS. 922 εὐνάτριαν Nauck: εὐνάτριαν MSS.: εὐνάτριαν Ald. 924 αἴτην A; αἴτης L.—γ' Wakefield: ὃ MSS.: αἲ Schaeuer.

914 f. λαθραίῳ ὄμι', acc. of respect: ἐπεσκιασμένη, 'overshadowed, i.e., 'shrouded from view.' Thus the phrase means strictly, 'shrouded as to (or in) my secret observation'! for ἄμα here implies the act of observing. λαθραίῳ expresses the watched of ἐπεσκιασμένη. She may have watched from behind a curtain, or at a partly open door.—Not, 'with eyes shaded by my hand' (O. C. 1650 ἀμάλτως ἐπι-
σιον· [χεῖρ].
916 βάλλοντας with dat., in the sense of ἐν- or ἐνταῦθαιν (Ph. 67 n.).—στρωτά goes closely with the partic.,—spreading them as coverings, στώματα.—
φάρη: the Homeric φάρος is not thus used; but cp. Od. 4. 297 ff., where the bed (θέματα) is spread with ρήγα (blan-
kets), ράμφης (rugs), and woolen χάλιν-
uai as coverlets.
918 εὐνατηρίον: the form εὐνατη-
ρίος appears to be a later one (Dind. on Aesch. Pers. 160).—Cp. Verg. Aen. 4.
650 (Dido, about to die) Incubuitque
trō dīxitque novissima verba.
919 f. ἰδίασα: so Plut. Per. 36
κλασθὰς τε βάζει καὶ πλήθος ἐγχεὶ δα-
κρόνω. O. T. 1075 n.—νυμφα, bridal-
chamber (Ant. 891): for the plur., cp.
901 n.—εὐνάτριαν: this form is rightly
preferred to εὐνάτριαν by Nauck, Eur.
Stud. ii. p. 175.
922 συντόνω, intense, vehement:
Eur. Bacch. 1091 συντόνως δρομήσασα.
924 γ', at the place where. The MS.
φ doubtless arose from πέπλον: it would
mean, δι' ἐρωτίαν εἶχε μαστῶν προκείμενην:
but this is less natural.—προκείμενοι μα-
stῶν: the κέφαλος was fastened near
the left shoulder by the κέφαλος, which is
described as lying 'in front of,' i.e., 'above,'
the (left) breast. It would not accord
with Greek usage to imagine the brooch
as placed at the centre of the bosom. Cp.
II. 14. 180 (of Hera's κέφαλος) χρυσείης δ' ἐνετῇ κατὰ στήθος περισάραν. O. T.
From a secret place of espial, I watched her; and saw her spreading coverings on the couch of her lord. When she had done this, she sprang thereon, and sat in the middle of the bed; her tears burst forth in burning streams, and thus she spake:

'Ah, bridal bed and bridal chamber mine, farewell now and for ever; never more shall ye receive me to rest upon this couch.'

She said no more, but with a vehement hand loosed her robe, where the gold-wrought brooch lay above her breast, baring all her left side and arm. Then I ran with all my strength, and warned her son of her intent. But lo, in the space between my going and our return, she had driven a two-edged sword through her side to the heart.

At that sight, her son uttered a great cry; for he knew, alas, that in his anger he had driven her to that deed; and he had learned, too late, from the servants in the house.

1260 n.—for the tmesis, cp. Ant. 1323 ἐκ δ' ἁρμασμένος: and ἐκ. 437. ἐκλαυτίζω (from λυτή, λύσις, a covering) occurs only here. ἐκλαυτίζω has been conjectured in Pollux 7. 44 ἁρμασμένος, ὁ Σφακλής.

827 E. ἡμελία: Eur. Or. 45 τὰς ἁρμασμοὺς. Thuc. 3. 29 σχολαίον κοιμηθεῖσα.—We may render, 'warned her son of her intent!'; but the literal sense is, 'warned the son of her who was devising these things': the gen. depends on τὸ παιδί. Others take the gen. with φέρεται ('tell him about her'). It would then be best to govern τὰς by φέρεται: for in this constr. of the gen. with verbs of saying or asking, the object is usually expressed, either by an acc. (El. 317, Ai. 1326), or by a relat. clause (below, 1122, Ph. 439). τὰς, however, belongs rather to τεχνεύεις.

828 τὸ κεφαλὴν δεῖμφα 't': cp. Eur. Ph. 315 ἐκτός καὶ τὸ δείμφα. For the art. with the first word only, O. C. 606 τῶν κακεύων (n.).—περιλαμβάνει, that he had 'fastened,' 'bound' the deed 'upon her,' as a burden or doom. Cp. Pind. O. 9. 64 μῆ καθελιν νυ ἄνων πτόμοισι ἐφάνθησεν ὁρφακός γενόντας, 'having laid on him the doom of childlessness.' II. 2. 15 ἔφασσεν ὑπὲρ ᾧ ἐφάνθη, 'have been imposed' on them.

Others explain: (1) 'that he had kindled the deed.' But ἔφασσεν never has the sense of ἐφάσσεσθαι. In Eur. Bacch. 778 our only ms. for that part of the play has, indeed, ἔφαν τὸν ἔφασσεν ἄνωτε πέρ ἔφάσσεθαι θράσεως: but the true ἔφάσσεθαι is attested by the Christus Patiens 22.7. (2) 'That she had made fast the deed,'—i.e. done the irrevocable deed. But κατ' ἀγανήθη must refer to the anger of Hyllus (734 ff.).

936 τῶν κατ' οἴκον: for the simple gen. with ἐκ, cp. O. T. 117 ὅτι...ἐκκαὶ...
ΣΟΦΟΚΛΕΟΥΣ

άκουσα πρὸς τοῦ θηρᾶς ἔρξειν τάδε. 
κάνταυθ' ὁ παῖς δύστηνος οὖτ' ὀδυρμάτων 
ἐλεπτερ υδέν, ἀμφί νυν γούμενος, 
οὖτ' ἀμφιπέτων στόμασιν, ἀλλὰ πλευρόθεν 
πλευράν παρεῖ πέκτῳ πόλλ' ἀναστένων, 
ὡς νυν ματαίος αἰτία βάλοι κακῆ, 
κλαίων ἔθνεν' ἐκ δυοῦ ἐσοθ' ἀμα, 
πατρός τ' ἐκείνης τ', ὀρφανωμένος *βίου. 
τοιαύτα τάδα' ἔστων: ὁστ' εἰ τις δύο 
ἡ καὶ τι πλείους ἡμέρας λογίζεται, 
ματαίος ἔστων: οὔ γάρ ἐσθ' ἡ γ' αὐριον, 
πρὶν εὗ πάθη τις τὴν παρούσαν ἡμέραν.

στρ. α'. ΧΟ. πότερα πρότερον ἐπιστενό, 
2 πότερα *μέλεα περαιτέρω, 
3 δύσκριτ' ἐμοῦγε δυστάνφ.

ἀντ. α'. τάδε μὲν ἔχομεν ὅραν δόμοις,

938 ἀμφιπέτων] ἀμφιπέτων Wecklein. 941 εἰ Nauck writes εἰ. 942 ὀρφανωμένος] ὀ τι Nauck conj. τινος. 944 ἡ καὶ τι πλείους Dindorf: ἡ καὶ πλείου τιν L, with most mss., and Eustath. p. 801, εἰ: ἡ καὶ πλείου τιν Τ, Α (from the corrector), and Ald.

ἀκουσα — πρὸς τοῦ θηρᾶς, at his instigation. This pregnant sense of the prep. is somewhat rare: but cp. Π. 1. 338 ἔπιμασα | πρὸς δύο εἰροῦτα (by his ordinance): 6. 456 πρὸς ἄλλῳ ἄλλῳ ὀραῖοι (at her bidding).

δύστηνος = δύστηνος ὁ, 'miserable as he was.' This is better than to make it an interjection, 'poor youth!' — ἐλεπτερ' υδέν (adv.), 'in no wise fell short.' The verb has here a twofold constr., viz., (1) with gen. ὀδυρμάτων, as ἔλεκτος γαμώμας λειτουρέας σοφία: (2) with partic. ἀμφιπέτων: cp. Xen. Oecom. 18 § 5 ταῦτα μὲν τοῖς, ὑπό, οὖν ἔμοι λείπει γιγιγινός καὶ ἐν 'you understand these things just as well as I do,'—where ἐμοί is parallel, not with ὀδυρμάτων here, but with τῶν ὅποι πλέον in 506.

ἀμφίνω: the acc. with ἀμφί, as = 'concerning,' is somewhat rare: but cp. Pind. Π. 2. 15 κελαδόντω μὲν ἀμφί Κινεράκα. (In Π. 18. 339 ἀμφί δὲ αὐτή...κλαίοντα, the sense is 'around."

ἀμφιπέτων στόμασιν: Eur. Αἰκ. 404 ποτὲ σῶς πίτων στόμασι (=χείλεσι).

'πλευρόθεν, 'at' (or 'near') 'her side.' The ending θεν properly denotes the point from which motion sets out. Hence a form in θεν is equivalent to a genitive expressing source or starting-point. By a stretch of that analogy, πλευρόθεν does duty here for the genitive of place, which is only a special kind of possessive genitive,—'belonging to,' and so, 'in the region of': Εἰλ. 900 ἐμάχτην δ' ὅρω | τυράν...βοστριχων: I. 9. 219 ξερ... 

ταῖς τῶν ἔτερων. A somewhat similar example is II. 15. 716 πρώτην ἐκεί λάβειν, ὅτι μεθέλη, where the form in θεν = the gen. after a verb of seizing ('took hold by the stern').—Cp. Eur. Αἰ. 356 πλευρὰ τ' ἐκέταν σέθαι πλευράς τοῖς αὐτῷ.—For παρεῖ, cp. Εἰ. 819.

940 αὐτίκα βάλοι, as with a missile: Αἰ. 1124 ἡμᾶς...κακοί βαλείτε: Εἰρ. Εἰ. 901 μὲ τις φθονός βάλη: Ar. Θε. 995 τοῖς σῶμα βάλλωνα φύσιν.

Αἰ. Αἰκ. 404 ἀμφιπέτων βίοι (acc. of respect), 'orphaned as to his life,' having his life made ὀρφανωμένος βίον (acc. of respect), 'orphaned as to his life,' having his life made ὀρφανωμένος βίον (acc. of respect).
that she had acted without knowledge, by the prompting of the Centaur. And now the youth, in his misery, bewailed her with all passionate lament; he knelt, and showered kisses on her lips; he threw himself at her side upon the ground, bitterly crying that he had rashly smitten her with a slander,—weeping, that he must now live bereaved of both alike,—of mother and of sire.

Such are the fortunes of this house. Rash, indeed, is he who reckons on the morrow, or haply on days beyond it; for to-morrow is not, until to-day is safely past.

Ch. Which woe shall I bewail first, which misery is the greater? Alas, 'tis hard for me to tell.

One sorrow may be seen in the house; strophe.

Herwerden conj. ἡ καὶ πλήθους: Hartung, ἡ πλήθωσις Ἰβ.: Dindorf (Poet. Sc. 5th ed.)

conjug. ἡ καὶ μᾶλλον τι. 947 τῷ πάθει πρότερον ἐστωτέρῳ Dindorf: τῷ πάθει πρότερον ἐστωτέρῳ τι; τῷ πάθει ἐστωτέρῳ A, and Ald.: τῷ πάθει πρότερον ἐστωτέρῳ τι (B, etc.).

948 μελέα Musgrave: τῆλε μελέα (τῆλε R, τὰ τελεστά τίΙ, acc. to Subkoff): οἰλοκ Ηermann. Blaydes conj. ταύτα. 950 τὰ γέν...τα τά δὲ τά γέν...τά ἰν...τα, whence Ηermann τά μὲν...τά δέ.

of Eumelus for his mother Alcestis (Eur. Ait. 397), προλύνομεν τατ' ἀσπίδα βίων | ὄρφανοιν τάλαμον. βίων (Wakefield) is a necessary correction of βίων, with which the sense would be either (a) 'deprived of life,' as in Anth. 7. 483 ὡς τοιοῦτον ὄρφανοιν: or (b) 'deprived of subsistence.' Nauck, keeping βίων, changes ὡς to ἐν, understanding, 'bereaved of the life of both parents.' But ἐν is clearly unsuitable here; and the phrase ὡς δέων βίων would be strange as well as weak.

948 θέι, i.e. to-day and to-morrow. —ἡ καὶ τί πλήθους (Dindorf) is the best correction of ἡ καὶ πλήθους τις (L), which may have arisen from τί being accidentally omitted or transposed. The v. i. ἡ καὶ πλήθους τις was an attempt to reconcile that reading with metre. In lyrics we find the gen. πλήθους (O. C. 1231; Ph. 1100, if the reading of the schol. be accepted): but in the iambics of Tragedy there is no certain instance (apart from πλήθω) of the shorter form. (In Aesch. Ag. 1299, ὡς ἐστι' ἐλύετο, ὡς ἐστι, χρόνῳ πλήθω, the text is doubtful.) A further objection to πλήθους is the repeated τί.

The sense is:—'Men often reckon on the morrow, or even, perchance (τίς), on more days to come; but this is rash. A man can never be sure that his good fortune (i.e. immunity from disaster) will last even to the end of to-day.' Cp. O. C. 567 ἔξωθ' ἀναρ ὥς, χάρι τήν εἰ ἀφόροι | ὀδύνα στήνοι μοι αὐτῷ μετέστη ἡμέρας. For ἐν ἀφόροι (without ἕμερα), cp. Alexis Ἰωνοί fr. 3 ἐν τήν χρόνου.—ἀπαλλάγω, 'computes,' i.e., 'sets down in his calculations,' as something upon which he can count.

947—970 Fourth στάσιμον. 1st strophe, 947—949, = 1st antistr., 950—953: 2nd str., 953—961, = 2nd antistr., 962—970. For the metres see Metrical Analysis.

One blow has fallen, and another is impending. Heracles, in his dying agonies, is borne silently towards the house.

947 Π. τῷ πάθει πρότερον: these words, as Schneidewin remarks, are often found in juxtaposition; e.g., Ar. Eccl. 1081 προτέροις προτέροις...ἀπαλλάγω; —δισκευτά (ἐστι), τῷ πάθει προτεραστετευω (delth. subjunct.), τῶν μελέα περαιτέρω (ἐστι). For δισκευτά, instead of δισκευτα, cp. 64, 92. This is better than to place a note of interrogation after ἐστετέρω, and another after περαιτέρω.

μελέα: the ms. τέλεα would mean, 'which woe is the more complete'; but this is less fitting here, since the second calamity is still prospective (951): nor is τέλεα περαιτέρω a natural phrase. We
ΣΟΦΟΚΛΕΟΥΣ

2 τάδε δὲ *μένομεν ἐπ' ἐπισίν·
3 κοινὰ δ' ἔχειν τε καὶ μέλλειν.

στρ. β'.

εἴδ' ἀνεμόσεισά τις
2 γένοιτ' ἐπούρος ἐστὶντις αὖρα,
3 ἦτις μ' ἀποκύσσειν ἐκ τόπων, ὅπως
4 τόν *Ζηνὸς ἀλκυμόν γόνον
5 μὴ ταρβαλέα θάνομι
6 μούνον εἰσίν τοις' ἄφαρ.
7 ἔπει ἐν δυσαπαλάκτοις οἴδιναι
8 χωρεῖ πρὸ δόμων λέγονοιν
9 ἀστετόν τι θάυμα.

ἀντ. β'.

ἀγχοῦ δ' ἁρὰ καὶ μακρὰν
2 προκύκλαιον, ὑξύφωον ὡς ἂγδῶν.
3 ξένων γὰρ ἑξήμολος ἦδε τις βάσις.


cannot well take it adverbially (‘which woe I should mourn more completely’).

951 τάδε is governed by μένομεν: ἔν’ ὄπισθ’ = with forebodings; cp. Xen. Mem. 3. 11. 18 δ μὲν ἐκοιμεσθέν ταλαμώων ἐν' ἀγαθῇ ὑπεκάθισαν τους εὐφραίνετ'.—Hermann’s μαλάφων (sc. ἐστὶ) = ‘are cares to us’: El. 1436 τάθ’, τίν’ ἡ μέλος’ ἐμοι.

952 ἔχειν, to have (troubles), μελέαν, sc. ἔχειν (cp. 75), to be in expectation of them. κοινὰ, sc. ἔχειν, are kindred things. For this sense of κοινά, cp. O. T. 161 n.: similarly ‘cognate’ things can be called συγγένες.—Others explain: (1) ‘It is all one’ whether sorrow is present or prospective. (2) ‘There are woes on both parts’ (that of Deianeira and that of Heracles), ‘for us to suffer or apprehend.’


956 Π. It is doubtful whether the MS. Δίος, instead of which we require —, should be corrected to (1) Ζηνός, or (2) Διος. Cp. El. 1097. I incline to (1), because it seems unlikely that the poet should have preferred to make four consecutive words end in ω. It is also worth noticing that Διός ‘belonging to Zeus,’ though used by Aesch. and Eur., is not extant in Soph., who has only δος, ‘divine’ or ‘godlike.’

μοῦνον (adv.) ἀνύκτιδον ἄφαρ, ‘at the mere sight of him anon.’ ἄφαρ might be ‘suddenly,’ as in 821: but is rather ‘anon,’ ‘forthwith’ (cp. 135): his arrival is close at hand. The schol.’s words, μὴ παραρχήματος ἂνθρώπων δειομετή τὸν Ἱλιακόν ἀνώτατον διακεῖσθαι, have caused a surmise that μοῦνον has arisen from some word meaning ‘weak’ (see cr. n.). But there is little probability in
for one we wait with foreboding: and suspense hath a kinship with pain.

Oh that some strong breeze might come with wafting power and unto our heart, to bear me far from this land, lest I die of terror, strophe.

when anon I look but once upon the mighty son of Zeus!

For they say that he is approaching the house in torments from which there is no deliverance, a wonder of unutterable woe.

Ah, it was not far off, but close to us, that woe of which my lament gave warning, like the nightingale’s piercing note!

Men of an alien race are coming yonder.

μάλιν (Hippódxr fr. 60, perh. akin to μαλακός), καίρον (a word which, acc. to Photius Lex. p. 181. 14, Sophocles used in the sense of κακόν), μανάν (properly opposed to πάνων), οἱ μάνον (found only in grammarians). We might rather suggest θάνατον, άλλοι μανόν, were change needful. The scholar’s κακός διακέιμενον may, however, be a mere comment; and μόλισιν seems well fitted to emphasise the terror of the sight. Cp. Ph. 136 άλλα τε πάντες τινὲς γενομένην θέλων ἀλλοι λαβόντα τὴν ἐμοῦ τλήναι τάδε.

έπει, — —, with epic hiatus (cp. 650 & δέ ό). 860 χρείαν πρὸ δόμων, advancing (so as to come) in front of the house. The phrase is correct, though it would more naturally suggest a movement from without the house, as in Eur. Hec. 59 ἄγετο, ὃ ταίδει, τὰ τραίν ἐπὶ δόμων.— λέγοντι: the Chorus may be supposed to overhear murmurs of astonishment and anguish from servants of the house, who are watching the approach of the litter.—As to the proposed changes in this v. (cr. n.), see on 969.

861 θάλαμος has been needlessly suspected: it is often said of persons (cp. 1064, and Od. 9. 190 θάλαμον ἐπέτυχαν οἰκίαμι, of the Cyclopes), and is here far more forcible than θέαμα.

862 αὔχως ’ αὔρ η τ. τ. At this moment the bearers of the litter,—first described by the servants of the house (960),—become visible to the Trachinian Maidens; who say, in effect, 'It seems that the woe pressed by our voice is (even) closer at hand than we knew.' αὔχως κατὰ μακρὰν προκλάειν is a short way of saying, 'the subject of our boding lament is near and not distant.' We might supply ὁδα with the verb: but it seems better to supply ὁδα with the adverbs. Similar, though less bold, is Ph. 203 τοῦ κόσμου οὐ μακρὰν λέγεις, 'the task of which thou speakest is not distant.' αὔχως ἀνατίνως ἀνας refers to προκλάειν only: i.e. the point of comparison is merely the clear, sad note. Cp. 1051: Theoc. 12. 6 ἂν δέ ὁδα ἀληθεύοντο. Here αὔχως well suits the context, since ὁδα and its compounds so often refer to tones of grief: Ant. 424 δρούθος ἁδίνι φθόγγον: id. 1316 δρούθοντο: Εἰ. 144 δρούθοντοι γῦναι.—It would be forced to explain the simile by αὔχως (because the nightingale often sings close to dwellings), or by μακρὰν (because its note is far-reaching).

864 ἕπατον κ.τ.λ. It should be observed how the poet has marked successive stages in the approach of the litter. When it first comes into view, the Chorus note the foreign aspect of the bearers. In another moment, they are listening for a sound (ὑπὸ τοῦ φορεὶ νῦν); and the silence dismays them.—ἔπει: ὁπως ἀνατίνως ἀνατίνως διοικέτε: cp. Ph. 868 οἰκίσματι... έπει (n.). The conject. στάρω (‘company’), though specious, seems less fitting here.
4 παν. δ’ αὐ φορεί νυν; ὡς φιλον
5 προκρηδομένα βαρείαν
6 ἄφωνον φέρει βάσιν.
7 αἰαὶ, ὡς ἀναδάσος φέρεται.
8 τί χρῆ, θανόντα νυν, ἡ καθ
9 ὑπνον ὄντα κρίναι;

Τ. οἴμοι ἐγὼ σοῦ,
πάτερ, οἴμοι ἐγὼ σοῦ μέλεος.
τί πάθω; τί δὲ μηθομαι; οἴμοι.

ΠΡΕΣΒΕΤΣ.

σίγα, τέκνου, μη κυνής ἀγριαν ὅδυνην πατρὸς ἀμάφρωνος;
ζῆ γὰρ προπετῆς ἄλλ᾽ ἵσχε δακὼν στόμα σον. Τ. πῶς φης, γέρων; ἡ λί; 
ΠΡ. οὖ μὴ ἑγερείς τοῖς ὑπνοι κάτοχον,

It would be unsafe to argue against βάσις from the fact that βάσιν closes v. 967.
Cp. Ant. 76, where κείσαμες stands at the end of a clause, though it occurs also in 73.
ἐξόμηλος, living out of our ἔμοιο, i.e., ‘foreign.’
Cp. Eur. I. A. 735 ὁ καλὸν ἐν δύσιν ὁ ἐξομηλείσθαι (midd.) στρατοῦ (said by Αγαμ. to his wife), ‘to live abroad’ (out of thy proper ἔμοιο).

In order to obtain an exact metrical agreement with φάυτο, χαρεῖν πρὸ δύσων λόγους, θανόντα has been changed (1) by Hermann, to φιλευνον: (2) by Bothe, to θανάτον. The latter seems preferable; for, though καθ suits ὕπνοι better than θανάτον, that turn of phrase may be regarded as an afterthought. ‘Death is it,—or sleep?’ But I refrain from altering θανόντα, because it is doubtful whether metre requires that the dactyl should hold the same place here as in φάυτο: see Metrical Analysis.

A comma should follow χρῆ, since the constr. is, τί χρῆ (κρώιοι); (τύποιον) θανόντα νυν etc., as in El. 766 ταῦτα, τὸ

ἔντεκα λέγω etc.

1371—1378 Ἑκδόσεις. Ηερακλῆς befalls his doom, and gives his last commands to his son.—Anapaest, which mark the entrance of the mournful procession, are succeeded by lyrics ἀνδρόστας, in the
And how, then, are they bringing him? In sorrow, as for some loved one, they move on their mournful, noiseless march.

Alas, he is brought in silence! What are we to think; that he is dead, or sleeping?

Enter Hyllus and an Old Man, with attendants, bearing
Hercules upon a litter.

Hy. Woe is me for thee, my father, woe is me for thee, wretched that I am! Whither shall I turn? What can I do? Ah me!

Old Man (whispering). Hush, my son! Rouse not the cruel pain that infuriates thy sire! He lives, though prostated. Oh, put a stern restraint upon thy lips!

Hy. How sayest thou, old man—is he alive?

Old Man (whispering). Thou must not awake the slumberer!

nature of a συμβάς (1042-1043). Iambic dialogue follows, down to 1258; and ana paestas then close the play.

Hyllus, detained by the events within (978), cannot have been far on his way towards the harbour (972) when he met the sufferer. At the side of the litter walks the πρόφητας, whose experience in the symptoms of the malady indicates that he has accompanied Heracles from Ceneaum.

971 ff. The traditional text, οἷος ἐγὼ σοι, | πάτερ, οἷος ἐγὼ σοι μέλεος, gives an ana paestasic monometer, followed by an ana paestasic dimeter in which the third foot lacks a syllable. The first four words, οἷος ἐγὼ σοι, πάτερ, are clearly sound. As regards the rest, the choice is between two remedies. (1) To omit the second οἷος ἐγὼ σοι, and substitute ὦ, as Dindorf does. Verses 971 f. then shrink into one ana paestasic dimeter. (2) To supply the defect in 972 by substituting an ana paestas, or its equivalent, for the second οἷος. Thus we might write πάτερ, οἷος ἐγὼ, <πατέρ, ὦ> μέλεος. I incline to this second course, because the monometer in 971 οἷος ἐγὼ σοι seems right as a prelude.

978 τέ πάθη: τε δὲ μῆρομαι; the delib. subjunct. is combined with a fut. ind., as in Eur. Ion 758 ἐσώμεν ó γάρ μεν τά δάσωμεν; For μήρομαι (devised as a remedy), cp. Aesch. Th. 1057 τέ πάθως; τε δὲ δρώ; τε δὲ μῆρομαι;

978 μήρωνε ροπαρέως does not refer to his general character, but means that he is exasperated by these torments: cp. 1034 ἄχοι, ὦ μ’ ἐχέλωνεν.

978 προσκεφαλής, lying prostrate in the litter,—in a deathlike swoon. (It may be doubted whether the word here implies, 'lying on his face,' as the schol. explains it.) Others understand, 'verging on death.' But, when προσκεφαλής is on the brink of, ἐτί (or ἐυ τί) is usu. added, as in Eur. Alc. 908 τοῖς ἐκεῖ χαίρει | ὡς προσκεφαλής. It seems impossible that, without such help, προσκεφαλής should express 'moribund.' In Eur. Alc. 143 ὡς προσκεφαλής ἔτι καὶ φυ χερατεύει, which Paley compares, the adj. = 'drooping.'

Σάκων, as by biting the lips,—a proverbial phrase: fr. 811 δύνατι πρὸς τὸ σύμβας: Od. 1. 381 ἐδὲ ἐν χείλεις φοντεῖς: Ar. Nub. 1366 τὸν βασιλέα δι᾽ αὐτῶν.

κάκκυνησεις κάναστήσεις
φωτάδα δευνή
νόσου, ὁ τέκνος. ΤΔ. ἀλλ' ἐπὶ μοι μελέψ
βάρος ἀπλετον. ἐμμέμονε φηνή.

ΗΡΑΚΛΗΣ.

ὁ Ζεῦ,
τού γὰς ἥκω; παρὰ τούτων βροτῶν
κείμαι πεπονημένοι ἀλήκτοις
ὁδώνας; οἴμοι < μοι > ἐγὼ τλάμων·
ὁ δὲ αὖ μιαρὰ βρύκει. φεῦ.

ΠΡ. ἀρ' ἑξηλθ' α' ὄςον ἦν κέρδος
σιγὴ κευέθην, καὶ μὴ σκεδάσαι
tῶν ἀπὸ κρατῶν
βλεφάρων θ' ὑπενν.; ΤΔ. οὐ γὰρ ἔχω πῶς ἄν
στερεάμη κακὸν τοῦτο λεύσσων.

ΗΡ. ὁ Κηναία κρήτης βωμῶν,
ἱερῶν ὅιον ὅιον ἐπὶ μοι
μελέψ χάριν ἡμίσω, ὁ Ζεῦ.
Thou must not rouse and revive the dread frenzy that visits him, my son!

Hy. Nay, I am crushed with this weight of misery—there is madness in my heart!

**HERACLES (awaking).**

O Zeus, to what land have I come? Who are these among whom I lie, tortured with unending agonies? Wretched, wretched that I am! Oh, that dire pest is gnawing me once more!

**OLD MAN (to HYLLUS).** Knew I not how much better it was that thou shouldst keep silence, instead of scaring slumber from his brain and eyes?

Hy. Nay, I cannot be patient when I behold this misery.

He. O thou Cenaean rock whereon mine altars rose, what a cruel reward hast thou won me for those fair offerings,—be Zeus my witness!

Ald. (ἐξέδοις Τ. B: ἐξέδοις Harl.): ἐξέδοις' Cobet. 990—993 L divides the vv. thus:—τωπ—| ὦ γάρ—| στήραμα—λείπουσιν. 991 βλέφαρον θ' βλέφαρον Wecklein. 992 στήραμα| στήραμα Valckenaer and Brunck.

993 εἰς | ἐν εἰς | ἔσθις τινά ἐν εἰς | θυρίδας εἰς μικρὸν χρῆν στέψων ὦ Ζεύς ἔστω, and Ald. Triclinius inserted ἐνώ ἐπιά αὐτὸν. Brunck changed θυρίδας to θυρίδας, and (like Wakefield) ἑσθεῖν to ἑσθεῖν. Instead of ἔσθι' ἐπιά θυρίδας, F. τ. Martin conj. οὖν (so, too, Seidler, Wunder, and Hermann).—ὁ Ζεύς In L the first hand wrote τέ, but added δ' above the line.

tragic anapaests is not always consistent; see Appendix to Ant. 110.—βρόχα: so Ph. 745β ρέκκα.

993 εἰς | ἐν εἰς | ἔσθις τινά ἐν εἰς | θυρίδας εἰς μικρὸν χρῆν στέψων; ‘Did I not well know,’ etc.,—referring to 974 στέψων, τέκνων, κ.τ.λ. Cp. Ar. A. 1011 Μ. ἐπιά κακοδαιμόν. Π. θυρίδας εἰς μικρὸν χρῆν στέψων; κείθων is really trans. in sense, ‘to hide (thy grief),’ though the object is not expressed: cp. Ant. 85 κρύψῃ δέ κείθε (τότετο). The rare intrans. κείθων =‘to be hidden’ (O. T. 968 n.).

ἐξέδοις θ' is Wecklein’s correction of the ms. ἐξέδοις, instead of which we must at least write ἐξέδοις (Ant. 447). Two explanations of ἐξέδοις have been given. (1) ‘Did you well know’ (as soon as Heracles began to speak, 983),—i.e., ‘have you now learned?’ Such is the schol.'s view: ἐκα...δείκτι κείρος τὸ σιωπᾶν ἔγγος; He closed the play. Then, with those aorists, referring to a moment just past, which we render by a present tense (Ph. 1269 ἀκτίων), n.) This is possible, but awkward. (2) ‘Did you not well know (beforehand),—i.e., ‘had not I clearly told you?’ (Paley). The tense has then its usual force; but the words lose their special point,—which is that the result must have shown him the value of the neglected advice.

κείθων—σκέδασθαι: for the pres. inf. (of a continued act), combined with the aor. inf. (of a momentary act), cp. Ph. 95. 1397.

993 θ' κατίσθαι βλέφαρον: the phrase suggests a movement of the head at the moment when the sleeper opens his eyes: cp. Ph. 866 κατίσθαι ἐν τὸ ὀλύμπον κάταβη εἰρήν.—Wecklein, omitting θ', takes βλέφαρον επίνον as ‘sleep of the eyelids.’

992 στήραμα: cp. 486: Ph. 538 στήραμα κακά.

992 Καρνία, instead of Καρνάω: cp. 818 μετράω (n.).—καρνία, the substructure, basis, of the altar; Eur. H. F. 984 ἀκτίων περιωθήκη τοῖς καρνίαις, ‘at the altar-steps.’ The word has a picturesque force here, as recalling the moment when the altars were founded by him (137).

994 εἰς | ἐν εἰς | ἔσθις τινά ἐν εἰς | θυρίδας εἰς μικρὸν χρῆν στέψων; ‘In my case’: Ph. 1384 λέγει θ' Ἀρειάος ἐφεξ' ἐς τίνα; Others explain, ‘against me,’ ‘to my hurt’; but this suits the irony less well.—The ms. ἑσθεῖν has been altered by many recent edd. to ἑσθεῖν; but the proper force of the midd., ‘to obtain,’ ‘win’

J. S. V. 10
οίαν μ' ἀρ' ἔθουν λάβαν, οίαν'

ἢν μὴ ποτ' ἐγὼ προσεδέω ὁ τάλας

όφελον ὅσσοι, τὸ δ' ἀκῆλητον

μαῶις ἄνθος καταδερχῆναι.

τὸς γὰρ ἄσοδός, τὸς ὁ χειροτέχνης

ιατρίας, δι' τινὸς ἀτην

χωρὶς Ζηνὸς κατακηλήσει;

θαῦμ' ἢν πόρρωθεν ἠδοίμην.

στρ. α'.

ε ὡς,

ἐάτ' ἐμ', ἐάτ' με δύσμορον *ὑστατον,

ἐάτ' ὑστατον εὐνασθαι.

στρ. β'.

πῇ <πῇ> μοι ψαίνεις; ποὶ κλίνεις;

ἀπολεῖς μ', ἀπολεῖς.

ἀνατέραφας ο τι καὶ μύη.

999 καταδερχῆναι Hermann (3rd ed.) conjectured that the poet wrote καταδερχῆναι <τοῖς ὀπισθώ>, He formerly approved Erfurd's conj., καταδερχῆς. Fröhlich would delete καταδερχῆναι. 1000 ὁ χειροτέχνης Erfurd deleted ὁ. 1003 δοι-

μέν Α. and Ald.; δοιμαν Τ.: δοιμ' ἣν L, with η written over η by an early hand.

1005 πῃ ἐατ' ἐμ' ἐατ' (της) με: δύσμορον εὐνασθαι | ἐατ' με δύσμορον εὐνασθαι L: with γρ. ὑστατον in the left margin, opposite δύσμορον εὐνασθαι. Α, with most MSs., and Ald., has εὐνασθαι in both places; Eliendt conj. εὐνασθαι. T omits the words

(Ἀτ. Πλωτ. 196 ετ.), seems fitting here, since the sacrificial altars may be said to have earned the recompense given by Zeus. ψαίνεις would be simply, 'has affected.'—ὁ Ζηνὸς at the end of the sentence: Ph. 1130 p.

1006 Ίδου με λάβαν=ἔλαβεν με: cp. O.C. 293 b.

997 ζὴν, referring back to κρηφίς (993); cp. 358 (n.). Wunder needlessly placed ἦν...δοστος immediately after 993—μὴ ποτ’ belongs to προσεδέω, not to ἔθους, though the latter might have come between them; cp. Ph. 369 μη ποτ’ ὀφελον λικτέν (n.).—ἀκηλητὸν: schol. ἀλατον, ἀκαταπάλτον. ἀλαθὸς=ἀκυμή; cp. Aντ. 929 τὰς μακρὰς δεινο... ἀνθρώπον te μένοι (n.).—καταδερχῆναι, inf. expressing result, without ὑπὸ: cp. Aντ. 1076 λοφθῆναι (n.). Though the malady is his own, he can be said 'to look upon it,' in the sense of experiencing it: cp. O.C. 862 πρεθεῖν ο ταῦτα ιδεῖν | κρηφί' ἐμ' τῷ συμφοράς ἀφράμην.

1000 Άσοδός ἐν ἑρδοῖ, one who uses ἑρδοῖ, incantations, in healing: see on O.C. 1104.—τὸ χειροτέχνης, ετ. ἐστίν. (There is no art, before ἄσοδός, because the insertion of ὅς was an afterthought.) This is a climax; since, when gentle ἑρδοῖ failed, the next resort was to drugs or surgery: Al. 581 ὧδʼ ἐπὶ ταῖνοι σοφοῖ | ἀρμενῶν ἑρδοῖς πρὸς το- μῶντι πήματι. χειροτέχνης ιατρίας does not mean definitely, 'one who uses a skilled hand in healing,' i.e., a χειρουρ-

γός, surgeon, as distinguished from a physician; it rather means properly, 'a practical artist' (as dist. from an ama-

teur ') in healing'; but, at the same time, the χειροτέχνης in the compound serves to suggest the ταῦτα employed by the surgeon. This is quite Sophoclean. Cp. Thuc. 6. 72 ιδέεται, ὑπὶ εὐσείαν, χειροτέχναις αὐτογνωσιμῖα, 'having been pitted like amateurs, as one might say, against masters of the art' (where the dat., and not χειροτέχναις, is clearly right).

χωρὶς Ζηνὸς= 'with the exception of Zeus'; not, 'without the help of Zeus' (schol. ei μὴ δ Ζηνὸς βοιλαντα). 1003 θαῦμ' ἢν πόρρωθεν ἠδοίμην: 'I should look upon him, from afar, as a wonder,' i.e., 'I should marvel as soon as he came within my ken.' He means
Ah, to what ruin hast thou brought me, to what ruin! Would that I had never beheld thee for my sorrow! Then had I never come face to face with this fiery madness, which no spell can soothe! Where is the charmer, where is the cunning healer, save Zeus alone, that shall lull this plague to rest? I should marvel, if he ever came within my ken!

Ah!
Leave me, hapless one, to my rest—leave me to my last strophe.

Where art thou touching me? Whither wouldst thou turn and me? Thou wilt kill me, thou wilt kill me! If there be any strophe, pang that slumbers, thou hast aroused it!

The reading in the text is that of Wunder and Hermann (3rd ed.). The correction of 1005 was made first by Wunder, and that of 1006 by Hermann. 1007 τῇ MSS.: τῇ τῷ Seidler: τῇ τῷ Wecklein. 1008 After the second ἄντροφος, a letter (μ?) has been erased in L. 1009 ἄντροφος Erfurdt: ἄντροφος L, with most MSS., and Ald.: ἄντροφος τ (as B).

that he might scan the horizon long enough, in the vain hope of such a prodigy appearing.—Others join πόρμον with τὰς τῆς: 'I should behold him as a wonder from some distant region': i.e., the place which contains him must be distant indeed. Hermann further supposed a question: 'am I likely to see such a wonder coming from afar?'—The phrase τῆλθεν εὐδοκοῦ in Π. 454 is not similar: see n. there.

1004—1048 This passage consists of lyrics delivered by actors (ἐντροφή). As the Chorus takes no part in it, it is not technically a κοιμή, which is a ἄριστος καυχὸς χορόν καὶ ἀντροφή.

The lyric structure is complex, but not obscure. The passage falls into two main parts, separated by the five hexameters in 1018—1023 (ὁ ταῖς τοῖς ἄνθροι...ἡμεῖς Ζεύς). I. The first part consists of 1004—1017, in which the first three verses correspond metrically with the last three. II. The second part consists of 1013—1043. (It is equal in length with the first part, though the traditional numbering makes it appear longer.) Here, the first four verses correspond with the last four. Then the central portion of part I. corresponds with the central portion of part II. Thus: (1) 1st strophe, 1004—1006, =1st antist., 1015—1017. (2) 2nd str., 1007—1009, =2nd antist., 1017—1030. (3) 3rd str., 1023—1026, =3rd antist., 1040—1043. The dactylic in 1010—1014, and 1031—1040, could also be regarded as forming a fourth strophe and antistrophe.—For the metres see Metrical Analysis.

1006 ἐνενάματι, ἐνενά̱ματι...εὐνάςχα. A restoration of this corrupt passage turns chiefly on the following points. (1) The corresponding verses of the antistrophe (1016 ff.) may be taken as showing the true metre. (2) L's variant for εὐνάςχα in 1005, viz. δοτάνον, may therefore be received. εὐνάςχα (a), from εὐνάςχω is impossible, since, like εὐνάςχα (εὐνά), it could only be transitive. (3) In 1006 the MS. δοτάνον is clearly wrong: it may have been either a gloss on δοταρον, or a corruption of δοτανον. (4) Hermann's reading in 1006, ἅλθ ὀστανον εὐνάςχα, is strongly confirmed by the metrical correspondence with 1017, μολὼν τοῦ στυγεροῦ; σειρίκη —a verse of undoubted soundness.

1007 τῷ...φαίνει: a remonstrance against being touched at all. Cp. Π. 817 ἀπὸ μ' ἀλληλοτρίῃς, ἄρει προθέτηγος. Hylus seeks to place him in a more comfortable position,—as Heracles himself soon requests (1025).—A comparison with the antistrophic verse, 1017, φάκτει δ ἁλθ, φάκτει χαλαία, shows the loss of a syllable here. Hermann follows Seidler in repeating τῇ, which is the simplest and most probable remedy.

1009 ἄντροφος, from ἀνάρτησις: schol. δ ἐν ἡτυκχαρᾷ τοῦ καυχοῦ τούτου,
ΣΟΦΟΚΛΕΟΥΣ

ηπαι μου, τοτοτι, ἦδε αὖθ' ἔρρηε. πόθεν ἔστ', ὃ
πάντων Ἐλλάνων ἀδικώτατοι ἀνέρες, οὐς δὴ 1011
πολλὰ μὲν ἐν πόντῳ κατὰ τε δριά πάντα καθαίρων
ἀλεκμάν ὁ τάλας· καὶ νῦν ἐπὶ τοῦδε νοσοῦντι
οὐ πῦρ, οὐκ ἔχχοι τις ἀνήσιμον οὐκ ἐπιτρέψει;

ἀντ. α'.

ἐς

2 οὖν ἀπαράζαι κρατά *βιά θέλει
8 μολὼν τοῦ στυγεροῦ; ἕφε φεῦ.

ΠΡ. ὦ παῖ τοῦτο ἀνδρός, τοῦργον τόδε μείζων ἀνήκει
ἡ κατ' ἐμάν ρώμαι, οὐ δὲ σύλλαβε, σοι γὰρ *ἐτοίμα
*ἐς πλέων ὃ δὲ ἐμοῦ σφίξειν. Τ.Λ. ψαύω μὲν ἐγώγει. 1020

1010—1014 L divides each of these five hexameters into two shorter verses.
The first hexameter is divided after τὸ τὸ ταῖς: the second, after Ἐλλάνων: the
third, after πόντῳ: the fourth, after τάλας: the fifth, after ἔχχοι.

1010 τοτοῖο appears also as τοτοῖο, ὅτοῖοι ὁ δὲ ὁτὸ τὸ, τὸ τὸ ταῖς (L), and τοῦτο τὸ
(R, etc.), which last is the reading of Ald., retained even by Bruneck. Triclinius,
omitting τοτοῖο, wrote ἦπαι μου <πόντος> · ὃ δ' αὖθ' ἔρρηε <πόντος> πόθεν let', ὡ.—
δὴ ms.: ὃ δ' Scæfer.—πόθεν] Kochy conj. πόθεν δ'. 1011 'Ελλάνων
Wunder writes ἀνδρώτων.—οὖν ms.: οὖ Wakefield. 1012 ἐν πόντῳ | ἐν τῷ πόντῳ
L.—κατ' ἐμοῦ ms.: κατ' δὲ Wakefield.—πόθεν] Blaydes writes πολλὰ. 1018 οὖν

πάνω κυθαρά ἀνέτρησα. Cr. Arist.
Hist. An. 8. 24 (p. 665 a 11) ὁ γὰρ καθ-
ἀρα (τὰ δόματα), ἀνατέρτωσαν αὐτὰ οἱ ἔνοι
ταῖς ὁλίγαι, 'trouble' them. For the
perf., cr. Andoc. Or. 1 § 131 ἄνησις ἀνεῖρεν, ἐν ἀνατέρτωσον ἐκεῖνον τὸν
πλοῖον ('overthrown'). Aeschin. Or. 1
§ 190 πᾶλλα ἀνατερτοφόραι: or. 3 § 158 τὸν πῶλον δρένη ἀνατερτοφόρα. In O.C.
166 τέρτωσιν is from τέρψω: but the
classical use of that perf. is ordinarily
confined to the intrans. sense (Od. 23.
237 τέρτωσιν Διόν.).

ὁ τι καὶ μισή, anything that has καὶ
closed the eyes, i.e., any part of the pain that
has been lulled to rest. This is simpler
than to supply νόσο with ἀνατέρτωσας,
and to take δὲ as acc. of respect ('in
so far as...'). Cr. Ar. Vesp. 92 ὃ δ']
οὐ καταμόλῳ καὶ ἄχρη.

1010 δὴ: cr. 987 n.—πόθεν λέει, 'whence are ye?' Of what stock?
Can ye be indeed of Hellenic race, and yet
so heartlessly ungrateful? Cr. Od. 17.
373 πῦθον γένο ἐσχηκαί εὖα; —Her-
mann explains πῶλον λέει as = 'whence
do ye appear to aid me?' (unde mihi
auxilio additis?):—a complaint that they
do not appear. He compares Od. 2.
267 σχεδόθη δὲ οἴξετο Δηήη: but might
better have cited H. I. 16. 800 σχεδό-
θεν δὲ οἷς δέλθος. The version is
tenable in itself, but is not well suited to
the context. Heracles is addressing the
men who are actually around him,—the
Greeks (some of them his own mere cen-
caries) who have brought him from Eu-
boea. Cr. the very similar passage in
Ph. 1103 ff.: ἄλλα, ὃ ἔστοι, ἐν γὰ μίῳ
ἐχθὸν ἠδησαί...ἔφθος, εἰ πάντες, ὃς ἠγάρνυ,
ὁ βελῶν τι, τραυματίσατε. He is not
making a merely rhetorical appeal to the
absent,—'all those who had been ben-
fited by him,' as the schol. says. In that
case, he would not say, πάντων Ἐλλάνων
ἀπεκάθισαν ἄδορε; he had toiled for all
Hellenes.

1011 οὖσ refers to Ἐλλάνων, not to
ἀδόρε. If the acc. be right, καθαίρων
here = 'ridding of pests.' In this sense,
the verb is properly said of places (1061
γαῖαι καθαίρων): but the bolder use here
seems possible, and is not excluded by
ἐν πόντῳ, since the thought is of the gain
to seafarers. I hesitate, then, to receive
the tempting οὖσ ('for whose good').

1012 ἐν πόντῳ: cr. Eur. H.F.
222 ff., where Amphitryon denounces
the ingratitude of Greece towards Her-
acles:—οὖσ 'Ἐλλάδι βέρε', οὖσ 'ἄνθρωποι
It hath seized me.—oh, the pest comes again!—Whence are ye, most ungrateful of all the Greeks? I wore out my troublous days in ridding Greece of pests, on the deep and in all forests; and now, when I am stricken, will no man succour me with merciful fire or sword?

Oh, will no one come and sever the head, at one fierce stroke, from this wretched body? Woe, woe is me!

OLD MAN. Son of Heracles, this task exceeds my strength, —help thou,—for strength is at thy command, too largely to need my aid in his relief.

HY. My hands are helping;

έπαθεν ζῷός (as corrected), Vat.: ὁ όλος ἀπορθίζει L, with most MSS., and Ald.—Wecklein writes ἀπορθίζει: Nauck conj. οὖν ὅρθει (Fröhlich ὅρθει): Blaydes, οὖ χέρα τρέφει (but in the text he has τρέφει).

1016 κράτα Wecklein writes σάρμα.—Bιγ Wakefield: βλών MSS.; hexameter after ἀνάφορα: the second, after ἱὼραν: the third, after ἱμώρα: the fourth, after δίωνα: the fifth, after ἕκαστοια. Further, σώσεις stands in a line by itself. Thus the five vv. form eleven lines.

1018 ἄρακι A, with most MSS., and Ald.: ἄρακι L (with η above, from a late hand): hence Nauck writes ἐν ἑνή. 1019. ὁ δὲ τῷ ἐν B—οὐ τῷ γὰρ ὤμων | ἐμπλέοι ὃν ἐν ἕκαστοι | σώσεις | L. The only variant in the MSS. is ἐμπλέοι (B, T, and, acc. to Subkoff, Lc). See comment.

ποτε ἴδοι, κατσίτην λαμβάνων ἐν ταῖς ἐμβὰς, ὃν τῷ ἐμβάς | ἐκ τῷ λαμβάνως τῷ τόδε πῶρον, λαγχάτα, δικαιούσα | ἀνεύρετον ἐνδικοντων, ποινῶν καθαράντων | χέρας τῷ ἔμποια, 'as a reward for purging sea and land.' Cp. ib. 400: 'he went into the uttermost parts of the deep, making peace for the oars of men.' Pind. N. 1. 63 (of Heracles) δόσους μὲν ἔχω γῆς καταφωνο, | δόσους δὲ πότῳ ἔμποιας ἀλεξόμενοι, κατα τῷ ἐν πόλλα μὲν: cp. Ant. 1152 σώσας μὲν... | λαμβάνει τῷ (n.).—δίκα, from the same rt as δίκα, δικαίωμα, δίκαιον, δίκαιον (Curt. Elym. § 775); the only sing. found is (τὰ) δίκα.—Ἀλεξόμενος, impr. of ἄλεξον (Ant. 1265), expresses the wearing effect of continual labours: cp. Ph. 325 διαλυόμενοι: ib. 686 ἄλεξον.

καὶ νῦν...οὐκ ἐπεκαίνους; 'and now will no one turn fire or sword upon me,'— i.e., 'come to my rescue' with it? The repetition of οὐκ with the verb gives a passionate emphasis: see n. on Ant. δ (οὐκ θάνατον, after oūn ὃς θάνατον ἔλεγον etc.).—The reading ἀπεκαίνου has better authority (cr. n.), but seems untenable. It has been explained as, (i) 'not-asert,' = 'apply'; (ii) 'divert' (from other uses), 'turn wholly against me.'—φάρσα ἐμαῖ: cp. 305 n.—φαρσά: thus Philoctetes prays to die even by fire (Ph. 800).—ἔχος ἐμαῖ: cp. 1031. Αἰ. 95 etc.

1018. The ms. reading, ἀπαράξας κράτας βιω, is explained as, 'to sever the head from life,'—i.e., to destroy life by striking the head from the body. This extraordinary phrase is surely not Greek. It has been supported by a corrupt verse of Eur., Helen. 302, ἀμικρῶν (σμικρῶν Badham) δ' ὁ καρπὸς ἄραν ἄπαλλάξας βιω: where Keil reads ἄραν, Nauck κράτα, and Hermann σκότα. But, whatever be read there, ἄπαλλάξας βιω is widely different from ἀπαράξας βιω. I hold, with Paley, that Wakefield's βιω ought to be substituted for βιω, which might easily have arisen from τοῦ στενός πολε: —Cp. II. 14. 497 ἄπεραξαν δὶς χαμαίζει | αὐτήν σῶν πλήκοι καρφύ.

1018 τοῦργον τῶν, the task of lifting the sufferer (who is lying προστηθή, 976) into a position of greater ease (1013 προστηθῆς κοφίας).—μεῖζον is proleptic with ἄνηκεν, 'has risen, so as to be greater': cp. Dem. or. 2 § 8 ἔρχεται μέγας. The usu. constr. of ἄνηκεν, as 'to reach' a certain standard, is with ἐν, as if here we had ἔν μεῖζον τοῖς.

1019 f. ἀντ' ἦλιον ὅμοιον, with μεῖζον: O.C. 568 μεῖζον ἀντ' ἦλιον (n.).—σῶλον τῷ ἔντομῳ, sc. ὅμοια, 'for strength is at thy command,' ἐν πλοίον ὃν ἐν ἔτοισ ἄνθρωποι (n.).—σῶλον τῷ ἔντομῳ, sc. ὅμοια, 'in too large a measure for the saving of him by my means,' i.e., 'so largely, that you have no need to save him by my means.'
λαθίπονον δ' ὁδυνάν ὀντ' ἐνδοθεν οὐτε θυραθεν ἔτι μοι ἐξανύοσαι βιοτον' τοιαῦτα νέμει Ζεὺς.

στρ. γ'. ΗΡ. ὃ παῖ, ποῦ ποτ' εἶ; ταῦτ' ἐμε ταῦτ' ἐμε
2 πρόσλαβε κοπφίασα. ἐ ἐ, ἵ ὁ δαίμον.

ἀντ. β'. ἤφοικε θ' αὖ, ἤφοικε δελαια
2 διολοῦ', ἠμάς
3 ἀποτήβατον ἀγρία νόσος.

ἂν Παλλάς Παλλάς, τάδε μ' αὖ λωβάται. ἵ παῖ, τὸν θυότορ' οἰκτίρας ἀνεπίθονον εἰρυνον ἠγος, παῖον ἐμάς ὑπὸ κλῆδος, ἀκοῦ ὁ δ' ἄχος, ὁ μ' ἐγ趸ουσεν

1021 τ. ὁδυνάν...βιοτον Musgrave: ὁδυνάν...βιοτον MSS.—θυραθεν | ἔτι μοι B: θυραθεν B—l. with most MSS., and Ald. In L. the accent of τῶν is so high up (under the first a of a gl. φαρμάκου) that it might be overlooked; the first corrector (S) has added the apostrophe after ἄγαθεν, and deleted a smooth breathing on ὀστί. The first hand had already indicated θυραθεν by writing θ over οι, —φέμει] ἠμα B. 1028 ὃ παῖ Seidler (and so, acc. to Subkoff, L?); ὃ παῖ παῖ L, with most MSS., and Ald.: ὃ παῖ ὃ παῖ K; παῖ παῖ Hermann (omitting ὃ). Nauck conj. ὃ ἐστι (= 1041 ὃ ἔστι). 1028 ὃ ἔστι ἐστὶ | ἥ ὁ ὁ ὁ L. Dindorf writes ἐστὶ, ἥ (the second ἥ is wanting in K, Harl.,

The ms. give σοι τι γάρ δέμα | ἐμπλανο ἦ δι' ἐμοὺ σφέν. The correction of ἐμπλανο (full') to ἐστὶ κέλεων is due to Meineke, and is confirmed by the following γ' in the inf. : cp. O. T. 1203 μετέκει τὰ φέμε σειρόβαν τὰ μέμφει: Eur. Περ. ιερός | τὰς φέμες κακ. The ms. says, σοι τι γάρ δέμα, are unquestionably corrupt. This is shown by two things: (1) δέμα is incongruous with the context; strength, not keenness of sight, is in question; and, even if it were suitable, it could not be reconciled with any probable emendation of the following words. (2) τι is unmeaning and impossible. I believe that I have found the solution by the slight change of σοι τι γάρ δέμα into σοι γάρ ἐστίν. The corruption began by ὁμα πασ σανζ ἐμαμα τι σιμα σφέν, Aristarchus read ἐμαμα. In the Appendix are given the proposed explanations of the vulgate, and various conjectures.

1021 λαθίπονον δ' ὁδυνάν: cp. Εἰ. 1000 ὁδυνάν ὁματι Περ. Περ. 150 δωλείας... | ταυτισμος. The adj. found only here and in Ai. 711, recalls the epic λαθιπέθη. It is proleptic predicate with ἔμπλανον, 'to effect that his life shall forget,' etc. The reference of βιοτον to Heracles would be clearer if we could read ὡστὶ οἶ (not ὡστὶ οἶ, cp. 650): but μοι is confirmed by ἐμπλανο, 'from my own resources' (cp. 750 ὥστι νησν). —θυραθεν, by the help of others: cp. Eur. H. E. 713 ὡστὶ διαθετη μετά (i.e. without personal knowledge).—The ms. ὁδυνάν...βιοτον is tenable, but less probable, and much less forcible.—ταινίτα νῆμα Ζεὺς, i.e., so grievous a doom. Not, 'such healing is of Zeus alone.'

1028 ν. τάδε: he indicates the place at which Hyllus is to take hold of him.—τάδε μὲ...πρόσλαβε κοπφίασα, literally, 'lead a helping hand in raising me thus': the pron. depends on the partic. only. For this sense of the verb, cp. Plat. Legg. p. 897 D καὶ ἐκ τῆς ἀποκρίσεως ὄνω...θείαν προολαβήσει, 'it is right that I, too, should help you with the answer.' πρόσλαβε μὲ could not mean literally, 'lay hold on me,' which would be προολαββὼν μοι (cp. Ar. Lys. 101, etc.). κοπφίασα denotes the act in which, when done, the help will consist. For this quasi-proleptic use of the aor. partic., cp. Plat. Corg. 516 ἐ τάδε τόιον μὲ χάριν ἀνεπαιτήβον.
but no resource, in myself or from another, avails me to make his life forget its anguish:—such is the doom appointed by Zeus!

HE. O my son, where art thou? Raise me,—take hold of me,—thus, thus! Alas, my destiny!

Again, again the cruel pest leaps forth to rend me, the fierce plague with which none may cope!

O Pallas, Pallas, it tortures me again! Alas, my son, pity thy sire,—draw a blameless sword, and smite beneath my collar-bone, and heal this pain wherewith a godless mother hath made

etc.).


The correction of Ὄ to Ὁ was made by Seidler, who wrote the v. thus: Ὁ Παλλᾶς, τὸν μᾶτραν Ὅ Παλλᾶς, τὸν μᾶτραν; the next v. then beginning with φῶςαν'. Hermann similarly inserted Ὅ Παλλᾶς, τὸν μᾶτραν. Bergk gives Ὅ Παλλᾶς.

σά μάτηρ ᾠδεος: τάν ὅς ἑπίδομι πεσοῦσαν
αὐτῶσ, ὅδ' αὐτῶσ, οὕς μ' ἠλεσεν. ὦ γλυκὸς 'Αιδας,

οὐ Δίως αἰθαίμων, εὐνασον εὐνασον μ'

2 ἰώκνεταῖα μόρῳ τὸν μέλεν φθίνασ.

XO. κλύνον τῇ εφρίξε τάςδε συμφοράς, φίλαι,
ἀνακτος, οἷας οἷας ὡν ἔλαυνται.

HP. ὦ πολλὰ δῆ καὶ θερμα Κοῦ λόγω κακά
καὶ χερσί καὶ νώτους μοχθῆςας ἐγώ·
κοῦπο τοιουτὸν οὐτ' ἀκοιτίς ἡ Δῖος
προφυῆκεν οὐθ' ὁ στυγνός Εὐρυνθεύς ἐμοί,
οἰον τόδ' ἡ δολώπις Οὐνέως κόρη
καθηγείν ομοία τοῖς ἐμοῖς Ἐρμύνον
ὑψαντὸν ἀμφιβληστρον, ὀ διδῆκμαι.

1068 τὰν Seidler and Erfurdt: ὡς miss. (ὑς B).
1069 ὦ γλυκὸς 'Αιδας, ὡς ὑπὸ ἀθαίμων Seidler. ὡς ὑπὸ ἀθαίμων, ὡς γλυκὸς 'Αιδας miss. In L the words ὀ ὑπὸ ἀθαίμων, which had been omitted from the text, have been added (by the first hand, not by S) in the right-hand margin, in line with ἠλεσεν: they were meant to form a verse preceding ὦ γλυκὸς 'Αιδας.
1061 εὐνασον εὐνασον μ' Erfurdt: εὐνασον εὐνασον (without μ') Turnebus, after Triclinius: εὐνασον μ' εὐνασον L, with most mss., and Ald.
1062 ἰώκνεταῖα] ἰώκνετα L. 1064 τάς δε συμφοράς τι:

gall against me': but the Attic sense of χόλαιν was 'to be melodiously.'
1069 εὐνασον: for the smooth breathing, see n. on O.T. 931.—γλυκῶς; cp. O.C. 106 (τ'), ὦ γλυκέα ἀναίδεσ ἄρχαν Σκοτόν (ο.)
1081 αἰθαίμων: nom. for voc., like ὀ γλαυμ (O.C. 189). This adj., found only here, ὑμαίμων, ὑμαιμων (O.C. 330 n.), αἰθαίμων (ib. 335), as denoting the fraternal tie. But αἰθαίμων, as used in O.C. 1078, is merely 'kin'sman.'—It is as the son of Zeus that he invokes Hades.
1084 ᾠδα, not ἀδα, is clearly right here. ἰώκνεταῖα can take a cogn. acc. denoting the course on which one is driven, as Ar. Nub. 29 πολυισ τον τατρ' ἰώκνεται δρόμων: but when it means 'to vex' or 'harass,' the troubles inflicted are expressed by the instrum. dat., as in the examples cited by Dindorf: Αἰ. 275 λόγου...αἰθαίμαι: Εὐρ. Andr. 31 κακοὶ ἰώκνεται: Ion 1050 ἰώκνεται συμφοράς. This speech, down to v. 1102, is translated by Cicero in Tus. 2 3, where the fact that the poets recognize pain as an evil is illustrated by the laments of Philoctetes, Heracles and Prometheus. Cicero's version is essentially that of an orator; the true test for it would be declamation. But even a reader can feel its sonorous vigour, and its Roman gravity; Cicero succeeds as Lord Derby succeeded in much of the Iliad. The rendering of the Greek is very free, sometimes inadequate, but always manly, and highly terse; indeed, the 57 lines of the original become 45; in one place, eleven verses (1079—1089) are reduced to four (vv. 30—33).
1083 θερμά: θερμά was said (1) of a hot or rash temperament (Ant. 88); (2) of a rash deed, as in Ar. Plut. 415 θερμον ἔργον καθαίς καὶ παράσομον τολμάντω δράων. Here θερμά is not 'rash,' but expresses intense conflict with deadly peril; as we speak of 'a hot fight.'
1084 κοῦ λόγῳ κακό fitly follows θερμά, the word which recalls the moment of dire stress. His trials had been fiery, and grievous, not in report or name alone.
me wild! So may I see her fall,—thus, even thus, as she hath destroyed me! Sweet Hades, brother of Zeus, give me rest, third antistrope.

CH. I shudder, friends, to hear these sorrows of our lord; what a man is here, and what torments afflict him!

HE. Ah, fierce full oft, and grievous not in name alone, have been the labours of these hands, the burdens borne upon these shoulders! But no toil ever laid on me by the wife of Zeus or by the hateful Eurystheus was like unto this thing which the daughter of Oeneus, fair and false, had fastened upon my back,—this woven net of the Furies, in which I perish!

No λόγοι could express to others what the ἔργα had been to the doer. In Eī. 761 ff. A similar antithesis is implied: τοιαύτα σοι ταῦτα ἐπίτηδε, ὡς μὲν ἐν λόγῳ ἀληγεία, τοῖς δὲ ἴδεοις, οἷοι ἐδοκείμεν, μέγατα πάντων ὃν δεκα ἐγὼ κακῶν; grievous enough to hear; but far worse to see. For οἱ λόγοι, cp. Aī. 819 κοί λόγω διεκομένων: Eī. 1453 κάθέσθειν οὐ λόγῳ μόνον. Thuc. 6. 18 δύνασθαι οὐ λόγῳ ἄλλῃ ἔργα μᾶλλον. The ms. reading, καὶ λόγῳ κακά, is certainly wrong, for two reasons. (1) When the required sense is, 'grievous to tell,' κακά becomes, for Greek poetical idiom, too weak; we need such a word as δικαια or ἀληγεία. This objection does not apply to a phrase of ironical form, such as οὖν λόγῳ κακά. (2) Idiom would require καὶ λόγωι rather than καὶ λόγῳ. Cicero, no doubt, read καὶ λόγῳ ('Ο μυθία dieut gravia, perpeus apera'); but that proves nothing. In Aī. 4 ὅπ' ἄριστα ἄστρον was the only reading known to Didymus (c. 50 B.C.).

1047 χρονοὶ refers to deeds of prowess: ποιουσι to feats of sheer strength, as when he took the place of Atlas, or carried the Erymanthian boar to Mycenae.—Cicero's version, Quae corpora ex ampliis atque animo pertulit, has caused the inference that his text contained an equivalent for anima. Wecklein suggests that he read στερνωσι (cp. 1090), but misunderstood it. Perhaps, however, Cicero felt his rhetorical antithesis to be warranted by the idea of mental anguish implied in μυθέρασαι.
πλευραίσι γάρ προσμαζθέν ἐκ μὲν ἐσχάτας βέβρικε σάρκας, πλεύμονός τ' ἄρτηριάς ῥοφεὶ ἐνυφοικών· ἐκ δὲ χλωρόν αἰμά μου πέτωκεν ἤδη, καὶ διέφθαρμαι δέμας τὸ πάν, ἀφράστω τῇ δε χειρωθεὶς πέθη. κοῦ ταῦτα λόγχα πεδίας, οὐθ' ὁ γγενής στρατὸς Γυγάντων οὔτε θήρεως βία, οὐθ' Ἐλλὰς οὔτ' ἀγλωσσὸς οὐθ' ὅσιν ἐγὼ γαίαν καθαίρων ἱκώμην, ἐδρασὲ ποι. γυνὴ δὲ, θῆλυς *φύσα κοῦκ ἀνδρός φύσιν, μόνη μὲ δὴ καθελε φασγάνου δίχα. ὁ παῖ, γενοῦ μοι παῖς ἐπίτυμος γεγώς, καὶ μὴ τὸ μητρὸς ὁνόμα προσβεβόης πλέον. 1065 δός μοι χεροῖν σαίν αὐτὸς ἐξ οἴκου λαβὼν ἐς χείρα τὴν τεκοῦσαν, ὡς εἰδὼ σάφα

1065 f. ἐσχάτας...σάρκας] Wecklein writes ἐγκάτα...σάρκας (from Cicero's mortu laceras) — πλεύμονας τ' I, with v written over λ by the first hand (cp. 569): πλεύμονας τ' r: πλεύμονας τ' A, Harl., and Ald. 1066 πέτωκεν[ πέτωκεν A, Harl., and Ald.—διέφθαρμαι] διέφθαρμαι B. 1053 f. κοῦ ταῦτα was altered by Elmsley to κοῦτι αὐτά, because οὔτε follows. Blaydes and Wecklein, keeping κοῦ ταῦτα, change οὔτε to οὐδὲ in all five places. 1059 θήρεως

1058 f. προσμαζθέν, ‘plastered’ to his sides: cp. 768 ἀρίςκολλος.—ἔσχάτας...σάρκας, i.e., not only on the surface of the body, but to the inmost parts. Cicero renders the phrase by viscerā. πλευρά στ' ἄρτηρια: ‘the suspensors of the lungs,’ i.e., the bronchial tubes which convey air to the lungs. For the sing. πλευρά in a collective sense cp. Plat. Tim. p. 84 D ὁ τῶν πνεύματων τις ὑμαί ταμά τι πλευρά. As to the word ἄρτηρα, see Appendix. 1058 βοφεὶ, ‘drains,’ ‘empties’ (of air): his breath is arrested by the spasms: cp. 778 ἀρχαγμόσ...πλευρῶν ἀνθίζεται. Though the grammatical subject is ἄρτηρα, the agent is properly the venom itself; ζυμοκόνων, since this interruption of the breath is frequent. For this use of ἄρτηρα, cp. Ar. Ach. 378 βοφεὶ τρίβλων (empty it). Cicero well renders, Urgensque graviter pulmonum haurit spiritus. χλωρόν, fresh, vigorous; cp. Theocr. 14. 70 ποιεῖ τι δε, ἀς (ἢ ἐν) γών χλωρόν ('youthful').—Not ‘discoloured’ (decolorem tanquam, Cic.). 1057 ἄφραστος, ‘indescribable,’ unutterably dreadful; not, ‘inexplicable,’ i.e., of unknown origin.—χρωμῆς: cp. 279 n.

1058 f. κοῦ...οὐδὲ. It is unnecessary to change ὁδῆς to ὁδῇ. The sequence ὁδὲ...οὐδὲ is foreign to Attic prose; and an Attic poet would presumably have avoided it where ὁδὲ was followed by only one negative clause: e.g., in Ὀ. C. 702 οὐ τελεσι ὁδῇ γέρον, e.g., οὔτε is improbable. In Theognis 125 ὁδὲ γὰρ ἐν εἶδεις ἀνδρός νόον ἀνθίζει, where the ms.s. have ὁδὲν, ὁδὲ stands in Aristotle’s quotation of the verse (Eth. Eud. 7. 3). But when, as here, several clauses with ὁδὲ follow ὁδὲ, an Attic poet might imitate the frequent Homeric usage: e.g., Od. 4. 566 οὐδέτερον οὐδ' ἐπὶ χειμώνιον πολέω οὐδὲ ποι' δίβρος. So ib. 9. 136 f. οὐδὲ is followed by two clauses with οὐδὲ, and in ll. 6. 450 f. by three.

λάχην πεδίας, the spear of the warrior on a battle-field; as when Heracles fought with Laomedon of Troy, with the Amazons, or with Aegeus king of Athens (Apololl. 1. 7. 2). στρατὸς Γυγάντων: after sacking Troy, and ravaging Cos, Heracles went
Glued to my sides, it hath eaten my flesh to the inmost parts; it is ever with me, sucking the channels of my breath; already it hath drained my fresh life-blood, and my whole body is wasted, a captive to these unutterable bonds.

Not the warrior on the battle-field, not the Giants’ earth-born host, nor the might of savage beasts, hath ever done unto me thus,—not Hellas, nor the land of the alien, nor any land to which I have come as a deliverer: no, a woman, a weak woman, born not to the strength of man, all alone hath vanquished me, without stroke of sword!

Son, show thyself my son indeed, and do not honour a mother’s name above a sire’s: bring forth the woman that bare thee, and give her with thine own hands into my hand, that I may know of a truth

\[\beta\dot{a}\, \theta\dot{h}r\dot{r}\dot{a}\, \beta\dot{i}a, L.\]
\[\beta\dot{h}l\dot{i}n\, \o\dot{d}e\dot{a}, \kappa\dot{o}k\, \a\dot{n}\dot{d}\dot{r}\dot{a}\, \phi\dot{o}\dot{n}a, MEC.: for \o\dot{e}\dot{d}\dot{e}na\]
Nauck writes \(\phi\dot{o}\dot{t}a\) (after Steinhart, who, however, read \(\theta\dot{h}l\dot{o}\)). Blaydes adopts this, but with \(\theta\dot{h}l\dot{a}\). Reiske conj. \(\theta\dot{h}l\dot{i}n\, \sigma\gamma\dot{o}d\dot{a}\): Mudge, \(\theta\dot{h}l\dot{i}n\, \kappa\dot{o}k\, \kappa\dot{h}o\dot{u}n\), \(\a\dot{n}\dot{d}\dot{r}\dot{o}\, \phi\dot{o}\dot{n}a\) (received by Hermann).

\[\beta\dot{i}a\, \theta\dot{h}l\dot{r}\dot{a}\, \beta\dot{i}a, L.\]
\[\beta\dot{h}l\dot{i}n\, \o\dot{d}e\dot{a}, \kappa\dot{o}k\, \a\dot{n}\dot{d}\dot{r}\dot{o}\, \phi\dot{o}\dot{n}a, MEC.: for \o\dot{e}\dot{d}\dot{e}na\]
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\[\beta\dot{i}a\, \theta\dot{h}r\dot{r}\dot{a}\, \beta\dot{i}a, L.\]
\[\beta\dot{h}l\dot{i}n\, \o\dot{d}e\dot{a}, \kappa\dot{o}k\, \a\dot{n}\dot{d}\dot{r}\dot{o}\, \phi\dot{o}\dot{n}a, MEC.: for \o\dot{e}\dot{d}\dot{e}na\]
Nauck writes \(\phi\dot{o}\dot{t}a\) (after Steinhart, who, however, read \(\theta\dot{h}l\dot{o}\)). Blaydes adopts this, but with \(\theta\dot{h}l\dot{a}\). Reiske conj. \(\theta\dot{h}l\dot{i}n\, \sigma\gamma\dot{o}d\dot{a}\): Mudge, \(\theta\dot{h}l\dot{i}n\, \kappa\dot{o}k\, \kappa\dot{h}o\dot{u}n\), \(\a\dot{n}\dot{d}\dot{r}\dot{o}\, \phi\dot{o}\dot{n}a\) (received by Hermann).

1087 L has εἴδω, made by S from εἴδω:
Nauck writes ἑἶδω.

to Phlegra (sometimes identified with Pallene, the westernmost headland of the Chalcidian peninsula), and helped the gods to vanquish their Earth-born foes. In Pind. N. 1. 67 Teiresias predicts what Heracles shall achieve, ὅπως θεῶς ἐν τῇ δήλῳ θεῖαις Γυναικεῖοι μάχαι | αὐτάρκειοι. In the Gigantomachia on the pediment of the Segestan Treasury at Olympia, Heracles fought at the right hand of Zeus (cp. Antigonus, vol. IV. pl. 20 8). Early Attic vase-paintings of this subject associate him with Zeus and Athena (Roscher, Lex., p. 2111).

\(\theta\dot{h}r\dot{e}n\) bia seems to be a general phrase, including both the Centaurs (θηρός, 1090) and the wild beasts (1093 ff.). Cicero understood it of the former only, non biformato impetu | Centaurum.

1080 f. \(\epsilon\delta\gamma\lambda\omega\rho\sigma\rho\sigma\) profits by the suggestion of γη in the adjective \(\epsilon\lambda\lambda\alpha\lambda\sigma\) (Ph. 256 θείας γη). The βάρβαρος has no ‘language’ properly so called: to the ear of the Hellene, he merely twitters like a bird (n. on Ant. 1003). Cp. Pind. N. 1. 6. 24 ὅλον ἵππων ἵππων δέοιβοι ἀπὸ παλαγγελλόντας τάρατ, ‘barbarous or strange of speech.’—εἰσ’ ἐς σφήν: the division of mankind into Greeks and barbarians is exhaustive; but the range of earth traversed by Heracles extended beyond the dwellings of men (cp. 1100 εἰς ἵσχατος τόπου). It seems unnecessary, then, to regard this third clause as merely a rhetorical summary of the other two.—γαῖαν: antecedent attracted into relative clause: O. C. 907 n.

1082 f. \(\theta\dot{h}λιν\) for \(\theta\dot{h}λεία, as in the Homeric \(\theta\dot{h}λιν\) ἱέρα (Od. 5. 467): O. C. 751 n.—Nauck’s correction of \(\o\dot{e}\dot{t}\α\) into \(\phi\dot{o}\dot{n}α\) is indispensable, if \(\alpha\dot{n}\dot{d}ρος\) be retained; the alternative would be to read \(\alpha\dot{n}\dot{ηρ},\ which is less probable. For the cogn. acc., cp. Ai. 790 \(\alpha\dot{n}\dot{θ}ρώπου\) \(\phi\dot{o}\dot{n}α\) | διδασκόν, μάχη. —ἐδικα, Ant. 48 n.—καθ’ ἐκλ, brought low, destroyed, as in Ai. 517 (of death)—\(\phi\dot{o}σαγόνου \δικα: the warrior laments that he has not fallen in combat; cp. Aesch. Eum. 627 (of Agamemnon’s death) καὶ ταῦτα πρὸς γυμνάτα, ἐν τὶ θουρίας τόξος γνυμάδων ἦσσι \(\alpha\dot{ρ}μαξόνοι.

1084 f. γενόν, show thyself: γεγόνας and ἐγένετος cohere, making an equiv. for γεγονός: hence there is no awkwardness in having two forms from γέγονα. Cp. 1158: Ai. 552 δεῖ ο’ δουλ’ πατρός | δειξείς ἐν ἱεροὶ ὄντι ἐν οἴου τράφης.—τὸ μητρὸς δύνα: she is such in name only (617).—προσβείστην, prefer in honour: Eur. HIPP. 5 τοῦ μὲν ἐσίντασιν πάλιν προσβείς κράτη.—πλων is, in strictness, redundant; cp. Plat. Legg. 887 π προτιμάν βραχυκλωγανία µάλλον ὄ µῖκοσ.

1087 f. εἴδω, which Nauck changes to ἑίδω, is in accord with usage (cp. e.g., θη, O. C. 889 δεύντι εἴδω: Ph. 238 ἃν εἴδω).
ΣΟΦΟΚΛΕΟΥΣ

εἰ τούμων ἀλγεῖς μᾶλλον ἢ κεῖνης ὅρων λωβητοῦ εἴδος ἐν δίδὑ κακομέμενον.

ιδ' ὁ τέκνον, τόλμησον' οἰκτρόν τέ με τολλοῦσιν οἰκτρόν. ὅστις ὅστε παρθένος βέβρυχα κλαίων' καὶ τόῦ ὀφ' ἄν έις ποτε τόν ἄνδρα φαίνει πρόσθ' ἵστιν δεδρακότα,

ἀλλ' ἀστένακτοι αἰεὶ έπιόμην κακοῖς.

νῦν δ' ἐκ τούμοντος θῆλας ψήρημα τάλας.

καὶ νῦν προσελθὼν στήθι πλήσιον πατρός, σκέφσαι δ' ὅποιας ταύτα συμφοράς ὑπὸ πέτονθα' δειξὼ γαρ τάδ' ἐκ καλυμμάτων.

ιδοὺ, θεάσθη πάντες ἄθλιον δέμας, ὅρατε τὸν δύστην, ἃς οἰκτρός ἐχώ

αια', ὡς τάλας, αἰα', ἐθαληκεν ἂτης σταμαδὸς ἀρτίως ὄνω' αὖ, διήξε πλευρῶν, οὐδ' αὐγοῦμαχτόν μ' ἐαν ἐοικὴν ἡ τάλανα διαβότος νῦσος.

1068 ὁ κεῖνης ἢ κεῖνη Τ. 1089 Nauck brackets this v. 1071 ὅστε

1072 ωστε Λ (= ὡς τε). 1074 εἰκόμην scho. on Αἰ. 317, where this v. is quoted: εἰκόμην Λ, with most MSS., and Ald. [Acc. to Subkoff, εἰκόμην is in A, B, T.]

Meineke conj. εἰκόμην: Blaydes, also έκ ομημένον. 1076 ήρήμαι εἰρημαι MSS.

εἰ τούμων κ.τ.λ. The constr. is, εἰ μᾶλλον ἀλγεῖ, ὅρων τούμων λαβητοῦ εἴδος, ἢ (τὸ) κεῖνη (λαβητοῦ ἐἴδος) ἐν δίδὑ κακομέμενον. For the omission of τὸ before κεῖσθαι, cp. 929 τὸ κεῖσθαι δειρὰ τ' (n.)—κακομέμενον as in Ph. 128b, Ο. C. 261.

Cicero represents this passage by a single verse, Iam cornum, mune an illam rotundum quad. Hence Nauck rejects v. 1069. But the inference is most unsafe, as another instance will show. The passage beginning with ίδθ (1079) and ending with ἐξόρμηκεν (1089) shrinks, in Cicero's version, to three lines and a half, viz., Vide et cuncti: tumque, calestum sator, | fact, obsero, in me tui coruscam fulminis! | Nunc, nunc dolorum anxieti torment ventris: | Nunc seript arduor. Thus Cicero wholly ignores vv. 1083 ff.: he ignores vv. 1080—1084 also, except in so far as their general sense is blended with his version of 1088 f., δαίμων...ἐξόρμηκεν. Yet the Greek text there is clearly sound.

1070 f. θ', expressing entry, is similarly combined with τὸλμησον in Ph. 480 l.: θ', ἡμέρα τοι μάχος ὅλης μᾶς, | τὸλμησον, κ.τ.λ.—τολλοῦσιν οἰκτρόν: cp. Ο. T. 1196 ὅνω καὶ σταμαδὸν ἠκοινώνεται. Cicero: Miserere! Gentes nostras flevunt miseriae.—ὅστε παρθένος: the schol. compares I. 16. 7, where Patroclus weeps ἀντὶ κοφή | κοφή. βέβρυχα might seem strange in such a comparison; yet cp. 904, where βρυχάρος is said of Deianeira. The fitness of the word is more evident in 805, as in Ο. T. 1195, and Αἰ. 322, ταύροι ὡς βρυχάρων. For the perf., cp. μέμενα (μικαδοιμαι), μέμενα (μικαδοιμαι).

1074 δαστένακτος: as Ajax was ἀψάφητος δέων κωκυκτάτων (Αἰ. 321).—εἰκόμην, not εἰκόρο, though τοῦθ' ἄνθρο προέστερ: cp. Ο. C. 6 n. The imperf., which was read here by a scholiast of the Ajax (cr. n.), is certainly preferable to ἐστόμη, though the aor. would also be right, if he was viewing the past as a whole. If ἐστόμη were read, αὖθι would go with δαστένακτος: though αὖθι is not necessarily incompatible with an aor. (Φ. 1140 n.).—εἰκόμην κακοῖς: cp. Eur. Phæon. 408 τῶν δ' ἡλέας Ἀργοι...| ὡς οἶδ' ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τόχην.
which sight grieves thee most,—my tortured frame, or hers, when she suffers her righteous doom!

Go, my son, shrink not—and show thy pity for me, whom many might deem pitiful,—for me, moaning and weeping like a girl;—and the man lives not who can say that he ever saw me do thus before; no, without complaining I still went whither mine evil fortune led. But now, alas, the strong man hath been found a woman.

Approach, stand near thy sire, and see what a fate it is that hath brought me to this pass; for I will lift the veil. Behold! Look, all of you, on this miserable body; see how wretched, how pitious is my plight!

Ah, woe is me!

The burning throe of torment is there anew, it darts through my sides—I must wrestle once more with that cruel, devouring plague!

Cp. O. T. 546 n. 1077 ἀκόλουθοι οὖ τῆς λόγου (Plat. Phaedo 107 n), τοῖς πράγμασι (Dem. or. 4 § 39), i.e., to follow their lead.

1078 ἐκ τοιοῦτον: cp. 284 n.
1079 εἰ τὸν πενθὸς τῆς μνήμης δὲ πάθος ἐκ τῆς μνήμης δὲ πάθος.
1080 The first clause is introduced by καί, the second by δὲ (instead of τό), as in Arist. 432 χωρίς λόγους λέξεως, σὺν δὲ νὰ ἔχετε e homophobic. The effect of δὲ is to throw the second clause into relief by a slight rhetorical antithesis (as if μὲν had followed συμβολή). This expressive δὲ should not be changed to τὸ.

1078 διήδρον γὰρ: the iunctus on γὰρ does not spoil the rhythm, because the chief stress falls on the verb: cp. O. C. 1540 χώρον δὲ, ἐξεχείρα με τοῖς θεοῖς τῷ πάθει. Below, in 1247, the case of συν is similar.—ἐκ καλυμμάτων = ἐκ καλυμμάτων, since ὑπὲρ here = ἐκ (outside of); cp. Od. 15. 372 οὖν τω ἐκ νησίων ἐκ παρθένου (πε. εὐλογ). 'I am an exile.' The sense is different in Aesch. Ag. 1178, ἐκ καλυμμάτων ἐκ δεδομένων, where ἐκ = 'forth from.'

1079 ἐκόμιος: cp. 821 ὦ (n.).

1081 It is best to retain αἰαί, σαλάς, αἰαί, L's reading. Hermann and others, taking αἰαί ὡς τάλας as a doximacia, read ἐκ or ὡ τὰλας instead of the second αἰαί, placing it in a line by itself. Dindorf formerly read αἰαί τάλας (deleting ὡ and the second αἰαί), as an iambic dipodia; but his latest text gives αἰαί, σαλάς (as a doximacia). Nauck requires bacchii, and suggests ὡ μὲν, τάλας, σιχόν. Wilam. (Hermes XVIII. 246) says—(1) αἰαί, ὡ τάλας, doximia: (1) αἰαί, interjection: (3) ὡ ὡ μὲν ὡ τάλας, τάλας... ταῖος, 'acataleptic anapaestic trimeter.' A brief interjection of this kind could take almost any metrical form; and, in the absence of a lyric context, the metre here cannot be defined with certainty. Cp. Ec. 1160—2.

1082 ἐκ τοιούτων is trans., μὲ being understood, as after ἐγείρομαι in Ph. 501 (n.). ὅτι: cp. 1104. ὅπως should be taken with ἐκ τοιούτων, because (1) ὅπως fitsly stands in the first clause, and (2) διήδρον thus gains force by its abruptness: cp. 1082 f. If a point were placed after ἐκ τοιούτων, ὅπως would still be better than ὅτι.

—διήδρον, a word used by medical writers, as Wakefield pointed out; e.g., Hippocr. Morb. 1. 5 οὐκ ἐγείρωμεν ἀπεκτάσεων ἀπὸ διήδρομος ἀπὸ τοῦ σώματος. ἀγαθάνεμος; cp. Eur. fr. 683 ἄθροις κρίταις στρατικοῖς γυμνάζεις χαλῖς: διήδρος: distinguish διήδρον (pass.) in 676. Cp. Ph. 7 νόσφ... διήδρον (n.).
ὡς Ἠδη, δεξα μ',
ὡς Δίος ἀκτις, ταισον.
ζεσειον, ὡςα, ἐγκατάσχησον βέλος,
πάτερ, κεραυνο. δαινυται γὰρ αὐ τὰλιν,
ζθηκε, ἐξωρμηκε. ὡ χρες χρές,
ὡ νοτα καὶ στέρρ', ὡ φίλοι βραχίονες,
ὑπερεῖ δὲ κείνοι δὴ καθεσταθ', οἰ ποτε
Νεμέας ἐνοικον, βουκόλω ναλάστορα,
λέον', ἀπλατον θρέμμα καπροσήγορον,
βλα κατεργάσασθε, Δερναίαν θ' ὑδραν,
διφώς τ' ἀμυκτον ἰπποβάμων στρατον
θηρον, ἱβριστὴν, ἄνομον, ὑπερολον βιαν,
Ἐρμαμάθιον τε θῆρα, τόν θ' ὑπὸ χονὸς
'Ἀδων τρίκαιον σκύλα', ἀπρόσαμον τέρας,
δεινῆς Ἐχιδνῆς θρέμα, τόν τε χρυσῶν

1088 ὡςα] ὡςα (αἰ. L.) — δέξα μ'] δέξαι με L. 1087 ὡςα] ὡςα L. 1091 ὑπερεῖ δὲ (αἰ. not δὲ) κέινοι L.; ὑπερεῖ ἰππόν L., with most ms., and Ald.—καθεστάθ']
Dindorf, Campbell and Subkoff agree in reporting L as having καθεστάθ'; but it has
to have been interpolated.—καθεστάθ', not merely 'are,' but 'have come to be.'
For καθεστάναι in this sense, see on Ant. 435. The form of expression is due to
the emphasis on ὑπερεῖ: 'your' is the plight to which those arms have come.'
It is a compressed way of saying, τωθον ὑπερεῖ καθεστασε, ἐκείνοι δὴ (ὑπέρ) etc.
For ἐκείνοι referring to the past, cp. O. C. 1195 ὡ δ' ἐκεῖνα, μὴ τὰ νῦν, ἀπο-
σκοτεῖ: for its juxtaposition with ὑπερεῖ, ἦν. 138 δ' ἐκείνοι εἰμι.
1092 f. Νεμέας, a valley in Argolis,
about three miles s.w. of Cleoneae, four
and a half s.e. of Phlius, and eleven n.
of Argos. The lion is described by
Hesiod (Th. 331) as καυρωόν Τηρύοις
Νεμέαν ἰερὸς Ἀττάκτοι, Τρετών καὶ
Ἀπεάς being mountains which partly enclose
the valley. It was in Τηρύοι ('the caverned')
that the monster had his den. Pindar
calls Nemea the χήρα Μάστος (Ov. 13.
44); also Δίως Δίασ (N. 2. 9), from its
temple of Zeus, in a cypress-grove.
Ἀλάστορα (O. C. 788 n.), as Hesiod
calls him τοὺς ἄθροισας (Th. 329).
ἀπλατον = ἀνθεστον, unapproachable:
cp. Pind. P. 12. 9 ἀπλατον ὄρην κέφα-
latz.—ἀπροσήγορον, lit., 'not affable,'—
boldly applied to the intractable beast
with which men can establish no
relations. The word has here much the
O thou lord of the dark realm, receive me! Smite me, O fire of Zeus! Hurl down thy thunderbolt, O King, send it, O father, upon my head! For again the pest is consuming me; it hath blazed forth, it hath started into fury! O hands, my hands, O shoulders and breast and trusty arms, ye, now in this plight, are the same whose force of old subdued the dweller in Nemea, the scourge of herdsmen, the lion, a creature that no man might approach or confront; ye tamed the Lernaean Hydra, and that monstrous host of double form, man joined to steed, a race with whom none may commune, violent, lawless, of surpassing might; ye tamed the Erymanthian beast, and the three-headed whelp of Hades underground, a resistless terror, offspring of the dread Echidna; ye tamed the dragon

καβασάσαθι (p. 77 A, line 3 from bottom).

1095 δεδοθα Dindorf: δεδοθα MSS. See on Ph. 1014 ἀφαὶ.
1096 ὑπεράρχων Bentley, and S. Clarke on II. 2. 246: ὑπεράρχων MSS.
1097 τῶν θ' Λί: the first ed. who gave this was H. Stephanus (1568). τῶν δ' ἦτοι τῶν τε: τῶν Αἰδ.

sense of ἀπρόσωπον: cp. O. C. 1277 τὸ διαπρόσωπον καταπορθησον στέμα. Vergil's description of the Cyclops has been quoted (Aen. 3. 621). Νέκ νυσ ἔφακε νέκ δίκτυ ασφαλῆ sulli; but Polyphemus could speak.

1096 βίω καταμαραθά: Heracles throttled the lion, which was invulnerable: Eur. H. F. 153 ἐν ἐν θηροῖς ἐλῶν | βραχώνοις φύει ἀφθονος ἐξείλειν. This was the first of his labours; and thus he won the lion-skin (Pind. I. 5. 47).

Διώνυσιν θ' ἐθνῆς: see 574 n. Eur. H. F. 419 τὰ σημάρωσαν, | θηρόφθορον κόσμο ἔφες, | θρᾶμα ἑλπίστοροι, | βέλεις τ' ἀρμεῖαν ἔθους. This ἀθλος—usually made the second—is closely connected with the first; it is wrought in Argolis; and it completes his equipment by giving him the poison for his arrows. In both these labours, as in others, he is the Διόνυσιος

1098 ff. The next two exploits are also linked. Sent by Eurytheus in quest of the κάτος (Θήρα 1097) that haunted Mount Erymanthus in north Arcadia, Heracles passed over Phoebos, a wild upland district on the borders of Elis. Here he was entertained by the Centaur Phoebus, and routed the other Centaurs who flocked to demand a share of his host's wine.

Διώνυσι: Diodorus (4. 69) applies this word to the Centaurs. Cp. Pind. P. 2. 47: Ιξιων και Νεφελή βασιλεύσαν στέμα; δὲ | ἐπἀνες Μαραγίτεσσας ἠμερεῖν ἐν Παιλοῖ | ἐκφορᾶς ἐκ δ' ἑγένσοτο

στρατὸς | θηροί | ἐφετέροις | ἀθλοτράχη | τά | τιμότις | τιμόθεν μήν κάτω, | τὰ δ' ἐπεκεφαλή πατρός—ἀμπελοϊ, with whom it is impossible to hold humane intercourse; Eur. Cyc. 439 θηροῖν ἄθροι: cp. ἁμιξία (Thuc. 1. 3).—ὑπεράρχων, usu., 'mounted on horses,' and so some take it here as 'mounted on horses' legs'; but it is more simply explained as 'moving like horses.'—θηρόν: cp. 556. —ὑβριστην, ἄνορον: intemperance and violence were essential attributes of the Centaurs (excepting Cheiron): cp. 565. Eu. H. F. 181 τετρακολεῖα θ' ἐθροίμα, Κενταυρῶν γένος

1098 η. "Αἰδοὺ τρίκηρουν σκύλοι: a three-headed Cerberus seems to have been the usual type in early Ionian art; while on Attic black-figure vases of the middle and later style he is two-headed: see Roscher, Lex. p. 2105. Hesiod, the first poet who names Cerberus (Th. 311), gives him fifty heads.

'Εχθρια τριμάμα, as in Hes. Th. 310: but in O. C. 1574 he is the offspring of Tartarus and Earth. In Il. 8. 366 ff. Athena saves Heracles when Eurytheus sends him ἐκ ἀρβίαν ἀξίων κοσμίων τοῦ Αἰδοὺ: cp. Od. 11. 523.—Pluto said that Heracles might take Cerberus, if he could do so without using any weapon. The hero succeeded, and having shown his living prize to the terrifyed Eurytheus, restored it to the nether world. (Apollod. 2. 5. 12 § 8.)

Χρυσός: in tragic dialogue χρυσός usu. suffers synetesis, but there are several
exceptions, such as fr. 313: fr. 439: Eur. Ios 1175.

The golden apples, brought from the garden of the gods, originally meant the winning of immortality. Hence this ἄδελος properly comes after the Cerberus, though the latter is sometimes made the last (Eur. H. F. 417).

δράκοντα μῆλων φύλαξ. The garden was in the far west, where Atlas supports the sky, beyond the stream of the Oceanus (Hes. θ. 215). When Zeus espoused Hera there, a wondrous apple-tree (μήλα) sprang up. This tree was committed to the care of maidens called Hesperides, daughters of Night (Hes. θ. 211), sweet singers; and it was guarded by a terrible dragon, coiled round the stem (Eur. H. F. 397, Paus. 6. 19. 8). Heracles slew this dragon with poisoned arrows (Apoll. Rh. 4. 1306 ff., where the monster is named Λάδων).

ἐν ἐσχάτω τόπως: for ἐνι, cp. 356. So Hesiod θ. 518 πέρασεν ἐν γαλήνῃ. Eur. H. F. 742 ἐν σφυρίδων δ’ ἐν μήλος ἄγων ἄνοικα τάς ἄλοις, ἵν’ ἐν παστομέθων πορφύρης λίμας ναυταῖς ὀδικοῦ ὀδὼν νῦμει. The garden was sometimes placed among the Hyperboreans as by Apollod. 2. 5. 11, and prob. by Aeschylus in the Προμηθέως Λάμμενος, Strabo 4, p. 183: sometimes in Libya, or in Spain.

1101 μῆλων, a general word, including both the tasks done for Eurytheus (the ἄδελος proper)—such as the five just enumerated,—and other enterprises, such as the warfare against Laomedon and the Giants (1038). In the temple of Athena χαλκοῦς at Sparta Pausanias saw πολλὰ μὲν τῶν Ἴπποι τῆς Ἱππέλως, πολλὰ δὲ καὶ ἃν ἐθελεύτης κατώρθησε (3. 17. 2). As to the cycle of the ‘twelve labours,’ and its probable origin, see Introduction, § 2.—ἐγνυσᾶμεν: schol. ἐνερεῖς. Cp. Arist. 1006 εὐμέρους ἐγνυόμενον (n). Eur. H. F. T. 1253 καὶ γὰρ πάνω δ’ ἐν μήλων εὐγνυόμενα.

1102 χρὸνος, valour (488); for the gen., cp. Andoc. or. 1 § 147 τρισταί τῶν τελεων...ἀνέθεσαν. Cicero well renders, Nec quisquam e nostris spes erit laudibus.

1108 οὐ ἄναρθρος, like ἐκενυνευσμένως, since his whole frame has been unhinged and unnerved; so Eur. Ὀρ. 217 ὅταν
that guarded the golden fruit in the utmost places of the earth.

These toils and countless others have I proved, nor hath any man vaunted a triumph over my prowess. But now, with joints unHINGed and with flesh torn to shreds, I have become the miserable prey of an unseen destroyer.—I, who am called the son of noblest mother,—I, whose reputed sire is Zeus, lord of the starry heaven.

But ye may be sure of one thing:—though I am as nought, though I cannot move a step, yet she who hath done this deed shall feel my heavy hand even now: let her but come, and she shall learn to proclaim this message unto all, that in my death, as in my life, I chastised the wicked!

CH. Ah, hapless Greece, what mourning do I foresee for her, if she must lose this man!

HY. Father, since thy pause permits an answer, hear me, afflicted though thou art. I will ask thee for no more than is my due.

letters θγ (which are still traceable) having been erased after αν. αδηνής A. R. 1108 μην ἦτον ἡμῶν Blaydes writes μηθ' ἦτον. 1111 κακοίς γε Κοβετ conj. κακοῖργατοι. 1112 σφαλήσατι] Meineke and Nauck conj. σφαλεί' ἐσι. 1114 παράλεγε] Wecklein conj. παράλεγει: Blaydes, παρίστη (as Heinssoth), or παρίστη. Wunder wrote ἕπτερ τάρταροι.


1108 Χρήστης, since Alcmena, daughter of Electryon and Anaxo, belonged on both sides to the Perseids, and so traced her descent from Zeus himself.—ἀνωμέμφοισι: it is not necessary to supply γώνοι from 1106; cp. fr. 84 καταρκεί τούθεν κεκθήθαι πατρός.—αὖθεν: cp. 736: Ph. 240 αὖθισι δὲ τοῖς | ἄχριλοις.

1109 τὸ μῆνα τὸ: cp. Ai. 1275 ἄθ' τὸ μῆνα δὴσι: Λευ. 234 n.

1108 καὶ μὴν ἦτον: the adv. is emphatic; cp. 773: El. 1014 σιθόναισα μὴν. Powerless as he is to seek her out, he is still able to execute his vengeance if she be brought to him.

1109 πὴ χερόφοροια: 279 n.—κακὰ τώνε: Eur. Med. 458 δῆμος δὲ κακὰ τῶν ὁμ. οὕς αἰτερρίκησα φιλοίν | ἤκος: also ὀλ' ἐκ τῶν ἔθνο πὶ 537, etc.—ν' ἐκδοθοὖ θ: ἀγγαλεῖν, with grim irony: see on O. C. 1377. —κακοίς γε is far better than Cobet's κακοίργατοι, which, indeed, would mar the point. The γε is very expressive: it means, 'when guilt is to be chastised, I am strong even in weakness,—even unto death.'—δαίμον, since he thinks of his life as already closed: cp. 1137 κτίσασιν.

1110 τοῦ θῆμος Ἑλλάδα: cp. Eur. H. F. 877 μῆλοι Ἑλλάς, τὸ τεσορὸν τῶν ἐνεργῶν | ἀσφαλείας: and id. 135.—σφαλήσατι, not σφαλήσατι, since τὸ θῆμος Ἑλλάδα is rather an exclamation than an address. ἀσφαλείας would be an easy correction (cp. O. C. 816 λαπηθεῖς ἔσιν), but is needless.

The poet may have preferred this verb to the more natural στερήσατο as more forcibly expressing a disaster (cp. 197, 719). Elsewhere the genitive after σφαλέσατι always denotes, not a person, but a thing (δαίμον, τὸ χρῖς, χρημάτων, etc.).

1114 παράλεγε followed by παραλεγεῖται is somewhat inelegant, but it should not too hastily be pronounced spurious: cp. φεύ (φλευ, after φλει): Ph. 1319 στείρχων followed in the next v. by στείρχωτα (n.).—νοσῶν δρών: cp. O. C. 666 n.—βίαν: 409.
δόσ μοι σεατών, μὴ τοσούτων ἢς δάκνει θυμῷ δύσοργος· οὐ γὰρ ἀν γνοίης ἐν ὕσεις χαῖρειν προῆμει καὶ ὅτις ἀληξίς μάτην.

ΗΡ. εἰπων δὲ κρίθεις λήγον· ὃς ἔγιν νοσῶν ὑπὲρ εὐνυμίμα· ὅς σὺ ποικίλης πᾶλαι.

ΤΑ. τῆς μητρὸς ἤκου τῆς ἐμῆς φράσων ἐν ὅσιν νῦν ἔστω, ὅς θ' ἡμαρτεν ὅν χοινισία.

ΗΡ. δὲ παγκάκιστα, καὶ παρεμνῆσῃ γὰρ αὐτῷ τῆς πατροφόντων μητρὸς, ὡς κλέειν ἐμέ·

ΤΑ. ἔχει γὰρ οὗτως ὡςτε μὴ συγνά πρέπειν.

ΗΡ. οὐ δὴ τοῦ γε πρόσθεν ἡμαρτημένου.

ΤΑ. ἀλλ' οὔδε μὲν δὴ τοῖς γ' ἐφ' ἡμέραν ἐρεῖς.

ΗΡ. λέγε, εὐλαβοῦ δὲ μὴ φανεῖς κακός γεγος.

ΤΑ. λέγω· τέθηκεν ἀρτίως νεοφαγησί.

ΗΡ. πρὸς τοῦ· τέρας τοι διὰ κακὸν ἐβέσπινα.

1117 τοσούτων] Mudge conj. τοσούτων, and so Brunck reads.—This v. is omitted in A and Harl.

1118 ἐν γνοίη ἐν ὅσι] Henae conj. εν γνοίη ἐν ὅσι.

1119 χαίρειν] Weeklein writes χάλειν.

1120 [i over o] from a later hand. —ποικίλης] Nauck writes ποικιλής (=ποικειος).

1117 δόσ μοι σεατών, give thyself to me, i.e., listen to what I would say, μὴ τοσούτων δύσοργος (ὡς ὅς δάκνει θυμῷ, without being wrathful in the degree to which thou art (now) stung by passion; i.e., in a less wrathful mood than that to which thy present anger excites thee. δύσοργος agrees with the subject to δόσ, rather than with σεατών, since δόσ μοι σεατών (Π. 8. 8 n.) is equivalent to πιθῶ μοι. θυμῷ is best taken with δάκνει, though it might go with δύσοργος also. For δάκνει, cp. 254. —Prof. Campbell, reading the subjunct. δάκνει, construes ὃς μὴ τοσούτων δάκαρ κ.τ.λ., 'that you may not be so exceedingly vexed with rage, being grievously dismortempered.' But ὃς should then precede μὴ.

With the conjecture τοσούτων (masc.), the sense would be, 'not in the mood to which thou art stung by anger.' This would be simpler, but is unnecessary.

1118 ὃι γὰρ ἀν γνοίης: the suppressed protasis is εἰ μὴ δόθης: cp. O. C. 58 n.—ἐν ὅσι χαίρειν προῆμει, in what a situation, under what circumstances, you desire a triumph,—the intended victim being already dead: cp. A. 717 ἐν κεφαλί. ἐν ὅσι is used as in 1121: for ὅσι, instead of ὅσιος, in the indirect question, cp. O. C. 1171 n. There is no class example of χαίρειν ἐν τοῖς as = 'to rejoice in a thing,' the regular constr. being χαίρειν τοῖς ἐν τοῖς τοῖς; in El. 1343 ὅσι, not ὅσι, is right: and in Aesch. Eum. 996, χαίρειν ἐν αἰώνιοι πλῆθος, ἐν ὅσι 'amidst.' τρωβάρ ἐν τοῖς τοῖς occurs, but is not exactly similar.—κἀν ἄτοις ἀληξίς μάτην, and under what circumstances you are bitten without cause,—i.e., against one who is really innocent.

1120 ποικίλης, of riddling speech, as in 413 τι ποτὲ ποικίλας ἔχεις: He does not understand the allusions in χαίρειν and ἀληξίς.—ποικίλα expresses impatience: cp. Ρ. 589 n.

1122 τῆς μητρὸς... φράσων κ.τ.λ.: cp. n. on 928: Ρ. 439 ἀπεκάλεσεν μὲν φωτὸς ἐξερηθομείκα, | ...τινί κατει —τίνι βαινοι. —τίνι βαινοι: some edd. give τίνι βαινότω: but the verb is here merely the copula, not substantive (‘exists’).—οὐκ ζῇ ἡμετέρον: εὗτος is carried on from the first εὗτος to the second, as in 413 to πολλοῖς from τοῖς ἐν ἀνθρώποις.

1124 καὶ παρεμνῆσῃ: καὶ gives an indignant emphasis to the verb,—'has thou indeed...?' cp. Αἰ. 726 (n) οἱ τε- λευκαὶ καὶ διδακμέσσα θ' ἐφορεῖν...; It could also mean, 'even,' 'so much as'; but this would be hardly so forcible.
Accept my counsels, in a calmer mood than that to which this anger stings thee: else thou canst not learn how vain is thy desire for vengeance, and how causeless thy resentment.

HE. Say what thou wilt, and cease; in this my pain I understand nought of all thy riddling words.

HY. I come to tell thee of my mother,—how it is now with her, and how she sinned unwittingly.

HE. Villain! What—hast thou dared to breathe her name again in my hearing,—the name of the mother who hath slain thy sire?

HY. Yea; such is her state that silence is unmeet.

HE. Unmeet, truly, in view of her past crimes.

HY. And also of her deeds this day,—as thou wilt own.

HE. Speak,—but give heed that thou be not found a traitor.

HY. These are my tidings. She is dead, lately slain.

HE. By whose hand? A wondrous message, from a prophet of ill-omened voice!

—For ἄρα in an angry question, cp. O. C. 863.—παραμηρομένω, of incidental mention; Her. 7. 96 τῶν ἑώρα, ὅ ἐγὼ ἀναγκαίον ἔχομαι ἐν ἑσπερίῳ λύγον, ὅ παραμερισμένον. 1126 πατρόφωντος, fem., as the poets use ἤστροφα (O. T. 81 n.), φατοῦ (Eur. I. T. 586), χαρισάοντες (ib. 141), Ἡλεως (Herm. 130), etc. The word ought to mean, ‘slayer of her own father’; but here its reference is decided by the subject of the principal verb, as in Od. 1. 319 ἔτεκε πατρόφωνδια. Cp. Ili. 558 πατέρα φή κτίσων (‘my father’). A still bolder use occurs in Eur. Or. 193, where the sense of πατροφόνων ματρός is relative to ἡμᾶς in 191, while the subject of the principal verb is ὁ θεὸς. ὁς κλέεις ἐμέ, the last person who ought to hear it. The emphasis on the pron. is, however, very slight; cp. 1220: Ο. T. 1045 ἐστ’ ἰδεῖν ἐμέ: Ph. 299 (n.). 1126 ἐστὶ γάρ ὁ οὐ, sc. ἐκεῖν. This suits the context better than to make ἐστι impersonal (‘the case stands thus’).

1127 ὅσο δήμα (σιγῶν πράξεις), τοῖς γε πρὸς ἡμῖν ἡμαρτ., by reason of them, in view of them: for the caus. dat., cp. Thuc. 3. 98 τοῖς πατριγένεσι φθοροῖς τοῖς ἀθρόους. 1128 ἄλλος ἐστι μὴ δὲ ἐρεῖ (ὅτι σιγῶν πράξεις) τοῖς γ’ ἐφ’ ἡμῖν, by reason of this day’s deeds. Heracles has said, bitterly, ‘Silence is indeed unfitting, in view of her crimes.’ Hyllus replies, ‘It is so also in view of her deeds to-day,—as you will admit, when you know all.’ His father must learn that she has died, and that she was innocent,—ἀλλ’ ὕστι μὴ δ’, rejecting an alternative, as in Ai. 877, El. 913 (Cp. ἀλλ’ μην δ’, in 527.)—τοίσ τε ἐφ’ ἡμῖν τοῖς σιγῶν πατριγένεσις. The sense of ἐφ’ ἡμῖν is usu. ‘for the day,’ as in Her. 1. 32 τοῖς ἑφ’ ἡμῖν ἦκοις: Ἔρας. El. 439 τοῖς ἐφ’ ἡμῖν βοήθας. Here the phrase is perhaps tinged with a sad irony,—‘this day’s portion of evil.’ Cp. O. C. 1079, where καὶ ἁμαρταῖον τοῖς αὐτοῖς τοῖς ἐφ’ ἡμῖν; ἦμαρ πτολεμαίοις ἡμῖν, as usual, ‘daily.’ 1129 κακός, by defending her; he is a true son of Heracles (1064 ff.) only if he abhors his mother.

1130 λέγω: cp. Ph. 591, Ant. 245. —ἀρτιος νεανικοῦς: the same phrase occurs in Ai. 695: cp. Ant. 1253 (.readyState... ἐπὶ κορίτσισσαν πληρόμενην. 1131 ξίπτοσας, as having announced what no human wit could have foreseen, —since Deianeira, as Heracles supposes, is happy and triumphant. So Theseus says to Oedipus (O. C. 1516), πολλὰ γὰρ ἐπὶ θεῖοι θεοῦ ὁδὸν καὶ μεταγίνεταιν.—τάρας implies incredulity. —Σίδα κακὸν, ‘in ill-
Τ. αὐτή πρὸς αὐτής, οὐδενὸς πρὸς ἐκτόπου.
Η. οἶμοι· πρὶν ὡς χρήν σφό· ἐξ ἐμῆς θανεῖν χερός;
Τ. κἂν σοῦ στραφεῖ θυμός, εἰ τὸ πάν μάθοις.
Η. δεινοῦ λόγου κατηργᾶσαι· εἰπὲ δ' ἥ νοεῖς.
Τ. ἀπαν τὸ χρῆμα, ἡμαρτε χρηστά μωμεῖν.
Η. χρηστ', ὥ κακώστε, πατέρα σοῦ κτεῖνασα δραῖ;
Τ. στεργημα γὰρ δοκοῦσα προσβαλεῖν σέθεν ἀπιμπλαχ', ὡς προσεύχετε τοὺς ἑκάτου γάμους.
Η. καὶ τίς τοσοῦτοι φαρμακεὺς Τραχινίων;
Τ. Νέστορος πάλαι Κέανταυρος ἐξεύασει νῦν τουφεδι διλτρω τὸν σὸν ἐκκύμβα πόθον.
Η. οὐοὶ δοῦσθινρος, οἶχομαι τάλας· ὀλωλ' ἄλωλα, φέγγος οὐκέτ' ἐστι μοι.
οἶμοι, φρονίω δὴ ἐξιμφορᾶς ἵνα ἐσταμεν.

ομενες ἅρως, not because she has died, but because his vengeance has been baf-
1132 fled (1133). Schol. : ἄκωτον γὰρ διὰ δοσιφίων αὐτοπίπτων 
1132 ὑποψιν πρὸς ἐκτόπουν: i.e., by 
no one coming, from without, into the place 
where she was: hence, 'by no ex-
1132 ternal hand.' Hyllus knew that she 
had been alone in the ἁθλάμως when she 
did the deed (927—931). We need not sup-
pose, then, that ἐκτόπου means 
merely ἄλος (which it could not do); nor, 
again, that it means 'foreign to Trachis.' 
These two explanations, which miss the 
mark on each side, have been fused in 
L's gloss, ὑπὸ ἄλον ἔκων.
1133 The emphasis on ἐξ ἐμῆς χρῆμα 
excuses the form of expression, (ἐβήθηκε) 
πρὶν θανεῖν. Cpr. Aι. 110, where the 
stress on κατηργεῖσι σιμιλαρματα 
excuses ὑπέρθη (after ὑπέρθη in 106).
1134 δεινοῖ, ironical, as in 
1137 Aι. 1125 δεινοὶ ἃ' εἰσὶν: 
Ph. 1215. —κατηργας: 
—ἀ: cp. 553 f.
1130 ἀπαν τὸ χρῆμα, 'this is the 
sum of the matter.' For this use of τὸ 
χρῆμα, as meaning 'the state of 
the case,' like τὸ πράγμα in Ph. 789, cp. Ar. 
Neos, 799 ἰδα τὸ χρῆμα· τὰ λόγια· ὑπὲρ-
αιτεία. The phrase is best taken as a 
nom., with ὑπὲρ æ̔ιν understood: cp. O. 
T. 1234 f.: Eur. fr. 255 ἐπάθω ὅ μους, 
μὴ λέγει ἔπ. It might, however, be an 
acc. in appos. with the sentence.—μω-
μεῖν: cp. O. C. 836 n.
1137 κτίναιςα: cp. Ἔπι τῶν: 
Aι. 1126 δικαίω γὰρ τὸν ἐντύχειν κτε-
ναστά με: 
1138 f. γὰρ justifies χρηστά μωμεῖν.
—στεργημα occurs only here. Its forma-
1139 tion from στεργ- is anomalous, since 
the word ought to be στεργέρω: but the 
same may be said of στεργήσαν (instead 
of στερκτον): and θελήσαν was in use 
along with θελησαν. (Lidd. and Scott 
cite θελησαμα from Suidas s.αν. Βουγιλήσας: 
but Bernhardy (ed. 1853, vol. i. p. 1017) 
reads θελήσαν there, without noting a 
variant.) The objection to στεργημα 
from the form is not, then, decisive. As 
to sense, στεργημα, like διλτρω, is  ἵνα ἐχένω τοῦ 
instrument for producing love'; while 
στεργημα, like φιλησαμα, ought to denote 
an effect. But here, again, we must 
allow for the freedom of poetical diction. 
The analogy of κλήμα, 'a spell' (Eur. 
Τεο. 893), by the side of κλησαμα (Bek-
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HY. By her own hand, and no stranger's.
HE. Alas, ere she died by mine, as she deserved!
HY. Even thy wrath would be turned, couldest thou hear all.
HE. A strange preamble; but unfold thy meaning.
HY. The sum is this:—she erred, with a good intent.
HE. Is it a good deed, thou wretch, to have slain thy sire?
HY. Nay, she thought to use a love-charm for thy heart,
when she saw the new bride in the house; but missed her aim.
HE. And what Trachinian deals in spells so potent?
HY. Nessus the Centaur persuaded her of old to inflame
thy desire with such a charm.
HE. Alas, alas, miserable that I am! Woe is me, I am
lost,—undone, undone! No more for me the light of day!
Alas, now I see in what a plight I stand!

1139 ἀθυμέλαχα] ἀθυμέλακ' L, with χ over κ from the first hand. Elmsley
(on Med. 115) would write ἀθυμέλαχα'. Cp. O. T. 471 n.—κατα] Wecklein writes
κατα. Meiker suggests κατα. 1141 Νέσσας r, and Ald.: Νέσσο L. Cp. 558.
1144 ἐστι μοι] Nauck writes ἐστιν. Hense suspects the verse. 1146 ἐστάμεν
corrected from ἐστάμεν in L.

ker Anecd. p. 40. 25), is not a strict one, since εἰλημα is properly, 'an effect of
charming'; still, such an analogy may have influenced a poet who found στέφυμα
more convenient than στέργημα. Hyllus presently refers to this charm as
τοῦδε φίλτρῳ (1142): which rather sug-
gests that a word in the sing. number
was used here also. Cp. 575 καθυρήσαον: 685 φάρμακον. (In 584 f. the plurals
φίλτρον, θείκτρον describe the class of
remedy: they do not directly denote the
unguent.) For these reasons I refrain
from changing στέφυμα, with Nauck, to
στέργηθα. —ἐσθίν, objective gen. with
στέφυμα.

δοκοῦσα, imperf. partic. (Ant. 166 n.),
=ἐνε ἐθέκε. The position of the clause,
ὡς προεῖκε τοῦτο ἐνθὸν γάμον, which
would properly precede ἀθυμέλακε, is
made possible by the strong emphasis on
στέφυμα...δοκοῦσα προείκελ: 'It was
a love-charm that she thought to apply
(though she failed), when she saw,' etc.
The leading idea of the sentence is here
expressed by the participial clause (592 n).
τοῦτο ἐνθὸν γάμον: cp. 843 τῶν...γά-
μων, and 400 (n. on ἔγημα). 'The new
union (=the new paramour) in the house
there,'—a way of indicating Iolē, whom
he abhors (1233), without naming her.
Cp. the euphemistic τῆς...κατ' ὀλοκλ. in
O. T. 1447.—The new turn given to the
thoughts of Heracles by vv. 1141 f.
averts them wholly from Deianeira; and
he speaks no word of pardon.

1140 καλ gives a scornful tone to the
question: cp. O. C. 363 n.—τοσοῦτος,
so potent: Plat. Symp. 177 c τοσοῦτος
τὸν καλόν.

1142 ἐκήμα: cp. At. Ecd. 565 Κό-
τρι, τι μ' ἐκαίνησε ἐπὶ ταῦτα;

1143 ἱοῦ λοῦ, as in O. T. 1071 (Io-
casta), 1182 (Oedipus).—δοῦτις: for
the nom., cp. 986.

οὐκομαί: From the beginning of his
torments, Heracles has felt that they
could end only in death (cp. 802: 1001: 1111).
Why, then, should he now speak
as if he realised his state for the first
time? The answer seems to be that,
though the ultimate prospect is un-
changed, his doom acquires a new terror
in the light of its supernatural source.
Hitherto he has believed himself the
victim of human malice: it might leave
no hope, but still it fixed no term. Now
he knows that he is in the grip of ἀνάγκη:
his moments are numbered. Henceforth
he thinks only of the end.

1144 ἐ. φέγγος οὐκέτ' ἐστι μοι: cp.
Theocr. 1. 103 ἔτι γὰρ φοβήθει πάθος
διόν ἄμμι δεδεκεὶ.—ἐυμφοροῦ ἔταμεν:
καταμεν: cp. 375 n. O. T. 1443 ἐστάμεν |
ΣΟΦΟΚΛΕΟΥΣ

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ίθ', ὃ τέκνον· πατὴρ γὰρ οὐκετί ἔστι σου, καλεῖ τὸ πῶν μοι σπέρμα σῶν ὁμαμόνων, καλεῖ δὲ τὴν τάλανναν Ἀλκμήνην, Δίος ματὴν ἀκοῦν, ὡς τελευταίαν ἐμοῦ φήμην πύθησθε θεοφάτων ὅσ' ἁδ' ἔγω. 1150

ΤΔ. ἄλλ' οὖν μήτηρ ἐνθάδ', ἄλλ' ἐπακτίᾳ.

Τίρυνθι συμβηκήκειν ὅστ' ἔχειν ἔδραν, παιδών δὲ τοὺς μὲν ξυλαβοῦν' αὕτη τρέφει, τοὺς δ' ἀν τὸ Θήβης ἀστὶ ναοῦ ταῖς μάθοις; ἥμεις δ' ὅσοι πάρεμεν, εἰ τι χρὴ, πάτερ, πρᾶσσεις, κλώντες ἐξυπνήτησον. 1155

ΗΡ. σὺ δ' οὖν ἄκουε τοῦργῳ· ἔξηκες δ' ἐνα φανεὶς ὅποιος ὁν ἀνήρ ἐμὸς καλεῖ.

ἐμοὶ γὰρ ἢν πρόφατον ἐκ πάτρῳ πάλαι, τῶν ἐμπνεούντων μηδὲνος θανεῖν ὑπὸ, 1160

1150 δὲ) δε' L. 1153 παῖδων δὲ] Reiske conj. παῖδων τε. 1155 σ. ἰμεία

συμβηκήκειν, impers., it has come to pass: the subject to ἔγω (ἀυτῆ) can easily be supplied, and the whole phrase =τυχάναι ἤδειν Σκωράναι, — For ὅτες, cp. Arist. Pol. 2. 2 καὶ κυμαλάωσι δὴ τὰ τράχεια τοῦτον ὄστε πάντας ἄρχειν—

Not, 'she has come to terms (with Eurythes), so that she should dwell,' etc.

Sophracles glances here at parts of the story which do not come within the scope of the play. Alcmaena, daughter of Elec-}

tryon king of Mycaene, had been betrothed to her first cousin, Amphitryon, son of Alcaeus king of Tiry.

The oracles can be only the two which are told to Hyllus (1159—1171). If there had been others, they also must have been confidential to him, as representing the absent kinsfolk. Heracles wishes to gather his family around him at a solemn farewell,—to convince them, by the ἀρμάρα, that he is in the hand of Zeus,—and, with that sanction, to lay his last commands upon them all. 1161 εἰ'...εἴ'· εἴ'· cp. Ph. 534 n.

—οὖν is followed by δέ (1153), as in Eur. Suppl. 233 ff., Xen. An. 6. 3. 16 (=6. 1. 16 of some edd.), Plat. Rep. 389 Α, etc. Cp. 143 n.—ἐπακτίᾳ Τι-

ῥώνα: see on 270.
Go, my son—for thy father’s end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

HY. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebe’s town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurytheus having no cause to fear the aged widow,—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceci,—

ἀναληθέσθω, here simply — λαβοῦσα μηθ’ ἱερής! — cp. O. T. 971 n.

1156 νά τῶν Θερμηνίων. Thebes, the birthplace of Heracles (116), and his early home (510), was a place where some of his children might well find friends. Sophocles has perhaps taken a hint here from his elder contemporary, the logographer Pherecydes, who related that, after the death of Eurytheus, Thebes became the home of the Heracles; fr. 39 (Muller Fragm. Hist. 1. p. 82) Ἐλλάς καὶ οἱ Πέλαγες Ἡρακλείδαι καὶ οἱ σὺν αὐτῶν ἀναστασίαι ἤρων ἔρημον κατοικοῦσαι πάλις ἐν Θηρηνίοις. — ἄν... μάθοις: αὐτῷ τῆς ἱεραῖς: since he has been so long abroad.

1156 f. ἡκατόμμενοι. The plural includes those who had accompanied Heracles from Euboea: cp. 1194 ἄν ἐν χρυσῷ φίλων. We are not obliged to suppose that any son besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say ἴρισκομαι, and (2) Heracles has not yet asked him to do anything.—μεταχειρισθῆναι: cp. O. T. 217 n.

1157 εἰ στὶ μὲν ἄκοι: there is no emphasis on στὶ (as it referred to the absence of the others): rather the sense is, ‘Well, then (since you are ready to help), hear the task.’ For this use of στὶ ἄκοι, cp. O. T. 669 n.—τῶν ἄρα τί περιστέρων ἢτοι: cp. Ph. 16 τὸ γράμμα αὐτῶν λέγειν. — ἴροι: you have reached a point, a situation: cp. O. T. 1535 τὰ ὠν ἐν ἐξέχεις ἐκείνοις. ib. 1148 εἰ τὸν ἰδίον.

— ἵππος without ταῖς: cp. 1105: Ἰ. 547 εἰς ἵππος ἐπ᾿ ἵππον τῷ πατρός. The stress falls on the participial clause (592 n.).

1159 γὰρ is merely prefatory.—πρὸς τῶν πειράτων: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the tale.

1160 τῶν Ἑρμηνίων. Erford’s correction of πρὸς τῶν πειράτων, is the most probable. ἡμεῖς as = ἤτοι (Ph. 883) is frequent, while ἦτοι has that sense only in the Homeric πειράτες τι καὶ ἐρείπει (Il. 17. 447, Od. 18. 131). We might, no doubt, have arisen from ποιεῖται, but is presumably genuine; it closes a verse in 1077, O. T. 949, Ph. 334, 583, E.l: 553: and it is associated with ἔρημον in O. T. 1124, Ph. 334, E.l. 444. The combination of πρὸς with ἦτοι cannot be defended
ἀλλ’ ὅσις Ἀιδοῦν φθίμενον οἰκήτωρ πέλει. δ' οὖν ὁ θηρὶς Κένταυρος, ὃσ τὸ θεῖον ἦν πρόφατον, οὕτω ξανάμείρεσθαι ἑκτεινεῖν θανῶν. ἐν θανῶν Ναυκλέας ὅτι τὸν θηρὶν σωμαξεῖν ἔστασις ζῶον ἐν θανῶν μεταίμην καὶ τὸν θηρίον ἐν θανῶν εὐκρίνειαν ἐν θανῶν ἐν θανῶν ἐν θανῶν ἐν θανῶν ἐν θανῶν ἐν θανῶν.

1160 οικήτωρ' ζῶον Wunder writes οἰκήτωρ 'ζῶον'.

1161 Ἀιδοῦν: for the ellipse of the antecedent (ἐκεῖνον). κριτικ. Αἴολ. 1020 

1162 ἐν θανῶν: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅσις ἔγκυου, as O. T. 714 (in a prophecy) ὅσις γένοιο for ὅσις ἔγκυου. But if Nessus was then dead, it is oblique for ὅσις πέλει.

1163 Ναυκλέας καὶ πέλει. The ancient καὶ πέλει denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to which allusion was made in 44, 164 ff., 814 ff. The other and earlier oracle (1159 ff.) had predicted the agency: this Dodonaean oracle, 'recent' in a relative sense, predicted the time. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

1164 σωμαξεῖν ἐστιν, coming out in agreement with them, —yielding the same result, —viz., that this is the predicted end.

1165 ἐν θανῶν: with Πολεμικος, we find this text.

1166 οἴς τῶν ὀρέων κ.τ.λ. The Σελίδων ἔλεος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos: its limits have been traced by Carapanos (Dodona, pp. 16—33); see Appendix, note on this passage, § 2.

The name Σελίδων, or 'Ελλαί (akin to Ἐλλήν, Ἐλλάς), denoted a prehistoric tribe, dwelling at and around Dodona; see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called ῥόμαυροι, from Mount Tomáros (Orphic Argon. 268 Τομάρας Ελλαίς φηγοῦ),
but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father's oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

cnj. ἔγραψάμενω. 1169 ὦ μοι] Blaydes conj. ητί. — τῷ τοιῷ τῷ τῷ L. Hense conj. χαρακτῆρι οὐ ἔγινεν: Wunder, μελλόντω, τῷ παρόντι πώ. 1172 τὸ δὲ S has corrected this to τὸ ἀὐδὲ (without deleting the grave accent). τὸ ἀὐδὲ is in most MSS., and Ald.: Wyttenbach first pointed out that τὸ δὲ is required. 1178 προσέγινεται] προσέγινειται L: cp. 425.—Nauck, with Ait (Philol. 4, p. 579), brackets this v. 1176 τῷ τῆς τῆς] τῷ ἀὐδὲ Λ.—άὐδαμος L: ξασμαχών ι, and Ald.

which towers above Dodona on w.s.w. In early times these priests were the direct interpreters of the oracle; hence the Σῶλοι are called ὑποφύται in II. 16. 235. Afterwards, when the cult of Dionæ was associated with that of Zeus, the office of interpretation was transferred to the priestesses called Peleides (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He mentions the Σῶλοι only to define the ἄλας.

ὁρεῖν refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαρακτῆρι, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (Imag. 2. 333), the Selli were 'men of a rude life' (ἀντισχέδιοι ναοῖ); who held that their austerities were pleasing to Zeus. Cp. II. 16. 235 ἀντισχέδιοι χαμαίλεισι: Eur. fr. 355 τῶν ἀντισχέδιων ναῶν; the future, as unborn (O. C. 618 χρόνος τεκτοῦται...μέρισαι); the present is here called ἔσος, not merely in the sense of τῶν, but with the thought that this is the moment for the oracle to become operative.

1170 ἔφεστοιν, 'imposed' as a doom: cp. II. 12. 316 ἐφεστοίν θανάτων —τελεῖσθαι, fut., with pass. sense, as in Od. 23. 284, etc.

1172 τὸ δὲ refers to λόγῳ τελειώσας: 'but that (the promised release) was, it seems, only my death.' Cp. Plat. Rep. 357 η λόγῳ δὲ τάθει, ἕως ἔτος, προοίμων. —θανάτον: for the simple form inf., though the ref. is to the future, cp. Od. 593 ταῦτα (n.).

1174 ἐπικαλοῦς, are coming true: cp. 173 n.
καὶ μὴ ἵπποινα τούτοιν οὖν ἐξώναι στόμα, ἀλλ' αὐτὸν εἰκαθοῦσα συμπράσσεσαι, νόμον κάλλιστον ἐξευρόντα, πείθαρχειν πατρὶ.

ΤΑ. ἀλλ', ἃ πάτερ, ταρβῷ μὲν εἰς λόγον στάσιν τοιάδ' ἐπελθὼν, πείσουμι δ' α σοι δοκεῖ.

ΗΡ. ἔμβαλλε χείρα δεξίαν πρῶτοτά μοι.

ΤΑ. ὡς πρὸς τι πίστων τίν' ἀγαν ἐπιστρέφεις;

ΗΡ. οὐ δάσειν οἷς εἰς ἤπιοι συντήρησες ἐμοί;

ΤΑ. ἰδοὺ, προτείνω, κοῦδέν ἀντειρησται.

ΗΡ. ὁμνύ Διός νυν τού με φύσιντος κάρα.

ΤΑ. ἢ μὴ τι δράσεω; καὶ τοῦτο ἐξειρήσεται;

ΗΡ. ἢ μὴ ἐμοὶ τὸ λέγειν ἔργον ἔκτελεσ.

ΤΑ. ὁμοῦν ἔγνωκε, Ζήνη ἔχων ἐπώμοτον.

ΗΡ. εἴ δ' ἐκτὸς ἔλθος, πημονᾶς ἐνθον λαβέων.

ΤΑ. οὐ μὴ λαβὼν ἀράσω γάρ, εὔχομαι δ' ὁμοίον.

1179 μη 'τιμεύων (ο μη ἤπειρεωμα) most mss., and Ald.: μη 'τιμεύων (τε) L: εἰ is in an erasure, prob. from η: the first ει has also been retouched, but it is not clear that it has come (as Dürner thinks) from a. as had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μη δουμενω: Baydies, μη τι γλυφα.—δεξιω τε δεξιω τε, L. 1179 εἰκαθοῦσα] εἰκάθοσα L, with most mss., and Ald.: εἰκάθοσα A (δ from first hand). 1178 ενθον] Wecklein writes ἐνθον (and so Wecklein, Ἀριστ. Σοφ. εν. p. 53): Meineke,
Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath discovered that best of laws, obedience to a sire.

**HY.** Yea, father,—though I fear the issue to which our talk hath brought me,—I will do thy good pleasure.

**HE.** First of all, lay thy right hand in mine.

**HY.** For what purpose dost thou insist upon this pledge?

**HE.** Give thy hand at once—disobey me not!

**HY.** Lo, there it is: thou shalt not be gainsaid.

**HE.** Now, swear by the head of Zeus my sire!

**HY.** To do what deed? May this also be told?

**HE.** To perform for me the task that I shall enjoin.

**HY.** I swear it, with Zeus for witness of the oath.

**HE.** And pray that, if thou break this oath, thou mayest suffer.

**HY.** I shall not suffer, for I shall keep it:—yet so I pray.

the clause with μη, opposed to πελάσμα δή, ought to express something which tells against obedience (as the fear of a blind promise does); not something which tells in favour of it, as the fear of a strife would do. The same objection applies to conjecturing τελειάν (’I am afraid of being drawn into such a strife’).

[Ph. 813 ἐμβάλλει] see on Ph. 813 ἐμβάλλει χείρος πίστεως.

**1182** ὡς ἵππος τί: ἐστίν in your intention:—cp. O. T. 1174 ὡς πρὸς τί χρείας; Ph. 58 καίς δὲ ὡς πρὸς ἀκολ. —ἐπιστρέφει: the primary notion is that of turning some constraining force upon a person,—bringing it to bear on him: so, ‘press,’ ‘urge,’ upon him: schol. ἑιχένει μόν. It is a stronger equiv. for ἐπιστρέφειν.—Not, ‘regard’ (Musgrave): this would be πιστεύειν ἐπιστρέφει (midd.).

**1183** οὐ δέοντος κ.τ.λ.: Αἰ. 75 οὐ σιγ' ἀνείξει μηδὲ δειλάν ἄρει; O. T. 637 οὐκ εἶ ὡς τ' οὐκένος σοὶ τε, Κρέα, κατα στέκας, | καὶ μὴ τοῦ μήδεν ἔλθην εἰς μή μ' ὀλείτε; Eur. Bacch. 143 οὐ μὴ προσφεύγει χείρα, βασιλεύεις δ' Ἰων., μηδ' ἐξεμφέρει μορίαν τὴν σφ' ἐμιλ.; Ἰό. 752 οὐ μὴ φρενώσεις μ', ἀλλ' δέομαι φυγὼν ἵνα ἐστί τοί; For οὐ μὴ

with fut. ind., cp. 978.—οἰκεῖ, sc. χείρα δείξα: but the choice of the verb may have been influenced by πίστεως.

**1185** ὄρνο...κάρα: so ὀρνικάθανθος, Στυγὸς θορ (II. 14. 271), πέθον (Eur. Med. 746), etc.

**1186** ἐξερήσεται; This is clearly the right punctuation; for Hyllus is most anxious to know whether will be asked of him. Hercules evades the question by replying, τὸ λεχθὲν ἐργον;—i.e., δ' ἕν λογίσθη: just as in Αἰ. 528, ἐν μὸνον τὸ ταχθὲν ὡς τολμάς τελεῖν, the partic. = δ' ἐν ταχθῇ.—With a full stop at ἐξερήσεται, the sense would be merely, ‘and this promise shall be given.’

**1188** ἐπιμοναί (427) here = ἐργαι (schol.), τὸν δρόμον ἐγκατατύπους (Suid. s. v.). Cp. Ph. 1324 Ίππα δ' ἄριστων καλά (n.).

**1189** ἕκατον ἄλογος, sc. τοῦ δρόμου; cp. Plat. Symp. 183 ζ ἐκδηλοῦ τὸν δρόμον.—

τηρούσις ὄψεως λαβέτη: the usual sanction of a solemn oath; cp. Lys. or. 12 § 10 ὡσαείς ἐξειδίκευσας τετυλύς καὶ τοὺς παιδί ἐκφωνεῖς, λαβῶν τὸ τάλαντον μη σώσειν.

**1190** οὐ μὴ λάβε: for the pause cp. 1146.
ΣΟΦΟΚΛΕΟΥΣ

ΗΡ. ὁδῇ ὁν τὸν Ῥῆες ὤψιστον πάγων;
ΤΛ. ὁδῇ ως θυτήρ γε πολλὰ δὴ σταθεῖς ἀνώ.
ΗΡ. ἐναύσᾳ νῦν χρῆ τούμον ἐξάραντα σε σώμα αὐτόχεια καὶ ἐκ πρὸς χρήσεις φίλων,
πολλὴν μὲν ὑπὸ τῆς βαθύριᾳ βρονὸς
κείραντα, πολλὸν δ᾽ ἀρσεὶ ἐκτεμὸν ὁμοῦ ἄγριον ἐλαιον, σῶμα τούμον ἐμβαλείν,
καὶ πευκίνης λαμβάνα λαμπάδος σέλας
πρῆσαι. γόνον δὲ μηδὲν εἰσίτων δάκρυ
ἀλλ᾽ ἀστένακτος καθάρτους, εἰπερ εἰ
τοῦ ἀνδρὸς, ἕρξον. εἰ δὲ μη, μενο ὁ ἐγώ
καὶ νέρθεν ὑν ἀραῖος εἰσαι βαρύς.
ΤΛ. ὁμοίοι, πάτερ, τί <τε> εἰπας; οὐαμ μὲ εἰργασι.
ΗΡ. ὅπων ὅστατε ἔστιν εἰ δὲ μη, πατρὸς.

1193 ἐναυσάθιν ὑπὸ Brunck: ἐναύσᾳ ὑπὸ L, with most mss.: ἐναύσῃ ὑπὸ B.—ἐξαράντα
ἐξαραντα L, the i inserted by a later hand: ἐξαραντα schol. in marg.
1195—
1191 τὸν Ὀτής Ζηνὸς...πάγων; cp. 
Pλ. 480 τὰ Χαλκοῦντος Ὑδαίοις σταθῆμ. 
The change of ὑψιστον to ὑψιστον is a 
plausible one. Pausanias mentions sta-
tues of Ὄξεις ἀγάλματος at Corinth (2. 2, 8), 
Olympia (5, 15, 5), and Thebes (9, 8, 5); 
the title occurs, too, in an Attic inscr. 
(C. I. G. 456—506), and was frequent in 
poetry. I prefer, however, to keep the 
reading of the mss., because, here, we 
seem to need an epithet for πάγων rather 
than for the god. Cp. 436 τοῦ κατὰ 
ἀργον ὀξιοῦ κάρα | Δῶι καταστράτω-
tος. 
The place traditionally known as the 
'Pyre' was probably somewhere near 'the 
proper summit of Oeta' (Leake, North-
ern Greece, vol. 11. pp. 19 ff.), now Mount 
Patroikiko, about eight miles W.N.W. of 
Trachis. A Pyre is marked in Kiepert's 
Atlas von Hellas (ed. 1872, map 5), where 
the greatest height of Oeta is given as 
2152 metres, or about 7055 ft. It is men-
tioned by Theophr. Hist. Plant. 9. 10. 2 
(τὸ Οἴντῃ ἀμύρε θοὺς θεοῖς); cp. Lív. 36. 
30, and Pl. 1432.
1193 ὁντήρ (613), slightly emphasised 
by γε, implies that he is familiar with the place—σταθῆς; cp. 608.
1198 ἐναύσᾳ properly refers to ἐμ-
βαλεῖν (1197), but, since the inf. is so 
long delayed, is more conveniently taken 
with ἐξαράντα, in the sense of ἐναύσᾳ:
,cp. El. 380 ἐναύσας πεμύρχει. For the 
sense of ἐξαράντα, cp. 799 ἀριον ἀν. 
1194 καὶ can be prefixed to ἐν ὁμ., 
κ.τ.λ., since αὐτόχεια implies ταῖς σεα-
τοῦ χεροῖς. 
1195 Τ. The pyre is to be built with 
(1) oak, sacred to Zeus (1168); and (2) 
the wild olive, which Heracles himself 
had brought from Greece: Paus. 5. 7. 7 κο-
μαθήμασι δὲ εἰ τῇ 'Ενεροδῷς γῆς τοῦ 
κόσμου φασών ὑπὸ τοῦ Πρακτούς ἐκ Ἐλ-
λίνας. Pindar, in treating that legend, 
uses the generic word, ἐλαία, O. 3. 13. 
Pliny H. N. 16. 89 Olympiae oleaster, 
ex ὡμοίς Πελοπίδων: τοῦ Ἐλλήνας ἔλαίας. 
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κόσμου δὲ καὶ ἐκ ὅλης ἐλαιός 
κόσμος ἡ κύκλωσα. 

1196 Τ. The pyre is to be built with 
(1) oak, sacred to Zeus (1168); and (2) 
the wild olive, which Heracles himself 
had brought from Greece: Paus. 5. 7. 7 κο-
μαθήμασι δὲ εἰ τῇ 'Ενεροδῷς γῆς τοῦ 
κόσμου φασών ὑπὸ τοῦ Πρακτούς ἐκ Ἐλ-
lίνας. Pindar, in treating that legend, 
uses the generic word, ἐλαία, O. 3. 13. 
Pliny H. N. 16. 89 Olympiae oleaster, 
ex ὡμοίς Πελοπίδων: τοῦ Ἐλλήνας ἔλαίας.
HE. Well, thou knowest the summit of Oeta, sacred to Zeus?

Hy. Ay; I have often stood at his altar on that height.

HE. Thither, then, thou must carry me up with thine own hands, aided by what friends thou wilt; thou shalt lop many a branch from the deep-rooted oak, and how many a faggot also from the sturdy stock of the wild-olive; thou shalt lay my body thereupon, and kindle it with flaming pine-torch.

And let no tear of mourning be seen there; no, do this without lament and without weeping, if thou art indeed my son. But if thou do it not, even from the world below my curse and my wrath shall wait on thee for ever.

Hy. Alas, my father, what hast thou spoken? How hast thou dealt with me?

HE. I have spoken that which thou must perform; if thou wilt not,

1198 Wunder rejects these four vv.

1197 θάνατον θάνατον Λ.

1203 τί φ' είπας Λ., with several of the later mss.: τίν' είπας Α, R, Harl., and Ald.: τί μ' είπας Τ, B (with Triclinius): τοι' είπας Β, Vat., whence Hense conj. τοι' είπας.

longer than the θάνατον. Ovid says, Ure mortes oleos (Fast. 4. 741).—τοιόνον τοιόνον, as Ant. 96 τοιόνον τοιόνον: the only instance of this Ionic form in tragedy.—σώμα τοιόνον is repeated, the sentence having become so long: cp. τιν' in 289, after δεκαρχια.

1198 έπειδήν: cp. 565 πείδας δρόμος (n.).—προτεινα, made emphatic by place and pause: cp. Ant. 72 βήσει.—γούσος δεκαρχια, the tear that belongs to, accompanies, lamentation; as δεκαρχια and γούσος are so often associated (Eur. Or. 330, I. T. 860, etc.). (Not, 'a mournful tear,' as opp. to δεκαρχια χαρά.)—εὐτύχησα, abs., 'come in,' 'find a place' there: cp. Plat. Phaedr. p. 270 A ἐς τὰ φύεταινα τοιοῦτα...εὐτύχησα ταῦτα εὐτύχησα. We ought not to supply σε, as if the sense were, 'come into thy thoughts' (Phaedo p. 38 εἰς άθροι...με...εὐτύχησα).

The ordinary κέφαλα was attended by wailing: but these obsequies, like those of the priests in Plat. Legg. 947 B, were to be χιόνι βραχον καὶ δάφνων. Cp. Marnoah's words in Samson Agonistes (1708), 'Come, come; no time for lamentation now.'

1200 έπειδήν: cp. 1074,—εἴπερ είς κτλ.: cp. 1158.

μεν' ο' τε κτλ., 'I will await thee with my curse'; i.e., 'my curse will be in store for thee,' attending on thee thenceforth. (Not merely, 'I will await thee in the nether world,' to punish thee when thou comest thither.)

Cr. 1240 θαυμάλα μένει οί. So Ant. 1075 λυχάνω...Ἴνινει.—προτεινα, here, 'bringing a curse': cp. Eur. I. T. 778 ἄλλος τοίνυν δύνασται γενίτομα. (But in O. T. 191, 'under a curse').—εὐπρατησα, because the power of the Erinyes over a mortal did not end with his life: it was their part, ὁμορητάε ἄριστον ἵνα ὑπέλθηθ' άναμα τ' οἷς άναμα εὐπράτησα. (Aesch. Eum. 340)—εὐπρατησα, as in O. T. 546 δυναμένη τέ καί βαρών.

1203 The hiatus τί είπας is supported by the mss. here, but appears as uncongenial to the poet's style as in Ph. 917, ήλω, τί είπας; Here, as there, τί μ' είπας seems inadmissible. It could mean only, 'What hast thou said of me?' —and we can hardly justify this as meaning, 'hast thou said that, if I refuse, I shall be no true son?' The alternative is to insert β': cp. O. C. 333 τέκνον τί δ' ἔδει; See Append. on Ph. 100.

1204 εἴποι δραστήριον έτυγχαν' άνακ ακ. είποι. The reply passes over είποι δραστήριον, and refers to είποι: cp. 423, where τοιόνον δραστήριον answers the earlier of two queries.—εἴποι μή, άκ. δραστήριον—γενού, 'become,' as if by adoption (εἴποι δραστήριον).
ΣΟΦΟΚΛΕΟΥΣ

... ἀλλον γενον του μηδ' ἐμος κληθητε ετι.

ΤΛ. οιμοι μαλ' αθη, οι με ἐκαλει, πατερ,

ΦΩΝΕΑ ΓΕΝΕΣθαι και παλαιμαιν ουσθεν.

ΗΡ. ου δητ' ἐγνυ, ἀλλ' ἂν ἐχω παιωνον

και μονον ιατηρα των εμων κακων.

ΤΛ. και πως υπαιθων σωμ' ἂν ισηυν το σον;

ΗΡ. ἀλλ' ει φοβηι προς τοτο, ταλλα γ' ἐργασαι.

ΤΛ. φορας γε τοι φθονοσι ου γενησηται.

ΗΡ. η και πυρας πληρωμα της ειρημενης;

ΤΛ. ὁσον γ' ἂν αυτος μη ποτισιαιν χερου

τα δ' ἀλλα πραγω, κοι καμει τουμον μερος.

ΗΡ. ἀλλ' ἄρκεσει καὶ ταῖτα: πρόσενειαι δέ μοι

χαριν βραχείαν προς μακροὺς ἄλλους διδος.

ΤΛ. ει και μακρα καρτ' ἐστιν, ἔργασθησηται.

ΗΡ. την Εὐρυτίαν οισθα δητα παρθενον;

ΤΛ. Ἡδην ἔλεξας, ὡς γ' ἐπευκάζειν ἐμε.

1206 του του Λ. 1206 εκκαλε] εκκαλεit Harl. 1208 ὥτ' ἐκ]
Hermann writes ὥτ' ἐκ. 1209 των ἐμων] Wecklein conj. βαρσεων: Blaydes, δυτηρων. 1210 υπαιθων. In L an early hand has suggested ὑπαιθων. 1211 ταλα γ' A, Lc, R, Harl., and Ald.: ταλα μ' Λ, with most of the later mss. 1214 μη ποτισιαιν) Hartung reads μη τοτε ψαων, a few of the later

into another family. Cp. Lys. or. 13 § 91 των τε γωνα πατερα...των τε πατερα πατερα. So Oedipus to Polynices, O.C. 1383 ου δ' ἐρει ἀποκτητος τε ἐκατωρ εμου.

1206 ὥτ' ει μ' ἐκκαλει, 'what dost thou call upon me to do.' For the double acc., cp. Plat. Ευμηδηρη. § Α αιτια ταυτα προσαλενεισαι αυτων.

παλαιμαινον is not weak after φωνα, because, as used in poetry, it often implies the defilement (ἀγων) of blood-guiltiness,—meaning, 'accursed wretch,' rather than merely 'slayer.' Cp. Æsch. Ευμ. 448 ἀδερθαν γειναι των παλαιμαιον ἄνω, κ.τ.λ. Hence, like μακαρον, it can denote also the avenger of guilt (Eur. Ι. Τ. 1218). Photius had this in view when he explained παλαιμαινοι by φω

νεις τι μαρι}. Properly the word means merely a 'man of violent hand': cp. Ph. 1206 παλαιμαι, n.

1208 ου δητη γιγνη, 'αλλ': the same formula as in O. T. 1161, Ph. 735.

—ἀν ἐκατ' εκατον παιωνον refers more especially to bodily sufferings; while λα

tυρα των εμων κακων is rather, 'physici

an of my woes' generally. After ὥτ', των ἐμων is awkward: but it is

partly excused (i) by the slight pause which might follow παιωνον, and (2) by the emphasis on ιατηρα. It might, indeed, be suggested that κακων belongs to των ἐμων only, while ὥτ' ἐκ should be taken separately, 'what I suffer': this, however, is less natural. Hermann's emendation, ὥτι ἐκ (considering my state), is possible, but slightly weak.

1211 φοβηι προς τουτοι: cp. O. T. 960 ου δ' εις τα μισοι μη φοβοσ νυμφοφο

ματα. 1212 φθονοσι is found only here. Cp. Plat. Ρχαιο 61 δ...γυγχαν αν

κων, φθονοσ οδης λεγειν. Ιγν 530 δ οδ φθονοσι μοι ἐνειδιζεις.

1213 πληρωμα (nom.), εκ γενεσεια:—cp. Eur. Ηερ. 574 αι δε πληρωμαν

πυράν, | κορμοις φρωτεσ πενευναι. Though πληρωσις would have been more natural, πληρωμα, expressing the result, is equally correct here.

1214 (πληρωμαι), δοσον γε (πληρωμαι) ἄν μη τοπου: cp. O. T. 347 εἰρ

γασθαι θ', δοσον μη χερει καινων (εκ. εἰ

χες εἰργασθαι). Hyllus will help to hew
then get thee some other sire, and be called my son no more!

Hy. Woe, woe is me! What a deed dost thou require of me, my father,—that I should become thy murderer, guilty of thy blood!

He. Not so, in truth, but healer of my sufferings, sole physician of my pain!

Hy. And how, by enkindling thy body, shall I heal it?

He. Nay, if that thought dismay thee, at least perform the rest.

Hy. The service of carrying thee at least shall not be refused.

He. And the heaping of the pyre, as I have hidden?

Hy. Yea, save that I will not touch it with mine own hand. All else will I do, and thou shalt have no hindrance on my part.

He. Well, so much shall be enough.—But add one small boon to thy large benefits.

Hy. Be the boon never so large, it shall be granted.

He. Knowest thou, then, the girl whose sire was Eurytus?

Hy. It is of Iolè that thou speakest, if I mistake not.

mss. having μην ποτε γάμω (in T ον is superscr.),—probably due to Triclinius. Wunder, μην τι προφέασαι. 1216 προσέπεται A, with most mss., and Ald.: προσείμαι B: προσέπεται L, with σ added above the line, probably by the first hand, to whom the accent on σ may also be attributed. 1216 L has κόρη in an erasure, from κόρη (or κράτ'). 1219 παρθένοι παρων I, with θ over α. 1220 ὁ γ' Σκαφερ: ὀντ' L: ὁς Wecklein: ὁς τε γ' εἰκάζειν Reiske.—ἐνεκαζεῖν L, with most mss., and Ald.: ἐνεκαζέθη τ (as B).

the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version, by Pocas (Ph. 803 n.).—τοντυαῖον: tragic lyrics admit τοι (fr. 225), and its compounds (1030 ἄντοι-βατος: Aesch. Th. 94 τοτισσόν, etc.). But tragic dialogue presents no other example, except Aesch. Eum. 79 νοτι ὅλοι.

1216 κόσαν, 2nd pers. sing. midd., thou shalt have no difficulty, τοῦ-μον μέρος, on my part (acc. of respect: cp. Ant. 1061 τὸ ἑαυτοῦ μέρος, n.).—Most editors take καμι for 3rd pers. sing. act.: ‘and my part of the work shall not flag,’ But καμι is the regular fut.: indeed, the only trace of the act. form is in Hesych., καμι ἐργάζομαι.

1218 ἄρακεν κατ' ἀτανά, εἰσεν this: so Ph. 339 οἰμα τοῖς μὲν ἄρει καὶ τὰ σ', ὣς τάλας, ἀλλήμαθ'.—προσέπεται: the midd. is noteworthy, as we should have expected προσέπεται: cp., however, Ar. Ac. 265 προσέπεται δε προεκτομ' τοῖς θεοῖς τῶν ἀνθρώπων δὶς ἐν ἀρετὴ καθ' ἑαυτον,—where, as here, the act. might have been expected. The accentuation προσέπεται (cr. n.) represents a wish to read the sor. inf. act. as an imperative.

1217 βραχιάν, small (O.C. 586 n.): μακρότερος, large (Ai. 130, etc.).—δίδυς, sc. αὐτά: cp. O.C. 475 νοσόκωμα μακρ' λαβίω (n.).

1210 Εὐρυτέαν: cp. O.T. 267 τῷ Δαμακείῳ ξαίδι (n.).—παρθένον, an unmarried woman: cp. 1235.

1220 ἐνέκαζεν has here much better authority than ἐνεκαζέν: cp. 141 n.—ὁ γ', as a correction of ὁντ', is preferable to ὁς, not only as accounting for τ', but because ὁς is added: cp. Eur. Alc. 801 ὁ ὅτι ἔμοι θρόθανεν κρατήτ: Ar. Plut. 730 ὁτι ὅτι ἔμοι δοκεῖν.
ΣΩΦΟΚΛΕΟΥΣ

ιθ', ὃ τέκνον· πατήρ γάρ οὐκέτ' ἐστι σοι·
κάλει τὸ πᾶν μοι σπέρμα σῶν ὀραμόνων,
κάλει δὲ τὴν τάλαναν Ἀλκμήνην, Διός
μάτην ἀκούσει, ὡς τελευταῖοι ἔμοι
φήμην πῦρησθε βεσφάτων ὅσ' οὐδ' ἐγὼ.

ΤΛ. ἀλλ' οὔτε μητήρ ἐνθάς', ἀλλ' ἐπακόλοφον·
Τίρνηθι συμβεβηκεν ὡστ' ἔχειν ἔδραν,
παῖδων δὲ τούς μὲν ἐγκλαβοῦσ' αὐτή τρέψει,
τοὺς δ' ἂν τὸ θήβης ἄστω ναιόσαν μᾶθοι,
ὑμέες δ' ὅσι πάρεσμεν, εἰ τι χρῆ, πάτερ,
πράσσσευ, κλωνίσε ἐξεύπνεσος·

ΗΡ. σὺ δ' οὖν ἄκουε τούργον· ἐζήκεις δ' ἴνα
φανεὶς ὅποιος ἄν ἀνήρ ἔμοι καλεὶ.
ἔμοι γάρ ἂν πρὸφαντὸν ἐκ πατρὸς πάλαι,
τῶν ἐμπιεστῶν μηδενὸς θανεὶς ὑπὸ,

χείλεις·—ὅτα τέκνον: for the pause, and
the absence of caesura, cp. 37 n.

1147 Π. καλεί...καλεί δι: cp. Ant. 806 n.—συμβάβηκεν, brethen (O. C. 330 n.): Hylus was the eldest of the
family (56).—Ἀλκμήνης: 1105 n.—μάτη
τιν, since Zeus had been cruel to her son.
field), where her mortal husband, Amphi
tryon, says, with the same meaning, ὃ
Ζεύς, ἐκείνοι θεῷ ἐποτίζεται ὡς ἐνθα
τελευτάτα...φήμην...συμβαβηκαί,
my last (dying) utterance of them. Cp. O. T. 723 φήμη μαρτυρει: id. 86 τοῦ θεοῦ φήμης
φέρων, ἔμοι with πίστευοι: cp. O. T. 333 οὐ γάρ ἐν πάθῳ μοι. The schol. wrongly took ἔμοι with τελ. φήμης, as =
tην περὶ της τελευτής μου φήμης.

The oracles can be only the two which
are told to Hyllus (1159—1171). If
there had been others, they also must
have been confided to him, as represent
ing the absent kinsfolk. Heracles wishes
to gather his family around him at a
solemn farewell,—to convince them, by
the ἔφοβα, that he is in the hand of
Zeus,—and, with that sanction, to lay
his last commands upon them all.

1151 Π. ΔΛΧ...ΔΛΧ: cp. Ph. 524 n.
—οὖτε is followed by δι (1153), as in

Eur. Suppl. 233 ff., Xen. An. 6. 3. 16
(= 6. 1. 16 of some edd.), Plat. Rep. 389 ις, etc. Cp. 143 n.—συμβαβήκεν. Τί
ρνηθί: see on 270.

συμβαβήκεν, imper., it has come to
pass: the subject το εχειν (ανεπε) can
easily be supplied, and the whole phrase
τοιούτοι θεῶν εύπαθει. — For ἄστη,
cp. Arist. Pol. 2. 2. 5 καὶ συμβαβήκεν ὃ
tοι πράσσον ποτέν ἦντες καντας ἄρεις.
— Not, 'she has come to terms (with Eurys
theus), so that she should dwell,' etc.

Sophecles glances here at parts of the
story which do not come within the scope
of the play. Alcmena, daughter of Elec
tryon king of Mycenae, had been betroth
ed to her first cousin, Amphitrion, son of Alcaeus king of Tirynes. Amphi
tryon accidentally killed his uncle, Elec
tryon, and then fled from Tirynes to
Thebes with his betrothed. At Thebes
Alcmena bore Heracles to Zeus. Herac
cles afterwards went to Argolis and served
Eurystheus,—with the hope that his toils
would purchase a return to Tirynes for
the exiled Amphitrion and Alcmena (Eur.
H. F. 19). When these toils were over,
Heracles dwelt in freedom at Tirynes with
his family, including Alcmena,—Amphi
tryon being dead (Diod. 4. 33). He
Go, my son—for thy father's end hath come,—summon, I pray thee, all thy brethren; summon, too, the hapless Alcmena, in vain the bride of Zeus,—that ye may learn from my dying lips what oracles I know.

Hy. Nay, thy mother is not here; as it chances, she hath her abode at Tiryns by the sea. Some of thy children she hath taken to live with her there, and others, thou wilt find, are dwelling in Thebè's town. But we who are with thee, my father, will render all service that is needed, at thy bidding.

HE. Hear, then, thy task: now is the time to show what stuff is in thee, who art called my son.

It was foreshown to me by my Sire of old that I should perish by no creature that had the breath of life,

afterwards slew Iphitus, and then sought a refuge for his household at Trachis (39). But, in the course of the fifteen months since he departed for Lydia, Alcmena had returned to Tiryns, (Eurystheus having no cause to fear the aged widow,)—and had taken some of her grandchildren with her, in order to lighten the burden on the hospitality of Ceôs.—νολοσεκα, here simply = λαβοῦνα μεθ' εὐαγιτη: cp. O. T. 971 n.

1154 το Θήβα Σατυρο. Thebes, the birthplace of Hercules (116), and his early home (510), was a place where some of his children might well find friends. Sophocles has perhaps taken a hint here from his elder contemporary, the logographer Pericles, who related that, after the death of Eurystheus, Thebes became the home of the Heraclidae; fr. 39 (Müller Frag. Hist. i. p. 82) "Τλοπ ς τι και οι Άλλοι Άρακληδαι και οι δι' αυτων αποδιεκάτων Εύρυσέως κατοικευονται ταίν ει Θήβαι—\\\ldots μαθει: ας ο ε ν τύσιον: since he has been so long abroad.

1156 f. δος πάρειγεν. The plural includes those who had accompanied Hercules from Euboea: cp. 1104 ξων δι χρήσει φιλος. We are not obliged to suppose that any son besides Hyllus was at home; though verses 54 f. implied that. Nauck rejects v. 1156 because (1) Hyllus could not say δος, and (2) Hercules has not yet asked him to do anything.—προφαντόμενοι: cp. O. T. 217 n.

1157 f. σι σιον εξου: there is no emphasis on σι (as if it referred to the absence of the others): rather the sense is, 'Well, then (since you are ready to help), hear the task.' For this use of σι, cp. O. T. 669 n.—τοῦρυς = δ τι βραστων ἄστω: cp. Ph. 26 τοῦρυς αὐτον τακρων μακρον λεγει.—ἐξεκασ, you have reached a point, a situation: cp. O. T. 1515 δια τι εξεκασ δακρων: ib. 1158 εις τοις ἀζεις.

—μεσ without παίς: cp. 1205: Αἰ. 547 εις δικαιας έτο εμός τα παρομιν. The stress falls on the participial clause (592 n.).

1159 γιρ is merely prefatory.—προφαυτόν ἐκ παρθέσ: this oracle, given by Zeus at an unspecified time and place, is not mentioned elsewhere in the play. Nor is it noticed by any other writer. Sophocles may, however, have found it in some earlier treatment of the fable.

1160 των ἐπικεντρων, Erfurdt's correction of πος των πεντων, is the most probable. ἐπικεντρον ο=τοι (Ph. 883) is frequent, while πος has that sense only in the Homeric πενεις τε και ἔστει (II. 17. 447, Od. 18. 131). Στο might, no doubt, have arisen from τοφετ, but is presumably genuine: it closes a verse in 1077, O. T. 949, Ph. 334, 883, El. 555: and it is associated with ὑπερκο in O. T. 1246, Ph. 334, El. 444. The combination of πος with Στο cannot be defended
ἀλλ’ ὅσις Ἀιδοῦ φίλμενος οἰκήτωρ πέλοι.

οδ’ οὐν ὁ θηρίς Κένταυρος, ὡς τὸ θείον ἦν πρόβατον, οὐτά διώτα μ’ ἐκτενεὶς θανὼν.

φανὼ δ’ ἐγὼ τούτοις συμβαίνουσίν ἵσα

μαντεία καὶ καίνα, τοῖς πάλαι Ἐπιφάνειᾳ,

ἀ τῶν ὄρεων καὶ χαρακτικῶν ἐγὼ

Σελλών ἔστελθοι ἄλοις εἰσεγραφὰς

πρὸς τῆς πατρίας καὶ πολυγλώσσου δρῶν,

ἡ μοι χρόνῳ τῷ ἤλοντι καὶ παρόντι νῦν

ἐφασκε μόχθῳ τῶν ἐφεστῶτων ἔμοι

λυσὺν πελείστηθαί· καδόκοων πράξεων καθὼς·

τὸ δ’ ἦν ἄρ’ οὖν ἄλλο πλὴν θανέων ἐμὲ.

τοῖς γὰρ θανοῦσι μόχθοις οὐ προσγίνεται.

ταῦτ’ οὖν ἐπείδη λαμπρὰ συμβαίνει, τέκνων,

δει’ αὖ γενέσθαι τοῦτο τάνδρι σύμμαχοι,

1165

1161 τέλοι πέλει A, with α written above by the first hand: τέλει A, with most mss., and Ald.
1165 τέκνων A, Harl., and Ald.: τέκνοι (or τέκνων) T.
1166 συμβαίνουσι τοῖς Wunder writes συμβαίνωσά τοι.
1168 Nauck brackets this v. ('Versum deleri malim,' Dobree, Ἀδε. vol. 11. p. 42).
1167 εἰσελθόν t: εἰσελθὼν L, with το ἀρακάς T, V, Vat., prob. from Triclinius—εἰσεγραφάμενοι Elmsley

as = 'to be slain by no one on the part of (πόλος) the living.' Paley, quoting Eur.

Or. 407 ἐκ φασιμάτων δὲ τάδε νοεῖτι τοῖς ὑπο Σωρ.; describes φασιμάτων as Nauck's conjecture; but that word stands in most of the more recent mss., and in Porson's text.

1161 ἄλλ’ ὅσις: for the eclipse of the antecedent (ἐκεῖνην). cp. Α. 1050 δοκεῖν' ἄρα, δοκοῦτα δ’ ἐν κραίναι στρα-

τοῖς. Εἰ πον ἄλλ’ δοκεῖ δ’ ἐν κραίναι στρα-

τοῖς. τοίον τὸν ἀτιο ἔσθων α’ ἐκθεῖς. —Ἀδοῦ—οἰκήρῳ: 285.—ὅσις

...πέλει: if we suppose that Nessus was alive when Zeus spoke, then this is oblique for ὅσις δ’ ἐνηρ., as Ω. 7.

714 (in a prophecy) ὅσις γένεσθαι' for ὅσις ἐν γένεσθαι. But if Nessus was then dead, it is oblique for ὅσις

πέλει.

1182 θῆρ (346) is in appos. with Κένταυρος.—μανταὶ μ’ εκτενεῦσαν: as the dead Hector brought death on Ajax (Ἀ. 1027). For other examples of this favourite antithesis, cp. Ω. 7. 1453

n.: Α. 871 n.: Α. 901: E. 808.

1186 τούτοις κ.τ.λ. The μαντεία

καϊνα denote the oracle given at Dodona twelve years before this time, saying that at the end of the twelfth year Heracles should have rest. This is the oracle to

which allusion was made in 44, 164 ff., 824 ff. The other and earlier oracle (1159 ff.) had predicted the agency: this Dodonan oracle, 'recent' in a relative sense, predicted the time. The two oracles 'agree,' because each verifies the other. The thing has come to pass by the right agency at the right time.

συμβαίνουσι τοῖς, 'coming out in agreement with them,'—yielding the same result, —viz., that this is the predicted end. For συμβαίνει, cp. 173 n. The idea is emphatically repeated in τοῖς πάλαι Ἐπι-

φάναρα, 'pleading on the side of the older oracle,'—upholding its truth. Cp. 814 ἐπιφάνεια.

1186 οἱ τῶν ὀρέων κ.τ.λ. The

Σελλών Ἑλος is the sacred precinct at Dodona, including the temple of Zeus, with its temenos: its limits have been traced by Carapanos (Dodone, pp. 16—

23): see Appendix, note on this passage, § 2.

The name Σελλῶν, or Ἑλος (akin to Ἐλαύνη, Ἐλάς), denoted a prehistoric tribe, dwelling at and around Dodona: see Appendix, § 4. The priests of Zeus, furnished by this tribe, are said to have been called ῥόμαυροι, from Mount Tomáros (Orphic Argon. 169 Τομάρας ἐκλινε ψηφήδ),
but by one that had passed to dwell with Hades. So I have been slain by this savage Centaur, the living by the dead, even as the divine will had been foretold.

And I will show thee how later oracles tally therewith, confirming the old prophecy. I wrote them down in the grove of the Selli, dwellers on the hills, whose couch is on the ground; they were given by my Father's oak of many tongues; which said that, at the time which liveth and now is, my release from the toils laid upon me should be accomplished. And I looked for prosperous days; but the meaning, it seems, was only that I should die; for toil comes no more to the dead.

Since, then, my son, those words are clearly finding their fulfilment, thou, on thy part, must lend me thine aid.

conj. ἐξεγραφάμεν. 1169 ἡ μοι] Blaydes conj. ἡ μιᾷ. — τῶ θαντὸς τῶν ἱερῶν L. Hense conj. χρονικούς καὶ ἰδανίαν: Wunder, μάλλον, τῷ παρὸν τῶν. 1172 ἡ δ’] The first hand in L wrote ἡ δ’: S has corrected this to τῶν δ’ (without deleting the grave accent). τῶν’ is in most MSS., and Ald.: Wytenbach first pointed out that τῶν δ’ is required. 1173 προσγινηταί] προσγινηταί L: cp. 425.—Nauck, with Axt (Philol. 4, p. 575), brackets this v. 1176 τῆς ταὐδρής τῶδε ἀνδιά L.—σύμμαχος L: ξύμμαχον τ’, and Ald.

which towers above Dodona on w.s.w.
In early times these priests were the direct interpreters of the oracle; hence the Σέλληλαι are called ὑποφήσιαι in II. 16. 235. Afterwards, when the cult of Dioné was associated with that of Zeus, the office of interpretation was transferred to the priestesses called Peleiaides (172: Strabo 7. 329). Here, as in 171 f., the poet says that the oak gave the oracle; but he does not here mention the expositors. He mentions the Σέλληλαι only to define the ἄλοχος.

ἐρείων refers to the site of Dodona in a valley, more than 1600 feet above sea-level, surrounded by hills. See Appendix, § 1.

χαρακτικών, a trait of barbarism, surviving as a mark of sanctity. According to Philostratus (Imag. 2. 33), the Selli were 'men of a rude life' (ἀντροχειοὶ των), who held that their austerities were pleasing to Zeus. Cp. II. 16. 235 ἀντροχειοὶ χαρακτικῶν: Eur. fr. 350 ἐκτός τοῦ παρ᾽ ἐνδόματι, πονεῖ δ’ οἷς ἐρείωνοις τὸν τόπον. Callimachus Del. 284 calls them Πελαιαῖοι...γηληκέται.

ἀντιγραφημένη, i.e., wrote for his own use in the δέλτος (157). Cp. Her. 8. 135, where Greeks accompany the Carian Μύς on his visit to the oracle of Apollo at Pidion, ὅσ’ ἀντιγραφημένοι τοῖς διεθετές ἐμελέ: then Μύς snatcheth the δέλτος from them, and makes an abstract for himself (ἀντιγραφήσεως). Λτ. Λξ. 982 (χρησιμός) ὅσ’ ἐγὼ παρὰ τάξεις ἐπισκόπησε κατεβάζει. At Dodona, in later times at least, the inquirer gave his question in writing to the Peleiaides, and received a written answer: many of the leaden plates thus used have been found (Carapanos, pp. 68—83): Appendix, § 6.

1169 χρόνον τῶ θαντῶ: the past can be described as dead (Λξ. 141 ἡ τῶν φιλότητος νεκτά); the future, as unborn (O. C. 618 χρόνος τεκνοῦται...κάτα); the present is here called τῶν, not merely in the sense of ταύρων, but with the thought that this is the moment for the oracle to become operative.

1170 οἱ ἐφεστούλια, 'imposed' as a doom: cp. II. 12. 316 οἱ ἐφεστούλια τιμᾶντο...τελείωσα, fut., with pass. sense, as in Od. 23. 284, etc.

1171 τῶ δ’ refers to λόγῳ τελείωσα: 'but that' (the promised release) was, it seems, only my death.' Cp. Plat. Rep. 357 A ἐγὼ μὲν οὖν...μνεῖν λόγου αὐτήλαχθαι: τὸ δ’ οὗ ὅρος, ὧν θεῖος, προοίμιον.—θανεῖν: for the simple sox. inf., though the ref. is to the future, cp. Ph. 503 παθεῖν (n.).

1174 συμβαίνων, are coming true: cp. 173 n.
καὶ μὴ πιστεύεις τοῦ μονὸν δεξίωσαι στόμα, ἀλλὰ αὐτὸν εἰκαθοῦσα συμπράσεις, νόμον καλλιστον ἐξευρέντα, πεθαρχεῖν πατρὶ.

ΤΑ. ἀλλ', ἢ πάτερ, ταρβῶ ὑμᾶς εἰς λόγον στάσιν τοίῳ ἐπελθὼν, πείσομαι δ' ἢ σοι δοκεί.

ΗΡ. ἔμβαλλε χεῖρα δεξίαν πρώτιστα μοι.

ΤΑ. ὡς πρὸς τί πιστών τίμω ἀγαν ἐπιστρέφεις; ΗΡ. οὐ βασιλον οὐσεις μη' ἀπιστήσεις ἐμοί;

ΤΑ. ἵδου, προτεινώ, κονδύλω ἀντειρίσεις.

ΗΡ. ὅμων Δίος νῦν τοῦ με φύσατος κάρα.

ΤΑ. ἢ μὴν τί δράσεις; καὶ τὸν ἐξευρήσεις;

ΗΡ. ἢ μὴν ἐμοὶ τὸ λέγον ἔργον ἐκτελεύ.

ΤΑ. ὅμων ἐγώγε, Ζην. ἔχων ἐπόμοτον.

ΗΡ. εἰ δ' ἐκτὸς ἐλθοῦς, πημομαῖς ἐνοῦ λαβέων.

ΤΑ. οὐ μὴ λαβῶ δράσιν γάρ: ἐνοῦμαι δ' ἄμοι.

1170 μὴ πιστεύεις (οὐ μὴ πιστεύει) most MSS., and Ald.: μὴ πιστεύει (ἰς) L: εἰ is in an erasure, prob. from ἢ: the first εἰ has also been retouched, but it is not clear that it has come (as Dübner thinks) from a. as had been written above (apparently by S), but has been deleted by a line drawn through it. Meineke conj. μὴ διαφεύγῃς: Blaydes, μη τ' ἐλθέω. —δεξίως] δεξία τιν L. 1177 εἰκαθοῦσα] εἰκαθεῖσα L, with most MSS., and Ald.: εἰκασθεῖσα A [ὁ from first hand]. 1178 ἐξευρέντα] Wecklein writes ἐξε- 
θοῦσα: Wakefield conj. ἐξαρποῦτα (and so Wecklein, Ars Soph. em. p. 53): Meineke,
Thou must not delay, and so provoke me to bitter speech: thou must consent and help with a good grace, as one who hath discovered that best of laws, obedience to a sire.

Hy. Yea, father,—though I fear the issue to which our talk hath brought me,—I will do thy good pleasure.

He. First of all, lay thy right hand in mine.

Hy. For what purpose dost thou insist upon this pledge?

He. Give thy hand at once—disobey me not!

Hy. Lo, there it is: thou shalt not be gainsaid.

He. Now, swear by the head of Zeus my sire!

Hy. To do what deed? May this also be told?

He. To perform for me the task that I shall enjoin.

Hy. I swear it, with Zeus for witness of the oath.

He. And pray that, if thou break this oath, thou mayest suffer.

Hy. I shall not suffer, for I shall keep it:—yet so I pray.

The clause with μὴ, opposed to πέλασμα, ò, ought to express something which tells against obedience (as the fear of a blind promise does); not something which tells in favour of it, as the fear of a strife would do. The same objection applies to conjecturing ἐπεκλειθέναι (I am afraid of being drawn into such a strife).

1161 ἐμβάλλα: see on Ph. 813 ἐμβάλλειν πίστιν.

1182 ὥς πρὸς τί; ὡς = 'in your intention': cp. O. T. 1174 ὥς πρὸς τί χρήσαι; Ph. 58 πρὸς δ' ὥς πρὸς ἄσκον.— ἐπεκλειθέναι: the primary notion is that of turning some constraining force upon a person,—bringing it to bear on him: so, 'press,' 'urge,' upon him: schol. ἐκδύσα καὶ μητρία. It is a stronger equiv. for ἐπεκτείνεται.—Not, 'regard' (Musgrave): this would be πιστεύειν ἐπεκτείνει (midd.).

1188 οὗ δόξαν κ.τ.λ.: Α. 75 οὗ συν' ἀνέτει μηδὲ δείκνυε ἄριστος ὁ Ο. T. 637 οὗ εἴ συ τ' αὐτοῦ σὺ νε, καρα στέγαζε, | καὶ μη το μυρία εὔφοροι εἰς μη τοστε; Eur. Bacch. 343 οὗ μὴ προσοφείλει χώρα, ἐλεημοσύνης δ' ἴσιν, | μηδ' ἐξεπελεύεσθαι μερισμόν τὴν σφήν αὐτοῖ; τὸ 792 οὗ μη φρονίζεσθαι μ', ἀλλὰ δεόντων φοβῶν | σώστε τὸ δήμα; For οὗ μη with fut. ind., cp. 978.—δὸς ὡς, ἐκχαρίσσει: but the choice of the verb may have been influenced by πίστιν.

1186 δρομον...κατῴ: οὗ δῦνας θεοῦ, ἢν ἔκφερεν τῷ πάθει (II. 14. 271), πέδας (Eur. Med. 746), etc.

1186 δ' ἐξερήτορας: This is clearly the right punctuation; for Hyllus is most anxious to know what will be asked of him. Heracles evades the question by replying, τὸ λέγειν ἐργαν,—i.e., δ' ἐπεκλειθέναι: just as in A. 518, ἢν μόνον τὸ λέγειν εἴ τοι λεγμένων, τὸ πάθει, the partic. δ' ἐπεκλειθέναι. With a full stop at ἐξερήτορας, the sense would be merely, 'and this promise shall be given.'

1188 ἐπώμοσιν (427) here = ὁρκον (scel., the ὁρκον ἐγγυητη (Suid. s. v.). Cp. Ph. 1324 ζήσα δ' ὁρκον καλά (n.).

1189 ἐκτὸς ὄλος, ἐκ τοῦ ὁρκον: cp. Plat. Symp. 183 ἐχθάτι τὸν ὁρκον.—

1190 οὗ μὴ λάβεί: for the pause cp. 1146.
1101 ὁ Πυρὸς. Musgrave conj. ὁ Πυρὸς. 1102 ἐνεδρία ἐπὶ Bruck: ἐνεδρία ἐπὶ L, with most MSS.: ἐνεδρία ἐπὶ B. 1110 ἐξαρκεῖ L, the inserted by a later hand: ἐξαρκεῖ schol. in marg. 1112 οὐκ ὅπως δραστεί ἐστὶν: ἐι δὲ μή, πατρός.
HE. Well, thou hast been among the sacred to Zeus?

HY. Ay: I have often stood at the altar of that might

HE. Thither, then, thou mayest go, with thine own hands, aided by what friends may—two, or even many a branch from the deep-rooted oak, and many a hallowed also from the sturdy stock of Zeus, and two, or even many my body thereupon, and kindle it with flaming fire.

And let no tear of mourning be your mine, nor the with-out lament and without weeping: they have lost my son. But if thou do it not even from the house of me and my wrath shall wait on thee for ever.

HY. Alas, my father, what shall I do now? How hast thou dealt with me?

HE. I have spoken that the next hour must perform, if thou wilt not.
ΣΟΦΟΚΛΕΟΥΣ


ΔΑΛΛΟΝ ΓΕΝΟΥ ΤΟΥ ΜΗΔ ΕΜΟΣ ΚΛΗΘΗ ΕΤΙ.

ΤΑ. ΟΙΜΟΙ ΜΑΛ ΑΘΘΙΣ, ΟΙΑ ΜΕ-ΕΚΑΛΕΙ, ΠΑΤΕΡ,
ΦΟΥΝΑ ΓΕΝΕΣΧΑΙ ΚΑΙ ΠΑΛΑΜΒΑΙΩΝ ΣΕΘΕΝ.

ΗΡ. ΟΥ ΔΗΥ ΓΕΓΟΝΥ, ΑΛΛ ΩΝ ΕΧΩ ΠΑΙΩΝΟΝ
ΚΑΙ ΜΟΝΟΝ ΙΑΤΗΡΑ ΤΩΝ ΕΜΩΝ ΚΑΚΩΝ.

ΤΑ. ΚΑΙ ΠΟΣ ΥΠΑΙΘΕΝ ΣΩΜ ΑΝ ΙΩΜΗΝ ΤΟ ΣΟΝ;
ΗΡ. ΑΛΛ ΕΙ ΦΟΒΕΙ ΠΡΟΣ ΤΟΥΤΟ, ΤΑΛΛΑ Υ ΕΡΓΑΟΥ.

ΤΑ. ΦΟΡΑΣ ΓΕ ΤΟΥ ΦΘΟΝΗΣΩΝ ΟΥ ΓΕΝΗΣΕΤΑΙ.
ΗΡ. Υ ΚΑΙ ΠΥΡΑΣ ΠΛΗΡΩΜΑ ΤΗΣ ΕΙΡΗΜΕΝΗΣ;
ΤΑ. ΟΣΟΝ Υ ΑΝ ΑΙΤΟΣ ΜΗ ΠΟΤΙΦΑΙΩΝ ΧΕΡΟΥ·
ΤΑ Δ ΆΛΛΑ ΠΡΑΞΕΙ, ΚΟΣ ΚΑΜΕΙ ΤΟΥΝΟΝ ΜΕΡΟΣ.

ΗΡ. ΑΛΛ ΑΡΧΣΕΙ ΚΑΙ ΤΑΤΑ ΠΡΟΙΝΕΙΜΑΙ ΔΕ ΜΟΙ
ΧΑΡΩΝ ΒΡΑΧΕΙΑΝ ΠΡΟΣ ΜΑΚΡΟΙΣ ΆΛΛΟΙΣ ΔΙΔΟΥΣ.

ΤΑ. ΕΙ ΚΑΙ ΜΑΚΡΑ ΚΑΡΤ ΕΣΤΙΝ, ΕΡΓΑΘΗΣΕΤΑΙ.
ΗΡ. ΤΗΝ ΕΥΡΩΝΕΙΑΝ ΟΙΣΘΑ ΔΗΤΑ ΠΑΡΘΕΝΟΥ;
ΤΑ. 'ΙΩΛΗΝ ΕΛΕΓΑΣ, ΩΣ Υ ΕΠΕΙΚΑΙΣΕΝ ΕΜΕ.

1210 οπίσω] Και Ποι ήλιον γείτονα ηλιον.
1211 οιάλα δ Α, Λο, Ρ, Ηαρλ., και αλδ.: οιάλα μ Λ, με το με τοτιφαίων] Ηαρτίνγ Βρετ μη τοτιφαίων, ανελ Α των των των των των των των των των .

into another family. Cp. Lys. or. 13 § 91 των τη γόνη πατέρα...των τα τουτόν πατέρα. So Oedipus to Polynices, O. C. 1385 ου δ' άραν τρόπων το εκάστορ εμω.

1208 οια μι έκκαλε, 'what dost thou call upon me to do.' For the double acc., cp. Plat. Euthyph. 5 οι ατά ταιρα προλαβεθαι αύτών.

ΠΑΛΑΜΒΑΙΩΝ is not weak after φονέ, because, as used in poetry, it often implies the 'defilement (δειμο) of blood-guiltiness,' meaning, 'accursed wretch,' rather than merely 'slayer.' Cp. Aesch. Eum. 448 δρο ομοικ ων εν των παλαμβαίων κούοι, κ.τ.λ. Hence, like μαχτορ, it can denote also the avenger of guilt (Eur. Ι. Τ. 1218). Photius had this in view when he explained παλαμβαίον by φονέοι οι μιαρότη. Properly the word means merely 'a man of violent hand': cp. Ph. 1210 παλάμ, κ.

1208 οι άν άρη έχων, ΑΛΛι: the same formula as in O. T. 1161, Ph. 735.

1210 άν έχω (κακών) ραιώνον refers more especially to bodily sufferings; while λατίρα των έμων κακών is rather, 'physician of my woes' generally. After άν άν, των έμων is awkward; but it is partly excused (1) by the slight pause which might follow παιώνον, and (2) by the emphasis on ιατήρα. It might, indeed, be suggested that κακών belongs to των έμων only, while άν έχω should be taken separately, 'what I suffer': this, however, is less natural. Hermann's emendation, άν έχω ("considering my state"), is possible, but slightly weak.

1211 φοβεί πρός τούτο: cp. O. T. 980 ου δ' εις τα μητρας μη φοβους κυνηρεμάτα.

1212 φθόνησι: is found only here. Cp. Plat. Phaedo 61 δ Α...νυφέραν κη κών, φθόνους οδείς λέγειν. Των 530 δ ου φθονομεναι μα ειναι ερεμάται.

1213 πληρωμα (νομ.), διεγενήσει:

—cp. Eur. Ηέο. 574 οι δ έ πληρώσαντι πυράν, κοροφιοι φέροτε πανεκλαμεν. Though πληρώσει would have been more natural, πληρώμα, expressing the result, is equally correct here.

1214 (πληρώμα), διον γι (πληρώμα τομοι) άν μη τοτιφ: cp. O. T. 347 ειρ 

γάτα θ', δον μη χρεόι καίων (εσ. ει-χες ειργάθαι). Hylus will help to hew
then get thee some other sire, and be called my son no more!

Hy. Woe, woe is me! What a deed dost thou require of me, my father,—that I should become thy murderer, guilty of thy blood!

He. Not so, in truth, but healer of my sufferings, sole physician of my pain!

Hy. And how, by enkindling thy body, shall I heal it?

He. Nay, if that thought dismay thee, at least perform the rest.

Hy. The service of carrying thee at least shall not be refused.

He. And the heaping of the pyre, as I have bidden?

Hy. Yea, save that I will not touch it with mine own hand. All else will I do, and thou shalt have no hindrance on my part.

He. Well, so much shall be enough.—But add one small boon to thy large benefits.

Hy. Be the boon never so large, it shall be granted.

He. Knowest thou, then, the girl whose was Eurytus?

Hy. It is of Iolè that thou speakest, if I mistake not.

mss. having μὴ ποτὲ ψαλὼν (in T οὐ is superscr.),—probably due to Triclinius. Wunder, μη γε προσέφων. 1216 πρόσεγαμι A, with most mss., and Ald.; πρόσεγαμι B: προσέγαμι L, with s added above the line, probably by the first hand, to whom the accent on o may also be attributed. 1218 L has καψε in an erasure, from καψει (or καψεω). 1219 παρδεύων παρευον L, with θ over ω. 1220 ὃς γ' Schaefer: ὃς' L: ὁ Wecklein: ὃς τε γ' εἰκάζεσσι Reiske.—παρδεύειν L, with most mss., and Ald.: ἀνεκδέσσι r (as B).

the wood, but not to build the pyre. The pyre was kindled by Philoctetes, or, acc. to another version, by Poesas (Pl. 803 n.).—ποτεφαίον: tragic lyrics admit ποτί (fr. 231), and its compounds (1030 ἄντοι-βατος: Aesch. Τῆκ. 94 ποτεφαίον, etc.). But tragic dialogue presents no other example, except Aesch. Ἑκ. 79 νοτιβαύλει.

1213 κοι καινεί, 2nd pers. sing. mdd., thou shalt have no difficulty, τοῦ-μον μέρος, on my part (acc. of respect: cp. Αἰτ. 1061 τό σύ μέρος, n.).—Most editors take καινεί as 3rd pers. sing. act.: 'and my part of the work shall not flag.' But καινεί is the regular fut.: indeed, the only trace of the act. form is in Hesych., κανεί ἐγκαταλέλειθαι.

1215 ἀρέτας καὶ τάντα, even this: so Pl. 339 οἴμαι μὲν ἄρετις σοι γε καὶ τά σο', ὃ τάλας, ἀλλήλαθοι.—πρόσεγαμι: the midd. is noteworthy, as we should have expected πρόσεγαμι: cp., however, Αἰτ. 353 προσεγαμασθείς δε προσεγαμίσαι / τοῖς θεοῖς τῶν θερίων διὰ τὸ ἄρπαγι καθ' ἕκαστον,—where, as here, the act. might have been expected. The accentuation πρόσεγαμι (cr. n.) represents a wish to read the aor. inf. act. as an imperative.

1217 βραχιάς, small (O.C. 852 n.): μακροίς, large (Αἰ. 130, etc.).—διδούς, sc. οὐδά: cp. O.C. 475 νοσοκόμα μαλλιαρά λαβών (n.).

1219 Εὐρυνθών: cp. O.T. 267 τῇ Εὐρυνθών ταῖς (n.).—παρθένοι, an unmarried woman: cp. 1225.

1220 ἀνεκδέσσι has here much better authority than ἀνεκδέσσι: cp. 141 n.—ἀς γ', as a correction of ἀς' is preferable to ἠς, not only as accounting for τ', but because ἠς is added: cp. Eur. Αἰ. 801 ὃς γ' ἐμοὶ χρήσθαι κρατή: Αἰτ. Πλ. 736 ὃς γ' ἐμοὶ δοκεῖ.
ΣΟΦΟΚΛΕΟΥΣ

ΗΡ. ἔγνως· τοσοῦτον δὴ στ ἐπισκήπτω, τέκνων·
ταύτην, ἔμοι ἑαυτός, εἶπεν εὐσεβεῖν
βούλει, πατρῴων ὅρκιων μεμημένων,
προσθοῦ δάμαρτα, μὴ ἀπατήσῃς πατρί·
μηδὲ ἄλλος ἀνδρῶν τοὺς ἔμοι πλεονεκής ὅμοιο
κληθεῖσαν αὐτὴν ἀντὶ σου *λάβῃ ποτὲ,
ἀλλ’ αὐτὸς, ὃ παῖ, τούτῳ κηθεῦσον λέχος.
*πιθαοῦ· τὸ γὰρ τοι μεγάλα πιστεύσαν· ἔμοι
σμικροῖς ἀπιστεῖς τὴν πάρος συνήχει χάριν.
ΤΑ. οἱμοι· τὸ μὲν νοσοῦντι θυμοῦσθαι κακῶν,
τὸ δὲ ἄδει ὀραν φρονοῦντα τίς ποτ’ ἄν φέρειν;
ΗΡ. ὡς ἐργασεῖν οὐδὲν ἄν λέγω θρεῖς.
ΤΑ. τὶς γὰρ πολ’ ή μοι μητρὶ μὲν 
θανεῖν μόνη 
μετατίθεαν σοι *δ’ άθικς ὡς ἐκεῖν ἑκεῖν,
τὶς ταῦτ’ ἄν, ὡστε μη ‘ξ ἄλλωτρων νοσοὶ,
ἔλοιτο· κρείσσον καμέ γ’, ὃ τάπερ, θανεῖν
ἡ τοιών ἔχθιστοις συνναϊείν ὅμοιον.

1221 δὴ ε’ Ἑραλτερ τάξι Thuc. 1. 16. 12
1224 προκονθοῦ Dindorf: προκοντοῦ MSS.
1226 λάβῃ Elmsley: λάβοι MSS.
1228 πιθαοῦ Brunck: πείδου

1221 ἐπισκήπτω with double acc.,
like κολεῖο πιν ρα ντι: so Eur. I. 7.
προι δεξάς σε τὴν ἐπισκήπτω τάξι.
1228 πατρῴων ὅρκιων, the oath im-
pended on thee by thy father.
1224 προκονθοῦ, associate with thyself:
cp. O. C. 404 n.

Δάμαρτα. This passage concerning
Iole and Hyllus (1216—1251) was ren-
dered indispensable by the plot, if the
poet was to avoid a contradiction which
must otherwise have perplexed the spec-
tators.

Iole figured in legend as the wife of
Hyllus. Their son, Κλεομάκις (called
Κλεόδαρτης by Θεοπομπός, fr. 30), was
mentioned by Hisiod (schol. ap. R. H. 1.
814), and was recorded in the pedigree
of the Spartan kings, being the grand-
father of Aristodemus (Her. 6. 53, 8. 131).
Hyllus and Iole had also a daughter,
Εὐαήις, known in Messenian story (Paus.
4. 2. 1).

But, in this play, Iole is the paramour
of Heracles, and indirectly the cause of
his death. How, then, could Hyllus wed
her? His own words (1233—1237) ex-
press what a Greek would feel. It was
necessary, then, that the marriage should
be imposed upon him by his dying father’s
inexorable command.

Cp. Apollodorus 2. 7. 8. 13 ἐνε-
λάμπον θυργοῖς. ἧν Ἰόλην ἄλλωτρ ἔτη
γίμαι: as if Hyllus were younger than
Sophocles here imagines him. Ovid, Met.
9. 278, of Iole: Herculis illam | Imperitis
thalamoque animoque reciperat Hyllus.
Acc. to Theocycles, it was for Hyllus,
not for himself, that Heracles had first
asked the hand of Iole (schol. on v. 354).

1226 ἄλλος...ἀντι σου: cp. Ai. 444 ὡς ἄρ’ τας ἐμαφέν ἄλλος καὶ
ἐμου.—ἐμοῦ, prep. with dat., in the sense
of ‘near’ (O. T. 1007), a specially Attic
use (Ph. 1218 Append.).—λάβῃ, in this
command, is clearly right: the mere
wish, λάβει, would be unsuitable. Cp.
353 n.

1227 ἀλλ’ αὖτις, κ.τ.λ.: this third
clause reiterates the sense of the first,
προσθοῦ δάμαρτα: cp. 433 n.—τοῦτο...
λάβει = τοῦτο κῆθος, cogn. acc. to κῆθε-
σον (‘contract this marriage’): cp. Arist.
Pol. 5. 7. 10 κηθέων διὸν λήπειν.—
Not, ‘cherish this bride,’ as in Eur. Med.
888 κηθέων is said of Medea ‘tend-
ing’ Iason’s new wife.
1228 πιθαοῦ, not πείδου: it is a
HE. Even so. This is the charge that I give thee, my son. When I am dead, if thou wouldst show a pious remembrance of thine oath unto thy father, disobey me not, but take this woman to be thy wife. Let no other espouse her who hath lain at my side, but do thou, O my son, make that marriage-bond thine own. Consent: after loyalty in great matters, to rebel in less is to cancel the grace that had been won.

HY. Ah me, it is not well to be angry with a sick man: but who could bear to see him in such a mind?

HE. Thy words show no desire to do my bidding.

HY. What! When she alone shares the blame for my mother's death, and for thy present plight besides? Lives there the man who would make such a choice, unless he were maddened by avenging fiends?

Better were it, father, that I too should die, rather than live united to the worst of our foes!

most MSS.—ἐπικα. Wecklein conj. μα. 1329 ἑσμενρίττει] Blaydes writes ἑσμενρίττει—περιττει] τάλαι Χαρ. 1320 τοῦ τῷ L.—νοσοῦσι Wakefield conj. ροσοῦσιν. 1321 τῆς Ὀ. Grodeck and Wunder conj. Ὀς Ὀρικα ("that a sane man should obey such a command"). 1326 ὁδὸν ὁδὸν ὁδὸν L., with a line drawn through the first. 1326 τῆς —νοσοῖ L. with most MSS. —νοσοῖ ῥ. 1326 Νόσος ῥ. L, with most MSS.: Νόσος ῥ. 1327 ἔχεισται ῥ. L, with two dots over τ. peremptory summons: cp. 470 n.—παρ-τεκογυμνά = κεμάρον, as in 1351. These are perhaps the only clear examples of παρτογυμνά as = 'to obey,' though áπαρτογυμνά as = áπαρθείν was frequent.—ἐπικεῖται μητρος, not μητρικα, because the pron., though it has no strong emphasis, implies 'to me, your father.' A son's obedience should be complete.—ἐπικατοικεῖ, dat. of respect: cp. Ph. 342 πρεπεῖ, ἄν δισ' ἑπικατοικεῖται: Eur. fr. 1505 χαίρειν λειγεμεμφέρει. f. ὁμολογεῖ, obliterate, as if it had been traced in sand: cp. O. C. 690 n.

1320 τοῦ μητρος κ.τ.λ. Cp. 543 Σπηλιοθάνα τοι τοι ἐς τετάγματα] νοσοῦσι εἰς εἰς... τοῦ τῆς ζήσεως τρι-χιαία τίς ἐς γεγονεὶ δόκεσθαι...—ὁμ. ἑρε-ροῦσα, in a state of mind so deplorable as is argued by the bare suggestion of such a marriage. This is not an 'aside'; but the speaker's amazement precludes a direct reply.

1322 Ἱππατος οὐκ εἰργασίαν: cp. O. T. 625 ἢ αἰσχροίς ὀδύν οὐκ εἰργασίας λέγεις; For the desiderative verb, see Ph. 1001 n.

1322 μητρος τό ἀτις τοῦ; the indignant exordium, is immediately followed by the relative clause concerning Iole, ἦ having a causal force,—as we might say, 'What! when she...,' etc. Cp. n. on O. C. 263 κατέστη σοι ταύτας ἑτέρων: οἴητες βαθρον k.τ.λ. Then, instead of ταύτας ἐς τρι-χια, as antecedent to ἦ, the speaker bitterly says, ταύτας, 'all this,' the horrors which, for him, are embodied in Iole. Cp. O. T. 1373 Ἰλάριος ἶππες ἢ ἄδοξον γαμόν ἔμφαν τοι, ἔτι γένοιτα τής παρορείας, τῆς παραρείπη τῆς λαμπάνων; It would miserably enfeeble the passage to alter ταύτας.

The ethic dat. μητρος implies, 'as I have seen.'—διέλευξι, without τοῦ: cp. Ant. 1173 αἰτεμικαὶ μητρος (n.); μητρακαὶ means that she alone shared the blame with Heracles (cp. 260 n.).—τοῦ τῆς is more probable than τοῦ τῆς here, where the antithesis is marked.—ἀδικεῖ εἰς ἔκτοτε: Dem. or. 338 δεκατονταίνω εἰς ἔκτοτε θησαυροῖς: O. C. 273 ἔκτοτε τῇ ἑκατοτε τῇ ἑκατοτε: O. T. 1321 τοῦ μητρος...—νοσοῖ: the optat., on account of ἔκτοτε τῆς, the relative clause is equiv. in sense to a prothesis, εἰ τοῦτο: see on O. C. 550. For the form τοῦτοι (instead of τοῦτοι), Ph. 805 n.—ἀλλα-τῶν: O. C. 788 n. Such a marriage would imply that some ἐνθι had damned his mind (Ant. 621).

1327 τοῖς ἐξεμεισέουσι: cp. O. T. 366 τοῖς φλατόντοις (Iocasta); El. 504 ἐκεῖνοι γαμεθέναι (Aegisthus).—ὁμοιοι added to τοῖς κατέστησι, as in 545 to οἰκνεῖσι.
HR. ἀνὴρ ὃς ὡς ἐοικεν οὐ νεμεῖν ἐμοὶ φθινοντί μοῖραν· ἀλλὰ τοι θεῶν ἀρὰ μενεὶ σοὶ ἀπιστήσαται τοῖς ἐμοῖς λόγοις.

ΤΑ. οίμοι, τάχ', ὡς ἐοικας, ὡς νοσεῖς φράσεις.
HR. σὺ γὰρ μὴ ἀπ' εὐνοικητὸς ἐκκινεῖς κακοὺ.
ΤΑ. δεῖλαιος, ὡς ἐς πολλὰ τάπορεῖν ἔχω.
HR. σὺ γὰρ δικαίους τοῦ φυτεύσατος κλίνει.
ΤΑ. ἄλλ' ἐκδίδαξιν δὴ οὐ συστεθεῖν, πάτερ;
HR. οὐ δυσσσεῖν, τοῦμοι εἰ τέρψεις κέαρ.
ΤΑ. πράσσευν ἁνογας οὕν με πανδίκου τάδε;
HR. ἔγωγε· τούτων μάρτυρας καλῶς θεοῦ.
ΤΑ. τουγὰρ ποήσω κούκ ἀπώσομαι, τὸ σὸν θεοῦς δεικνὺς ἐργον· ὦ γὰρ ἐν τοτὲ κακὸς φανεῖν σοι γε πιστεύσας, πάτερ.
HR. καλῶς τελευτᾷς· κατὶ τούσδε τὴν χάριν

1288 ἀνήρ ἁνήρ (L) — νεμεῖν Brucc; νιμεῖν MSS.—Wakefield conj. οἶκο ξενὴν νεμεῖν: Hense, οὐ νεμεῖ τυι; Erfurd, οὐ νεμεῖ πατρί: Meckler, ὠδαί; αὐ νεμεῖ Nauck, οὐ νεμεῖ πατρί φθινοντος ὄραρ.

1240 ἀπιστήσατι L, with a written over the final i by the first hand.

1241 οἶμοι τ: οὶ μοι L.—τάχ' ἀρτ In L a letter (perhaps a) has been erased after τ'.—φράσεις MSS.: Axt conj. φανεῖς: Hermann, φανεῖ: Sulhoff conj. οἴμοι, σοφὸς ἔοειν ὧν νοσεῖς φράσαι.

1242 ἀνὴρ εἰς τοὺς ἐοικέν, οὐ νεμ&aelig;ν, instead of οὐ νεμεῖ. The verb which ought to have been principal is attracted into the relative clause. Cp. Her. 4. 5 ὡς ἐλεῖ θεῶν, τεύχων ψευδής ἐθήναι (in instead of ἐστὶ) τὸ σφέτερον. Id. 6. 137 ὡς ᾠστοὶ Ἀθραίοι λέγουσι, δικοῖ τε λέγοντας (instead of εἴλαμεν).

Plat. Soph. 263 ὡς παντάκας, ὡς θοικεν, ἡ τοκαίην σύνθετοι... γένεσθαι (instead of γενέαν) λόγον φυπάθη. Id. Phaed. 201 ὡς τάδε γε μη, ὡς οἴμας, περὶ αὐτοῦ ἀναγκασθῶν ἐλεῖν (instead of ἐστι) λέγειν [for οἴμαι can hardly depend on the word αὐτές higher up]. Eur. I. T. 53 καθαίρει (instead of καθίσε) after ὡς βδομ. But Aesch. Pers. 188 τοῦν στέκαν τίν', ὡς ἐγὼ ἑδοκον ὁδὲ, τέρψεσθι, is more complex, as the fusion is between (1) ἑδοκον (3rd plur.), τέρψεσθι, and (2) ἑδοκον, ὡς ἑγὼ ἑδοκον ὁδὲ. In Latin, too, this natural laxity occurs: Cic. Offic. 1. 7 § 22 ut placet Stoici, quas in terris gigantur ad iussum hominum omnia creari (instead of creantur).

Paley would get rid of the irregularity by making ὡς exclamatory ('how?')—but this is impossible. The text is clearly sound, though it has been much suspected (cf. n.).

νεμεῖν...μοίραν: μοίρα is the share of respect due to a person: cp. Plat. Crat. 398 c μεγάλη μοίρα καὶ μικρὴ ἔχει: and O. C. 177 Append. For νεμεῖ, cp. 57 νόμοι...ὁραρ.

Ταύτης ἄρα [like ταύτης 'Ερωτευ, Ant. 1073], —the vengeance sent by the gods, in answer to the father's imprecation (1203). In this objective sense, the Curse is itself the agent of retribution: cp. O. T. 418 δεινῶν ἄρα: Aesch. Thes. 70 'Αρά τ', Ἐρωτος ντοι ἡ μεγαθεσθήν: and the Eumenides call themselves 'Αραι (Eum. 417). Sometimes, again, the 'Αρά is distinguished from the power which it calls into action: El. 111 ποῖντι 'Αρά, σεημαν τε δεεν παιδε 'Ερωτευ. A transition from the latter idea to the former may be seen in O. C. 1375 f, where Oed. summons his own imprecations to be his ἐξαμαχον.
HE. He will render me ten thousand a year, I say, for thy prayer.—Nay, be sure then the curse in the text will appear once for disobedience at thy voice.
HV. Ah, thou wilt soon show me what thou art.
HE. Yes, for that art meaning the unnumbered unnumbered.
HV. Happier then I am That unnumbered art perfect to
HE. Yes, some thou wert a fire to them.
HV. But since I learn, then to be multiple, my father.
HE. This is our duty if thou shalt please it.
HV. Doest thou command me then? I am there with a clear duty?
HE. I must, my father, the gods to witness my need; I am never in substance but to thee, my father.
HV. Thou endest well and in these words, I say.

Vc(acununovi). In the expression after it is from the root and the root and the root and the root and the root and the root. 1248 on the other hand.
1249 the second in the second in the second in the second in the second in the second.

1247 in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second in the second of
ΣΟΦΟΚΛΕΟΥΣ

ΗΡ. ἀνὴρ ὁδ ὡς ὕοικεν οὐ νεμεύν ἐμοῖς φίλωντι μοιρᾶν· ἀλλὰ τοῖς θεῶν ἀρὰ μενεὶ ἐκτὸς ἀπιστησάται τοῖς ἐμοῖς λόγοις.

ΤΑ. οἷμοι, τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.

ΗΡ. σὺ γὰρ μ. ἀπ' εἰνακτήνος ἐκκυνεῖς κακοῦ.

ΤΑ. δεῖλαιοι, ὡς ἐς πολλὰ τάπορεῖν ἔχω.

ΗΡ. οὐ γὰρ δικαιοὶ τοῦ φυτευόμας κλείνειν.

ΤΑ. ἀλλ' ἐκδιδακτῷ δῆτα δυσεῖξειν, πάτερ;

ΗΡ. οὐ δυσεῖξεια, τοῦμον εἰ τέρψεις κέαρ.

ΤΑ. πράσσεων ἀναγος οὖν με πανδίκος τάδε;

ΗΡ. ἔγωγε· τούτων μάρτυρας καλῶς θεούς.

ΤΑ. τοιγὰρ ποίησα κοῦκ ἀπώσομαι, τὸ σὸν θεοῦσι δεικνύν ἐργοῦ· οὐ γὰρ ἀν ποτὲ κακὸς φαίνειη σοι γε πιστεύσας, πάτερ.

ΗΡ. καλῶς τελευτᾷ κάπι τούτῳ τὴν χάριν


1240 αὐτήςαςτι L, with a written over the final ἂν by the first hand.

1241 οἷμοι ὶ: οἱ νεμεῖ L.—τὰς ὡς In L a letter (perhaps a) has been erased after χ'—φράσεις mss.: Axt conj. φαίνει: Hermann, φαίνει: Subkoff conj. οἷμοι, σαφῶς δεικας ὡς νοσεῖς φράσει.

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οὖν ἄρα (like οὖν) ἔρως, ἔρως, Amt. 1073),—the vengeance sent by the gods, in answer to the father's imprecation (1203).

In this objective sense, the Curse is itself the agent of retribution: cp. O. T. 418 θεμψόνων ἄρα: Aesch. Theb. 70 ἄρα γ', ἔρως ναπέρ ἡ μγαθευθής: and the Eumenides call themselves ἄρα (Eum. 417). Sometimes, again, the ἄρα is distinguished from the power which it calls into action: El. 111 κτόντι ἄρα, σε χειρὶ τε δεῖν τᾳδέσπερ ἔρως. A transition from the latter idea to the former may be seen in O. C. 1375 f., where Oed. summons his own imprecations to be his ἱμαχώγου.
HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

HY. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

HY. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

HY. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

HY. Dost thou command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

HY. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

1246 ἔνασάβθωτοι λ (the apostrophe after π is from the first hand): ἀπευφάσθητοι the other mss., and Ald. 1249 δαυδιεῖα] δαυδιεῖα l, with a second σ added above by a later hand. 1247 οὐ] δὴ K. 1249 τὸ σῶν... ἔργων] Dobree conj. τὸ σῶν... τοῦργων: Heims. οὐ δὲ... τοῦργων—δεῖκνυς] In l the letters οὐ have been made from οὐ. —For θεοίς δείκνυς Hense conj. θεοίς διοικοῦσι.


ταξιέαν, ὃ παί, πρόσθες, ὡς πρὶν ἐμπεσεῖν
σπαραγμόν ἢ τιν' ὀστρον ἐς πυράν με θήσ.
ἀγ' ἐγκονεῦτ', αἱρεθή: παῦλα τοι κακῶν
ἀυτή, τελευτή τοῦ δάνδρος ὕστοτη.

ΤΑ. ἀλλ' οὐδὲν εἰργεί σοι τελειοῦσθαι τάδε,
ἐπεὶ κελευσεις καζαναγκάζεις, πάτερ.

ΗΡ. ἄγε ννν, πρὶν πήμ' ἀνακεύσαι
νόσον, ὃ ψυχή σκληρά, καλύφος
λιθοκόλλητον στόμων παρέχουσ',
ἀνάπαυε βοήν, ὡς ἐπίχαρτον
tελεόντο' ἄκοινον ἔργον.

ΤΑ. αἱρέτ', ὁπάδοι, μεγάλην μὲν ἐμοὶ
tοῦτων θέμενοι συγγραμμοῦν,}

1264—1265 με θῆς most MSS., and Ald.: μεθῆς (made by the first hand from μεθῆς)
L. 1266 τελευτή' τελευτή (not τελευτή) L.—τάνδρος L.
1271 λιθοκόλλητον Welcker conj. λιθοκόλλησαν.—παρέχουσ'] L carries over the letters χοιρ' to the next verse. The Aldine divides

τάχειαν ταξιέαν καὶ ποδῶν ἀν' ὑπετάς.—
tαχείαν, adverbial: cp. O. C. 517 f.
πρὸν ἐμπεσείν κ.τ.λ.: his fear is not so
much of the pain, or of increased difficulty
for his bearers, but rather of the ill-
omed cures which would be wrung from
him on the brink of death. See on 1260.
−σπαραγμόν (778)—οστρον: a similar
combination occurs in Aesch. fr. 163 ἐκ
ποδῶν ἐθ' ἀν'] ἵπτεται σπαραγμὸς εἰς
ἀκρον κάρα, ἱερὸς ἄλεος |
κεντρίτης λαστίς, ἀκροὶ
θάλαμον.
1266 f. άγ' is said to all the by-
standers, rather than to Hyllus alone:
L. 811 Ἄττ', n.—ἐγκονεῦτ': cp. Ai. 811
χωρίμες, ἐγκονεῦμες: id. 988 ἦ' ἐγκονεῦ,
σφάγματε. The derivation of the verb
is uncertain: the only part of it used by
Homer is ἐγκονεύοναι.—αἰρεθά: this
literal sense of the midd. αἰρεθα is much
rarer than the figurative; see, however,
El. 54, II. 30, 247, Eur. Cyc. 473.

ἀτρι᾽, instead of ταξιέαν: cp. O. C. 88
ταξιέαν ἠλεξε πάλαι (n.). He does not
mean, 'this is the rest promised by the
oracle' (1170) but merely,—'this is the
true release for me.'—τελευτή...ὑστοτη, like ἐκατον τέμα (Eur. Andr. 1081),
extraneus finis (Verg. G. 4, 116). He
has no presentiment of immortality.
1275 f. ἄλλα: cp. 1770 n.—οἵθ'ν
εἰργει like οἴδ'ν κωλεί. Cp. 344—τε-
λαστίτ'ι: cp. O. C. 1089 τελευτή: but
El. 1510 τελευτή. Both forms were
current in Attic prose.—ἐπιτελεύσαι: he
again disclaims responsibility: cp. 1247.
1278—1283 As Hyllus spoke the
last two verses, he gave a sign to the
bearers (964) to come forward and re-
sume their places beside the litter. These
five anaepaetic lines are spoken by Her-
cles while that order is being obeyed.
Then the words of Hyllus, αἰρέτ', ὁπάδοι
(1264), mark that the procession is about
to move.
1285 f. άγ' ννν. Either νν ντι or νπ'
would be fitting here, but the former is
better: it refers to the consent of Hyllus.
The scholiast read νπ' (άνφ ντι),
πρὸν ἀνακεύσαι τῇδ' ἐνόν, 'before
thou hast aroused this plague,' i.e., 'allow-
ed it to arise,'—by delay. The attacks
recur at intervals; and he wishes to reach
the pyre speedily (1285). The meaning is
not that vehement laments might bring
on the pain.

Other views are:—(1) ἀνακεύσαι is in-
trans., 'be roused.' But this use is un-
examplified, and cannot safely be inferred
from the intrans. ἀνακεύειν (Her. 5, 106,
etc.), or ἀνακεύειν as ἀνακλαέειν, ἀνα-
καίειν, delirare. (2) The subject to the
inf. is νῦν, and the object is ἐμι understood. But ἀνακεύσαι clearly refers to
quickly add the gracious deed, that thou mayest lay me on the pyre before any pain returns to rend or sting me.

Come, make haste and lift me! This, in truth, is rest from troubles; this is the end, the last end, of Heracles!

HY. Nothing, indeed, hinders the fulfilment of thy wish, since thy command constrains us, my father.

HE. Come, then, ere thou arouse this plague, O my stubborn soul, give me a curb as of steel on lips set like stone to stone, and let no cry escape them; seeing that the deed which thou art to do, though done perforce, is yet worthy of thy joy!

HY. Lift him, followers! And grant me full forgiveness for this;

thus, παρέχων'. Musgrave conj. προέχων': Wecklein writes πρόεων': Blaydes, δίεων'.

1282 τελέων' Billerbeck: τελεως mss., which may have arisen, Hermann suggests, from a reading τελέωντα εκείνων.

1284 απερ' μν': χαιρετ' Nauck (giving 1264—1269 to Heracles).

1286 L has συνεργοσύνην, with a second γ added above the line by the first hand: not συγγραμματικήν, with γ above the first γ, as has been reported.

rousing the pain, not to troubling the mind: cp. 974 μ' κυψίζει...δίδων: 979 κάκισθεν...δίδων.

ὡς σφηξει σκληρα: this phrase has a bad sense in Ἀ. 1361; just as the epithet κραταρόφρων, given to Heracles in Ἀ. 14. 324, is applied in Hes. Ὥρ. 147 to the χάλκιον γένος.—Cp. Od. 10. 18 τελεάθη δή κράψη: Aristophanes parodies such passages, Αἰχ. 483 ἔρινθε προβασις νῦν, ὡς θυμα...δεύει νῦν, ὡς τάλαμα κράψη: as Voltaire said of like apostrophes in Corneille, 'nous ne sommes plus dans un temps où l'on parle à son bras et à son âme.'

χάλυβος λυδικόλλητον στόμων. This has been explained:—(1) 'A curb of steel, set with sharp stones.'—to make it more severe. (2) 'A curb of steel, ornamented with costly stones.' (3) 'A steel clamp for binding stones together.' See Appendix.

I take the words in a way different from any of these. χάλυβος στόμων, the 'curb of steel,' is, as all agree, the strong self-restraint which is to keep the lips closed. Then λυδικόλλητον introduces a new image. The lips, thus firmly closed, are set as stone to stone in masonry. Thus the whole phrase means 'A curb of steel, to keep the lips set as stone to stone.' The use of λυδικόλλητον to describe the effect of the 'curb' has been assisted by the suggestion, in στόμων, of στόμα.

ἀνάπαυσα βοήθ. Pythagoras said that a dying man,—like one who is putting out to sea,—should avoid words of ill omen:

κατὰ τὸν ἔστατον καρδίαν παραγγέλλει μὴ βλασφημεῖν, ἀλλ' ὡσεὶ ἐν ταῖς ἀναγγέλαισιν ἡ σεβασμιονή; (Lamblich. Ρυθ. § 257).—ὑπ' with τελέων' (fut. part.), marking the intention (cp. 160): ἀπερατον, predicative: ('as being about to do a compulsory deed with a feeling of joy.') The end has been imposed by fate; but it brings victory over pain.

1264—1278 The unanimous tradition assigned verses 1264—1274 to Hyllus. Verses 1275—1278 were given by some to the Chorus, and by others to Hyllus. From the indication in L at v. 1275 (χορὸς γράφεται ὁλοκληρωτικον), and from the scholiast (χορὸς τετράτων θυλόν), it may be conjectured that the attribution of 1275—1278 to the Chorus was the prevalent one. This was only natural, as the Chorus usually closes the play. A majority of modern editors, however, give vv. 1264—1278 wholly to Hyllus; and they seem right.—See Appendix.

1284 ὄπαθος, 'attendants,' 'followers,'—the men who have come with him from Euboea (964). In Αἰ. 1108 Creon addresses his servants as ὄπασιν.

μεγάλην μὲν ἄκρον κ.τ.λ.: the meaning is, 'Pardon me for helping my father to destroy himself; and note that the real cruelty here is that of Zeus, who allows his son to perish thus.'

συγγραμματικὴ (συγγραφῳμεν) a word found only here; cp. Αἰ. 151 θεῦθαι
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μεγάλην δὲ θεῶν ἡγεμονίαν εἰσόδες ἔργων τῶν πρασσομένων, οἵ φύσαντες καὶ κληρόμενοι πατέρες τουαίτ' ἐφοροῦσιν πάθη.


tά μὲν οὖν μελλόντ' οὐδεὶς ἐφορᾶ, τά δὲ νῦν ἐστῶτ' οἰκτρὰ μὲν ἡμῖν, αἰσχρὰ δ' ἐκεῖνοι,

χαλεπώτατα δ' οὖν ἀνδρῶν πάντων τῷ τῆλο ἄπνην ὑπέχωντι.

' λείπου μηδὲ σύ, παρθέν', ἐπ' οἴκων,

μεγάλους μὲν ἱδίουσα νέους θανάτους,

πολλὰ δὲ πτῆματα καὶ κακοπαθή, κοινοὶ τούτων ὅ τι μὴ Ζεὺς.


λερμοσίνας.—εἰσόδες θεῶν μεν. ἡγεμο-


νίαν ἔργων κ.τ.λ., 'recognising the great

harshness of the gods in the deeds,' etc.: for the double gen., cp. Andoc. or. 3 § 33 την... ἀδιάλειπων ἡμῖν τῆς ἐπαφορᾶς. For ἀγωμοσίαν, prop. 'want of considerateness,' cp. Dem. or. 18 § 252 πανταχοῦς μὲν ἐν τί τινι την ἀγωμοσίαν ἀστολι καὶ τὴν βασανίαν ('unfairness and malevolence'): ib. 307 τῇ τῆς τύχης ἀγωμοσίας, its 'cruelty.' The like-


sounding words end two successive verses, as παρθένος and συνήθεσα in Ph. 121 f.

For Nauck's reading of this passage, see Appendix.

1268 κληρόμενος is more than καλο-


μενο: it implies invocation and praise: cp. 659.—ἐφορῶσιν, i.e., look calmly down upon them; just as in El. 825 ταύτ' ἐφο-


ρώτεις | κρύπτουσιν ἐγώλοι: cp. Aesch. Ag. 1170 (Cassandra complains of Apollo) ἐποτείθεται... | καταχαλωμένην.

1270—1274 τά μὲν οὖν μελλοντ' κ.τ.λ.: Hyllus means:—'No one, indeed,

commands a view (ἐφορῶσι) of the future (and so it is possible that Zeus may yet make some amend); but, as to the present situation, it is miserable for us, shameful for Zeus (καλόμενος), and supremely cruel for the victim.'

The words τά μὲν οὖν μελλόντ' οὐδεὶς ἐφορῶσι ἀνεκαύθερως foreshadow the apo-


theosis of Heracles. This is the only hint of it in the play.

χαλεπώτατα δ' οὖν. Here δ' οὖν marks the return to the foremost subject of his thoughts. 'Be the pity or the shame what it may, there can be no doubt who suffers most.' Cp. Ant. 688 n.

1275—1278 These four verses are addressed by Hyllus to the leader of the Chorus, and give the signal for moving from the orchestra. With παρθένοι, com-


pare ὁ παρθένοι in 211. The Chorus has been silent since 1113; and it seems dramatically right that its silence should be maintained in this last scene. The young maidens of Trachis may well leave
but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house; ye who have lately seen a dread death, with sorrows manifold and strange: and in all this there is nought but Zeus.

(as a v. l.), and T: ἀν' ὄκως L, with the other mss. 1275—1278 Hartung, F. Ritter and others reject these vv. 1276 μεγάλους] Subkoff writes μελένου.
—ἰθών made from εἰθών in L.—ὅτι τὰ γάμφαν form a separate v. in L. 1277 καὶ added by Bentley.—καυσοταῦθή A (γάρ written above), with most mss., and Ald.: καυσοταῦθης L (with θ above γ), K, Harl. Wecklein writes καυσοταῦθη.

the son of Heracles, at this solemn moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then παρθένοι will be taken in a collective sense, as referring to the otherchoréutae; cp. 811 ἡ παρθένη. Prof. Campbell understands a reference to the maidens of the household (205); but this seems less natural. In either case, the singular number would be unusual.

Another view is that παρθένοι means Iolè. But she is not present: and, even if she could be thus summoned forth, her presence would be unfitting.

1276 τε ὄκως (see cr. n.) is clearly right. τε is often thus used with the gen., of position: Plat. Charm. 163 τε ὄχλους καθῆκας; Thuc. 4. 118 μετὰ τοῦ τῆς αὐτῶν.—The Vulg. ἀν' ὄκως has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' i.e., 'leave it.' (2) 'Do not fail from the house,'—i.e., 'stay there.' (3) With παρθένοι: 'O maiden from the house, do not stay behind.'

1278 ταῦτας, Deianeira's violent death (for the plur., cp. O. T. 497 n.). The bold use of μεγάλους is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' calamity. μέγας is often nearly equivalent to δείσω, as in μέγα τι παθεῖν (Xen. An. 5. 8. 17), etc.

τῆμα...καυσοταῦθη, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. Thes. 363 has καυσοταῦθις as 'new to woe.' (For the bad sense of καυσός, cp. 867, 873.) The second part of the compound is akin in sense to τῆμα: cp. 756 n.—The v. l. καυσοταῦτης was a prosaic conjecture, suggested by such words as νοσταγής.

1278 With Ζεὺς the schol. supplies ἔραξεν: but it seems truer to supply ἔρις. 'There is nothing in all this that is not Zeus': i.e., he is manifested in each and all of these events.
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11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheloüs appears as a man-headed bull, see Barclay Head, Hist. Numorum, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laüs (Δᾶος) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C.: Percy Gardner, Types of Greek Coins, pl. 1. no. 10.

With regard to the third shape assumed by Acheloüs,—ἀνδρείῳ κόπει βοῖπροφος,—two views are possible. (1) According to the first and simplest view, which I adopt in the commentary, κόπει means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view, κόπει would have a narrower sense, denoting the human trunk without the lower extremities (τὸ ἀν' αὖχινος μέχρι αἴδοιαν κόπος, Arist. Hist. An. 1. 8, p. 491 a 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard's Etruskische Spiegel (v. pl. 66). It shows a figure with a head half-human, half-bovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheloüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (Auserl. Vasenb., ii. 115),—that to which Mr Ruskin refers in Stones of Venice, Vol. i. Appendix 21. Here Acheloüs has a human head (though with a bull's horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. 'An artist,' as Mr Murray observes, 'was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.' For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should
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be made the second, not the third; it should be identified with the δράκων, not with the ἀνδρόσωμα κύτει βούρερος. The connected series would then be: (1) man-headed bull: (2) human trunk, with half-bovine head, and serpentine ending: (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the Odyssey in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βούρερος (Strabo), and τύπο βούρκανος (mss. of Soph.), these points may be noted. (1) κύτει is in the best mss. of Strabo, though four others have τύπο, — one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.: see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βούρκανος as a τ. 1. in Strabo’s text; though, acc. to C. H. Tischucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βούρκανος is in one ms. of Strabo, viz., cod. Mosq. 205, with βούρερος written over it. (3) κύτει βούρερος, as the best attested reading in Strabo, thus rests on older authority than can be proved for τύπο βούρκανος. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βούρερος or βούρκανος could mean, ‘with bovine head’; cp. Empedocles 314 f., where βουγενή ἀνδρόσωμα are opposed to ἀνδρόσωμα βούρκανα. But βούρκανος is much fitter than βούρκανος to express what seems to be the true sense, ‘with bovine front.’

29 f.

γεγάρ εἰσάγει καὶ νῦν ἀπωθεῖ διαδεδημένη πόνον.

A modified form of the interpretation given in the commentary is one which governs πόνον, not only by the finite verbs, but also by διαδεδημένη. ‘Night brings trouble to my heart, and night rids me of trouble only by inheriting a fresh burden.’ (Pretor.) The objection to this view is, I think, the shifting senses which it requires in πόνον. The phrases εἰσάγει πόνον, ἀπωθεῖ πόνον, refer to the coming and going of some particular trouble. One care follows another. But διαδεδημένη πόνον could not strictly mean, ‘having inherited a fresh burden.’ The proper sense of the words would be, ‘having succeeded to trouble;’ i.e., having received it from the preceding night. Thus, as construed with διαδεδημένη, πόνον must have a collective sense, denoting that series of troubles which the second night continues.

Otherinterpretations which claim notice are the following. (1) Linwood: ‘Nox ubi advenit, mihi sollicitudinem adducit, cademque vicissim [διαδεδημένη] ubi abit, curam levat.’ That is, only one night is meant: ‘Night (at its coming) brings trouble, and (when it departs) in turn banishes trouble.’ It is enough to observe that διαδεδημένη then means no more than αὖ: this blot is disguised by vicissim. (2) Wecklein: ‘The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.’ But the meaning cannot be that
she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night brings Heracles home, and (the same) night drives him out again, having succeeded to toil' (i.e., taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 f., τούτοις αἰῶν εἰς δόμοις τε καὶ δόμοις κ.τ.λ., is over. εἰσάγει and ἀπωθεῖ must then, on Wunder's view, be historic; whereas the context shows that, like τρέφω (28), they are ordinary present tenses. The sense ascribed to ἀπωθεῖ is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words ὥδε τὰς αὐτὸν in v. 42 refer directly to the δῆλος (as being the cause of her anxiety), and that therefore further mention of the δῆλος in 46—48 is superfluous. He further objects that Deianeira ought not to speak as if her alarm arose merely from the length of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianeira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the δῆλος, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

56 f. μάλιστα δ' ὄντερ εἰκὸς Ὑλλὸν, εἶ πατρὸς ἔραν τοῦ καλὸς πράσσειν δοκεῖν. The difficulty felt as to the words τοῦ καλὸς πράσσειν δοκεῖν has prompted various conjectures. Reiske suggested οὖ κακῶς instead of τοῦ καλῶς. Erdurdt, οὖ καλὸς πράσσειν δοκοῦ. Heath, νέμειν τιν' ὑπό τοῦ καλῶς πράσσειν δοκεῖ: and so Wecklein (Art. Soph. em. p. 36), only with δοκοῦ.

Other critics have proposed still bolder remedies; as Faehse, οὖ καλὸς πράσσειν δοκεῖν: Meineke, τοῦ καλῶς πράσσει, μολεῖν (depending on εἰκὸς): Nauck, τοῦ καλῶς πεπραγένα: Dindorf, τὸν ὑποστήριξιν πόνον.

76 ἔλεη. This imperfect has been explained as implying that the operation of the act continues; i.e., Deianeira still has the tablet. Cr. II. 2. 106 f. Ἀφρεῖν δὲ θησαυροῦ ἔλεην (the sceptre) πολύμερει Θεότητι | αὐτὰρ δ' αὐτὲ Θεότητι 'Αγαμέμνονι λεῖπε φορήται. Here λεῖπε, as distinguished from ἔλεην, has been said to imply that Agamemnon still wields the sceptre. So, again, in Od. 11. 174, εἰπέ δὲ μοι πατρός τε καὶ νίκος, δ' ἐν κατέλειπον, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in Od. 11. 86 τὴν ἑλέην κατέλειπον refers to the dead Anticleia. And no theory of this kind applies to II. 22. 226 ἡ δ' ἄρα τὸν μὲν ἔλεην, κοικῆσθαι δ' Ἑκτορᾶ διον, where the imperf. differs from the aor. only as meaning, 'proceeded to leave.' The fact seems to be that metrical
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ΗΡ. ἀνὴρ ὤς ὡς ἐοκεν ὦ νεμείν ἐμοὶ
φίλουντι μορφήν· ἀλλὰ τὸι θεοῦ ἀρὰ
μενεὶ σ' ἀπιστήσατα τοῖς ἐμοῖς λόγους.

ΤΔ. οἶμοι, τάχ', ὡς ἐοκασ, ὡς νοςεῖς φράσεις.
ΗΡ. σὺ γὰρ μ' ἀπ' ἑωνεσθέντος ἐκκυνεῖς κακὸν.
ΤΔ. δεῖλαιος, ὡς ἐς πολλὰ τάπορεῖν ἐχω.
ΗΡ. οὐ γὰρ δικαίου τού φυτεύσαντος καλὸν.
ΤΔ. ἀλλ' ἐκδιαγῆ ἦγα τυνοσεβεῖν, πάτερ;
ΗΡ. οὐ δυνοσεβεῖα, τούμον εἰ τέφεις κέαρ.
ΤΔ. πράσενεις ἀναγας ὦν με πανδίκος τάδε;
ΗΡ. ἐγὼγε· τούτων μάρτυρας καλὰ θεοῦς.
ΤΔ. τοιγάρ ποῆσαι κούκ ἀπώσομαι, τὸ σὸν
θεοῦι δεικνὸς ἔργον· οὐ γὰρ ἄν ποτὲ
κακὸν φανείν σοι γε πιστεύσας, πάτερ.
ΗΡ. καλὼς τελευτάς· κατ' ὁς τοῖς τῆν χάρων

1238 ἀνὴρ άνηρ (sic) L.—νεμείν Bruenck: νέμειν MSS.—Wakefield conj. οἰκ ἐμοὶ
1240 ἀπητήραι L, with a written over the
final ι by the first hand.
1241 οἴμοι τ.: οίμοι L.—τάχ' ὡς In L a letter
(perhaps a) has been erased after χ'.—φοράτις MSS.: Axt conj. φοράτις: Hermann,
φοράτι: Subkoff conj. οἴμοι, σαφῶς ἐοκας ὦ νοςεῖς φράσας.
1242 ὦς

1288 ὦς λοκεν, οὐ νεμείν, instead of οὐ νεμеί. The verb which ought to
have been principal is attracted into the relative clause. 'Cp. Her. 4. 5 ὦς ἐπὶ
Σέκετα λέγουσι, κατάστατο ἐκάνοντος ἐθέους
eισαι (instead of εἰσί) τὸ σφέτερον. Id.
6. 137 ὦς ἐπὶ ἀτρίον Ἀθηναίοι λέγουσι,
διακόιτι εὐέλεσα (instead of εὐέλεσαν).
Plat. Soph. 203 ἐπιστάναι, ὦς λοκέν,
ἡ τοιαύτη σύνθεσιςγιγνεσθαι (in
stead of γίγνεται) λέγοντι φησίν.
Id. Phileb.
20 ὦς τὸ δὲ γε μὲν, ὦ νοῖσα, γεραὶ ἀτροῦ
ἀναγκασῶν εἰσαι (instead of εἰσί) λέ
γειν (for ἐστὶ can hardly depend on the
word ἄναγες higher up). Eur. I. 7. 52
κατέθηκα (instead of καθέτηκα) after ὦ ἐδοξή.
But Aesch. Pers. 188 τοῦτο στάσαι τιν',
ὡς ἐγὼ ἄδοκον ὃρα, [τεύχεας, is more
complex, as the fusion is between (1) ἄδο
κου (3rd plur), τεύχεας, and (2) ἄδοχον,
ὡς ἐγὼ ἄδοκον ὃραν. In Latin, too, this
natural laxity occurs: Cic. Offic. i. 7 § 22
ut placet Stoiciæ, quae in terris gigantur
ad tenui cuminum omnia creari (instead
of creantur).
Paley would get rid of the irregularity
by making ὦς exclamatory ('how!'); but
this is impossible. The text is clearly
sound, though it has been much suspected
(cr. n.).

νεμείν...μορά: μορὰ is the share of
respect due to a person: cp. Plat. Crat.
398 C μεγάλην μορὰν καὶ τιμὴν ἔχει: and
O. C. 277 Append. For νεμεί, cp. 57
νέμω...όρας.

θεοῦ ἄρα (like θεῶν 'Βασιλεύ̄ς, Ant. 1075),
—the vengeance sent by the gods, in
answer to the father's imprecation (1201).
In this objective sense, the Curse is itself
the agent of retribution: cp. O. T. 418
δεήσοντος ἄρα: Aesch. Thes. 70 'Αράτ',
'Εραύν οὐ παρόν ἡ μεγαθέσθης: and the
Eumenides call themselves 'Αρά (Eum.
417). Sometimes, again, the 'Αρά is dis
tinguished from the power which it calls
into action: El. 111 'ώσις 'Αρά, σεμαί
τε θεόν ναίτε 'Εραύν. A transition
from the latter idea to the former may be
seen in O. C. 1375 f., where Oed. sums
mons his own imprecations to be his
ξυμαιχοῦσα.

1241 ὀς λοκας (instead of ὀς λοκεν),
as in El. 516: so Eur. Helen. 497 ὡς
εξείνυ.—φράσεις, wilt 'show,' 'make it
clear' (by acts, or words, or both). After
such words—Hyllus means—some violent
HE. He will render no reverence, it seems, to my dying prayer.—Nay, be sure that the curse of the gods will attend thee for disobedience to my voice.

HY. Ah, thou wilt soon show, methinks, how distempered thou art!

HE. Yea, for thou art breaking the slumber of my plague.

HY. Hapless that I am! What perplexities surround me!

HE. Yea, since thou deignest not to hear thy sire.

HY. But must I learn, then, to be impious, my father?

HE. 'Tis not impiety, if thou shalt gladden my heart.

HY. Dost thou command me, then, to do this deed, as a clear duty?

HE. I command thee,—the gods bear me witness!

HY. Then will I do it, and refuse not,—calling upon the gods to witness thy deed. I can never be condemned for loyalty to thee, my father.

HE. Thou endest well; and to these words, my son,

κωνσάθενός I. (the apostrophe after π is from the first hand); ἀπευναθήσατο the other MSS., and Ald. 1246 δουσίβεια] δουσίβεια I., with a second σ added above by a later hand. 1247 οὖν δὲ Κ. 1249 θ. το σὺν...ἐργαν] Dodece conj. τὸ σὺν...τοίργων: Heimssoeth, ἐν δὲ...τοίργων.—δικαίων] In I. the letters οὐ have been made from οῖα.—For θεοὶ δεικνύεις Hense conj. θεοὶ δικαίων.

outburst of madness may be expected. φάσάτω, 'to declare,' does not necessarily imply speech: Her. 4. 112 φωνήσας μὲν οὖν εἶδο, ὃ πάντως συνεπελεύον τῇ δὲ χειρὶ θροάτη, ἔπει. Α.ι. 106 ὅσοι φωνῆς φάσηται καρδίαις χεῖρι. There is a shade of mournful irony in φασάτω ('make it plain enough'), which is lost in the conjecture φανεῖ.—For the double -εις, cp. ἀπτέρειαν...κακοθείτω. 'from a lullèd plague,' i.e., from the repose allowed to me by its subsidence. This is simpler than to understand, 'after the plague had been lulled,' when ἀπο would be used like ἐπ (Theocr. 13. 100 ἀποδίκητον ἀπὸ τεθαράτω).—The v. 1. ἀπευναθήσατο would be rather a gen. absolute. ἀπευναθήσατο does not occur.

1243 ἰδίοις, 'with regard to' them: cp. n. on 1211.

1244 κλησιν: i.e., as to the marriage. The question as to the pyre has been settled (1214).

1245 θ. δουσίβειων. He regards Iolè as virtually the destroyer of both his parents (1233): it is not εὐκρίνεια for him to marry her. Heracles replies that the supreme duty is to do a father's pleasure (cp. 1177).

1246 πράσσειν...πανδικείαν, todo these things 'with full justification,' i.e., as a duty imposed by a father's solemn command.—Others explain, 'command me absolutely'; but πανδικείαν could not mean πανδικείαν: see on 611.—For the place of ἐν in the verse, cp. O. C. 1305, Ph. 121.

1247 ἔγραφεν, 'that I do'; cp. Ai. 104, 1347, 1365.

1248 οὖν. He will marry Iolè. But he will call the gods to witness that it is his father's doing, and not an act of his own choice.—τὸ σὺν θεοὶ δεικνύεις ἐργον: the ἐργον is not, strictly, the marriage itself, but the act of Heracles in prescribing it. Hence the words, 'showing thy deed to the gods,' mean properly, 'pleading, before the gods, the constraint which you have put upon me': not, 'protesting that my act in marrying Iolè is really your act.' Accordingly we have δεικνύεις τὸ σὺν ἐργαν, not δεικνύεις τὸ ἐργαν σὺν (δ). The text has been suspected (cr. n.) only because it has not been fully understood.

1252 ὅλως τελευτάτω, after threatening disobedience (1230 ff.).—κατά τοίσις: i.e., crown the promise with the deed. Cp. Ai. 813 κατά λόγον δέισις μοναρχών'
ταχείαν, ὁ παί, πρόσθες, ὡς πρὶν ἐμπεσεῖν σπαραγμὸν ἢ τῷ οἴστρον ἐς πυράν με θῆς. ἀγ' ἐγκονείτ', αἴρεσθε: παῖλά τοι κακῶν αὐτήν, τελευτῇ τοῦδε τάνδρος ύστατή.

ΤΔ. ἄλλ' οὖνεν εἰργει σοὶ τελευοῦσθαι τάδε, ἔτει κελευεῖς καζαναγκάζεις, πάτερ.

ΗΡ. ἄγε νῦν, πρὶν τήμον ἄνακυνῆσαι νόσον, ὃ ψυχή σκληρά, χάλυβος λυθκόκλητον στόμον παρέχουσ', ἀνάπαυε βοήν, ὡς ἐπίχαρτον τελευοῦσ' ἀκούστων ἔργον.

ΤΔ. αἴρετ', ὡςάδι, μεγάλην μὲν ἐμοὶ τούτων θέμενοι συγγρωμοσύνην,
quickly add the gracious deed, that thou mayest lay me on
the pyre before any pain returns to rend or sting me.

Come, make haste and lift me! This, in truth, is rest from
troubles; this is the end, the last end, of Heracles!

Hy. Nothing, indeed, hinders the fulfilment of thy wish,
since thy command constrains us, my father.

He. Come, then, ere thou arouse this plague, O my stub-
born soul, give me a curb as of steel on lips set like stone to
stone, and let no cry escape them; seeing that the deed which
thou art to do, though done perforce, is yet worthy of thy joy!

Hy. Lift him, followers! And grant me full forgiveness
for this;

thus, παρέχοντι'. Musgrave conj. προέχων': Wecklein writes πρώτων: Blaydes,
δέοντα'. 1268 τέλεω' Billerbeck: τελέω MSS., which may have arisen,
Herrmann suggests, from a reading τέλεσσα δεντον. 1264 αλλ' μώμα
χαστρ' Nauck (giving 1264—1269 to Heracles). 1266 L has συγγραμοσθήνη,
with a second γ added above the line by the first hand: not συγγραμοσθήνη, with v
above the first γ, as has been reported.

rousing the pain, not to troubling the mind: cp. 975 μὴ κυρασι...δέον: 979
κάκισκαισφο. θέος.

δ ψυχὴ τι σκληρή: this phrase has a bad
sense in Al. 1361; just as the epithet
κατεργασμένων, given to Heracles in II. 14. 324, is applied in Hes. Op. 147 to the
χάλκεον γένος.—Cp. Od. 20. 18 τέπθηθι
δή κραδίδι: Aristophanes parodies such
passages, Ach. 483 ff. προάσιν νῦν, δ ὡς
θυμί...ἐνγε νῦν, ὡ τέτοια καρδία; as Vol-
taire said of like apostrophes in Corinelle,
'ne nous ne sommes plus dans un temps où
l'on parle à son bras et à son âme.'

χάλυμα λυσιδάλληνν στόμαν. This
has been explained:—(1) 'A curb of
steel, set with sharp stones'—to make it
more severe. (2) 'A curb of steel, orna-
mented with costly stones.' (3) 'A steel
clamp for binding stones together.' See
Appendix.

I take the words in a way different from
any of these. χάλυμα στόμαν, the 'curb
of steel,' is, as all agree, the strong self-
restraint which is to keep the lips closed.
Then λυσιδάλληνν introduces a new
image. The lips, thus firmly closed, are
set as stone to stone in masonry. Thus the
whole phrase means 'A curb of steel, to
keep the lips set as stone to stone.' The
use of λυσιδάλληνν to describe the effect
of the 'curb' has been assisted by the
suggestion, in στόμαν, of στόμα.

ἄναυτας βοήν. Pythagoras said that a
dying man,—like one who is putting out
to sea,—should avoid words of ill omen:
—καὶ τὸν ὄστατον καδόν παράγεθει μὴ
βλεπομείνη, ἀλλ' ὡσπερ εἰ ταῖς ἀσφαλης
ἀγωγαῖς ἀνοικοτατεῖ αὐτὸν μεν' εὐφυμίας
(Themist.). Pyth. § 257.)—ὁ with τέλεον' (fut.
part.), marking the intention (cp. 150):
ἐπιχάριον, predicative: ('as being about
to do a compulsory deed with a feeling of
joy.' The end has been imposed by fate;
but it brings victory over pain.

1264—1278 The unanimous tradition
assigned verses 1264—1274 to Hyllus.
Verses 1275—1278 were given by some
to the Chorus, and by others to Hyllus.
From the indication in L at v. 1275
χορὸς ἑράτεται θάλας, and from the
schol. there (χορὸς τίτις θάλας), it may
be conjectured that the attribution of
1275—1278 to the Chorus was the pre-
valent one. This was only natural, as the
Chorus usually closes the play. A ma-
jority of modern editors, however, give
vv. 1264—1278 wholly to Hyllus; and
they seem right.—See Appendix.

1286 Μ. ὄσαφε, 'attendants,' 'fol-
lowers,'—the men who have come with
him from Euboea (964). In Ant. 1108
Creon addresses his servants as ὄσάφες.
—μεγάλη μν ἐμοὶ κ.τ.λ.: the meaning
is, 'Pardon me for helping my father to
destroy himself; and note that the real
cruelty here is that of Zeus, who allows
his son to perish thus.'

συγγραμοσθήνη (=συγγρύμων) a word
found only here; cp. Ant. 151 θεδαί
μεγάλην δὲ θεῶν ἁγνωμοσύνην
eidôtes ἔργων τῶν πρασμομένων,
οἳ φύσαντες καὶ κληρόμενοι
πατέρες τουαῦτ' ἐφορῶσι πάθη.
τὰ μὲν οὖν μέλλουσι' οὖδεὶς ἐφορᾶ,
τὰ δὲ νῦν ἐστώτ' ὀἰκτρὰ μὲν ἡμῖν,
αἰσχρὰ δ' ἐκεῖνοι,
χαλεπώτατα δ' οὖν ἄνδρων πάνων
τῷ τιθ' ἀτὸν ὑπέχουν.

'λείπου μὴ δέ σύ, παρθένε, ἔπ' οἴκων,
μεγάλους μὲν ἱδοῦσα νέοις θανάτους,
πολλὰ δὲ πήματα καὶ καυσοπάθη,
κοινὲν τούτων δ' τι μὴ Ζεὺς.

μεγάλους μὲν ἱδοῦσα νέοις θανάτους,
pολλὰ δὲ πήματα καὶ καυσοπάθη,
κοινὲν τούτων δ' τι μὴ Ζεὺς.

λγομοσίναν. — έιδότας θείαις μεγ. ἁγνομο-
σύνην ἔργων κ.τ.λ., 'recognising the great
harshness of the gods in the deeds,' etc.: for the double gen., cp. Andoc. or. 333
τὴν... ἄφθασεν ἡμῖν τῆς ἐπικαφροσίας.
For ἀφθαρσίαν, prop. 'want of con-
siderateness,' cp. Dem. or. 18 § 252 πάν-
tαχέως μὲν ἄν τι τοι ἡ ἁγνωμοσύνην
ἀπολέω καὶ τὴν βασανίαν ('unfairness and
malevolence': iii. 307 τῇ τῆς τούχη ἁγνωμο-
σίας, its 'cruelty.' The like-
sounding words end two successive verses,
as παρθένα καὶ γυναικα in Pl. 125 f.
For Nauck's reading of this passage,
see Appendix.
1266 κληρόμενος is more than καλεί-
μενος: it implies invocation and praise:
cp. 659. — ἐφορᾶς, i.e., look calmly down
upon them; just as in Ef. 825 ταῦτ' ἐφο-
ρῶτες κρύτοις ἐπιλοῖ: cp. Aesch.
Ag. 177 (Cassandra complains of Apollo)
ἐγκυτεύσατι... ἐκαταλαμψάνην.
1270—1274 τὰ μὲν οὖν μέλλουτ' k.τ.λ.: Hyllus means:—'No one, indeed,
commands a view (ἐφορᾶ) of the future
(and so it is possible that Zeus may yet
make some amends); but, as to the present
situation, it is miserable for us, shameful
for Zeus (καταλαμπᾶ), and supremely cruel
for the victim.'

The words τὰ μὲν οὖν μέλλουτ' οὖδεὶς
ἐφορᾶ παρθένοι unconsiously foreshadow the apo-
theosis of Heracles. This is the only
hint of it in the play.
χαλεπώτατα δ' οὖν. Here δ' οὖν marks
the return to the foremost subject of his
thoughts. 'Be the pity or the shame
what it may, there can be no doubt who
suffers most.' Cp. Ant. 688 n.
1275—1278 These four verses are
addressed by Hyllus to the leader of the
Chorus, and give the signal for moving
from the orchestra. With παρθένοι, com-
pare ἡ παρθένοι in 211. The Chorus
has been silent since 113; and it seems
dramatically right that its silence should
be maintained in this last scene. The
young maidens of Trachis may well leave
but mark the great cruelty of the gods in the deeds that are being done. They beget children, they are hailed as fathers, and yet they can look upon such sufferings.

No man foresees the future; but the present is fraught with mourning for us, and with shame for the powers above, and verily with anguish beyond compare for him who endures this doom.

Maidens, come ye also, nor linger at the house; ye who have lately seen a dread death, with sorrows manifold and strange: and in all this there is nought but Zeus.

(as a v. l.), and T: ἀνε' ὁκου L, with the other mss. 1276—1278 Hartung, F. Ritter and others reject these vv. 1276 μεγάλους] Subkoff writes μελέτους. —ἰδίων made from ἰδίων in L.—γράφων διαδέθουσα forms a separate v. in L. 1277 καί added by Bentley.—καυσοφάγης Λ (γὴ written above), with most mss., and Ald.: καυσοφάγη L (with θ above γῆ, K, Harl. Wecklein writes καυσοφάγη.

the son of Heracles, at this solemn moment, to sum up the lesson of his father's fate.

If the verses are given to the leader of the Chorus, then παρθένος will be taken in a collective sense, as referring to the other choraeae; cp. 821 ἡ παιδί. Prof. Campbell understands a reference to the maids of the household (105); but this seems less natural. In either case, the singular number would be unusual.

Another view is that παρθένος means Iole. But she is not present: and, even if she could be thus summoned forth, her presence would be un fitting.

1278 η' ὁκου (see cr. n.) is clearly right. ἦν is often thus used with the gen. of position: Plat. Charm. 163 β ἐν' ὁκενοικεῖος καθήμενος: Thuc. 4. 118 μέειν ἦν τῷ αὐτῶ. —The Vulg. άν' ὁκου has been explained in three ways, each of which appears untenable:—(1) 'Do not stay behind,—leaving the house,' i.e., 'leave it.' (2) 'Do not fail from the house,'—i.e., 'stay there.' (3) With παρθένος: 'O maiden from the house, do not stay behind.' 1278 f. διαδέθους, Deianira's violent death (for the plur., cp. O. T. 497 n.). The bold use of μεγάλους is softened by the poetical plur., which brings out the notion of a 'great' or 'awful' calamity. μέγαις is often nearly equivalent to διαδέθους in μέγαι τοποθετει (Xen. An. 5. 8. 17), etc.

πηματα...καυσοφάγη, the strange and terrible sufferings of Heracles. This adj. does not occur elsewhere: but Aesch. Theb. 383 has καυσοσήμων as 'new to woe.' (For the bad sense of καινός, cp. 867, 873.) The second part of the compound is akin in sense to πημα: cp. 736 n.—The v. f. καυσοφάγη was a prosaic conjecture, suggested by such words as πενταφή.

1278 With Ζεύς the schol. supplies περαζεῖν: but it seems truer to supply ἔχεις. 'There is nothing in all this that is not Zeus': i.e., he is manifested in each and all of these events.
APPENDIX.

11—14 As to the coins of Acarnania (and Ambracia), all later than 300 B.C., on which Acheleüs appears as a man-headed bull, see Barclay Head, *Hist. Numorum*, p. 63. An example of the man-headed bull, probably representing a river-god, occurs on a coin of Laüs (Δαός) in Magna Graecia, referable to the latter part of the sixth, or beginning of the fifth, century B.C.: Percy Gardner, *Types of Greek Coins*, pl. 1. no. 10.

With regard to the third shape assumed by Acheleüs,—ἀνδρείῳ κύριοι βοῦπροφορος,—two views are possible. (1) According to the first and simplest view, which I adopt in the commentary, κύριοι means the whole body, and the form intended is a complete human figure, only with the forehead, horns, and ears of an ox. (2) According to the second view, κύριοι would have a narrower sense, denoting the human *trunk* without the lower extremities (*τῷ ἀγ’ αὐξένοις μεῖξιν αἰδοίων κύριοι*, Arist. *Hist. An.* 1. 8, p. 491 a 29). Mr A. S. Murray has referred me to an incised drawing on an Etruscan bronze mirror, published in the continuation of Gerhard’s *Etruskische Spiegel* (v. pl. 66). It shows a figure with a head half-human, half-ovine, and a body which is human down to the hips, but terminates in two serpents, coiled upwards on either side, so that their heads project under the human arms. This figure, Mr Murray thinks, may represent the Acheleüs. His first shape, that of the man-headed bull, and his second, that of the serpent, would thus each contribute an element to his third stage, which is preponderantly human. Mr Murray notices also a vase in Gerhard (*Auserl. Vasenb.*, II. 115), —that to which Mr Ruskin refers in *Stones of Venice*, Vol. i. Appendix 21. Here Acheleüs has a human head (though with a bull’s horns), human shoulders and arms; from the breast downwards he is not a serpent, but a fish.

If it could be assumed that Sophocles, in these verses, was accurately describing a series of transformations represented in some single work of art which he had seen, that would be a reason for interpreting the three successive forms in such a manner that the second should retain some element of the first, and the third of the second. ‘An artist,’ as Mr Murray observes, ‘was bound to retain in each transformation something of the previous stage; otherwise the representation would not have been intelligible.’ For this purpose, however, the figure on the Etruscan mirror, blending attributes of ox, man, and serpent, should
be made the second, not the third; it should be identified with the δράκων, not with the ἄνδρειον κύτει βοῦπρόφος. The connected series would then be: (1) man-headed bull; (2) human trunk, with half-bovine head, and serpentine ending; (3) human figure, with bovine forehead, horns and ears. But it appears far more probable that Sophocles had no thought of any such link between the forms, though each separate form may have been suggested by some representation in art. He works freely, like the poet of the *Odyssey* in describing the changes of Proteus (4. 456 ff.).

With regard to the double reading here, κύτει βοῦπρόφος (Strabo), and τῶπο βουκρανός (mss. of Soph.), these points may be noted. (1) κύτει is in the best mss. of Strabo, though four others have τῶπο—-one of these, cod. Mosq. 205 (late 15th cent.), giving κύτει in the marg.; see the Didot ed. of Strabo, by C. Müller and F. Dübner, vol. 2, p. 1008. (2) These editors do not notice βουκρανός as a *n.l.* in Strabo’s text; though, acc. to C. H. Tschucke, who continued the ed. of Strabo by Siebenkees (vol. 4, p. 105), βουκρανός is in one ms. of Strabo, viz., cod. Mosq. 205, with βουπρόφος written over it. (3) κύτει βουπρόφος, as the best attested reading in Strabo, thus rests on older authority than can be proved for τῶπο βουκρανός. The latter is just such a variant as might have arisen from a slip of memory on the part of actors; while on the other hand it is not likely to have generated the more exquisite phrase. (4) Either βουπρόφος or βουκρανός could mean ‘with bovine head’; cp. Empedocles 314 f., where βουγήν ἄνδροπρομα are opposed to ἄνδροπρομα. But βουπρόφος is much fitter than βουκρανός to express what seems to be the true sense, ‘with bovine front.’

29 f. **νῦς γὰρ εἰσάγει καὶ νῦς ἀποθεῖ διαδεδεμένη πῶνον.**

A modified form of the interpretation given in the commentary is one which governs πῶον, not only by the finite verbs, but also by διαδεδεμένη. ‘Night brings trouble to my heart, and night rids me of trouble only by inheriting a fresh burden.’ (Pretor.) The objection to this view is, I think, the shifting senses which it requires in πῶον. The phrases εἰσάγει πῶον, ἀποθεῖ πῶον, refer to the coming and going of some particular trouble. One care follows another. But διαδεδεμένη πῶον could not strictly mean, ‘having inherited a fresh burden.’ The proper sense of the words would be, ‘having succeeded to trouble’; *i.e.*, having received it from the preceding night. Thus, as construed with διαδεδεμένη, πῶον must have a collective sense, denoting that series of troubles which the second night continues.

Other interpretations which claim notice are the following. (1) Linwood: ‘Nex ubi advenit, mihi solicitudinem adducit, cademque vicissim [διαδεδεμένη] ubi abit, curam levat.’ That is, only one night is meant: ‘Night (at its coming) brings trouble, and (when it departs) in turn banishes trouble.’ It is enough to observe that διαδεδεμένη then means no more than αὐτή: this biot is disguised by *vicissim*. (2) Wecklein: ‘The (sleeplessness of) one night brings anxious cares, and (the sleep of) the next night banishes them again.’ But the meaning cannot be that
she is anxious only on alternate nights. The point is that one anxiety is always succeeding another. (3) Wunder: 'Night brings Heracles home, and (the same) night drives him out again, having succeeded to toil' (i.e., taken up anew the series of his toils). He has no sooner finished one labour than he has to enter upon another. But the present cause of her anxiety is his long absence: the period described in 34 f., τοιοῦτος αὖν εἰς δόμον τε καὶ δόμων κ.τ.λ., is over. εἰσάγει and ἀποθαῖ must then, on Wunder's view, be historic; whereas the context shows that, like τρόφῳ (28), they are ordinary present tenses. The sense ascribed to ἀποθαῖ is also forced.

44—48 Wunder's rejection of these five verses is groundless. He sets out from the incorrect assumption that the words ἀδίκας ἀστός in v. 42 refer directly to the δέλτος (as being the cause of her anxiety), and that therefore further mention of the δέλτος in 46—48 is superfluous. He further objects that Deianeira ought not to speak as if her alarm arose merely from the length of her husband's absence (44, 45). Then verse 46 repeats the sense of 43. And the whole passage, he urges, is a weak anticipation of 155 ff. The answer is simple. Deianeira is alarmed not merely because the absence of Heracles has been long, but because, as she says, it has now lasted precisely 15 months, thus completing the term fixed by the oracle. Verse 43 expresses a surmise; verse 46 is stronger, and expresses certainty. An allusion to the δέλτος, without further explanation, is natural here, where she communes aloud with her own thoughts, heard only by the Nurse. It is also dramatically effective, as bespeaking the interest of the spectators for the explanation given in 155 ff.

58 f. μάλιστα δ' ὁπερ εἰκὸς ὕλλοι, εἰ πατρός | νέμοι τιν' ὧν τοῦ καλῶς πράσσειν δοκεῖν. The difficulty felt as to the words τοῦ καλῶς πράσσειν δοκεῖν has prompted various conjectures. Reiske suggested οὖ κακός instead of τοῦ καλῶς. Erfurdt, οὐ καλῶς πράσσειν δοκεῖν. Heath, νέμειν τιν' ὧν τοῦ καλῶς πράσσειν δοκεῖ: and so Wecklein (Ars Soph. p. 36), only with δοκεῖ.

Other critics have proposed still bolder remedies; as Faehse, οὐ καλῶς πράσσειν δοκεῖν: Meineke, τοῦ καλῶς πράσσειν, ρολείν (depending on εἰκὸς): Nauck, τοῦ καλῶς πεπραγέναι: Dindorf, τὸν ὑποτίθητα πόνον.

76 Ὑπερ. This imperfect has been explained as implying that the operation of the act continues; i.e., Deianeira still has the tablet. Cf. II. 2. 106 f. Ἀρτεμίδος δὲ θυσίαν ἵλιπεν (the sceptre) πολλάρια Θεότητι | αὐτῷ δ' αὐτῆ Θεότητι ἀγαρίμονι λείπει φορῆται. Here λείπε, as distinguished from θείπε, has been said to imply that Agamemnon still wields the sceptre. So, again, in Od. 11. 174, εἴπε δὲ μοι πατρός τε καὶ νέος, ὅν κατέλειπον, the imperf. has been regarded as implying that Laertes and Telemachus still lived.

But in Od. 11. 86 τὴν ζωὴν κατέλειπον refers to the dead Anticleia. And no theory of this kind applies to II. 22. 226 ὅ δ' ἀρα τῶν μὲν Ὑπερ., κεχρυσάτο δὲ ἕκταρα διον, where the imperfect. differs from the aor. only as meaning, 'proceeded to leave.' The fact seems to be that metrical
convenience had much to do with the epic usage of ἐλευς, and that, so far as the epic poet consciously distinguished it from ἔλευς in the examples just quoted, the distinction was simply that the imperf. pictured the process of leaving. The Attic poets modelled their usage of ἐλεφον on the epic,—profiting by the metrical convenience, and feeling that they had good warrant: so Aesch. Ag. 607 οἶαντερ σου ἔλειπε: and more strikingly, Eur. Andr. 1205 ἐς φίλος, ἔλειπες ἐν δόμος μ᾽ ἐρμον. Brugmann (see my note in the appendix to the Electra, p. 213) holds that the imperf. was the old Indogermanic tense of narration, and only gradually gave way to the aor. Cp. Plat. Phaed. 57 η ἐκλειά: 59 καὶ ἐκέλευς: 60 καὶ κατελαμβάνειν.

For analogous uses of the imperf. in epic narrative, cp. Il. i. 465 f. (μούσικον co-ordinate with ὀλτράνα): ib. 437 ff. (βαίνειν with βῆ) : 2. 43 ff. (βάλλειν with βάλλειν): 7. 303 ff. (βάλειν with βάλει): 23. 653 ff. (θείαν with ἔριθε). All these imperfects can be explained as meaning, 'proceeded to' do the act, 'next,' did it.


Wecklein, in his edition, keeps εἰς τὸν ὑπερον, but changes τὸν λοιπὸν ἴδῃ τὸ χρόνον τὸν ἔθεν. Nauck would reduce the two verses to one, thus: ὡς τούτων ἀνακλάς βιον εἰσισεν ἤ μεν. Paley proposes to omit v. 80, and to read, Ἰ λοιπὸν ἴδῃ βιον εἰσισεν ἤ μεν.

83—85 Bentley was the first to reject v. 84, as most editors now do. Nauck thinks that verses 84, 85 represent one original verse, which was κεῖνον βίον σώσαντος, ἣν εὐλογαμεν. The last word became εὐλογότος, and this generated two conjectures. (1) One conjecture assumed that the words κεῖνον βίον σώσαντος were spurious, and changed them to ὡς πίπτομεν σοῦ πατρός. (2) The other conjecture assumed that εὐλογότος was spurious, and changed it to ὡς ἵππομεν ἤμα.

Canter held that the genuine text was what I believe to have been the original form of the interpolation; viz., καὶ (instead of ὡς) πίπτομεν σοῦ πατρός εὐλογότος, placed after v. 85.

116 f. The reading of the mss., οὖν δὲ τόν Καδμογενη τρέφαι τὸ δ' αὐξεῖ βίοτον πολύτων ὑπερ τέλαγος | Κρήσιον, has been variously explained. (1) Hermann's earlier version was:—'it quasi Creticus quidam pontus Herculem habet, augetque eius labores': i.e., he made βίοτον πολύτων an acc. governed by αὐξεῖ. Afterwards, recognising πολύτων as a nominative, he rendered:—'it quasi Creticus quidam vilice laborum pontus Herculem agetque, scilicet laboribus: h. c. τὸν Ἰπακλέα τὸ μὲν πολύτων πελάγος τρέφαι, τὸ δὲ αὐξεῖ.' This is not clear: but aget laboribus ought to mean, 'magnifies (glorifies) by labours.' And τρέφαι is rendered by tenet, 'holds in its midst,' 'surrounds.' Similarly Prof. Campbell renders, 'surrounds and also magnifies.' (2) Paley thinks that βίοτον πολύτων is acc., and that τὸ (in τὸ δ' αὐξεῖ) belongs to that acc., and has been separated from it by 'hyper-
thesis.' He understands:—'a sea of troubles attends upon (προφεις) Heracles, and increases the trouble of his life.' But such 'hyperthesis' of the art. is impossible: τὸ, placed as it is here, can be only a pronoun.

(3) Linwood took κύματα as subject to προφεις, and μακαί (impossibly) as = auguratus: 'thus many waves attend upon Heracles, and it (τὸ δὲ),—the troublous sea of his life,—is increased.' (4) Shilleto (αρ. Pretor) proposed to read μισον instead of μισον, and to explain thus:—'there is the likeness of a Cretan sea (ἱστόριον τὸ πέλαγος Κρητείας) in one quarter (the implied τὸ μὲν) surging round the son of Cadmus; while in another (τὸ δὲ) it swells the many perils of his life.' (5) Blaydes reads προφεις τῷ καυέοι: 'so in like manner a troublesome Cretan sea, as it were, of life sustains and strengthens the hero of Thebes.'

144—148 τὸ γὰρ νεάζον ἐν τοιούτῳ βόσκεται
χώρουν αὐτοῦ, καὶ νῦν οὐ θάλπος θεοῦ,
οὐδ’ ὀμήρος, οὐδ’ πνευμάτων οὐδὲν κλωτά.

The conjectures in v. 145 have been of two classes. (1) Those which alter χώρουν αὐτοῦ only. Such are those of Reiske, χώρους ἀντιον: and Hermann, χώροις, ο’ αὐτοῦ, ἐκ ἑκτού, ὑπ’ εἰσι ἀπρασίᾳ. (2) Those which alter more. M. Schmidt, χώρους, ο’ κάιν νῦν. Wunder, χώροις, ο’ οὐκ αὐτοῦ πνευμάτων. Wecklein, χώρος, ο’ αὐτοῦ καίν. Arndt, χώροι, ο’ αὐτ’ οἰκ αἰθίοιν (Mekler, αἰθίοιν). Musgrave (inter alia), χώροις, ο’ οὐ ψυχή νῦν. Blaydes, χώροις, ο’ οὐ ψυχή νῦν.

166—188 τὸ’ ἡ βανῄν χρείη σφε τἀθε τῷ χρόνῳ,
ἡ τοῦ’ ὑπεκδράμωντα τοῦ χρόνου τέλος
tὸ λοιπόν ἥδη ζῆν ἀλπνήτηρ βίω.

Dobree, who suspected these three verses, objected to the second and third on the ground that Deianeira is here explaining why she fears the worst; it is inappropriate, therefore, that she should refer to the possibility of a happy issue. ('In utramque partem interpretatur, et recte quidem, Deianira 76—81. Sed hic, ubi omnia pessimia omnatur, inepta sunt ista 167—8.' Adv. II. p. 39.) But her anxiety arises from the fact that the period of fifteen months has expired. If Heracles had prospered, she might have expected good news ere now. She mentions both interpretations of the oracle, because they are alternative. If it has not been fulfilled in the good sense, then it must have been fulfilled in the other.

Nauck argues that her anxiety has no sufficient cause, if the oracle left her this hope; but the point is that she now doubts whether it is possible to cherish that hope any longer.

Now let us suppose that the three verses, 166—168, have been omitted, as Dobree, Nauck, and Wecklein wish. The sentence then ends with verse 165. And the question arises how vv. 164, 165 are to be construed:—

χρόνον προτάζας, ὡς τρίμηνον ἥνικα
χώρας ἀπείρη κάνασινος βεβόμφ.

Wecklein would render:—'having prescribed the time, (namely) when he should have been absent about (οκ) three months,' etc. The alter-
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native would be a harsh one, viz. to take ὡς as δὴ, and to suppose an ellipse of δὴν γέγονεν ταῦτα or the like. In any case, if the sentence ended with v. 165, Deianeira would represent Heracles as having said simply,—‘If I do not return at the end of fifteen months, consider me dead, and divide my property.’ What he actually said, according to the traditional text, was: ‘If I do not return at the end of fifteen months, consider me dead, and divide my property; for, at the end of that period, I shall either die, or enter on a peaceful life.’ Heracles himself says (1171) that he had expected the oracle to be fulfilled in the better sense,—καθόκου πράξειν καλῶς. And Deianeira has already said that the oracle which he communicated to her spoke of these alternatives (79—81). Here, then, where she is giving the Chorus a full account of the situation, it is indispensable that she should refer to both possibilities. The genuineness of verses 166—168 appears not merely from the grammatical context, but from considerations of dramatic fitness.

It may be added that the words in 169, τοιαύτ’ ἱράς κ.τ.λ., would be misleading, if vv. 166—168 did not precede them. Dobree’s remark, that the choral ode which begins at v. 821 shows no knowledge of 166—168, is unwarranted. The phrase in which the Chorus there refers to the purport of the oracle, ἀναδοχὰν τελεῖν τόνων (825), suits both the brighter and the darker sense of ‘rest from labour.’

196 f. τὸ γὰρ ποθοῦν ἐκαστὸς ἐκμαθεῖν θέλων

οὐκ ἐν μεθέετο, πρὶν καθ’ ἡδονὴν κλίσειν.

The schol.’s comment is simply, τὸ γὰρ ποθοῦν τὸ ποθούμενον. He understood, then, ‘Each man wishing to learn what is desired by him.’ This interpretation has often been accepted by modern critics. Wunder refers to Ὄ. C. 1220, arguing that if there τοῦ θέλοντος means τοῦ θελήματος, so here τοῦ ποθοῦν could mean τὸ πόθημα =τὸ ποθούμενον. In Ὄ. C. 1220 Reiske’s emendation, τοῦ δέοντος, is clearly right. Even, however, if τοῦ θέλοντος were sound, it would be irrelevant. τὸ θέλον, like τὸ βουλόμενον (Thuc. i. 90), would mean properly, ‘that within one which wishes,’—the feeling, not the object, of wish. It would not help to show that τὸ ποθοῦν, the feeling of desire, could stand for τὸ ποθοῦμενον, the object. Sentences might be framed in which the difference between τὸ ποθοῦν and τὸ ποθοῦμενον would not affect the general meaning: e.g., τὸ ποθοῦν αὐτῶν καλῶς ἐστιν. But here, where the words ἐκμάθειν θέλων express the feeling of desire, and point distinctly to its object, τὸ ποθοῦν could not replace τὸ ποθοῦμενον.

Two other explanations of the vulgate may be noticed. (1) Hermann rendered 196 thus: ‘quod plenum est desiderii (populum intelligit) unoquoque rem cognoscere cupiende.’ That is, τὸ ποθοῦν =‘the inquisitive crowd,’ and ἐκαστὸς ἐκμαθεῖν θέλων stands in partitive apposition. Linwood’s view is similar. Shilleto, too, explained τὸ ποθοῦν as =οἱ ποθοῦσιν. This furnishes a simple solution of the grammatical difficulties. But it is hardly conceivable that Sophocles should have used the abstract τὸ ποθοῦν in the sense of ὃς ποθῶν λέοι.

(2) Mr Blaydes suggests that τὸ ποθοῦν may be taken as an accusative, governed by μεθέετο: ‘for each person, wishing to learn, refuses to
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part with his desire (to learn).’ But μεθάντο would require the genitive, τοῦ ποθοῦντος. We might, indeed, conjecture μεθάνη. There can, however, be little doubt that with οὐκ ἂν μεθάντο we must understand αὐτοῦ (i.e., τοῦ Δίκα): the whole context shows this.

Emendations of v. 196 have been numerous. That of E. Thomas, τὰ γὰρ ποθεῖν, has been noted in the commentary. The others fall under two classes.

I. Those which retain some part of ποθῶ. (1) Wecklein reads, δὲ γὰρ ποθῶν ἐκαστὸς ἐκμαθῶν κυρεί, ascribing it to Subkoff. Then οὐκ ἂν μεθάντο will govern a neuter αὐτοῦ understood. (2) Wecklein in Ἀρι Soph. em. p. 26: δὲ γὰρ ποθῶν ἦν πᾶς τις ἐκμαθῶν θελῶν. (3) O. Hense: τὰ γὰρ ποθοῦμεν ὅστις ἐκμαθῶν θέλει.

A possibility, which I have not seen mentioned, is δὲ γὰρ ποθοῦσ’ ἐκαστὸς ἐκμαθῶν θέλει. Instead of θέλετος...μεθάντο, the singular might have come in under the influence of ἐκαστὸς. Another possibility would be, δὲ γὰρ ποθῶ...θέλει.


332 f. οὐ τὰρα τῷ γε πρόσθεν οἴδαν ἐξ ἵσου χρόνῳ διήσει γλώσσαν.

The traditional reading in 323, διωσεῖ, has been explained as follows.

(1) Passow: linguam in ore movere: whence Liddell and Scott, ‘set her tongue in motion.’ So Linwood, and Pretor. (2) Neue and Ellendt: ‘will bring out’ the tongue, from between the lips. So Campbell, though doubtfully. (3) Blaydes: ‘will continue to carry the same tongue as hitherto.’ (4) Hermann: ‘will not be different as to speech, but true to her previous behaviour.’

The scholiast has—τὰν αἰφνιδίαν σε φθέγξαι, κατ’ οἴδαν ἁρὰ ἐξ ἱσου τῷ πρόσθεν χρόνῳ προκομίζει εἰς...ἀπιγράφον τὴν γὰρ πρὸ τοῦ χρόνου Ἰσόν. His text in v. 322, then, was the same as ours; but we cannot be sure whether, in v. 323, it was διωσεῖ or διήσει that he paraphrased by προκομίζει.

The following conjectures may be mentioned. (1) Paley, διώσει. (2) D. S. Margoliouth: οὐ τὰρα τῷ γε πρόσθεν οἴδαν ἤσιον | χρόνῳ διώσει | γλώσσαν ἦσιν οὐδεμία | προφθαργὸν κ.τ.λ. The ἤσιον is ingenious; but διώσει is an impossible word in this context. (3) Hense supposes that v. 322 is mainly an interpolation. He would fuse verses 322 and 323 into one, by reading οὐ τὰρα διώσει γλώσσαν κ.τ.λ. (4) Nauck would do likewise: he suggests τοῦ γὰρ διήσει (οὐ οὐ τὰρα λύσει) γλώσσαν.

419 ἦν ἐν’ ἄγνωσι ὀρφ. In Schneidewin’s conjecture, ἦσ τοῦ γ’ ἄγνωσι γονάς, the οὐ γ’ comes awkwardly after οἴκου σε ταύτην. Nor is γονὰς very near to ὀρφ.: though it might be suggested that γονὰς was first corrupted to στοράν (through the transcriber’s eye wandering to στοράβ in 420), and then from στοράν to ὀρφ. Still less satisfactory is Reiske’s ἦν ὑπ’ ἄγνωσι στέγεις, or Meineke’s ἦν σῦ γ’ ἄγνωσι λέγεις.
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478 ὁ δεινὸς ήμερος. Those who understand these words to mean merely, 'very' (or 'most') 'potent love,' can appeal to a number of passages in which the article has been similarly regarded as merely strengthening an adjective,—usually δεινός. But these passages do not seem to establish the supposed usage. In all of them the article can be explained as referring to something previously mentioned or implied.

The examples may be divided into two classes. I. Those in which such a reference is manifest. 1. Ai. 1226 τὰ δεινὰ ἰμάρ, 'those terrible words.' 2. O. C. 1392 τὸ δεινὸν μίσος, 'that terrible hatred.' 3. Eur. I. T. 924 τὰ δεινὰ δ' ἔργα πῶς ἐτήλες μητρός πάμφ; 'those terrible deeds.' II. Examples in which such a reference is less obvious, yet may naturally be supposed. 1. Ai. 312 ἐπιχεῖ ἔμοι τὰ δεινὰ ἐπιτείλημα ἔγη, 'those dread threats (which haunt my memory)'; cp. Ant. 408 πρὸς σοῦ τὰ δεινὰ ἐκεῖν᾽ ἐπιτειλήμενοι. 2. Ai. 650 κατὸ γαρ, δ' τὰ δεινὰ ἐκαμηροῦν τότε, 'who was so wondrously firm then.' 3. Eur. Ph. 180 τοῦ δ', δ' τὰ δεινὰ τῷ ἐφυβρίζει πόλιν | Καπανίον, 'those dread vaunts' (of which we have heard). 4. I. T. 1366 δὲν τὰ δεινὰ πλήγματ' ἵνα γενεάδον, 'those dread blows,'—which the speaker had experienced. 5. Or. 1554 τὰ δεινὰ καὶ δραστήρια | δισκοῦν λεγοῦν, 'the dread and forceful deeds.' 6. Ar. Ran. 796 ἔναιδα δὴ τὰ δεινὰ κυνηγηθῆσαι, 'that terrible strife'—already indicated.

In the following examples the adjective is not δεινός. The first two of them belong to class I., and the third and fourth to class II. 1. Ai. 1107 τὰ σέμν᾽ ἔγη, 'thy proud words.' 2. Ls. Ran. 882 νῦν γὰρ ἀγων σοφίας δ' μέγας χωρί, 'that great contest'—already mentioned. 3. Aesch. Th. 283 ἀντιπάθει ξηροῦροι τὸν μέγαν τρόπον, 'to match the attack of the foe on this great scale' (Verrall)—referring to the previous description of the Argive warriors. 4. Ef. 167 τὸν ἄξιόννυν | οὖν ἤχοσα κακών, 'that endless doom of mine'—indicated in the previous words.

511 παλύτωνο. This epithet is given to the bow, not only when strung and bent (II. 8. 266, 15. 443), but also when unstrung (II. 10. 459, Od. 21. 11 and 59: Hom. hymn. 27. 16). Herodotus describes the Ἀράβους of Xerxes as armed with τάξα παλύτωνο μακρὰ (7. 69). Thus it appears that the epithet referred to the form of the bow, and not to its being 'drawn back' in shooting, nor to its 'springing back' after the shot.

Stein, on the passage of Herodotus just noticed, holds that the παλύτωνο τάξα there mentioned had a double curve in the direction contrary to that in which the archer bends the bow when shooting, —. Thus the παλύ in the compound,—'back,'—would mean, 'against the direction in which the archer bends the bow'; and this seems to be what the schol. on II. 8. 266, explaining παλύτωνο, means by εἰς τοῖς παλύτωνο τευχόμενον. The effect of such a curvature would be, of course, a great increase in the propelling force of the bow. Another form of the παλύτωνο τάξα had a single outward curve, λ. (See Rich, s. v. 'arcus.')

The ordinary Greek bow, as described in II. 4. 105—126, consisted of two horns, joined in the middle by a straight handle (πηχός, II. 11. 375). Such a bow would be properly called παλύτωνο when the ends of the horns curve outwards.
Schneidewin and others illustrate παλιτόνα by quoting Attius 545 (Ribbeck) reciproca tendens nervo equino concita | tela. But there reciproca tela are the arrows which, after having been drawn towards the archer, dart back when released from his hand.

520 ἀμφίσελκτον κλίμακας. Professor Ridgeway sends the following note:—"There is no doubt that there was a wrestling trick called κλίμαξ (Hesych. s.v. κλίμακας: Pollux 3. 155 καὶ πλαγάζειν δὲ καὶ κλιμακίζειν παλαισμάτων δομάτα): no ancient writer, however, explains its nature. Hermann cites the passage from Ovid (Met. 9. 50—54) where Heracles shakes off the embrace of Acheloüs (who is represented not as a bull but as a horned man) and then with a vigorous push of his hand prolixus avertit tergoque onerosus inhaesit. Taken in conjunction with this, I am convinced that the famous group of "The

Wrestlers" (La Lotta) in the Tribuna at Florence gives the true explanation not only of the term κλίμακας but also of the epithet

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ἀμφίπλεκτον hitherto unexplained. A glance at the illustration will show that Hermann’s idea was right. One wrestler has just succeeded in turning aside his opponent (prolīnus avertīt) with a vigorous thrust of the hand and is now in the very act of mounting on his back (tergōque onerosus inhaesīt) in order to lay him prostrate in the dust. As a part of the trick the left leg of the victor is interlocked with the left leg of his rival, the foot of the latter in turn pressing down that of his adversary. We have now a full explanation of the epithet ἀμφίπλεκτον.

526 † ἕω δὲ μάτηρ † μὴν οὐα φράζω. The schol. has:—ἕω δὲ μάτηρ μὴν] ἕω φράζων ἐνδιαβέτως ὡσεὶ μάτηρ λέγω. ἕω παρείσα τὰ πολλὰ τὰ τέλη λέγω τῶν πραγμάτων: ‘I speak (she says parenthetically) as a mother. Omitting the details, I relate the end of the affair.’

The second of these sentences has plausibly been regarded as distinct in origin from the first, and as a paraphrase of a reading different from that of the traditional text. That reading, it is said, must have contained some word or phrase which the scholiast could represent by τὰ τέλη λέγω τῶν πραγμάτων. The inference is not, in my opinion, by any means a certain one. When we remember how strained, or even absurd, the interpretations found in scholia sometimes are, it seems rash to affirm that a scholiast was incapable of explaining the traditional reading, ἕω δὲ μάτηρ μὴν οὐα φράζω, by τὰ τέλη λέγω τῶν πραγμάτων. The notion in his mind would be that of a mother who, in telling a story to young children, gives them the pith of it, without too many details, such as might confuse or weary them. However, I readily grant that the hypothesis founded upon τὰ τέλη is a natural one. It has prompted the following conjectures:—(1) Hermann (formerly), ἕω δὲ τέρπομαι μὴν οὐα φράζω, ‘I tell what the issues (were).’ (2) Hartung, ἕω δὲ τὰ τέρματα οὐα φράζω, ‘I relate the end alone.’ (3) Wecklein, ἕω δὲ μὴν τέρματα οὐα φράζω.

The last is the best. But there is still no intelligible connection between this verse, and those which immediately follow it, τὸ δ’ ἀμφίπλεκτον ὑμῖν ἄμμιν | ὑμῖν ἀμμίν. The same objection (to speak of no other) applies to Hermann’s later reading, ἕω δ’ ἀμμίν μὴν οὐα φράζω (‘I relate concisely,—coniunctim et summatim,—what happened’): and to that of Mr Blaydes, ἕω δὲ ματρὸς κλήσανα φράζω, ‘I tell what I heard from her mother.’

562 τὸν πατρίφον ἡνία στόλον
ἐξέν Ἡρακλῆτι τὸ πρῶτον εἰνες ἑστώλην.

No emendation yet proposed appears probable. Blaydes writes, with Herwerden, τὸν πατρίφον... ἐς δόμον, referring it to Argos. But στόλον would hardly have arisen from ἐς δόμον.

I would rather suggest τὴν πατρίφον... ἐς τόλμην (for πατρίφον as fem., cp. 478), and suppose that the corruption began through τὴν becoming τὸν under the influence of πατρίφον: when ἡνία... ἐς τόλμην might have become ἡνία στόλον.

Hartung re-writes the words thus:—πατρὸς ἡνία στόλον δίχα.
The schol. has:—ἡμίκα ὁν καταλιπόσα τὸν ὀλεον τοῦ πατρὸς ἔρημος ἔγινε χορόθρα τῷ Ἱερακλεῖ. At first sight this paraphrase favours Wecklein’s view that a verse, containing the notion λειψοῦσα, has dropped out after v. 562. But the schol.’s explanation refers, I suspect, to the corrupt variant πατρός...στόλων found in A (and retained in the Aldine text), and his καταλιπόσα represents the effect of joining εἰν (which he took as = ‘bereaved,’ not as = ‘bride’) with that genitive. It is no objection to this view that the sing. στόλων occurs in the lemma, and in the earlier part of the schol., which may be from a different hand: στόλων ὕψοι τὸ κλῆθος τῶν ἐν τῇ οἰκίᾳ δοῦλων τε καὶ ἀδελφῶν, i.e. ‘the household’ (= τὸν ὀλεον in the schol.’s paraphrase quoted above).

638 f. ἐνθ’ Ἑλλάνων ἄγοραΐ
Πελάτες κλέοντα.

The received view has been that the ἱεραμενή πυλαία was held at Delphi, and the ἔπομενη at Anthela. Aeschines (or. 3 § 254) alludes to the ἱεραμενή πυλαία as taking place at the time of the Pythia, that is to say in the month Munychion. That there was an autumn meeting at Anthela is certain: thus Theophrastus, speaking of the white hellebore, which ripens in autumn (ἄραισι μετοπώροι), says that the people about Mount Oeta gather it πρὸς τὴν πυλαία (Hist. Plant. 9. 10. 2). But Hypereides (Epith. c. 8) proves that then (322 B.C.) the Amphictyons met at Anthela in the spring also. He is speaking of those who fell at Lamia, a few miles N. of Thermopylae. Their valour will be recalled by the Amphictyons, he says, twice a year, when they visit ἰθανήτων διὰ τοῦ ἐναυτοῦ αὐτῶν τὴν πυλαίαν...ἄμα γὰρ ἔστε τῶν τῶν ἄρωμα ἄρετὴς μνημοσύνηται—Autumn, no less than spring, synods at Delphi are attested by inscr. of the Macedonian period (Curtius, Anecd. Delph. 40, 43, 45). Possibly meetings (not necessarily of the same scope) were held in both places at both seasons. (Cp. Schaefer, Dem. III. 2. 343.)

661 f. τὰς πειθός παγχρίστων
συγκραθεῖσιν ἐπὶ προφασίτει θηρός. (So the MSS.)

Two classes of conjectures may be distinguished here.

1. Those which retain both παγχρίστω and συγκραθεῖ.

(1) Hermann receives φύρως in place of θηρός, changes τὰς to τὰ, and construes πανάμφορος in 660 with συγκραθεῖς: ‘reconciled to her, for all days to come, by the device (pretext) of Persuasion’s well-anointed robe.’

(2) Blaydes reads τὸ πειθός παγχρίστω συγκραθεῖς | πεταλω προ-
φασίτει θηρός, ‘having been brought close into contact with Persuasion’s well-anointed robe, in accordance with the prediction of the Centaur.’ He does not explain how the metre is to be reconciled with that of 653 f.

(3) Campbell, leaving the ms. text unaltered, takes παγχρίστω as a subst., and προφασίτι as = ‘precept.’ ‘Steeped in the full anointing of persuasion by the Centaur’s precept.’

13—2
(4) Pretor reads: τας πειθος παγχρίσων | συγκραβεις παρφάσαν θηρός. By παρφάσαν he understands the influences of the philtre; 'reconciled by the gentle influences of the Centaur's well-steeped charm.'

(5) Whitehall, in the Notes to his Translation of Sophocles (p. 438), suggests the dat. φάρει (instead of θηρός), to agree with παγχρίσω, while ἐπὶ προφάσας, 'under a pretext,' is taken separately:—i.e., 'brought by a pretext under the power of the robe which Persuasion has anointed.' But θηρός was less likely to arise from φάρει than from φάρως.

II. Conjectures which omit παγχρίσω.

(1) Dindorf, giving ἐπικατάν ναμίραν in 654, alters προφάσας to προφάνως, and reads: τας πειθος συγκραβεις | ἐπὶ προφάνως ἐπὶ προφάσας θηρός. To fill the lacuna he suggests ἐμμότοις,—ἐμμότα (φάρωμα) being ointments spread on lint.

(2) Wecklein: τας πειθος συγκραβεις | ἐνδυτοῖς ἐπὶ προφάσας θηρός, 'brought into contact with the garment of persuasion, through the Centaur's agency,' i.e., on occasion given by him.

836 f. δεινοτάτης μὲν ὄρας προστετακὼς | φάσματι.—προστετακῶς has been regarded as indicating that φάσματι has displaced some word denoting the venom of the hydra. And this view is apparently confirmed by the schol.: προσκεκαλυμμένος τῷ ἐπὶ τῆς ὄρας. Another schol. has:—φάσματι τοντάτα τῷ ιωτίῳ τῷ κεχρισμένῳ τῷ φαρμάκῳ τῆς ὄρας, τοντάτα τῇ χολῇ. This second scholium suggests, like the first, that the scholiast read, not φάσματι, but a word which he could interpret by φαρμάκῳ οτ ἐπὶ. Suppose, for instance, that this word was χρύσαμα. The scholiast means that the allusion is to the robe anointed with this χρύσαμα. Whatever the word may have been, it certainly was not one which directly expressed the idea of 'robe': for then the scholiast could have written at once, κεχρισμένῳ τῇ χολῇ τῆς ὄρας, instead of, κεχρισμένῳ τῷ φαρμάκῳ τῆς ὄρας, τοντάτα τῇ χολῇ.

The following substitutes for φάσματι have been proposed.

1. νάματι, 'stream,'—the venom which flowed from the hydra. Wunder, who suggests this, refers to Hesychius, νήμα· ὅδοι· νάμασμα (a confusion of νήμα with νάμα). He thinks that here, too, νάματι was confused with νάματι, and explained by a gloss ψάμματι, whence φάσματι. Hartung adopts νάματι. It is certainly the most ingenious emendation hitherto made.


3. χρύσαμα, Blaydes: who also suggests βάρματι.

4. φλέγματι (inflaming poison), Heimreich. Mekler, in the Teubner ed. of Dindorf (1885), adopts this.

5. βάρματι, 'moisture' (βάρνο), Hermann. The word occurs only in Athen. p. 542 c βάρματα τε μύρον ἐπιπέτεν ἐπὶ τῆς γῆς,—quoted from Duris (Δοῦρις), who wrote in the second half of the 4th cent. B.C.

6. I had thought of φύρματι, i.e., the hydra's venom mingled with the Centaur's blood. The word is used by Nicander Ther. 723 of what oozes from a poisoned body. But, as the commentary has shown, I believe φάσματι to be sound.
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839 f. Νέσου ὑποφόνα δολιόμυθα κέντρῳ ἐπιζέσαντα.—The critics whose views are noticed below agree in rejecting Νέσου as an interpolation.

(1) Hermann reads ὑποφόνα δολιόμυθα κέντρῳ ἐπιζέσαντα, and, in the corresponding place of the strophe (830), ἔτι τοῦτο τῇ ἐπίπονον < γ > ἔχους θανῶν λατρείαι. The γ was inserted by Brunck. But here, where it can only emphasise the adjective, it is intolerably weak. Campbell also reads thus, only writing ὑποφόνα δολιόμυθα.

(2) Schneidewin: φῶνα δολιόμυθα κέντρῳ ἐπιζέσαντα, and in 830 ἔτι τοῦτο τῇ πάνων ἔχου θανῶν λατρείαι. The substitution of ἔτι πάνων for τῇ ἐπίπονον is Wunder's.

(3) Dindorf holds that the words Νέσου τῇ ἐπίπον in the mss. conceal the word θρόος, of which τῇ ἐπίπον was a corruption and Νέσου an explanation. He further assumes that the two next words in the mss., φῶνα δολιόμυθα, are interpolations, 'pro uno adjectivo, quod haud dubie ἀλλότρια fuit.' Accordingly he reads, θρόος ἀλλότρια κέντρῳ ἐπιζέσαντα: and in 830, τοῦτο τῇ ἐπίπον (deleting the ἔτι before τοῦτο).

(4) Wecklein: φῶνα δολιόμυθα κέντρῳ ἐπιζέσαντα. In 830 he reads ἔτι τοῦτο τῇ ἐπίπονον δέχοτα δὲν [for ἔχου θανῶν] λατρείαι, omitting the ἔτι after τοῦτο.

853 ff. The traditional text gives:—

ἔρωτον παγὰ δακρών· κέχυται νόσος, στό τόπο, οἴδαν ἀναρσίων οὔπω ἀγακλείτον Ἡρακλέους ἐπέμολε πάθος οἰκτίσαι.

And in the strophe, vv. 841 ff.,

ἄν ἄδρα τά μαλακών ἂνοικος, μεγάλων προσερώσα δόμως βλάβαν νέον ἀμυνότων γάμων, τὰ μὲν οὐ τι προσείβαλε· τὰ δὲ ἀν' ἀλλόθρου, etc.

Thus the words ἄν ἄδρα τά μαλακών ἂνοικος, μεγάλων προσερώσα δόμως correspond metrically with ἔρωτον παγὰ δακρών· κέχυται νόσος, στό τόπο, оImproved. So much is certain: there is no doubt as to these portions of the text. Again, the words προσείβαλε, τὰ δὲ ἄν' ἀλλόθρου correspond metrically with ἐπέμολε πάθος οἰκτίσαι: and in neither place is the reading doubtful.

The textual problem is therefore limited to this: How are the words βλάβαν | νέον ἀμυνότων γάμων τὰ μὲν οὐ τι to be metrically reconciled with [οί] ποτ' ἀναρσίων | οὔπω ἀγακλείτον Ἡρακλέους?

Hermann reads οἴδαν οὔπω | ἀναρσίων instead of οἴδαν ἀναρσίων | οὔπω, and places Ἡρακλέους before, instead of after, ἀγακλείτον (which he changes to ἀγακλείτον). Thus βλάβαν | νέον ἀμυνότων γάμων | τὰ μὲν ὄτι = [οί] ποτ' ἀναρσίων | Ἡρακλέους | ἀγακλείτον.

Campbell follows Hermann, except that he reads οὐκ instead of οὔπω, and retains ἀγακλείτον.

But the view of Ἡρακλέους is a gloss that has prevailed, and with good reason, among recent critics. The emendations which presume this follow one of two methods, as has been noticed in the commentary.

I. To insert a long syllable, beginning with a vowel, before ἀναρutan, and an iambus between οὔπω and ἀγακλείτον. Thus G. H. Müller,
whom Nauck follows, writes: οἶνον < ἐξ > | ἀναρής ὁποι ὣς τόσῳ ἀνήρ’ | ἀγκλεύταν = [δόμ]οις βλάβαν | νέων δισεόντων γάμων τὰ μὲν οὐ τι

II. To write δόμοις, with Triclinius, instead of δόμους, in 842, and to obtain a metrical equivalent for δισεόντων γάμων by making some addition to οὐπώ. Thus Dindorf writes, οὕτω < Ζηνὸς κέλωρ’. The word κέλωρ, ‘son,’ occurs in Eur. Andr. 1033. Wecklein writes, οὕτω < θείαν βλάβαν’. Dindorf’s conjecture fails to explain why the gloss Ἡρακλέως is in the genitive case: Wecklein’s does explain that; but the words θείαν βλάβαν could not, without some further definition (such as τοῦδε), denote Heracles. The emendation which I suggest, ἀναρής < ἐξ’ | οὕτω < τοῦδε σώμα > ἀγκλεύταν, at least accounts for Ἡρακλέως (as a gloss on τοῦδε), clears up the construction of ἀναρής, and is Sophoclean in respect to the periphrasis with σώμα.

903 ἔθα μὴ τις εἰσίδοι, ‘where no one should behold.’ The steps by which this construction has grown out of the ‘deliberative’ may be represented as follows.

(1) οὐκ οἶδεν ὁποῖον οἶκη, ‘he does not know where to live.’ The clause ὁποῖον οἶκη is ‘deliberative’: it corresponds with the direct ποῦ οἰκῶ; (subjunct.) ‘where am I to live?’

(2) οὐκ ἔχει ὁποῖον οἰκη, ‘he has not where to live.’ The clause ὁποῖον οἰκή is still properly deliberative, as in no. 1. But it has now come nearer to the character of a final relative clause. And it would be already a final relative clause, if the word τὸπον, for instance, were inserted after ἔχει: ‘he has not a place in which to live.’

(3) ἔχει ὁποῖον οἰκη, ‘he has a place in which to live.’ The clause ὁποῖον οἰκή has now lost its original ‘deliberative,’ or interrogative, character altogether. It has become a final relative clause.

(4) Then comes the further development:—ἔχεται ὁποῖον οἰκῆ, ἔλθεν ὁποῖον οἰκῆ, ἔριψεν ἑαυτόν ἔθα μὴ τις εἰσίδοι, instead of the normal οἰκῆς, ἔβρισεν.

911 καὶ τὰς ἀπαίδας ἐς τὸ λοιπὸν οὐσίας. (MSS.)

A. The following explanations of the traditional text have been given.

(1) The scholium is as follows:—ἔπει μηκεῖ ἤμελεν παιδᾶς τάκτων ἤτοι σχῆσειν ὅτι τοῦ λοιποῦ οὐ γενήσεται συνονοσία πρὸς τὸν Ηρακλέα εἰς παίδευσιν οὐσίας δὲ κοίτας, συνονοσίας. It may be that the sentences beginning respectively with ἔπει and ὅτι represent two originally distinct scholia. If so, the monstrous interpretation, according to which οὐσίας stands for συνονοσίας, and means ‘conjugal intercourse,’ belongs to the second scholium only. The first, ἔπει...σχῆσειν, may have assumed the literal sense to be, ‘her henceforth childless existence.’ That sense is, indeed, at once excluded by the plural number: no example has been, or could be, produced in which οὐσία refers to a single existence. It would be necessary, for this sense, to alter at least τὰς ἀπαίδας into τῆς ἀπαίδας (depending on δαίμον 1. 910). But at this moment, and under the circumstances in which she is placed, the poet certainly cannot have
intended her to lament that she is not destined to bear any more children.

(2) Prof. Campbell, who keeps τὰς ἀπαίδας οἰσίας, and renders, 'her childless existence,' endeavours to avoid this difficulty by giving a figurative sense to ἀπαίδας. She means that her children (no less than her husband) are lost to her; i.e., for ever estranged from her. And ὡς τὸ λοιπὸν can be said, though she is just about to die, because the loss of her children’s love ‘would not be repaired after her death.’ Prof. Campbell further suggests that ὡς τὸ λοιπὸν may be excused on the ground that ‘she is speaking to the servants, who know nothing of her intended death, but are ready to sympathise with her in her desolation. She may be imagined saying to them, “Behold, I am a childless woman for evermore!”’ That is, ὡς τὸ λοιπὸν might be taken by them to mean, ‘in my life henceforth’; whereas in her thought it means, ‘even beyond the grave.’ If this be indeed what the poet meant, it will be admitted that he has chosen a remarkably obscure way of saying it. Nor would such a reference to the loss of her children’s affection have any special appropriateness in this context.

(3) Schneidewin notices another interpretation, according to which ἀπαίδας οἰσίας means, opes quae non augmentur,—ἀπόκους: ‘the property which is thenceforth to have no increase.’ It does not appear what precise sense was attached to this strange version. Here, again, the plural οἰσίας would be admissible only if several properties were meant, as in Eur. fr. 356 (if the word be sound there), τὰς οἰσίας γὰρ μᾶλλον ἢ τὰς ἄρσαγές ὑπὸ τιμῶν δίκαιον.

B. The proposed emendations are of two classes,—those which retain the word οἰσίας, and those which alter it.

I. 1. Wecklein: τῆς ἀκηδοῦς...οἰσίας (depending on δαίμον’ in γ10): ‘(the fortune) of the household which must thenceforth be neglected.’

2. Nauck: τὰς ἀπάρατα...οἰσίας.

3. Hartung: τὰς ἀπάρατας (or -ους). . οἰσίας, ‘the household over which she thenceforth resigned the rights of a mistress.’

4. Hermann: τὰς διαμαθὲς...οἰσίας, ‘the property which will be shared between the children of two marriages,’—viz., between her own children, and a child (by Heracles) whom Iolē will bring forth. (Cp. v. 536.)

II. 1. Reiske: τὰς ἀπαίδας...οἰσίας (plur. for sing., like focos).


1019 f. σο’ τε γὰρ ὄμμα | ἐμπέλεον ὡς ἴμοι σφίζειν. (MSS.)

A. Proposed explanations of the traditional text.

1. Schol.: σὺ δὲ σύλλαβε] σὺ γὰρ νέος εἶ καὶ δέξιτερον σοι τὸ ὄμμα πρὸς τὸ σφίζειν τῶν πατέρα μᾶλλον ὡς ἴμοι.—ἐμπέλεον] δέξιτερον. That is: ‘Your eye is quicker for the purpose of saving him than (that you should need to save him) by my help.’ The separate scholiast, which also explains ἐμπέλεον, not by δέξι, but by δέξιτερον, seems to indicate that it was associated with πλέον, and explained, in some perverse fashion, as a comparative. If this be so, the scholiast’s interpretation is really distinct from the following, which obtains the same sense.
2. Whitelaw (Translation, Notes, p. 440). ἐμπλέον, lit. ‘full,’ means ‘undimmed,’ ‘clear’; ἤ = μᾶλλον ἤ (as ἤ περ follows an adj. of the positive degree in Her. 9. 26, etc.). The construction is condensed from ἐμπλέον (ὡστε) σφέειν τὸν πατέρα (μᾶλλον) ἤ (ὡστε αὐτὸν) δι’ ἐμοῦ (σφέισθαι): ‘your eye is undimmed for the purpose of saving him,—too much so (that he should have to be saved) by my means.’ Or, as it is rendered by Mr. Whitelaw at p. 297: ‘with youthful sight | Undimmed—thou, where I fail, canst aid.’

3. Pretor also takes ἐμπλέον as ‘undimmed,’ and ἤ as = μᾶλλον ἤ, but gives a different (and surely dubious) sense to δι’ ἐμοῦ: ‘For thou hast an eye to save him clearer than is at my command.’

4. Campbell, taking ἤ as = μᾶλλον ἤ, supposes that ὑμα is ‘put by synecdoche for keenness of the faculties generally.’ He renders (the italics are mine): ‘For indeed thou hast a fulness of resource (ὑμα ἐμπλεον) beyond what I can do to save him’: and adds, ‘τὸ δὲ ἐμὸν σφέειν = τὸ δὲ ἐμὸν σφέισθαι αὐτόν.’

B. The emendations may be classed as those which retain ὑμα and those which alter it.

I. 1. Hermann (3rd ed.): σοὶ τε γὰρ ὑμα | ἐν πλεόν. He meant ἐν as = ἔστω, but admitted that he could give no example. He had previously conjectured ἐμπέδον.

2. Hartung: σοὶ δὲ συλλαβοῦ · ὅψι γὰρ ὑμα | σοὶ πλεόν.


4. Wecklein writes the whole passage thus:—

τῶργον τὸδε μεῖζὸν ἀν ἄν
ἐν ἤ δὲ ἐμὸν σωκέειν · σοὶ δὲ συλλαβεῖ: σοὶ τε γὰρ ὑμα
ἐμπέδον—οοοοοοο— ΥΛ. ψαῖνα γὰρ ἐσώσῃ, etc.

By substituting δὲ ἐμὸν σωκέειν for κατ’ ἐμὸν ρώμαν, he seeks this sense:—

‘This task would seem to be so great that I am not able [to do it] in my own strength (δὲ ἐμοὶ).’ For the lacuna he suggests ἵσχυραι τὲ χέρες.—
In his Ars Soph. em. p. 47 he formerly conjectured, σοὶ γε γὰρ ὑμα | ἐμπλεον ἤ δέσεων σωκέειν, meaning, ‘for thou hast thine eyes so full (of tears) that thou canst not perform this task (thyself),’—an apology from the πρόσβου for taking the chief part in tending Heracles, and asking the son merely to help (συλλαβεῖ).

II. Emendations which alter ὑμα.—1. Purgold: σοὶ τε γε ρώμα | ἐμπλεον ῥοτὶν ἐμοῦ σφέειν. He meant, ‘You have more strength than I for saving him,’—incorrectly taking ἐμπλέον as a comparative.


4. Paley: σοὶ στὶ γὰρ ὑμα | ἐς πλέον ἤ δὲ ἐμὸν σφέειν: ‘you have too much energy to let his safety depend on me.’

5. Wunder: σοὶ τε γὰρ ὑμα | ἐμπέδον ἤ δὲ ἐμὸν σφέειν: ‘You can seize him so firmly that you need not to save him by my means.’
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1054 πλάνων ε’ ἄρτηπλας. In the modern sense, an ‘artery’ is a blood-vessel, arising directly or indirectly from the heart, and carrying blood away from it, as veins carry blood towards it. The ancients used ἄρτηπλα, arteria, in various applications; but in all of them the term was associated with the conveyance of air. Hence the erroneous derivation from ἄψι and ῥηπαν. When the name ‘arteria’ was applied by the ancients to what is now called an ‘artery,’ the error of taking it for an air-passage arose from the fact that after death the ‘arteriae’ were found empty, while the veins were filled with blood returning from the heart.

The adjective ἄρτηπλος (ἀρτα-ων, ‘to suspend’) meant ‘fitted for suspending’: and the feminine ἄρτηπλα was used as a substantive, ‘a cord for suspending’—σεξαχ, or the like, being understood. Then this term came to be used by physicians in certain figurative senses. (1) The name ἄρτηπλα was given to the windpipe, regarded as a tube from which the lungs are, as it were, suspended. Hippocrates, the contemporary of Sophocles, uses the word in this sense; and it is the only sense in which the word bears in the genuine works of Aristotle. (See Prof. Joseph Mayor’s notes on Cicero De Nat. Deor. ii. 55 §§ 136, 138: vol. ii. of his ed., pp. 256, 262.) Similarly the aorta (ἀρτηπια, δηιαομ) is so called, as being a tube or cord from which the heart depends. (2) In the plural, ἄρτηπλα was the bronchial tubes: this use, too, is recognised by Hippocrates. After a time it was found convenient to define ἄρτηπλα, when it meant the windpipe, by a special epithet. The word chosen was τραχεία, because the windpipe is externally ‘rough’ with rings of cartilage which strengthen it. The phrase ἡ τραχεία ἄρτηπλα dates at least from the age of the physician Erasistratus (c. 280 B.C.).

‘Arteries’ in the modern sense, and veins, are alike called φλάβες by Aristotle. The physician Praxagoras of Cos (c. 310—290 B.C.) has been regarded as the first who had some notion of the true distinction (Sprengel, Hist. de la Méd. vol. i. p. 491). But the general conception long continued to be that which Cicero attests, De Nat. Deor. 2. 55 § 138, ‘Sanguis per venas in omne corpus diffunditur, et spiritus per arterias.’

The later doctrines of the ‘arteriae,’ from Galen to Harvey, may be traced in Prof. J. G. McKendrick’s article on the ‘Vascular System,’ Encycl. Brit. vol. xxiv. pp. 95 ff. (9th ed.).

THE ORACLE AT DODONA.

1186 M. Constantin Carapanos, when at Jannina in the summer of 1875, heard of some coins having been found in a neighbouring district, among ruins usually identified with Passaron, the chief town of the Molossi in Epeirus. He was thus led to undertake the excavations which finally established the true site of Dodona,—formerly placed by Leake and others on the hill of Kastrita, at the s. end of the Lake of Jannina. The results obtained by M. Carapanos are given in his work, Dodone et ses ruines (Paris, 1878).

1. Site. Dodona stood in what is now the valley of Tcharacovista, about 1½ miles s.w. of Jannina. It is in the region where the N.E. corner of Thesprotia touched the N.W. corner of Molossia. As Strabo says,
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'Dodona is called Thesprotian by the tragedians (Aesch. P.V. 831) and Pindar, but afterwards became subject to the Molossi' (7. 7. 4). The total length of the valley from N.W. to S.E. is about 7 1⁄2 miles; its width varies from about half a mile to about a mile and a quarter. On the E.N.E. side Tcharacovista is divided from the valley of Jannina by hills of which the best-known names are Manoliassa and Cosmira. On the w.s.w., it is overlooked by Mount Olytzika,—famous in the ancient world as Tomáros,—which attains a height of 6500 feet, overtopping all the hills of Lower Epeirus except Pindus. The summit, a bare rock, is furrowed by torrent-courses; below it, the mountain is girdled by a forest of firs.

The height of the valley above sea-level, as given by Carapanos, is 500 mètres, or 1640 feet; the mountains around it are covered with snow during a great part of the year; and it is too cold for the orange or the olive, though both flourish a few miles from it, on the west or the south-east. A climate severer than ordinarily occurs in that latitude (39° 33' N.) fully justifies the Homeric expression, Δωδώνη δυσχείμητος (Il. 2. 750, 16. 234). Aeschylus describes Dodona as surrounded by 'lofty ridges' (αἰγονυμνος, P.V. 830); and Pindar, as the region from which high pasture-lands slope down westward,—Δωδώναθεν ἄρχομενος πρὸς Ἰόνων πόρον (N. 4. 53). The word πόρον is peculiarly fitting here if Pindar meant 'strait,' and not merely 'sea.' A line drawn westward from Dodona strikes the coast of Epeirus, some thirty miles distant, at a point opposite Corfu.

2. The remains. A spur, projecting from the hills on the N.E. side, divides the valley into two parts, a north-western and a south-western, the latter being the larger. At the end of this spur are the ruins of Dodona, which have a southern and eastern aspect. They consist of three principal parts. (1) The ruins of the town form an irregular square on the top of a hill about 100 feet above the valley. (2) Lower down is the theatre, fairly well preserved. (3) South-east of the town is the peribolos, or sacred precinct, an irregular oblong, about 270 yards in length, with an average breadth of 140.

The sacred precinct itself consists of two parts. (1) The north-western part, standing on a plateau thrown out from the hill of the town, contained the Temple of Zeus, the site of which is now occupied by a Christian Church. The length of the temple was (roughly) 44 yards, and its width 22. Two other buildings stood in this part of the precinct; the larger was trapezoid in form; the smaller, nearly square: both were connected, it is supposed, with means of divination employed by the oracle. (2) The other, or south-eastern, part of the sacred precinct formed the temenos in the narrower sense. It has an average length of 121 yards, and width of 110. Annexed to it was a polygonal building, sacred, as objects found there show, to Aphrodité.

3. The Dodonaean cult. In the traditions concerning the earliest period of Dodona, three facts stand out clearly. It was, from the first, sacred to Zeus, the Hellenic Sky-god. It was 'Pelasgic'; in other words, it was, for the Greeks of the historical age, prehistoric. And the central object, the organ of the oracle, was an oak, sacred
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to Zeus. Plato refers to Dodona as the earliest example of a tree-oracle (δρόσος λόγος, Phaedr. p. 275 b).

The aspect in which Zeus, the Sky-father, was more especially worshipped at Dodona was expressed by the epithet Ναῖος, the god of streams, and, generally, of water. Acheloüs, as the type of that element, received special honours at Dodona (see n. on Tr. 9). In course of time the Dodonaean cult of Zeus became associated with a cult of Dionê, Διώ. This goddess, usually described as a Titanid, daughter of Uranos and Gê, was at Dodona the symbol of the fertilised Earth, answering to Zeus Ναῖος as the fertilising water-god. She was his wife, σύννοος with him; their daughter was Aphrodite, who, as has been mentioned, had a temple in the temenos.

4. The priests. In the earlier days, when Zeus alone was worshipped at Dodona, men, not women, were the interpreters of the oracle. This is Strabo's statement (7, p. 329); and it is confirmed,—if, indeed, it was not suggested,—by the Iliad (16. 233 ff.), which knows no deity at Dodona but Zeus, whose interpreters, υποσφήται, are the Σέλλοι. This name, written 'Σέλλοι by Findar (according to Schol. A on the Iliad, l.c.), properly denoted a tribe dwelling at and around Dodona, not merely a priesthood or priestly caste. Thus the schol. on Iliad 16. 234 defines the Σέλλοι as ήδον Πηλειοτηχίων. And Aristotle (Meteor. 1. 14, p. 352 b 2), speaking of 'the ancient Hellas' (τὴν Ἑλλάδα τὴν ἁρχαίαν), adds:—αὐτὴ δὲ ἦσαν ἡ περὶ τὴν Δωδεκάνήσιν καὶ τὸν Ἀχέλωνον...φύκοι γάρ οἱ Σέλλοι ἑπτάδα καὶ οἱ καλούμενοι τότε μὲν Γραικοὶ τῶν δὲ Ἑλλήνων. The cognate name, Ἑλλοπηγή, or Ἑλλοπηγή, is given by Hesiod to the district of Dodona (fr. 156, ap. Schol. Tr. 1167). The υποσφήται of Zeus, chosen from among the Selloi, were called τόμυροι. This is stated by Strabo (7, p. 329), who derives the name from the mountain, Τόμυρος or Τόμαρος. In Od. 16. 403, εἰ μὲν καὶ αὐτήσως Διὸς μεγάλου θείματος, a v.l. for θέματος was τόμυροι, which Strabo prefers. Eustathius notices this variant, and explains it thus:—Τόμυροι, οἱ ὑπὸ τοῦ ποιητοῦ (Homer) λεγόμενοι ὑποσφήται. The title Ναῖαρχος, found in inscriptions at Dodona, may have been borne by the chief of the Τόμυροι: but this is uncertain.

5. The priestesses. The appointment of priestesses at Dodona dated, according to Strabo (7, p. 329), from the time when the cult of Dionê became associated with that of Zeus:—καὶ ἄρχα μὲν ὁνὸν ἀνδρὸς ἦσαν οἱ προφητεύοντες...ἔστερον δὲ ἀπεδίδησαν τρεῖς γυναῖκες, ἐπίδοθι καὶ σύννοος τῷ Διὶ προσπαθείσῃ ἡ Διώ. That this date was at least an early one, appears from the tradition that it was anterior to the appointment of Phemonoë, the first recorded πρώτης at Delphi. The Dodonaean priestesses were called Πέλειαι or Πελειάδαι. Pausanias says, speaking of Sibyls (10. 12. 10): Φανείς δὲ, θυγατὴρ ἄνδρος βασιλεύσαντος ἐν Χάοις, καὶ αἱ Πέλειαι παρὰ Δωδεκάνασι, ἐμπνευσάμενοι μὲν ἐκ θοῶν καὶ αὐτῶν, Σιβυλλαί δὲ ὑπὸ ἄνδρων ὁμοίως ἐκλήθησαν:—τὰς Πελειάδας δὲ Φημονώθης τε ἐτὶ προτέρας γενέσθαι λέγοντι καὶ ἄσει γυναικῶν πρῶτας ταῖς τὰ ἔτη:

Ζεὺς ἦν, Ζεὺς ἦστι, Ζεὺς ἐστεται, δυ μεγάλε Ζεὺ.
Γὰ καρποῦς ἀνίει, δο κλητες ματέρα Γαῖαν.
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The second verse illustrates the connection between the first institution of these priestesses and the cult of Dionê, the symbol of the fertile earth. So, too, Eustathius (on Od. 14. 327) says:—δοτερον δὲ τρεῖς ἀποδεικθῆναι γραίας προφήτεις, ἃς πελείαις καλεῖσθαι γλώσσης Μολοττῶν, ὡς τῶν γύρων τῶν πελείων. Compare Strabo’s statement (7, frag. 1): φαινέται δὲ καὶ κατὰ τὴν τῶν Μολοττῶν καὶ Θεοστρωτῶν γλώσσαν τὰς γραίας πελείαις καλεῖσθαι καὶ τῶν γύρων τῶν πελείων, καὶ ἵσως οὐκ ἔριξαν βοῶν αἱ βουλομένες πελείας, ἀλλὰ γυναῖκες τρεῖς περὶ τὸ ἱερὸν σχολάζουσιν.

Here, then, we have one explanation of the name Πέλειαι or Πελείαι, as applied to the priestesses,—that it meant ‘aged women,’ being merely another form of σολιαί. Hesychius has πελείους, Ἐρυθρὶς καὶ τὰ Ἑπειρώτων τῶν γύρων τῶν προσβείταις. The words πέλεια, πελείαι, paluma, probably denoted ‘the grey dove’ (Victor Hehn, Kulturphänese und Haustiere in ihrem Übergang aus Asien nach Griechenland, etc., p. 300, 3rd ed., Berlinit, 1877). According to another view, which Stein (on Her. 2. 57) prefers, the name was symbolic: these priestesses were called Πελείαι, ‘Doves,’ as the Pythia and other priestesses were called Μάρασσα, with allusion to some sacred legend. A third theory, which may be rejected, supposes that the priestesses were so styled merely because they drew omens from the flight of doves.

The true explanation is to be sought, I should suppose, in a combination of the etymological with the symbolical view. The dove was the sacred bird of Aphrodité; and Aphrodité was worshipped at Dodona as the daughter of Zeus and Dionê. The institution of priestesses is said to have coincided with the introduction of Dionê’s cult. Probably, then, the πέλεια was a sacred bird at Dodona from the time at which the priestesses were instituted, or, at any rate, from a time not much later. The priestesses were locally known as πέλειαι or πελείαι, originally in the sense of σολιαί, ‘the aged ones.’ But Greeks from other parts of Hellas, familiar with the word πέλεια only as meaning ‘the grey bird,’ the dove, associated the name, as given to the priestesses, with the sacred birds of the temple, the πέλειαι of Aphrodité. And Πέλειαι or Πελείαι, as the designation of the priestesses, came to be thus explained, even at Dodona, in a symbolical or mystic sense.

Herodotus (2. 55) describes the three Dodonaean priestesses as προμαντείας or ἵρεα, and does not expressly say that they were called Πελείαι. But the temple-legend which he gives on their authority is significant in this connection. Two ‘black doves’ flew away from Egyptian Thebes: one came to Dodona,—alighted on an oak,—spoke with a human voice,—and ordered the people to establish an oracle of Zeus; the other ‘dove’ went to Libya, and similarly founded the oracle of Zeus Ammon. These two ‘doves,’ Herodotus suggests, were Egyptian women, called ‘doves,’ because at first ‘their utterance was like that of birds’ (i.e., unintelligible); the doves ‘spoke with a human voice’ when they had learned Greek. Now, it should further be noticed that Herodotus makes no direct mention of Ζηλοι ή τόμοι: he says merely that the account given by the three priestesses was corroborated by oi ἴλαι Δοδωναῖοι oi περι τὸ ἱερὸν. Evidently the
priestesses were then the representative functionaries of the oracle. The priests were no longer its direct interpreters, but merely ministers of the temple. Accordingly, the sacred bird πελεα, whose introduction was really coeval, or nearly so, with the institution of priestesses, was now connected in their legend with the first establishment of the shrine. The priestesses thus magnified the antiquity of their office, ignoring the earlier period during which the Selloi had furnished the ἀρχομένη. And, though Herodotus does not expressly attest the name Πελεαδέων as borne by the priestesses, yet his account tends to confirm the later testimonies; for the interest of the priestesses in the legend of the πελεα becomes all the more intelligible, if it was thus directly linked with their own title.

The number of the Πελεαδέων is usually given as three. (Her. 2. 55; Ephorus fr. 30, in Müller Fragm. Hist. ii. p. 241; Strabo 7, p. 329; Eustathius on Od. 14. 327.) The scholiast on Tr. 172 says:—Εὐρυπίδης πρεσβεύειν φρονεσθαι αὐτάς, οἱ δὲ δυὸ, καὶ τὴν μὲν εἰς Αμβών ἀφευτάθαι ἑκάστῳ ἐπιβάλεν εἰς τοῦ Ἀμωνοῦ κρατήρως, τὴν <ἐδο> περὶ τὴν Δωδώνην, καὶ τὸ Πελεαδός Παιάσιν. In my commentary (on 171 E) I allude to this schol. as indicating that Pindar agreed with Sophocles in speaking of two Πελεαδέων. It may be objected:—'Does the scholiast mean anything more than that Pindar, in one or more of his lost paens, alluded to the same temple-legend which Herodotus gives (2. 55), viz., that one dove founded the oracle at Dodona, and another dove the oracle of Ammon?' But the scholiast is here expounding the second of two views which he notices, viz., that by the Πελεαδέων Sophocles means the πρεσβεύεις τὰς ἱερείας γραλας ὅσσοι. After saying that Euripides speaks of them (αὐτάς) as three in number, he adds that 'others' speak of two. One of these 'others' is clearly, in the scholiast's intention, Herodotus, whom he has been quoting for the theory that barbarian women might have been called 'doves'; and he has omitted to observe that Herodotus speaks of three Dodonaean priestesses, though of two doves (the Dodonaean and the Libyan). It may well be, then, that the clause in the scholiast after οἱ δὲ δυὸ, viz., καὶ τὴν μὲν...Δωδώνην, refers to Herodotus; and that Pindar really spoke of two Dodonaean priestesses.

It is needless, however, to press this disputable point. Let it be granted that Sophocles is the only authority that can be cited for two, instead of three, Pelaeides. That is no reason against understanding him to mean those priestesses. He may have conceived, or may have known, that in the practice of Dodona only two of the three priestesses actually took part in the delivery of responses. The historian Ephorus (c. 350 B.C.), referring to a certain oracle given at Dodona, speaks of 'the prophetess, τὴν προφητίσσα, though he mentions in the same passage that there were three προφητίσσαι (fr. 30, Müller Fragm. Hist. ii. p. 241). Zenobius (2. 84), quoting the same story from Heracleides Ponticus, also uses the singular, ἡ προφητίσσα ἡ ἐν Δωδώνῃ. And so, too, Servius (on Aen. 3. 466), referring to Dodona, speaks of 'enus Pelias nomine.' The existence of three such priestesses is thus not incompatible with the mention of one as announcing the oracle; or of two, as in the verse of Sophocles, if the principal prophetess was aided, in some subordinate capacity, by one of her colleagues.
6. Procedure of the oracle. The ancient oak, sacred to Zeus, was the principal organ of divination. According to Suidas, s. v. Δωδώνη, the branches of the oak moved, emitting a sound, when the person consulting the oracle entered the place in which the oak stood; and the priestesses then spoke, interpreting the signs so given:—ἐκεῖνον τῶν μαντευμένων ἐπειτέ Ἰδήθιν ἢ ὅποι ηὐχούσα· αἱ δὲ ἐφεβέγχοντο, ὅπι τάδε λέγει ὁ Ζεὺς. By ἡχοῦσα may be meant merely the rustling of the leaves, which would well suit the phrase of Sophocles, ὅποι πολύγλωσσος. Or some further sound may have been produced artificially. Philostratus (Imag. 2. 33) describes the oak as hung with στέμματα. These symbolised its character as a μάντις: for it is always the oak itself which is described as uttering the oracle, though its language requires to be interpreted by the προφητίδες. So Lucian Amor. 31 ἐν Δωδώνῃ φηγόν... ἠρᾶν ἀπορρήβασα φωνήν. Steph. Byz. s. v. Δωδώνη: Φηγοναιε (Ζεὺς), ἐπεὶ ἐν Δωδώνῃ πρῶτον φηγός ἐμανεύτω.

There is thus a very strong probability that Sophocles, when he described the oak as speaking δισσῶν εἰς Πελειάδων, meant, 'by the mouth of the two Peleiaedi.' Other explanations of his words are the following.

(1) ‘By the agency of two doves.’ That is, signs derived from doves, by their mode of flight or otherwise, were combined with the signs from the oak. I cannot find any good evidence for this. In Paus. 7. 21. 2, αἱ πέλειαι καὶ τὰ ἐκ τῆς δρόσως μαντεύματα μάτειν ἡμῶν, the reference may well be to the priestesses, whom he calls πέλειαι as well as πελειάδες (10. 12. 10). One of the scholia on Tr. 173 vaguely says that two doves sat on the oak, and gave oracles (ἐμανεύοντο)—merely an inaccurate reminiscence, I should think, of Her. 2. 55.

(2) ‘From between two doves.’ That is, a symbolical dove, of stone or metal, stood on either side of the sacred oak. Philostratus (Imag. 2. 33) describes a picture which represented a golden dove as perched on the oak at Dodona, and as connected, in some way which he does not define, with the giving of the oracle: ἡ μὲν χρυσῆ πέλεια ἐμ, [ἔστιν?] ἐν τῆς δρόσῳ, ἐν λογίσι, ἐν σφι καὶ χρυσωσὶ ὑπὸ Ἀθηναίων, ὀσcaret ἐν Δώρῳ ἀνάφθεγγατο. But Philostratus wrote in the third century A.D. The ‘golden dove’ probably dated only from the revival at Dodona in early Imperial times (see Carapanos, p. 172): it would hardly have escaped the pillage suffered by Dodona in the third, and in the first, century B.C. Nor can reliance be placed on the vague words of the scholiast, probably founded on the poet's phrase, ἔτεραϊ τοι ἐν Δωδώνῃ μαντείον δύο ἦσαν πέλειαι δε’ ὃν ἐμανεύετο ὁ Ζεὺς, ὡς Ἀκίλλους ἀπὸ τρίποδος.

Neither of these interpretations has nearly so much to commend it as that which takes Πελειάδων to mean priestesses. This view does not, of course, exclude the supposition that doves, living or artificial, were kept near the sacred oak. It is also possible, or even probable, that such doves played some part in the oracular ritual.

Besides the oak, other sources of divination were used at Dodona. One was the sound given by a bronze λέβης (basin), when struck by a metallic whip in the hand of a small figure above it; or by a series of such λέβητες, so placed that, when one of them was struck, the sound
was prolonged through the rest. Hence Δωδωναίων χαλκείων was a proverb for garrulity (Suidas s. v.). We hear also of a fountain, near the oak, whose murmurs were oracular (Plin. H. N. 2. 103, etc.): and of sortes, lots drawn from a vessel (Cic. De Divin. 1. 34. 76).

As to the mode of delivering the oracle’s responses, Sophocles assumes that the practice at Dodona was the same which prevailed at Delphi and elsewhere. That is, the response was given orally, and the person to whom it was given wrote it down (1167). Here Sophocles is confirmed by a writer of the fourth century B.C., Ephorus, in a passage cited above (p. 205, l. 14). But in later times the visitors to Dodona wrote down their questions, and gave these to the priestesses; who returned written answers. The formula ἐπερωτοῦντι τὸ κούλῳ τῶν • • Διό Νῦς καὶ Δηόνας is one which occurs on the leaden plates found by Carapanos (pp. 68—82). Such a proceeding implies the first conditions of decline for an oracle—a less quick-witted administration, and a more critical public.

The temple at Dodona, with the exception of the cela, was destroyed about 220 B.C. by the Aetolians, in revenge for the Epeirots having joined the Achaean League. In 88 B.C. the place was pillaged by the Thracians whom Mithridates had sent into Epeirus. In the second and third centuries of the Christian era, Dodona enjoyed a transitory revival of its old fame.

1260 χάλυβος λιθοκάλλητον στόμαν. (1) The interpretation, ‘a curb of steel, set with pieces of stone,’ has not been supported by any proof that a steel curb was ever furnished with teeth of stone. The passages adduced refer merely to curbs made with jagged edges, or teeth, of iron or steel. Thus Pollux (10. 65) quotes στόμα προμνάρι from Aristophanes (fr. 139). According to Servius on Verg. Geo. 3. 208 (duris parere lupatis), ‘lupata’ were so called ‘a lupinis denticibus, qui inaequales sunt.’ Cp. Plut. Mor. p. 641 f ἵππον λυκοστάδας οἱ μὲν ἀπὸ τῶν χαλίνων τῶν λύκων ἔφασαν ὑψωμάθαι, δὲ ἀπὸ τυμπεθές καὶ δυσκαθέκτων οὕτω σφηρονιζομένους. This severe kind of bit was used, it appears, in breaking fiery colts. λύκος, as a Greek name for it, seems not to occur before Plutarch. Whether it was borrowed from lupatum, or vice versa, we do not know. Welcker’s conjecture, λυκοκάλλητον,—i.e., ‘provided with the sharp teeth of a λύκος,—is very improbable.

(2) Another interpretation of λιθοκάλλητον is, ‘set with precious stones.’ Reference is made to Nonnus 32. 122 εὐλαίγγας τε χαλινούς. Similarly λιθοκάλλητος occurs as an epithet of χίτων (Callixenus ap. Athen. p. 203 B). But, if such ornamentation was ever applied to curbs by Greeks of the 5th century B.C., it must at least have been very exceptional; and in any case such an epiteth would be wholly out of place here.

(3) Hermann’s rendering is ferreum saxorum frenum. He means a ferrea compages, or iron clamp, used for binding stones together.

The scholia recognise the word λιθοκάλλητον, but give no light. One scholiast takes χάλυβος with ψυχή, and στόμαν as = στόμα: ‘allowing thy mouth to be closed, as the mouth of a well is closed with a stone’ (ὡςανει στόμα φράτος λίθῳ κεκολλημένον).
1264—1278 (1) Among the editors who give these verses wholly to Hyllus are Hermann, Dindorf, Wunder, Wecklein, Paley, Pretor. Blaydes agrees with them in his text; but in his commentary holds that vv. 1275—1278 belong to the Chorus.

(2) Brunck and Campbell give 1264—1274 to Hyllus, and 1275—1278 to the Chorus. And this, to judge from L (see commentary), was once the prevalent opinion.

(3) Nauck holds a singular view. He eliminates Hyllus altogether. Verses 1259—1269 are given by him to Heracles, and verses 1270—1278 to the Chorus: but he brackets 1275—1278 as spurious.

His reasons for giving Heracles not only 1259—1263, but also 1264—1269, is merely that ὁσαδόι in 1264 must mean the followers of Heracles, and that therefore Heracles, not Hyllus, must be the speaker. But, seeing that the men have come with Hyllus from Euboea, why should not Hyllus address them as ὁσαδόι, although his father had previously been their leader? And Nauck’s view further requires the unhappy change of αἰρετ’ into χαίρετ’. Then he gives 1270—1274 to the Chorus, and to Hyllus, merely on the ground of general tenour: but obviously the reproach to the gods (αἰσχρὰ δ’ ἐκεῖνοι) comes better from the son of Heracles than from the Chorus.

The touch-stone of Nauck’s theory is the word ἵμιοι in 1264. If συγγραμμοσύνη means ‘pardon,’ then ἵμιοι must mean Hyllus. Accordingly Nauck is driven to a rendering of συγγραμμοσύνη which is not merely strange and forced, but must be pronounced impossible. He deletes the words ἵμιοι εἴδοτες ἔργων, reads θεοῦ instead of θεῶν, and takes συγγραμμοσύνη to mean μαρτυρίαν: ‘bearing strong witness to me and to the gods.’ He quotes Thuc. 2. 74 ἐγγράφωνες δὲ ἐστε: but those words mean, ‘consent’; not, ‘be witnesses,’—which is expressed a little earlier in the same passage by ἐννιάτωρος ἐστε.

(4) Bergk proposes the following distribution:—1259—1263, Heracles: 1264—1269, Hyllus: 1270—1278, Chorus. (See his edition, p. lx.)

(5) Dindorf thinks that the play originally ended with verse 1263, spoken by Heracles. But this would manifestly be too abrupt.
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